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Evaluation systems

Avaliação Qualis Capes (B4) (Revised later to A4)

Agenzia Nazionale Di Valutazione del Sistema Universitario e della Ricerca

MIAR (ICDS = 4.1)

Latindex (Quality Criteria: 34 in 36)

Clasificación Integrada de Revistas Científicas – CIRC (B)

International databases and search engines

REDIB— Ibero-American Network for Innovation and Scientific Knowledge

SciELO

DOAJ (Directory of Open Access Journals)

Google Scholar

BASE (Bielefeld Academic Search Engine)

OAIster® database (Mundial)

CiteFator

International Standard Serial Number - International Centre / The Global Index for Continuing Resources

Library catalogues

Jisc Library Hub Discover (UK)

International Organizations Collaboration

Convergências has an alliance with Design Behaviors journal

Portuguese scientific repositories

Repositório IPCB

PUBLICATION ETHICS AND MALPRACTICE STATEMENT

*Princípios de Ética e declaração de negligência**

* This statement follows the recommendations of Elsevier, SciELO and of the Best Practice Guidelines for Journal Editors from Committee on Publication Ethics - COPE.

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Declaração Geral

A Convergências - Revista de Investigação e Ensino das Artes tem um compromisso com a ética e direitos capazes de garantir a qualidade das publicações, extensíveis a todas as partes associadas a esta revista: autores, editores, reviewers e Edições IPCB. Assumimos uma política de antiplágio para garantir a originalidade dos artigos ou evitar outros comportamentos antiéticos. Esta política está associada a um conjunto de procedimentos que visam assegurar a originalidade, proteger a autoria e detetar coincidências ou semelhanças entre nas submissões para publicação. Propostas ou artigos que constituam plágio serão descartados da publicação.

Originalidade

Somente trabalhos originais que não tenham sido submetidos ou publicados em outra publicação podem ser submetidos à Convergências. É uma exceção a publicação de diferentes artigos sobre diferentes componentes do mesmo estudo ou pesquisa, desde que não tenham ou venham a ser publicados em outro periódico.

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Convergences - Journal of Research and Teaching Arts, é uma revista de acesso aberto, gratuita (não cobra nenhuma taxa) na leitura, submissões, avaliações, publicações, distribuição ou download.

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Considera-se plágio o uso de trabalhos ou ideias de outro(s) sem a sua permissão ou referência de autoria e origem, utilizando-os como seus próprios e para benefício próprio.

Colaboração

Os trabalhos podem ser assinados por no máximo cinco autores. Em ambos os casos, os artigos têm um autor principal que vem primeiro e age como autor correspondente, ao qual segue o seguinte. Esta ordem é definida pelos autores no momento da submissão. A carta de consentimento para publicar e garantia de originalidade é assinada pelo autor correspondente (autor principal ou que surge em primeiro lugar) em nome dos outros autores e colaboradores.

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Considera-se como Fraude o uso de informações enganosas a propósito de procedimentos, condições de pesquisa, sobre a invenção/conceção ou a adulteração de dados de pesquisa, incluindo dados quantitativos, imagens, tabelas, gráficos ou outros. Também a exclusão de dados que são considerados inconvenientes. Nesse sentido, o processo de revisão por pares cega implica a seleção de avaliadores que não se conhecem, nem a pesquisa em questão.

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É dever dos Editors-in-Chief tomar decisões sobre as políticas editoriais da Convergências ouvidos os Contributing Editors e Associate Editors. A responsabilidade última sobre decidir que artigos são publicados compete ao Editors-in-Chief com fundamento nas indicações dos International Scientific Board e após assegurar o cumprimento dos Princípios de Ética e de boas práticas.

General statement from Convergências Journal

Convergências - Revista de Investigação e Ensino das Artes is committed to the ethics and rights able to guarantee the quality of the publications, which can be extended to all parties associated with this journal: authors, editors, reviewers and IPCB Editions. We take an antiplagiarism policy to ensure the originality of the papers or avoid other unethical behavior. This policy is associated with a set of procedures aimed at ensuring originality, protecting authorship and detecting coincidences or similarities between submissions for publication. Proposals or articles that constitute plagiarism will be discarded from publication.

Originality

Only original papers that have not been submitted or published in another publication can be submitted to Convergências. It is an exception the publication of different papers about different parts of the same study or research, with the condition that they do not have or will be published in another periodical.

Submission and publication fees

Convergences - Journal of Research and Teaching Arts, is an Open Access journal, free (does not charge any fees) in reading, submissions, evaluations, publications, distribution or download.

Plagiarism

It is considered plagiarism the use of works or ideas of another (s) without permission and reference of authorship and origin, using them as their own and for their own benefit.

Collaboration

Papers can be signed by a maximum of five authors. In either case, the articles have a main author who comes first and acts as corresponding author, to which the following follow. This order is defined by the authors at the time of submission. The letter of Consent to Publish and guarantee of originality is signed by the corresponding author (main or first author) on behalf of the other authors.

Fraud

It is considered fraudulent the use of misleading information about research procedures, conditions, the invention/design or tampering with search data such as images, tables, graphs or other. Also the exclusion of data that are judged to be inconvenient. In this sense, the blind peer review process implies the selection of evaluators who do not know each other, nor the research in question.

Conflict of Interest

There is a conflict of interest when the publisher or the reviewer has a personal or professional relationship with the author that could benefit or harm the author during the evaluation process. Conflicts for the author of the manuscript may result from labor relations, grants, patents, copyrights, advice, property, agreement or personal relationships that may influence the direction and results of the research.

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It is the duty of the Editors-in-Chief to make decisions about the editorial policies of Convergences after considering the opinion of the Contributing Editors and Associate Editors. The ultimate responsibility for deciding which articles are published is up to the Editors-in-Chief on the basis of the International Scientific Board's reviews and after ensuring compliance with the Principles of Ethics and good practice.

Decisão de publicação: os Editors-in-Chief são responsáveis por decidir que artigos são publicados, após a avaliação feita pelo International Scientific Board a partir das submissões de artigos, obedecendo à legislação em vigor sobre difamação, violação de direitos autorais e plágio. As decisões dos Editors-in-Chief podem incluir parecer dos Contributing Editors e Associate Editors.

Transparência, respeito e igualdade: a avaliação dos manuscritos submetidos é feita sem considerar o gênero, a raça, a orientação sexual, a crença religiosa, a origem étnica, a nacionalidade ou a filosofia política do(s) autor(es).

Confidencialidade: os Editors-in-Chief, Contributing Editors e Associate Editors estão impedidos de divulgar informações sobre autores e manuscritos submetidos, excetuando os dados ao trabalho do International Scientific Board em sistema Double-Blind Peer Review.

Divulgação e conflitos de interesse: os Editors-in-Chief, Contributing Editors e Associate Editors estão impedidos de usar ou divulgar materiais inéditos divulgados de terceiros e obtidos pelos manuscritos submetidos sem o consentimento expresso e por escrito do(s) autor(es). Os Editors-in-Chief, Contributing Editors e Associate Editors devem abster-se da avaliação dos manuscritos em que tenha conflitos de interesse por questões competitivas, colaborativas ou outros relacionamentos ou ligações com qualquer um dos autores, empresas ou (possivelmente) instituições ligadas aos manuscritos.

Envolvimento e cooperação em investigações: compete aos Editors-in-Chief promover as medidas necessárias cabíveis quando foram apresentadas reclamações éticas relativas a um manuscrito submetido ou artigo já publicado. Os Editors-in-Chief asseguram que os autores entregam a Consent to Publish.

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Ao aceitar integrar o International Scientific Board, todos os membros assumem cumprir estes deveres.

Contribuir para a qualidade das publicações: os Reviewers têm o dever de ler e analisar os manuscritos submetidos de forma imparcial, redigindo recomendações claras para que os autores melhorem as suas propostas e de modo a auxiliar os Editors na tomada de decisões editoriais e na comunicação com os autores. Os Reviewers asseguram que os manuscritos cumprem as normas de colaboração (número máximo de autores) e as guidelines for papers.

Pontualidade: os Reviewers devem identificar se estão qualificados e se têm condições de assegurar a tarefa, em tempo útil, para avaliar as submissões que lhe são confiadas. Os Reviewers devem realizar a leitura e avaliação e remeter o parecer aos Editors-in-Chief dentro do prazo estipulado, modo a não comprometer a notificação e retificação do artigo pelo(s) autor(es).

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Publication decision: Editors-in-Chief are responsible for deciding which articles are published, following an evaluation by the International Scientific Board of article submissions, in compliance with the current legislation on defamation, copyright infringement and plagiarism. Decisions of the Editors-in-Chief may include opinions of Contributing Editors and Associate Editors.

Transparency, respect and equality: the evaluation of submitted manuscripts is done without regard to the gender, race, sexual orientation, religious belief, ethnic origin, nationality or political philosophy of the author (s).

Confidentiality: Editors-in-Chief, Contributing Editors, and Associate Editors are barred from disclosing information about submitted authors and manuscripts, except the use of data to needed to the International Scientific Board in Double-Blind Peer Review system.

Disclosure and conflicts of interest: Editors-in-Chief, Contributing Editors and Associate Editors are prohibited from using or disclosing unpublished material disclosed by third parties and obtained from submitted manuscripts without the express and written consent of the author (s). Editors-in-Chief, Contributing Editors, and Associate Editors shall refrain from evaluating manuscripts in which they have conflicts of interest for competitive, collaborative or other relationships or connections with any of the authors, companies or (possibly) manuscripts.

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Duties of the members of the Convergences International Scientific Board

When joining the International Scientific Board, all members assume these duties.

Contributing to the quality of publications: Reviewers have a duty to read and analyze submitted manuscripts impartially, making clear recommendations for authors to improve their proposals and to assist Editors in making editorial decisions and communicating with the authors. The Reviewers ensure that the manuscripts comply with the rules of collaboration (maximum number of authors) and guidelines for papers.

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posição entre o manuscrito avaliado e outras publicações ou trabalhos existentes, bem como outras práticas que constituam problemas de originalidade, plágio, fraude ou de colaboração.

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Disclosure and conflicts of interest: Reviewers are prohibited from using or disclosing unpublished material disclosed by third parties and obtained from submitted manuscripts without the express written consent of the author (s). Reviewers may not evaluate manuscripts in which they have conflicts of interest due to competitive, collaborative or other relationships or links with any of the authors, companies or (possibly) institutions attached to the manuscripts. Reviewers' conflicts of interest should be reported to the Editors-in-Chief as soon as they are detected.

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Fundamental errors in published articles: if an author discovers a significant error or imprecision that appears in a published article, he must inform immediately the Editors-in-Chief of Convergences, so that the article can be corrected.

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Look after the quality of the published content and respect the Principles of Ethics and good practices of the Convergences. Ensure that no source of commercial revenue has impact or influence editorial decisions, particularly on the adequacy of the double-blind peer review process, which ensures the quality of scientific publication.

ABOUT US

Sobre nós

A Convergências - Revista de Investigação e Ensino das Artes é uma publicação de Acesso Livre, com E-ISSN e avaliação paritária cega, que publica artigos nas áreas do design, da música e artes visuais.

A Revista Convergências publica gratuitamente em acesso aberto os resultados originais avaliados por pares, que explanam experiências e resultados oriundos da investigação e da prática nas áreas do design, da música e das artes visuais. Através de Artigos Originais, Caso de Estudo ou Artigo de revisão da literatura, escritos por profissionais, investigadores e académicos, promove o conhecimento relativo às atividades do design, da música e de outras artes visuais, em todos os seus domínios de aplicação, bem como da sua história, do seu ensino e aprendizagem.

Os autores e leitores deste jornal são sobretudo profissionais, estudantes, investigadores e estudiosos de todos os campos do design, da música e artes visuais a nível internacional. É publicada nos meses de Maio e Novembro de cada ano e aceita artigos escritos em português, inglês e espanhol.

A chamada de trabalhos decorre em permanência até ao último dia do mês de março e de setembro de cada ano.

Objeto e âmbito

Atuar como uma interface internacional onde seja possível a discussão entre investigadores académicos e profissionais da indústria, relatando novas pesquisas, teorias, princípios, procedimentos ou técnicas relevantes para o design, artes visuais e musicologia / música.

Nosso objetivo é disseminar novas perspectivas teóricas, novas práticas, processos, métodos e técnicas que resultam de pesquisa fundamentada em projetos, teoria e experiência de ensino ou de outras relações entre dados existentes, com resultados aplicáveis nas áreas de design, artes visuais e musicologia / música.

Convergences – Journal of Research and Arts Education, has Open Access journal and is a scientific research journal with E-ISSN and blind peer review, which publishes papers in the areas of design, music and visual arts.

The Convergences Journal publishes free of charge, in open access, the original results evaluated by peers, which explain experiences and results from research and practice in the areas of design, music and the visual arts. Through Original papers, Case Reports or Review Papers, by professionals researchers and scholarly contributors, it promotes knowledge related to the activities of design, music and other visual arts in all its domains of application, as well as its history, its teaching and learning.

The authors and readers of this journal are mainly professionals, students, researchers and scholars from all fields of design, music and visual arts at an international level.

Convergences is published in May and November of each year and accepts papers written in Portuguese, English or Spanish.

Call for papers is permanently open until the end of March and September of each year.

Aim and scope

Act as an international forum for discussion between academic researchers and industry practitioners, reporting new research, principles, procedures or techniques relevant to design, visual arts and musicology/music.

We aim to disseminate new theoretical perspectives, new practices, processes, methods and techniques that result from project-grounded research, theory and teaching experience or from other relations between existing data, with applicable results in the areas of design, visual arts and musicology/music.

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FOREWORD

Prefácio

No trigésimo número da *Convergências*, são tratadas temáticas diversas, tais como: Sustentabilidade no ensino e prática profissional do Design, os eventos de moda durante a pandemia do Covid-19, a ilustração ao serviço de um hospital pediátrico, a narrativa de design através de materiais de arquivo, a user experience no uso vestuário open design, a história da arte perante a imagem, os objetos de serviço alimentar das companhias aéreas, a campanha publicitária da Gucci como exemplo de narrativa transmidiática, o *Genderless* como uma marca de moda, o automóvel como uma intensão do design e da engenharia, a joalheria de luto na era Geórgiana e na Grã-Bretanha Vitoriana e o desenho das vestimentas Romanas do arquivo de Pompeia.

In the thirtieth issue of *Convergências*, diverse themes are addressed, such as: Sustainability in Design teaching and professional practice, fashion events during the Covid-19 pandemic, illustration in the service of a paediatric hospital, design narrative through archival materials, user experience in the use of open design clothing, art history before image, airline food service objects, Gucci's advertising campaign as an example of transmedia narrative, *Genderless* as a fashion brand, the automobile as a design and engineering intention, mourning jewellery in Georgian era and Victorian Britain and the design of Roman garments from the Pompeii archive.

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SUSTAINABILITY IN DESIGN PROJECTS: A PROPOSAL TO APPLY SUSTAINABILITY TO EDUCATION AND PROFESSIONAL PRACTICE

Sustentabilidade nos Projetos de Design: Uma proposta para aplicar a sustentabilidade na educação e na prática profissional

ABSTRACT

Higher education institutions have a responsibility to contribute to a more sustainable development. However, this contribution hasn't always been consequential, especially when the focus is more on the construction of mere tools for sustainability, than on the process of internal transformation. That is, on the development of a true training for sustainability, consequently for a curriculum more oriented towards sustainability and with valid contributions for sustainable development, namely in the regions where they are based. On the other hand, ecodesign analysis tools, namely checklists, have been used successfully in companies, but also in education, and have made an important contribution to sustainability, fundamentally in the environmental and economic dimensions. Consolidated experiences in these areas have shown that employing these tools implies a contextualization of their use, in the case of their application in a teaching context, among students, or in a business environment, among professionals. It depends on the social, economic, and business context of the region or country, but, in the specific case of an application in education, it also depends on the type of subjects and the teaching and learning methods.

In addition, the usefulness of the checklists is observed in various contexts of everyday life, but also in the professional environment and in teaching, as it is a tool that can help teachers and students to guide projects towards the final objectives, also valuing the process of getting there.

The present study emerged from an investigation carried out within the scope of sus-

RESUMO

As instituições de ensino superior têm a responsabilidade de contribuir para um desenvolvimento mais sustentável. Contudo, esta contribuição nem sempre tem sido consequente, especialmente quando o foco está mais na construção de meros instrumentos de sustentabilidade, do que no processo de transformação interna. Ou seja, no desenvolvimento de uma verdadeira formação para a sustentabilidade, consequentemente para um currículo mais orientado para a sustentabilidade e com contribuições válidas para o desenvolvimento sustentável, nomeadamente nas regiões onde se encontram sediadas. Por outro lado, os instrumentos de análise de concepção ecológica, nomeadamente listas de verificação, têm sido utilizados com sucesso nas empresas, mas também na educação, e têm dado um importante contributo para a sustentabilidade, fundamentalmente nas dimensões ambiental e económica. Experiências consolidadas nestas áreas demonstraram que a utilização destas ferramentas implica uma contextualização da sua utilização, no caso da sua aplicação num contexto de ensino, entre estudantes, ou num ambiente empresarial, entre profissionais. Depende do contexto social, económico e empresarial da região ou país, mas, no caso específico de uma aplicação na educação, depende também do tipo de disciplinas e dos métodos de ensino e aprendizagem.

Além disso, a utilidade das listas de controlo é observada em vários contextos da vida quotidiana, mas também no ambiente profissional e no ensino, pois é uma ferramenta que pode ajudar professores e estudantes a orientar projectos para os objectivos finais,



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tainability in communication design projects, involving several curricular units of a communication design course. Its final objective is to formulate a proposal for the application of sustainability to education and professional practice in this field of design. The main intention is to encourage design practices that consider aspects of environmental, social and economic sustainability, consolidating the training of students for a more sustainable development.

At the methodological level, the study was grouped into four phases of action. In the first phase, the state of the art was analysed, the most appropriate method was chosen – an Ecodesign Checklist – and developed to evaluate communication design projects and to introduce improvements in products sustainability and design projects.

Three curricular units from the third year of the Communication Design bachelor's degree were selected, which allowed to carry out the communication design project (Communication Design IV subject), create ecodesign strategies (Sustainable Design subject) and plan their graphic production (Graphic Production I subject). Within this context a packaging and labelling design problem was defined as the project to be carried out evolving the subjects, having in mind the importance that this area of design has in the region where the school is located. To this end, an *Ecodesign Checklist for Packaging and Labelling* was developed, which allowed the design aspects for sustainability to be articulated between the three curricular units. In a second methodological phase, the *Packaging and Labelling Ecodesign Checklist*, was implemented and a first assessment study was carried out, regarding the potential contributions to the main aspects of sustainable development and to the training and curriculum of students involved. In addition to put in practice the *Packaging and Labelling Ecodesign Checklist*, surveys were also carried out with the involved students, in order to assess the impact of using the method on their curricular training and on their design practices.

It is expected that in a third phase, this study can be applied to other subjects of the Communication Design degree and in a fourth phase to be extended to professional practice. This article presents the first analyses and

valorizando também o processo de lá chegar. O presente estudo surgiu de uma investigação realizada no âmbito da sustentabilidade em projectos de design de comunicação, envolvendo várias unidades curriculares de um curso de design de comunicação. O seu objectivo final é formular uma proposta para a aplicação da sustentabilidade na educação e na prática profissional neste campo do design. A principal intenção é encorajar práticas de design que considerem aspectos de sustentabilidade ambiental, social e económica, consolidando a formação de estudantes para um desenvolvimento mais sustentável. A nível metodológico, o estudo foi agrupado em quatro fases de acção. Na primeira fase, foi analisado o estado da arte, foi escolhido o método mais apropriado - uma *Ecodesign Checklist* - e desenvolvido para avaliar projectos de design de comunicação e introduzir melhorias na sustentabilidade dos produtos e projectos de design.

Foram seleccionadas três unidades curriculares a partir do terceiro ano do bacharelato em Design de Comunicação, o que permitiu realizar o projecto de design de comunicação (disciplina de Design de Comunicação IV), criar estratégias de design ecológico (disciplina de Design Sustentável) e planear a sua produção gráfica (disciplina de Produção Gráfica I). Neste contexto, foi definido um problema de design de embalagem e rotulagem como sendo o projecto a ser realizado, evoluindo as disciplinas, tendo em conta a importância que esta área de design tem na região onde a escola está localizada. Para este fim, foi desenvolvida uma *EcoDesign Checklist para Embalagem e Rotulagem*, que permitiu que os aspectos de design para sustentabilidade fossem articulados entre as três unidades curriculares.

Numa segunda fase metodológica, foi implementada a *EcoDesign Checklist para Embalagem e Rotulagem*, e foi realizado um primeiro estudo de avaliação, relativamente às potenciais contribuições para os principais aspectos do desenvolvimento sustentável e para a formação e currículo dos estudantes envolvidos. Para além de pôr em prática a *EcoDesign Checklist para Embalagem e Rotulagem*, foram também realizados inquéritos com os estudantes envolvidos, a fim de avaliar o impacto da utilização do método na sua formação curricular e nas suas práticas de concepção.

reflections obtained in the first two methodological phases of this investigation, evaluating the importance of conducting the inquiry into a more holistic perspective, which includes a curriculum and training for sustainability, transposing the limits of the design project or of the designed products. It is also presented here the study contributions evaluation, specifically the *Ecodesign Checklist for Packaging and Labelling*, for the “Sustainable Development Goals - 2030” in Portugal and in the region where the higher education institution is located, highlighting the aspects considered as fundamental, and within the reach of design and communication designers.

The first presented results are exploratory, as the intention is to develop the study by comparing results on a continuous basis. The evaluation of the *Packaging and Labelling Ecodesign Checklist* was carried out considering the academic universe in which it was implemented and intends to establish improvement parameters for its use. These parameters include the ease of use of the Checklist; the achievement of ecodesign objectives and of social and economic sustainability; and the contribution to students' training in the scope of sustainability. Some of the criteria initially defined for this study, specifically criteria related to collaborative practices applied to the field of design, were conditioned by the constraints of social confinement. However, it is expected to apply and test these criteria in the next round of the *Ecodesign Checklist implementation*.

Espera-se que, numa terceira fase, este estudo possa ser aplicado a outros temas do curso de Design de Comunicação e, numa quarta fase, ser alargado à prática profissional.

Este artigo apresenta as primeiras análises e reflexões obtidas nas duas primeiras fases metodológicas desta investigação, avaliando a importância de conduzir o inquérito numa perspectiva mais holística, que inclui um currículo e formação para a sustentabilidade, transpondo os limites do projecto de concepção ou dos produtos concebidos. Apresenta-se também aqui a avaliação dos contributos do estudo, especificamente a *EcoDesign Checklist para Embalagem e Rotulagem*, para os "Objectivos de Desenvolvimento Sustentável - 2030" em Portugal e na região onde se localiza a instituição de ensino superior, destacando os aspectos considerados fundamentais, e ao alcance dos designers de design e comunicação.

Os primeiros resultados apresentados são exploratórios, uma vez que a intenção é desenvolver o estudo através da comparação de resultados numa base contínua. A avaliação da *EcoDesign Checklist para Embalagem e Rotulagem* foi levada a cabo considerando o universo académico em que foi implementada e pretende estabelecer parâmetros de melhoria para a sua utilização. Estes parâmetros incluem a facilidade de utilização da *Checklist*; a realização dos objectivos de concepção ecológica e de sustentabilidade social e económica; e a contribuição para a formação dos estudantes no âmbito da sustentabilidade. Alguns dos critérios inicialmente definidos para este estudo, especificamente critérios relacionados com as práticas de colaboração aplicadas ao campo da concepção, foram condicionados pelos constrangimentos do confinamento social. Contudo, espera-se que estes critérios sejam aplicados e testados na próxima ronda de implementação da *Eco-Design Checklist*.

KEYWORDS

Sustainability, Ecodesign; Checklist; Communication Design; Education

PALAVRAS-CHAVE

Sustentabilidade; EcoDesign; Checklist; Design de Comunicação; Educação.

1. INTRODUCTION

1.1. Context

Due to its pedagogical and training nature, higher education institutions have the responsibility to contribute to a greater sustainability in development and have the opportunity to assess the best possible ways to do so, and to enable this contribution in a more consequential way. The awareness of this fact has given rise to more tools for the assessment of sustainability parameters. However, the use of these tools by higher education institutions did not always have the expected results, when the focus was more on the final product, or merely on the indicators, than on the internal transformation process, that is, on the development of a true curriculum and training for sustainability (Rammel *et al.*, 2015) [1].

Mader *et al.* (2015) [2], and Scott *et al.* (2012) [3], advocate a shift towards sustainability, at the level of curriculum, as a whole, and consequently a change in the practices and positioning of higher education institutions, in this context. Scott *et al.* (2012) [3] advocate greater student involvement in practices for sustainability, learning by doing. More consequent methodologies and applications in their professional training, but also personal, leading to a greater motivation and better systematisation of knowledge and processes. Sterling (2015) [4] emphasises that the greater involvement of students in decision-making processes, and in community problems, promote better training for sustainability.

In addition to the humanist aspects, other benefits should be considered when defining sustainability assessment methodologies and their suitability for design projects, and for the academic curriculum of their subjects. According to Carvalho & Sposto (2012) [5], the results of assessments in more restricted spheres must be aligned with the sustainable development goals defined at the national and global levels. The contribution of higher education institutions, in this context, should seek to frame their actions within the goals defined in the national objectives, so that their participation in the country's sustainable development is effective.

The document summarising the *Sustainable Development Goals*¹ for Portugal defines, together with the principles adopted by the General Assembly of the United Nations, a list of global indicators, whose limit sets the year 2030 for their achievement (Instituto Nacional de Estatística [INE], 2018) [6]. In this context of collaboration, and so that each country can adapt relevant goals and objectives from a national perspective, more suitable indicators are defined for each of the countries, and it is up to higher education institutions to recognize the importance of these indicators, celebrating a valid commitment with the sustainable development of the country.

2. A PROPOSAL FOR THE APPLICATION OF SUSTAINABILITY TO TEACHING AND PROFESSIONAL PRACTICE

2.1. Study plan for the assessment and application of sustainability criteria

This study intends to frame the communication design curriculum in a more sustainable panorama, through the development of a methodology with the inclusion of specific tools, making it easier to adapt the projects carried out in the scope of Communication Design, to the objectives defined for environmental, social and economic sustainability as well as the principles of the circular economy.

The plan of studies to be carried out was divided into four action phases, according to the estimated evolution, with the following starting questions being formulated for its initial phase:

[Phase 1]

- a) Evaluation of sustainability assessment instruments, and their suitability for communication design projects and teaching for sustainability; selection of criteria for sustainability and its organisation.

- b) Compliance with the *Sustainable Development Goals*, outlined for Portugal in the 2030 horizon.

[Phase 2]

- a) Analysis of the assessment instrument to achieve sustainability, considering its usefulness and suitability to communication design projects; the ability to articulate between curricular units; and regarding the contribution to create awareness and responsibility among students.

[Phase 3]

- a) Application of the assessment tool to sustainability, in other communication design curricular units, gradually guiding the curriculum towards greater sustainability.

[Phase 4]

- a) Adjustment of the assessment instrument to sustainability, to communication design projects carried out in the professional context.

2.2. Methodology and results of the first two phases of the study

The state of the art was investigated, and the necessary studies and bibliographic references were carried out to evaluate the tools used to conduct sustainability characteristics in design projects. It was concluded that checklists are important tools in the practical phase of design project development. They should fit in and follow up the earlier phases of setting overall goals and strategies of a project.

Based on a selection of checklist cases, the design and production phases were identified, with all the diversity of decisions that these phases imply, as those to which communication designers should give more importance, in order to obtain results with a lower environmental impact and with greater social and economic advantages. Thus, recognizing the need to introduce, in these phases, strategies for its sustainability, linking them in a consistent way. It was decided that this interconnection should be carried out through an “Ecodesign Checklist”; as these tools allow the necessary flexibility to share criteria, either between the different phases of a project, or between curricular units of a course.

In order to design a scenario of greater sustainability, three curricular units were selected, from the course program of the Communication Design course, coinciding in the academic year and semester, whose curricular contents allowed evaluating the graphic component in the design project of communication (Communication Design IV), the development of strategies to sustainability (Sustainable Design) and production planning (Graphic Production I). As a way of implementation, a joint academic exercise was employed, starting from the formulation of a communication design problem, the packaging, and the label. The exercise was shared and developed in the three curricular units, crossing the three main objectives under analysis: implementation of a specific communication design project; definition of strategies for the environmental, social, and economic sustainability of the designed parts and services; and adaptation to a production plan, with a special focus on graphic production. The *Ecodesign Checklist*, developed for this study, was built from reference examples, with a predominance of methodologies presented in the *Delft Design Guide* (Boeijen *et al.*, 2020) [7], such as the *Ecodesign Checklist* and in the *Lista de Design de Ciclo de Vida* by Frazão *et al.*, (2006) [8]; complemented with the list by Delfino *et al* (2015) [9], for packaging; and with the *Sustainable Design Checklist* of the Design Can Change collective (undated) [10]; and the proposals by Matos & Delfino (2015) [11], focused on graphic design. Other consolidated methods were also selected and used as a comparison term, such as *Ecodesign Strategy Wheel* (Boeijen *et al.*, 2020) [7] *MET Matrix* (*ibid.*) [7] and the criteria defined in *The EcoDesign Checklist*, presented by Brezet and Hemel, in 1997 (Behrisch *et al.*, 2010) [12].

As a result, we obtained the *Ecodesign Checklist for Packaging and Labels* (Fig.1), adapted to the specific project. The *Checklist* was divided into two fields, in one of them the sustainability criteria to be introduced in the communication design project were listed, in the order of the project phases previously identified, and it was intended that the items listed would serve as a guide and verification of the sustainability status achieved in the project. In another field, of observations and notes, it was intended to observe the interpretation given by students to the criteria listed, so this *Checklist* has a field for “comments”, allowing students to have proper considerations about the selected sustainability criteria introduced in the project. The sustainability criteria listed, were optimised to implement a specific project, packaging, and label design; having been organised as follows:

	X	
A. LABEL/ GRAPHICS		Comments/Notes
The subdivision of this component was implemented by “fundamental criteria” to be considered in a communication design project, including “criteria” of environmental sustainability and social sustainability.		
B. PACKAGING AND LABEL/ MATERIALS		Comments/Notes
The subdivision of this component was implemented by “fundamental criteria” to be considered in an ecodesign strategy, in a packaging design project; in terms of form and materials, and values the principles of the circular economy.		
C. PRODUCTION		Comments/Notes
The subdivision of this component was implemented by “fundamental criteria” to be considered in the graphic production of a packaging and label design project, including environmental, social, and economic sustainability factors.		

Fig.1

Organisation Summary
of the *Ecodesign Checklist for
Packaging and Labels*
Source: the author

The application of the *Ecodesign Checklist for Packaging and Labels*, in the selected curricular units, followed the pre-defined stages of decision-making for the introduction of sustainability criteria defined as fundamental for the design of packaging and labels.

The “A” component was implemented and evaluated in the curricular unit “Communication Design IV”, the “B” component was implemented and evaluated in the “Sustainable Design” curricular unit, and finally, the “C” component was implemented and evaluated in the curricular unit “Graphic Production I”, without prejudice to the relationships between the different phases of the project and its implementation that necessarily interrelate. As a result, twelve packaging and label ecodesign projects were obtained, mostly carried out in groups of two to three students. The *Ecodesign Checklist for Packaging and Labels* was used by all groups of students and allowed to conduct a constant verification of all items listed, including those defined in another curricular unit, promoting the project’s interconnection with the principles of sustainability, and trying to raise awareness among the students involved to the importance of applying these principles in design projects, regardless of the curricular unit.

2.2.1. Analysis of the *Ecodesign Checklist for Packaging and Labels* and its application

As a way to value the participation and opinion of students, and to qualitatively assess the results obtained in this phase of the project (Masoudi *et al.*, 2012) [13] two focus groups were carried out with some of the students involved, through which it was concluded that the organisation of the *Ecodesign Checklist for Packaging and Labels* favoured the understanding of the project as a whole, with the students referring to the importance of the *Checklist* as a link between the different phases of the project and, consequently, better organisation and verification of the communication design project itself.

According to the students, the *Checklist* also facilitated the interconnection of the contents taught in the three curricular units and promoted even greater awareness of the importance of introducing sustainability criteria in communication design projects, carried out in curricular units that do not have this focus.

Regarding the listed sustainability criteria, students fundamentally observed the extension and the complexity of some technical terms used, which led to the need for additional research to better understand the criteria and its application. This fact, initially understood as an obstacle by the students, was an important aspect for the consolidation of related skills, as it promoted autonomy in the study and research of the scientific and technological area in question.

The creation of an additional guide was suggested, which compiles bibliography and information on technical and material aspects, in order to facilitate the understanding of these aspects, and their efficient introduction into the project.

In order to assess the technical terms considered more complex, reported by the students involved in the focus groups, questionnaire surveys were undertaken to all students who used the *Checklist*, with 16.7% of response rate being obtained relatively to the universe to be inquired, which allowed comparing the data obtained with the real need for additional explanation of the technical terms, fundamentally, to materials and regulatory environmental procedures. Observing, therefore, the possibility of adding a guide that simultaneously serves as a glossary and support for the selection of more sustainable materials is very useful. A suggestion that will deserve, in the future phases of the project, a more careful evaluation, for possible integration in teaching, but also in professional projects, with a focus on local development and on the circularity of materials or production residues.

3. CONTRIBUTION TO THE ACHIEVEMENT OF THE SUSTAINABLE DEVELOPMENT GOALS, 2030

The analysis of the document *Sustainable Development Goals, 2030* (INE, 2018) [6] allowed to frame the study, fundamentally in “Objective 12 - Sustainable production and consumption”, in several of its goals.

This study unequivocally contributes to the goal that defines as important “by 2030, achieving sustainable management and efficient use of natural resources” (INE, 2018, p.160) [6], as it leads students to equations of greater rationalisation and efficiency in the use of materials used in the design of packaging and labels and for dematerialization, whenever possible and desirable. It respects the goal that set “by 2020, [of] achieving the healthy environmental management of chemicals and all waste, throughout their entire life cycle, in accordance with agreed international frameworks, and significantly reducing their release to air, water and soil, in order to minimise their negative impacts on human health and the environment” (INE, 2018, p.162) [6], as it leads students to consider all phases of the life cycle of the designed products, according to the minimization of toxicity and pollution associated with materials and forms of production, leading them to the mitigation of damage to human health and the environment (INE, 2018, p.162-163) [6].

It should be noted that in Portugal, in the period between 2010 and 2016, among the waste considered hazardous, 34.6% was secondary waste, resulting from the treatment of

hazardous waste (INE, 2018, p.164-168) [6]. Thus, it is considered very important that ecodesign checklists encourage longevity in the use of final products, stimulating product reuse strategies, helping to minimise waste arising from post-consumption and mitigating the need for dangerous waste treatment processes.

In the goal defined so that “by 2030, substantially reduce the production of waste through prevention, reduction, recycling and reuse” (INE, 2018, p.169) [6] the *Ecodesign Checklist for Packaging and Labels* encourages the recovery of waste, namely in the use of post-consumer materials, or studying forms of incentive, facilitation and information for the correct separation and recycling of the material components of packaging, and consequent adaptation to the Integrated System for Packaging Waste Management (SIGRE).

Despite the importance for social and economic sustainability, namely local, through encouraging the use of materials and productions in the local economic sector, the *Ecodesign Checklist for Packaging and Labels* has a strong participation in the environmental component and in the promotion of principles of circularity, associated with encouraging the circular dynamics of waste, post-consumption, industrial and secondary.

NOTES

[1] Goal 1 - Eradicate poverty; Goal 2 - Eradicate hunger; Goal 3 - Quality health; Goal 4 - Quality education; Goal 5 - Gender equality; Goal 6 - Drinking water and sanitation; Goal 7 - Renewable and accessible energy; Goal 8 - Decent work and economic growth; Goal 9 - Industry, innovation and infrastructure; Goal 10 - Reduce inequalities; Goal 11 - Sustainable cities and communities; Objective 12 - Sustainable production and consumption; Goal 13 - Climate action; Goal 14 - Protect marine life; Goal 15 - Protect terrestrial life; Goal 16 - Peace, justice and effective institutions; Objective 17 - Partnerships for the implementation of objectives. (INE, 2018).

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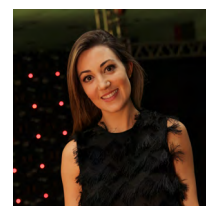
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Case Report

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OS EVENTOS DE MODA DURANTE A PANDEMIA DO COVID-19: A EXPERIÊNCIA DO OCTA FASHION DIGITAL

*Fashion events during the Covid-19 pandemic:
The experience of digital OCTA Fashion*



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RESUMO

A pandemia do Covid-19 acelerou a digitalização na criação, produção, comunicação e consumo de moda. As normas de isolamento social e o fechamento de aeroportos impossibilitaram a realização de eventos de moda presenciais. Nesse contexto, marcas e estilistas buscaram soluções para lançarem suas coleções. Na Universidade do Estado de Santa Catarina, a irrealizabilidade das atividades presenciais conduziu à realização do desfile de conclusão de curso de forma digital. Este artigo objetiva apresentar o relato de experiência da organização e realização do evento OCTA Fashion, demonstrando a divisão das tarefas em grupos de trabalho. Como resultado, lançou-se em dezembro de 2021 o *fashion film* composto de vídeo conceito, desfile e documentário.

PALAVRAS-CHAVE

Desfile de Moda; Moda Digital; *Fashion Film*; Ensino de Moda; Covid-19.

ABSTRACT

The Covid-19 pandemic has accelerated the digitalization of fashion's creation, production, communication, and consumption. The standards of social isolation and the closure of airports made it impossible to hold in-person fashion events. In such a scenario, brands and designers found solutions to launch their collections. At the University of the State of Santa Catarina, the impossibility of returning to in-person activities led to the promotion of the graduation *show*, OCTA Fashion, digitally. This article presents an experience report of the organization and the execution of the event OCTA Fashion, demonstrating how tasks were divided into work teams. As a result, the fashion film was launched in December 2021

KEYWORDS

Fashion Show; Digital Fashion; *Fashion Film*; Fashion Education; Covid-19.

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1. INTRODUÇÃO

A transformação digital corrente nas últimas décadas influenciou a forma de vivenciarmos o mundo. Especificamente no campo da moda, o digital alterou como cria-se, produz-se, comunica-se e consome-se um produto de moda. Poder-se-ia afirmar que a própria ideia de produto de moda sofre e vem sofrendo transmutações – desmaterializando-se no mundo virtual. Esse processo de mudanças foi maximizado devido à pandemia Covid-19, que se alastrou pelo mundo sobretudo a partir do início do ano de 2020. De particular interesse para este estudo, cabe investigar os impactos da virtualização na comunicação da moda. Explorando sobretudo as estratégias não convencionais para solucionar a impossibilidade da realização presencial dos desfiles.

O objeto desta pesquisa consiste no desfile OCTA Fashion, cuja décima edição explorou os limites entre o físico e o digital. O OCTA Fashion é um evento do curso de Bacharelado em Moda do Centro de Artes da Universidade do Estado de Santa Catarina (Udesc). O evento consiste de um desfile e de exposições das coleções de formatura dos discentes. Na estrutura curricular, o OCTA Fashion compreende a disciplina Coordenação de Evento de Moda, em que alunos são divididos em grupos de trabalho e atuam tática e operacionalmente no planejamento e realização do evento. Para a edição ocorrida no ano de 2021 foram necessárias adaptações no formato do evento, na materialidade das coleções e, mormente, na organização do evento – que envolve a referida disciplina.

Sendo assim, o presente artigo vale-se como relato de experiência da realização do evento OCTA Fashion em formato de *fashion film* digital. Seu objetivo é documentar o processo de viabilização e realização do evento. O formato audiovisual escolhido apresentou narrativa híbrida (Bhaba, 2003) [1], combinando um vídeo conceito, os desfiles das coleções em 3D e em trechos de depoimentos de agentes envolvidos no projeto. Para possibilitar o aprofundamento teórico e contribuir com o desenvolvimento científico da disciplina, apresentou-se uma revisão bibliográfica sobre eventos de moda (Lipovetsky, 2007 [2]; Gruber & Rech, 2011 [3]; Silveira, 2019 [4]) e os novos formatos de evento (Amorim & Boldt, 2020 [5]; Gloria, 2020 [6]; Buffo, 2017 [7]), dentre eles os *fashion films* (Campos *et al.*, 2015 [8]; Needham, 2013 [9]). O texto aqui apresentado foi organizado da seguinte forma: o item 2 apresenta fundamentação teórica sobre os eventos de moda, principalmente descrevendo brevemente o histórico dos desfiles de moda tradicionais. O subitem 2.1 expõe novos formatos de evento, indicando exemplos de desfiles em 3D e outras estratégias de comunicação digital desenvolvidas por marcas de moda antes e durante a pandemia do Covid-19. O objeto deste estudo, o evento OCTA Fashion e sua edição digital nomeada OCTA X foram descritos nos item 3, respectivamente. O item 3.1, OCTA X, subdivide-se em viabilização (3.1.1), organização (3.1.2) e resultado (3.1.3). Por fim, discussões gerais sobre os fortuitos caminhos para a moda digital e suas conexões com os processos tradicionais são propostas nas considerações finais.

2. EVENTOS DE MODA

De *fashion plates* às bonecas de madeira e porcelana exibidas nas Exposições Mundiais, a moda usufruiu de diferentes formas de apresentar suas criações (Baldini, 2005 [10]; Cardoso, 2008 [11]). A comunicação de moda pode atender a fins comerciais diretos, com o intento de comercializar os produtos exibidos, mas também de forma indireta, com o objetivo de consolidar um país ou uma marca particular como lançadores de tendências. Segundo Gilles Lipovetsky (2007) [2], os eventos de moda nos moldes de desfile surgem durante o período “moda de cem anos”, ou seja, quando a moda realmente se estabelece como campo. Com a *haute couture* de Charles Frederick Worth, na segunda metade do século XIX, os desfiles de moda passam a seguir o formato mais semelhante ao adotado por todo o século XX (*Ibid.* [2]). Worth revolucionou as exibições ao apresentar seus modelos previamente confeccionados vestidos em modelos vivas – intituladas sócias – convidando as clientes mais exclusivas para conhecerem os modelos de perto em sua *maison* (Godart, 2010) [12]. As

coleções eram desfiladas em cenários luxuosos, com decoração e música ao vivo. O teatralismo na exibição dos produtos foi mimetizado por outros criadores; tais como Jeanne Paquin, Gabrielle Chanel e Paul Poiret. Todavia, Lucile foi quem mais se destacou na produção de moda (Gruber & Rech, 2011) [3].

Desde então, não somente os renomados *couturiers* (estilistas da alta costura) – mas também toda uma sorte de estilistas e marcas comerciais – perceberam que esta estratégia poderia render lucros aos seus negócios, tornando-a eficaz para além da *haute couture* (Lipovetsky, 2007 [2]; Godart, 2010[12]). O formato ‘desfile de moda’, ainda que não seja o único, foi o que mais obteve sucesso na comunicação de produtos e marcas de moda. A intensidade da presença física, a aura de exclusividade de acesso a clientes e a formatação ‘modelo + passarela + trilha sonora’ contribuíram para consolidar os desfiles como uma forma legitimada de se apresentar moda (Gruber & Rech, 2011 [3]). Somado a isso, pode-se indicar a força de ações centralizadoras de expertise na criação de moda, as *fashion weeks*, que organizaram um calendário e sedes restritas para o lançamento das coleções.

Ainda que hajam *fashion weeks* espalhadas por todos os continentes do globo, as mais consagradas são: Paris, Milão, Londres e Nova York. Para além das ‘Grande Quatro’, o final do século XX – em especial os anos 1980 e 1990 – viu despertar a força dos desfiles mundo afora (Riello, 2013) [13]. Esses eventos que já foram cerrados à mídia e aos jornalistas passam a ocupar espaço privilegiado das colunas de moda, apresentando as tendências da estação. De igual ou maior importância, desfilarem numa *fashion week* ou promover um desfile de moda dignificava a marca e o estilista, inserindo-os no exclusivo sistema da moda (Kawamura, 2005/2014) [14]. Por consequência, o público que atende a tais eventos participa desse ritual narrativo construído ao redor da coleção (Buffo, 2017) [7].

Já no século XXI, diferentes autores e profissionais questionam o formato e as características dos desfiles de moda. Seu principal objetivo se torna o espetáculo em si, configurando um produto da comunicação de moda que confere ‘aura’ aos objetos e marcas de moda. Na provocativa obra “Moda com Propósito”, o estilista André Carvalhal (2016) [15] afirma que os desfiles comerciais se tornaram desinteressantes e esvaziados de emoção e prazer, pois operam como ferramenta de vendas. Cada vez mais é notável por parte das marcas e estilistas a renovação do formato de desfile, além da adoção de novas tecnologias e linguagens para a comunicação conceitual de uma coleção. O cenário de isolamento social impulsionado pela pandemia Covid-19 acelerou as correntes mudanças desse setor.

2.1. Novos formatos de evento:

As modificações no campo comercial da moda tanto foram estimuladas quanto possibilitadas por novas tecnologias, especialmente a transformação digital. Tais transformações foram aceleradas pela pandemia Covid-19 e as medidas de isolamento social e *lockdown* para controle sanitário do vírus.

Como as medidas de controle sanitário impediram o contato físico tanto nas etapas internas quanto externas da cadeia de suprimentos – e provavelmente ainda colocará limitações nos processos manuais, nos encontros físicos e nas viagens por algum tempo – a indústria da moda passou a explorar opções de migração para o espaço virtual em toda a sua cadeia de valor. Essa migração contempla propostas de virtualização de experiências intermediadas por mídias não tradicionais. (Boldt & Amorim, 2020, p.2) [5].

A temporada de desfiles internacionais que teve o primeiro impacto pela pandemia foi a *Milan Fashion Week* em fevereiro de 2020, ano em que o vírus se expandiu mundialmente. O vírus e a quarentena instalada, com especial impacto na Itália, implicaram o adiamento dos desfiles de diversos estilistas. A medida impulsionou a suspensão das *fashion weeks* da temporada nos demais países (Gloria, 2021) [6]. Somente na estação seguinte, no mês de julho de 2020, que ocorreu a primeira temporada internacional de moda (Boldt & Amorim, 2020) [5].

Dentre os desfiles que receberam destaque, podem-se citar aquelas que usufruíram de estratégias digitais para apresentar suas coleções, como a transmissão ao vivo e online de desfiles em ambiente 3D. Boldt e Amorim elencaram em seu artigo: a italiana Sunnei; a londrina Ralph & Russo; a japonesa Undercover; e a congolesa Hanifa. Para os autores (2020, p.3) [5], “alguns dos momentos mais comentados pela mídia especializada foram protagonizados por marcas menores e mais jovens”, mais dispostas a inovar no campo da moda. Mas como já anunciava Needham em 2013, mesmo empresas consideradas tradicionais se adaptam às novas mídias digitais.

A disposição foi bem recebida por parte do público e mídia de moda. Um dos principais motivos da grande repercussão positiva, deu-se pelo respeito e cumprimento às normas de distanciamento social, sobretudo prezando pela saúde e segurança dos profissionais e públicos envolvidos na realização de um evento de moda. O destaque essencial às novas tecnologia envolveram as questões de inovação, customização, minimização de desperdício, entre outros. Segundo Glória (2021, p.21-22) [6], os desfiles em formato 100% digital “proporcionaram ao público a possibilidade de acompanhar não só as novas peças de seus designers preferidos, mas também todo o processo de criação, backstage, até a apresentação final das roupas”.

A possibilidade de exibição dos desfiles filmados em qualquer dispositivo e em qualquer espaço geográfico foi evidenciada na proposta *phygital* (estrangereirismo que une as palavras *physical* – físico – e digital) adotada pela São Paulo Fashion Week. Uma vez que a edição de março foi cancelada devido ao *lockdown*, a edição de novembro de 2020 – comemorativa de 25 anos – contou com a exibição 100% digital. O aspecto físico envolveu a transmissão dos desfiles nas fachadas de edifícios da cidade de São Paulo, como a icônica Avenida Paulista. Tal inovação investiu no fenômeno do hibridismo (Bhaba, 2003) que consiste em mudança paradigmática contemporânea, ocupando o espaço entreposto entre uma afirmação da plenitude e a ansiedade gerada pela sua falta, pela ausência, pela diferença, conectando a ligação entre o real e o digital (Campos *et al.*, 2015) [8].

Vários dos destaques das semanas de moda envolveram o formato de produção audiovisual intitulado *fashion films*, que consiste em tipo específico de comunicação de moda que expressa o imaginário de marcas na internet (Buffo, 2017 [7]; Needham, 2013 [9]). As imagens de moda ganham intensidade e sensação de presença devido ao acréscimo de movimento e som às imagens fotográficas estáticas. Para Boldt & Amorim (2020, p.4) [5], “a virtualização pode aprimorar a experiência existente, permitindo que as peças de vestuário sejam vistas de qualquer ângulo, com a maior quantidade de detalhes, além de exibir as habituais informações sobre o tamanho e o preço”. Há ainda a possibilidade de acesso e interação por meio de diferentes mídias, tais quais as plataformas móveis como *smartphones* e *tablets* e interações com formas tradicionais, como as *smartTVs* – atualmente populares.

A construção de uma narrativa também contribui também a carga emocional e proximidade da marca e dos criadores com seus públicos. A possibilidade de contar uma história no decorrer do tempo do filme tanto cria universos simbólicos associados à marca e à coleção quanto pode ser usufruída para narrar o processo de criação e desenvolvimento dos produtos em vídeo documentários que aproximam os clientes e espectadores. Isso promove a desalienação do público, gerando maior autonomia na interpretação e escolha de produtos e serviços, como propõe Avelar (2011) [16].

Sobre o uso de tecnologia em modelagem 3D, ainda que a verossimilhança não satisfaça os aspectos táteis dos tecidos, há muitos benefícios a serem listados. Katrin Ley (2020 *apud* Boldt & Amorim, 2020) [5] enfatiza os seguintes: (1) menos desperdício por consequência de números reduzidos de protótipos, peças pilotos e amostras; (2) prazos reduzidos e criação e desenvolvimento mais ágeis; e, (3) possibilidade de produção sob demanda.

Pode-se afirmar previamente que as novas tecnologias interferem na produção e na comunicação dos produtos e marcas de moda, recriando universos lúdicos por meio do uso de narrativas envolventes, sejam elas fantasiosas ou informativas. Mesmo havendo exemplos notáveis de campanhas que já envolviam a modelagem 3D (Louis Vuitton SS2016), modelos virtuais (Balmain pre Fall 2018) e até mesmo lançamentos de produtos para uso exclusivo

em *games online* (*skins* da Louis Vuitton para o jogo *League of Legends*), com a pandemia Covid-19, a moda adentrou o universo virtual com intensidade desproporcional a de seu passado recente. Traçou um caminho sem volta.

Impelidos pela impossibilidade de retorno presencial das atividades letivas devido à crise sanitária, às regras de isolamento social e à consequente impossibilidade do espaço físico da universidade, o Departamento de Moda da Udesc vislumbrou nas tecnologias de modelagem e prototipagem 3D, nos desfiles digitais e nos *fashion films* de narrativa documental uma saída adequada para a realização de seu tradicional evento, o OCTA Fashion. No item a seguir será apresentada uma breve explicação sobre o referido evento e sua décima edição, totalmente virtual, intitulada OCTA X – cuja transmissão em *streaming* ocorreu no dia 09 de dezembro de 2021 e pode ser acessa pelo link <https://www.youtube.com/watch?v=gVx57VtpD10&t=394s>.

3. OCTA FASHION

OCTA Fashion é um evento do Departamento de Moda da Universidade do Estado de Santa Catarina. Nomeado OCTA a partir de 2011, como acrônimo de Observatório de Culturas e Tendências Antecipadas, o evento é um aprimoramento do desfile de formatura do Bacharelado em Moda da Universidade. Seu principal mote é exibir as coleções de formaturas dos discentes. Todavia o evento tomou proporções acentuadas, pois não somente leva ao público da área de moda (estilistas, empresários, jornalistas, produtores de moda, varejistas, etc.) novas tendências de moda e estilo, mas também envolve a comunidade geral num evento público e gratuito. Especialmente para o contexto pedagógico, o evento está associado especialmente à disciplina de Coordenação de Evento de Moda da oitava fase do curso.

O modo de planejar e executar o evento presencial fora documentado na dissertação de mestrado “Desenvolvimento de um guia de eventos para cursos de moda” da professora Balbinette Silveira (2019). Servindo-se do repertório e amplo aprendizado construído ao longo das nove edições do OCTA Fashion, para décima edição – OCTA X – foi necessário desenvolver de novas estratégias pedagógicas para adequar as equipes de trabalho e o formato do evento às mídias digitais, à narrativa audiovisual de *fashion film* e às coleções modeladas e animadas em tecnologia 3D. A isso, soma-se que o decorrer da disciplina e a organização do evento foram realizados de forma remota, sem encontros presenciais entre discentes e docentes.

3.1. OCTA X:

3.1.1 Viabilização

Como medida sanitária preventiva em relação ao Covid-19, a Universidade do Estado de Santa Catarina proibiu a realização das atividades de caráter prático até que fosse possível o retorno presencial aos laboratórios da Universidade. No caso particular do curso de Moda, a impossibilidade de frequentar o espaço físico da Udesc igualmente vetou a formação de discentes do último ano do curso, por não disporem de máquinas de costura ou outros materiais necessários para a execução das peças do vestuário de suas coleções de formatura em seus espaços domésticos. Tal situação impediu a realização do evento OCTA Fashion, um dos maiores da Udesc. Em prol de viabilizar a continuidade dos estudos dos discentes e dar sequência ao calendário de aulas, buscou-se vias de realizar a produção dos protótipos (peças do vestuário) de forma remota. Assim, considerou-se a possibilidade de realização de protótipos em 3D.

Como tecnologia específica, pode-se citar o *software* CLO 3D que permite, quando bem utilizado, a modelagem e animação de peças do vestuário em 3D com fidedignidade aos desenhos técnicos e artísticos 2D e seguindo especificidades técnicas de modelagem e atributos visuais e hápticos (textura e peso dos materiais expressos visualmente) nas telas

de vídeo de computadores e dispositivos móveis. A execução das coleções dessa forma possibilita a realização de um desfile de moda digital, pois além de digitalizadas, as peças são animadas mimetizando um desfile de moda em cenário também inteiramente virtual. O desenvolvimento das coleções dos alunos como protótipos em 3D e a realização virtual do evento OCTA Fashion Udesc foram procedentes uma vez que se realizaram ajustes nas avaliações e dinâmica das disciplinas. Alterações pertinentes foram conduzidas para assegurar um proveitoso processo ensino aprendizagem, apresentando aos alunos uma realidade tecnológica de prototipagem digital de peças que os insere num contexto mais sustentável, globalizado e informatizado da criação, desenvolvimento, comunicação e consumo de produtos de moda. Após recorrentes encontros com discentes formandos (com adesão da ampla maioria), professores das disciplinas diretamente ligadas ao projeto e em reunião do colegiado do curso com representação de discentes, a proposta foi aprovada junto ao Departamento de Moda.

Todavia, para que a realização da proposta fosse viável a todos os alunos do curso, democratizando o acesso à formação e às tecnologias digitais do campo da moda, foi necessária a contratação de uma empresa que realizasse os serviços de modelagem, animação e renderização de vestuário em 3D pela Udesc [financiado pela Emenda Parlamentar nº 935/2020 outorgada pela Deputada Luciane Carminatti e vinculada à Secretaria de Estado da Educação – Nota de descentralização 2021DC000106]. A proposta amparou o processo ensino aprendizagem das disciplinas práticas e teóricopráticas. Particularmente a disciplina Coordenação de Evento de Moda envolveu o planejamento e a realização do evento OCTA Fashion em formato de fashion film com desfile virtual e documentário. Sua organização será detalhada no item a subsequente.

3.1.2 Organização

O grande desafio em realizar o OCTA X de forma totalmente remota reverberou da impossibilidade da presença física e aglomeração de pessoas. Isso incidiu não somente sobre o público expectador do evento, mas também da impossibilidade de contato presencial entre próprios alunos e professores. A saída de contratação da empresa especializada para realização das peças dos alunos em 3D solucionou a os empecilhos impostos diretamente associados às disciplinas de costura e de modelagem. Ainda que o gerenciamento da prototipagem digital dos looks seja realizado, há uma série de tarefas a desempenhar para a produção do desfile, exibindo adequadamente as coleções desenvolvidas pelas formandas, mantendo-se o nível de qualidade e o histórico de sucesso do formato de evento OCTA Fashion – já discutido no item três (3).

A organização do evento é parte integrante da disciplina Coordenação de Evento de Moda. Na grade curricular do curso de Bacharelado em Moda da Udesc. Os itens da ementa da disciplina se orientam ao objetivo de elaborar e executar projetos de produção de eventos de moda para os mais diversos setores do mercado de moda. Haja vista a necessidade contextual da pandemia do Covid-19, os componentes da ementa e o material didático da disciplina foram ajustados para adequarem-se ao formato de aulas em modo emergencial remoto. Isto implicou que a disciplina precisasse ser organizada de modo a possibilitar aos discentes desenvolver habilidades de planejamento, organização e controle de eventos de moda – envolvendo tarefas como:

- a. levantamento de tarefas para realização do evento;
- b. organização de cronograma;
- c. divisão de tarefas por equipes e entre os integrantes das equipes;
- d. cálculo e estimativa de recursos materiais;

e. levantamento de necessidade de apoio de recursos humanos, staffs; e

f. realizar evento para apresentação de coleções de acadêmicos.

As atividades da disciplina iniciaram com um ciclo de palestras em formas de lives na rede Instagram organizadas por uma equipe de professores do Departamento de Moda. Os convidados abordaram os impactos da pandemia, do isolamento social e das novas tecnologias na moda na realização de eventos e na produção de moda. Os encontros subsequentes da disciplina se orientaram a pensar o formato pretendido para a décima edição do evento, a ocorrer no ano de 2021. Inicialmente a ideia de realizar um desfile em modelagem 3D foi descartada, sendo aprovada somente após a confirmação da manutenção do ensino remoto em 2021.

Com a aprovação da realização do desfile em modelagem 3D – cujo desenrolar fora documentado no item 3.1 – partiu-se à reorganização da disciplina por parte da professora docente. A primeira etapa consistiu na revisão dos grupos de trabalho (GT), avaliando qualitativamente: (a) quais GTs deveriam ser mantidos; (b) quais deveriam ser excluídos, pois implicariam atividades presenciais agora desnecessárias ou teriam demanda muito diminuta para serem atribuídas a uma equipe. Um segundo momento reflexivo envolveu ponderações sobre (c) a necessidade de criar um novo grupo de trabalho para tarefas e demandas resultados da modalidade 3D e do formato em vídeo como produto que substituiu o evento presencial (Tabela 1).

Posteriormente, passou-se à avaliação das tarefas dos grupos de trabalho, novamente operando as ações de (a) manter, (b) excluir, (d) adicionar tarefas às equipes de trabalho preexistentes e recém-criadas. A revisão da lista de tarefas foi inserida como a primeira tarefa a ser realizada por cada um dos GTs, de forma a impulsionar os discentes no exercício reflexivo; antecipando os seus passos de ação, prognosticando possíveis afazeres, bem como a necessidade de auxílio de staffs para sua realização. Após a realização das listas (Tabela 1), a professora definiu os prazos das tarefas que eram imprescindíveis para a realização do evento em tempo hábil. Demais prazos – fluídos – ficaram sob responsabilidade dos alunos, estimulando-os a gerenciarem pro ativamente tempo e pessoal. A organização interna da equipe, divisão de tarefas e organização de tempo foram acompanhados pela professora em reuniões gerais com toda a turma e com os grupos de trabalho especificamente.

PATROCÍNIO E FINANCEIRO

Fazer um levantamento dos recursos físicos, materiais e humanos de cada grupo;
Verificar necessidade de recursos privados (da sala e de terceiros);
Captar recursos financeiros de patrocinadores, bem como, apoios, parcerias, etc.;
Elaborar contratos de patrocínio;
Elaborar projeto de gastos para o evento com planilhas;
Agendar as reuniões com fornecedores;
Coletar logos e anúncios dos patrocinadores;
Conferir listagem final de apoiadores e patrocinadores na revista e vídeo;
Prestar contas e encerrar conta;
Realizar relatório final de equipe.

CENÁRIO

Revisar e propor tarefas do grupo e verificar necessidade de staffs;
Discutir com a turma e propor cenário para o desfile 3D;
Manter contato com fornecedor e verificar montagem e realização do cenário;
Realizar relatório final de equipe.

Tabela 1

Listagem das tarefas concernentes aos grupos de trabalho.

PROGRAMAÇÃO

Revisar e propor tarefas do grupo e verificar necessidade de staffs;
Definir se haverá programação de lançamento [no mês, na semana, etc.];
Definir se haverá exibição presencial e definir material e pessoal necessários;
Reservar e transportar equipamentos da UDESC, se necessário;
Verificar necessidade/interesse em uniformes;
Definir programação do dia [incluindo vídeos ou falas de autoridades];
Definir se haverá palestra ou apresentação e contratar fornecedor;
Listar a programação e repassar [ensaio e teses];
Listar telefone de todos participantes na exibição;
Planejamento de desastres: criar planos de reversão/ação para possíveis falhas no dia;
Realizar relatório final de equipe.

AUDIOVISUAL

Revisar e propor tarefas do grupo;
Montar com fornecedor e professora coordenadora o planejamento de audiovisual do minidocumentário/desfile para projeção durante o evento;
Acompanhar desenvolvimento de vídeos (audiovisual) com fornecedor contratado;
Levantar e agendar filmagens com autoridades, professores, fornecedores e alunos;
Verificar com alunas se desejam realizar *fashion films* individuais e definir fornecedores;
Definir se querem contatar DJ específico e repassar informações para o Financeiro;
Auxiliar na definição da trilha sonora [banco de dados pago pelo fornecedor];
Auxiliar viabilização e realização do vídeo conceito;
Buscar com equipe de Publicidade vídeos e logos de patrocinadores e da instituição realizadora;
Testar todos os vídeos e áudios;
Repassar material na qualidade indicada à equipe de Programação;
Realizar relatório final de equipe.

PUBLICIDADE E PROPAGANDA

Revisar e propor tarefas do grupo e verificar necessidade de staffs;
Traçar estratégias de divulgação junto às outras equipes [plano de mídia];
Alimentar mídias sociais;
Criar calendário para criação de peças gráficas e divulgação;
Trabalhar na criação das peças publicitárias [convites, sacola, cartões, etc.];
Verificar com todas as equipes demanda para material gráfico;
Contatar gráficas, malharias e brindes para impressão/execução das peças publicitárias;
Solicitar impressão de sinalização e impressos diversos - junto com grupo de Patrocínio;
Alimentar redes sociais com agradecimentos e destaques do evento + boas férias e boas festas;
Repassar conta de redes sociais para 6ª fase [após o evento];
Realizar relatório final de equipe.

ASSESSORIA DE IMPRENSA & RELAÇÕES PÚBLICAS

Revisar e propor tarefas do grupo e verificar necessidade de staffs;
 Traçar estratégias de divulgação junto às outras equipes;
 Elaborar release geral do OCTA;
 Definir se haverá contratação de assessoria de imprensa privada;
 Buscar apoio da assessoria de imprensa da UDESC e do CEART [marcar reunião];
 Recolher releases jornalísticos individuais das alunas;
 Preparar lista de jornalistas importantes para convite, divulgação & posterior envio de press kit;
 Definir se haverá ação social [qual instituição e como será a arrecadação e entrega];
 Definir *mailing list* [VIPS e influenciadores]: relacionar, cadastrar e contatar;
 [empresas]: relacionar, cadastrar e realizar convites;
 Verificar com coordenação autoridades [Udesc e governo do Estado] que deverão ser convidadas para o desfile [conferir se os funcionários dos cargos foram mantidos];
 Enviar *save the date* para imprensa;
 Verificar necessidades físicas, materiais e humanas e repassar aos grupos Publicidade e Financeiro;
 Definir *press kit* e buscar parceiros para gratuidades;
 Entregar convites a imprensa especializada [definir envio de *press kit* e convites personalizados];
 Repassar *mailing* completo para 6ª fase;
 Elaborar clipagem: relatório [data, notícia, coluna/ caderno, veículo]

COORDENAÇÃO GERAL

Revisar e propor tarefas do grupo e verificar necessidade de staffs;
 Definir e contatar quem fará a abertura e fechamento de evento;
 Coordenar o trabalho de todas as equipes;
 Cobrar/secretariar cronograma e reuniões das equipes e encaminhar por e-mail;
 Auxiliar realização do pré OCTA 2021;
 Acompanhar tarefas externas;
 Repassar demandas e tarefas entre alunos e professora [eventualmente com os fornecedores];
 Auxiliar na boca-de-cena virtual [acompanhar como suporte técnico e contato com os alunos a exibição do minidocumentário/desfile];
 Realizar relatório final de equipe e do evento.

OCTA MAG

Revisar e propor tarefas do grupo e verificar necessidade de staffs;
 Definir conteúdo interno da revista [textos];
 Solicitar textos e entrevistas a professores e alunos;
 Conferir com LabDesign disponibilidade de realização de projeto gráfico ou buscar fornecedor;
 Definição de layout e expressividade gráfico-visual da revista;
 Definir se/como funcionará a parte de editoriais;
 Definir recebimento das fotos de catálogo pelo fornecedor [mediação];
 Definir data e cronograma para recebimento de fotos catálogo e release dos alunos;
 Definir conteúdos da página do aluno, cobrar entrega e repassar ao Lab;
 Conferir créditos da revista [todo o conteúdo] e logos de empresas patrocinadoras;
 Conferir fechamento da revista para publicação;
 Realizar relatório final de equipe.

3.1.3 Resultado

O evento OCTA X resultou num *fashion film* (figura 1) que combinou os formatos desfile e documentário. O vídeo foi lançado em transmissão ao vivo pelo canal do Youtube do Centro de Artes da Udesc, às 19 horas do dia 09 de dezembro de 2021. O *fashion film* completo em versão *full HD* está disponível no Youtube e na rede social Instagram (no perfil @octafashion) com duração de 47 minutos. O vídeo é composto por uma combinação de desfile de 37 coleções compostas de dois *looks* em modelagem 3D, animados em um cenário utópico, um vídeo conceito de abertura explanando o tema e entrevistas com alunos, professores, autoridades e fornecedores. Os *looks* foram desenvolvidos e animados pelo Hol Studio no prazo de 90 dias corridos a partir da contratação. A edição do desfile ficou por conta do fornecedor da edição de vídeo e direção criativa, Douglas Sielski do Sielski Studio. Os créditos completos do evento estão disponíveis ao final do vídeo.

Para além dos documentários com agentes envolvidos no processo do desfile e autoridades, buscou-se humanizar o *fashion film* por meio de um vídeo conceito. Tal componente abre o desfile e objetivou apresentar o tema mote das coleções e do desfile: fluidez. A realização do vídeo conceito reverbera da necessidade de conferir maior aspecto poético ao desfile, além de incitar o toque e humanizar a produção em si – na tentativa de mitigar o aspecto puramente tecnológico e frio dos avatares e das animações. Segundo comentado acima, os *fashion films* tendem a investir em narrativas envolventes, aproximando o público. O vídeo conceito foi dirigido pela equipe do Sielski Studio e exibiu duas bailarinas que performaram ao som de texto poético sobre o tema.



Fig. 1

Captura de tela de entrada de look.

Fonte: <https://www.youtube.com/watch?v=gVx57VipD10&t=388s>

Houveram aspectos negativos relacionados ao evento. O principal deles se refere às expectativas dos alunos em relação à fidedignidade das suas coleções. Ao tocante do interesse deste artigo, do ponto de vista organizacional, pode-se indicar a dificuldade de comunicação com discentes e entre os grupos de trabalho. Principalmente desafiador foi envolver os alunos da sexta fase do curso que comumente atuam como staffs do OCTA – aspecto que tende a ser resolvido nas próximas edições com a possibilidade de convívio entre alunos e professores. Ainda, pode-se indicar a necessidade de manter os grupos de relações públicas e assessoria de imprensa como grupos separados, criar o grupo de *casting* para a definição dos avatares e reavaliar a necessidade do grupo de programação, cuja existência é somente válida na ocorrência de um lançamento presencial.

De forma geral, o evento foi considerado um sucesso por parte da instituição, sendo aprovado por parte do Departamento de Moda e do Centro de Artes como formato a ser adotado nas próximas duas edições do evento, sobretudo devido à sobrecarga de aulas práticas a serem repostas no espaço físico da universidade e ao incentivo de habilitar os alunos a lidarem com a criação de produtos do vestuário e da comunicação de moda de forma digital, conhecendo novos *softwares* e novas estéticas do campo da moda. A repercussão na imprensa foi positiva, uma vez que se tratou do primeiro desfile documentário em formato digital.

4. CONSIDERAÇÕES FINAIS

O ano de 2021 iniciou com o prognóstico da impossibilidade de retorno presencial das atividades letivas devido ao prosseguimento da crise sanitária e regras de isolamento social. Como forma de possibilitar a continuidade do processo ensino aprendizagem e, sobretudo, a conclusão do curso por parte dos alunos formandos, buscou-se uma saída em realizar o evento OCTA Fashion em formato digital. Como os *looks* não poderiam ser confeccionados materialmente, propôs-se o desfile como *fashion film* documentário, todo em animação 3D. As estratégias de desfile digital em 3D, *fashion films*, e narrativa documental/informativa vêm sendo adotadas de forma expoente por marcas e estilistas – em maior ou menor grau de inovação.

A partir da bibliografia consultada e dos exemplos indicados, a aproximação efetiva da moda com o campo digital parece irreversível (Needham, 2013 [9]; Buffo, 2017 [7]; Gloria, 2020 [6]). A universidade também deve trilhar e até mesmo guiar este caminho (Boldt & Amorim, 2020 [5]). A experiência do OCTA X foi extremamente válida para os corpos docente e discente, de forma a orientar o setor da moda para as transformações tecnológicas. Essas transformações não implicam somente sobre a técnica e seu domínio; mas alteram a forma como os produtos são desenvolvidos e produzidos, para quais fins são produzidos, como serão comunicados, apreciados e consumidos. O processo ensino aprendizagem e a construção de conhecimento acadêmicas são essenciais para propor soluções e reflexões sobre essas e porvindouras transformações que impactam o futuro do setor.

A realização do OCTA X proporcionou aprendizado operacional na realização de eventos digitais. Na ocasião da disciplina, os discentes definiram um cenário para o desfile; a aparência física e a coreografia de modelos avatares; realizaram convites a autoridades, jornalistas e influenciadores; executaram ensaios fotográficos e filmagens; planejaram a revista e redigiram reportagens, entre outros. Contudo, para além da prática, vivenciaram as amplas possibilidades de customização; a economia de recursos na alteração dos protótipos digitais (sustentabilidade); testaram novas linguagens e narrativas midiáticas. Aprenderam a lidar diretamente com um cenário desafiador e a atuar de modo criativo e inovador para propor soluções a problemas presentes.

Apesar do universo digital parecer infinito em possibilidades, vivenciamos também os seus limites. Ainda que eficiente, falta ao digital os apelos táteis, têxteis, tão arraigados ao campo da moda, cujos produtos vestem a pele humana. A humanização também é uma carência da tecnologia. Mais do que aspectos a serem superados, essas lacunas parecem oferecer uma possibilidade rica de conexão entre o digital e o físico, entre o virtual e o presencial, como Bhaba (2003) [1] propõe com seu conceito de hibridismo. A possibilidade de um campo cada vez mais múltiplo, mais híbrido, mais fluido. O contemporâneo diluiu as barreiras entre o físico e o digital. Possibilita experimentações estéticas, desafiando ainda mais as possibilidades da materialidade e da tecnologia.

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Case Reports

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THE ROLE OF ILLUSTRATION IN PEDIATRIC HOSPITALIZATION: A COLLABORATIVE PROJECT BETWEEN ESAD AND PEDRO HISPANO'S HOSPITAL OF MATOSINHOS

O papel da ilustração na hospitalização pediátrica: um projecto de colaboração entre a ESAD e o Hospital de Matosinhos de Pedro Hispano

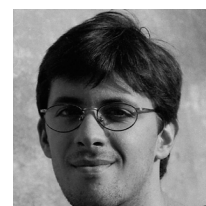
ABSTRACT

Health services, in particular pediatric units in a hospital, are increasingly committed to human well-being, on the one hand by researching more effective treatments, on the other hand by promoting emotional well-being for their patients, caregivers and professionals. The investment in making hospital environments and services more humane is evident in several studies and projects disseminated around the world. Even so, and despite these efforts, most people continue to have a negative feeling when they think of a hospital. For an institution whose main objective is to preserve and restore health, a negative impression or a feeling of discomfort can be seen as a factor of stress that does not contribute to the patients' quick recovery. Although fear or stress reduction values are difficult to quantify, empirical evidence shows that there are intangible factors crucial for the patients' recovery and well-being (Lankston *et al.*, 2010) [1].

This is an issue of increasing importance, therefore this paper will analyze how illustration can play a decisive role in the child's perception and overall experience in hospital. It will also evaluate how illustrators and storytellers' commitment in creating a positive, playful and comfortable environment for patients and caregivers has been recognised by the whole community. The process of adapting an illustrated children's picture book to a specific hospital area, its effectiveness and how it can reach other audiences, will be widely analyzed.

RESUMO

Os serviços de saúde e em particular as unidades pediátricas dos hospitais, estão cada vez mais comprometidos com o bem-estar humano, quer através da investigação de tratamentos mais eficazes, quer pela promoção do bem-estar emocional dos seus pacientes, cuidadores e profissionais. O investimento na humanização dos ambientes e serviços hospitalares é evidenciado em diversos estudos e projetos divulgados ao redor do mundo. Ainda assim, e apesar destes esforços, a maioria das pessoas continua a ter um sentimento negativo quando fala ou pensa em "hospital". Para uma instituição cujo objetivo principal é preservar e restaurar a saúde, uma impressão negativa ou o sentimento de desconforto pode ser visto como um fator de *stress* que não contribui para a rápida recuperação dos pacientes. Embora os valores de redução do medo ou do *stress* sejam difíceis de quantificar, a evidência empírica mostra que existem fatores intangíveis, cruciais para a recuperação e bem-estar dos pacientes (Lankston, *e.o.*, 2010). Sendo este um tema que tem vindo a ganhar uma importância crescente, pretende-se com este trabalho analisar como a ilustração pode desempenhar um papel decisivo na percepção da criança e na sua experiência global num hospital. De igual modo será avaliado o compromisso que ilustradores e contadores de histórias têm tido ao criar ambientes positivos, lúdicos e confortáveis para pacientes e cuidadores, sendo estes reconhecidos por toda a comunidade. Por fim, será amplamente analisado o processo de adaptação de um livro ilustrado infantil a uma área hospitalar

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específica, a sua eficácia e como este pode chegar a outros públicos.

KEYWORDS

Illustration; Hospital pediatrics; Humane; Well-being

PALAVRAS-CHAVE

Ilustração, Hospital, Pediatria, Humanizar, Bem-estar.

1. INTRODUÇÃO

In 2016, ESAD - College of Arts and Design of Matosinhos was challenged by the pediatric Service of Pedro Hispano Hospital of Matosinhos to design new visuals for the main corridor and for one of the waiting rooms, where children, caregivers and educators spend long hours between treatments, consultations or surgeries. According to the hospital's professionals, something should be done in order to promote a better hospital atmosphere and patient stay. As several studies and worldwide projects emphasize, the commitment to human well-being, either through the search of more effective treatments or through the promotion of an emotional balance, is of crucial importance for the patients' health and also for the hospitals (Stickdorn & Schneider, 2010) [2].

Although this project did not provide what is called as a Service Design, it is still relevant to mention that a transdisciplinary team was formed in order to design a solution that includes material and immaterial components, taking into account the needs of all the parties involved. According to Birgit Mager, "*Service Design aims to ensure that service interfaces are useful, usable and desirable from the customer's point of view, and effective, efficient and distinct from the supplier's point of view*" (Stickdorn & Schneider, 2010, p.31) [2]. Mager points out three relevant components for Service Design: the service architecture (the functional, cultural and strategic organization of the service); interaction with users (behavior of service providers, human quality in interactions); and material evidence (the physical touchpoints that enable a positive experience with the service through the activation of various perceptual senses) (Stickdorn & Schneider, 2010) [2].

In 2002, Gillian King presented The Life Needs Model of Pediatric Service Delivery, "*a developmental, socio-ecological model that outlines the major types of service delivery needs of children and youth with disabilities, their families, and their communities*" (King *et al.*, 2006) [3]. The lack of health service delivery models, particularly models for pediatric service delivery was clear in 2002, however, 19 years later we are still struggling to find models with such systemic and transdisciplinary approach that extends the pediatric services to its community. Moreover, published service frameworks describing how services could be delivered to promote service user's wellness (King *et al.*, 2017) [4] are still flourishing.

The Portuguese panorama of Service Design implementation to improve and innovate pediatric Services is scarce, as testified in the 2017 Identification of Innovative Projects in SNS Hospitals report. Although the issue is gaining greater awareness, evidence shows that the solutions already carried out in national territory tend to give partial answers to a service that has to be seen and designed as a whole. The reasons for this to happen may be justified by services assigned to health areas which are extremely complex and by factors that raise ethical issues and involve, in addition to medical assistance, a mediation of various spheres. At an international level, there are several case studies which point towards a successful strategy by adopting an holistic and transdisciplinary approach to health care problem solving and by implementing innovation through Human Centered Design and Design Thinking (Ribeiro *et al.*, 2014) [5]. The Adventure Series project by GE Healthcare is one of the best known. GE Healthcare Chicago worked to reverse the fear and anxiety that MRIs or Computed Tomography causes in users. The solution found by the team was to use storytelling, imagining adventures and transforming cold machines into places of joy

and fantasy (Koppen, 2021) [6]. But this project also highlights a central issue that, in a previous dialogue with Pedro Hispano Hospital professionals, was also pointed out as crucial, which is: the need to “control” the fear or anxiety of children but also that of parents. As Doug Dietz mentioned: “If you got the child, you got the parent, and if you got the parent, you got the child” (Koppen, 2021) [6]. Thus, keeping parents well informed, committed and confident will make all the difference in their children’s hospitalization (Gomes *et al.*, 2015; Ribeiro *et al.*, 2014) [7] [5]. Another example is the Healthcare Innovation Exchange (HELIX) Center project, which excels on having design researchers and hospital professionals working together, applying design methodology to find new problems, identify opportunities and innovate and prototype various solutions (Royal College of Art, 2021) [6].

Information and communication with the users are also fundamental strategies. As well as clever architectural, interior design and visual stimuli as illustrations, especially at a children’s hospital, as shown by the Rotterdam Eye Hospital, Patient Experience Transformation Programme (Koppen, 2021) [7]. As the results of these projects testify, all of these procedures brought a very positive effect to all parties involved.

In addition to these examples, it is also important to mention the work done by various institutions all over the world, with the goal of ensuring the wellbeing of children in hospital, like EACH European Association for Children in Hospital, which brings together various associations involved in preserving the welfare of children before, during or after a hospital stay. Associations from 16 European countries and Japan are members of EACH. In 1993, EACH became an organization which gathered several non-governmental and non-profit associations with the purpose of ensuring the welfare of hospitalized children. This organization aims to implement the EACH Charter which sets out children’s rights in hospitals, known in Portugal as the Charter of the Hospitalized Child. EACH associations are looking to add the principles of the Charter of the Hospitalized Child in each European country’s health legislation, regulations and guidance.

Taking into account all these premises and references, the goal stated for the collaborative project between Pedro Hispano Hospital and ESAD was to create a more welcoming and friendlier environment, with points of interest and distraction for both users (newborns up to 18 years old and their caregivers), and to support the storytelling actions already implemented by the service’s educators, before and after children’s surgery or treatments. Taking care of children does not only require technical knowledge, but an integral action that clarifies doubts, fears and insecurities present in hospitalization.

To facilitate the creation of a positive memory of a space, a service and, at the same time, to provide moments of immersion in worlds of inspiring stories and joyful environments became the main challenge of this project.

2. METHODOLOGY

The process started with a series of visits to the Hospital’s pediatrics Service and meetings with the various professionals and users. A record was made of the main needs and technical constraints were considered, namely, materials and products not authorized for hospital use. This was followed by a literature search on illustration and the influence of hospital decoration on patients’ recovery. Along with constant dialogue between ESAD work team and pediatric professionals, multiple solutions were analyzed. Among the various possibilities pointed out, the fact that the hospital had already implemented several actions that orbit medical practice was highlighted, for example, children’s illness fears are demystified through stories and play. Knowing this practice and others, it was decided to create a set of illustrations that, in some way, supported the already existing practice of storytelling, and provided moments of distraction and positive emotional experience for all the elements that inhabit the pediatric service.

3. THE ILLUSTRATED ALBUM

The illustrations chosen were created by Ana Melo, a student of the Graduate Programme in Digital Illustration and Animation at ESAD, in the 2014-2015 academic year. They were originally developed within the scope of Project III, monitored by lecturers Catarina Sobral and José Manuel Saraiva, in response to the module's project to illustrate (and write) a *picture book*, also known in Portugal as a *narrative album*.

The strong link between text and image comes essentially from the massification that the printed book has achieved after several centuries of development since the printing of Gutenberg's bible in 1454. As buying a book became easier and cheaper, it was not only its informative or playful content that was part of the popular imagination, but also the habituation to the relationship between text and image visualization. The illustration visually elucidated the content of the text. Thus, we can understand a general idea of an umbilical relationship with the text that it refers to is one of the indispensable characteristics to understand the meaning of illustration. But the relationship between illustration and the image printing process implies a second characteristic to the notion of illustration. For centuries the illustration was thought to be printed, multiplied in books and other supports, whose copies were limited, essentially, by the investment that was made. Thus, the illustration was distinguished from other forms of visual production by its reproducibility. It acquired its definitive shape after being printed in the pre-established colors, dimensions and supports. Its purpose was not to show it as original.

However, not all illustrated books have the same characteristics when using illustration, making it possible to distinguish the textbook from the album. Shulevitz clearly distinguishes the two genres, from the Anglo-Saxon designation of story book or picture book:

To create a good picture book or story book, you must understand how the two differ in concept. A story book tells a story with words. Although the pictures amplify it, the story can be understood without them. The pictures have an auxiliary role, because the words themselves contain images. In contrast, a true picture book tells a story mainly or entirely with pictures. When words are used, they have an auxiliary role. (...)

The difference between a story book and a picture book, however, is far more than a matter of degree, of the amount of words or pictures - it is a difference of concept. (Shulevitz, 1997, p. 15) [9]

Thus, we can use the term child picture book, more generalized, to cover the vast majority of books for children that contain illustrations. It only implies their presence accompanying a text of variable length, but which is always the only driver of the narrative. However, in the illustrated album, the role of the image is enriched: the illustration can also support the narrative.

The expression illustrated album comes from the Anglo-Saxon expression of picture book, which has its origin in 19th century England and is a development of the storybook for children, which tells a story with words. In these, the images could accompany the development of the written text performing several functions: to make the comprehension of the text more accessible, to be mere visual translations of the textual information or to add elements to the narrative, enriching it. However, the illustrations are always contained in the words, not being thematically individualized, being, therefore, considered illustrated text books. In the illustrated album, the illustration and the text function as a pair in which each language has at least the same importance in the conduct of the narrative. There are, however, many examples where the illustration can only support this function.

Thus, in its broadest definition, an illustrated album is like a book in which the collaboration between text and illustration is responsible for telling the story contained therein. Its specificity lies in the intersemiotic relationship between the two components, verbal and pictorial. This relationship implies a fundamental difference because the narrative advance is not defined only by the text or written language.

In this way, we can understand one of the reference definitions of narrative album, introduced by Bader (1976), cited by Arizpe and Styles (2003):

A picture book is text, illustrations, total design; an item of manufacture and a commercial product; the social, cultural, historical document; and foremost an experience for a child. As an art form it hinges on the interdependence of pictures and words, on the simultaneous display of two facing pages, and on the drama of the turning page. (Arizpe & Styles, 2003, p.19) [10]

However, it is necessary to define objectively what characterizes an illustration suitable for children. The conclusions that can contribute to a clarification of this purpose come from several studies on the theme of the illustrated album. Some of the more recent ones substantially value the interpretation of the reaction of small readers to the illustrations, influenced by models of responses established by many authors.

Despite the growing interest in the illustration of the illustrated album, it is difficult to find absolute answers. Many of the studies do not even have definitive conclusions. As Salisbury and Styles state:

The stylistic suitability of visual texts for children is an equally subjective and contentious matter. Many publishers and commentators express views about the suitability or otherwise of artworks for children, yet there is no definitive research that can tell us what kind of imagery is most appealing or communicative to the young eye. The perceived wisdom is that bright, primary colors are most effective for the very young. The difficulty is that children of traditional picture book age tend not to have the language skills to express in words what they are receiving from an image. They can also be suggestible and prone to saying what they imagine adults want to hear. So, even with the best designed research projects, the world that children are experiencing will inevitably remain something of a mystery to us. As adults we make decisions on their behalf, even though we may struggle to retain the magical ability to read pictures that appears to come so naturally to the young (Salisbury & Styles, 2012, p.113) [11]

Despite this difficulty, it is possible to find a general idea of clarity as being associated with illustration for children. It is Shulevitz (1997) [9] who defends these characteristics as being fundamental for the adequacy of the illustration of narrative albums for children: the need to be pictorially clear in order to be readable. Contrarily, in their studies, Arizpe & Styles (2003) [10] were fundamentally concerned with the children's most elaborate opinions and their reactions, both to the stories - the verbal communication and their drawings -, and to the relationship of the illustrations with their respective history. Students were asked questions about the books, allowing them to see and reexamine the illustrations. To enable the children to understand the story's development, relating it to the illustrations, the story was retold several times.

Their conclusions have been widely disseminated and support current research that defends that for children to read narrative albums can be an act as complex as reading words. With the guidance of educators or teachers, children will be able to develop visual literacy skills and strategies that will help them improve their ability to approach reading in a multimodal way through reading illustrated albums. It was also found that they improve the development of cognitive thinking skills and that, when revisiting books, illustrations were more recorded in memory than words [10].

In this way, the book, and its textual and visual informative content have mainly a formative importance for the child. Regarding textual language, Bettelheim (1975) [12] is clear in the essential role they play in the development of the child's life:

(...) I found myself face to face with the problem of deducing which experiences in a child's life were more appropriate to promote his ability to find meaning in life; to endow life in general with greater meaning. Regarding this task, nothing is more important than the impact of parents and caregivers; next in importance, comes our cultural heritage, when passed on to the child in a correct way. When children are young, it is the literature that best contains this information. (Bettelheim, 1975, 1999, p. 10) [12].

Although Bettelheim's statement was made in the mid-seventies of the 20th century, it has not lost its relevance. Literature has, since then, divided this function with other media, such as animated stories or animes on television series, or with the illustrated album. In the latter, as we saw earlier, when dividing or replacing the role of the text, the illustration also performs many of the cultural functions that were associated exclusively with it.

Thus, the reading of a book is more dynamic, not limited to decoding a text but implying the children's ability to understand what has been read and creating an opinion.

In summary, the illustrated picture book is a particular type of book, where illustration takes on special relevance in the development of the narrative, which is not exclusively dependent on the text. Its specificity resides in the relationship that verbal and pictorial components establish and that, in an articulated and complementary relationship, produce meaning.

Thus, if we see illustration as starting with an idea in the illustrated picture book this idea is usually formed according to the text that accompanies it (with the exception, of course, of silent books, books without words). It was in this context that Ana Melo developed the picture book "Lobo Mau", with text and illustrations of her own (fig. 1). The technique used was digital painting in Photoshop (bitmapped images), in a square format, with a core of 24 illustrated pages, to which were added the guards, cover page, cover and back cover. Thus, in total, the book consists of thirty two pages.

The narrative presents the daily life of a (bad) wolf and develops from a text of short sentences to an illustration of a full page or double page. So, right on the first double page, on the left, we come across a wolf, with its arms raised, as if frightening the reader, with the bristly fur and protruding sharp teeth from which comes a howl recorded verbatim by the word "Áuuu". This illustration corresponds to the initial phrase "It was a wolf, scary, of bad reputation and badly seen by everyone", on the right page. This double page introduces us to the fundamental characteristics of the text / image counterpoint game that will enrich the entire book. Thus, if the sentence immediately takes us back to the traditional tales of authors like Andersen or the Grimm Brothers, it also anticipates the possibility of a frightening and hideous figure. However, the illustration shows us a wolf with fragile arms and legs, like hoses in motion and a relatively childlike face expression, as if trying hard to be scary, something that clearly it is not. This irony between what the phrases suggest and the illustrations show, repeats, intensifies and takes on new forms throughout the book. Thus, it is possible to find different categories of combinations between text and illustration, using in this example the combinations proposed by Scott McCloud (1993) [13]. Right on the second double page, it is possible to find a redundant occurrence between text and image, which sends the same message, the phrase "everything in life went wrong for him" and there is an image of the wolf weeping over his misfortune. On the third double page we can find an additive combination, the one most used by Ana Melo, in which the text amplifies or emphasizes the message of the drawing and vice versa, the phrase "Already delivered letters." It is accompanied by an illustration in which the wolf rides a bicycle and bumps into a tree, leaving the letters fluttering in the wind (fig. 2).

We also found a combination based on a *self-sufficient* text, in which the images are limited to a literal function, on the tenth double page, to the text "Until one day it saw a girl. It was a gifted girl in a red coat", accompanied by an illustration of the wolf watching the girl in the red coat as she walks. This illustration also includes an assembly practice: the text is treated as an integral part of the image when inscribed in the profile of the central tree (fig. 3). These examples are also demonstrative of the most common category found in the relationship between the two languages on the album, that of the interdependence of text and drawing, which combine their forces to convey an idea that neither of them would be able to convey alone. In this way, we can see the exciting dynamics that the reader can find in understanding this book. But this is not a book for all types of readers. The small presence of the text and the childlike character of the colorful illustrations make it a tool of particular interest to stimulate the imagination of pre-readers and first readers. In other words, children between 2 and 8 years of age, not being restricted, however, to this age group.



Figs.1,2 e 3
Ana Melo's Illustration.
Source: Ana Melo

3.1. Implementation in Hospital Environment

The book was later adapted to Pedro Hispano's Hospital collaborative project, starting from the exhibition of its illustrations and corresponding phrases, in an adaptation made in several pvc panels, arranged on the walls of the corridor and in one of the rooms of the pediatrics service. But, when exhibited in the hospital corridor, have not some of its original qualities been lost? We do not believe so. On the one hand, what was exposed was the double pages of the book, allowing us to maintain the individual meaning of each one. On the other hand, its arrangement follows the original chronological order, depending on the number of pages. Thus, at the beginning of the corridor, the first double page is shown, followed by the rest in the numerical sequence of the book. However, there is a possibility that patients will start viewing the book from any point in the corridor. As we have already seen in the examples we have presented, many of the images work in the confrontation of ideas between the text and the image, a confrontation that is self-explanatory in the observation of each exposed double page. Thus, each particular image is perceived according to an analysis of its elements of characterization of the characters, scale, framing, technique, modeling, details, props, space and main and secondary actions. However, when the spectator continues to the next image, he is faced with characteristics such as the repetition of the characters that create a narrative link between the new illustration exposed and the previous one. In this way, new dynamics arise associated with the observation of images in sequence, such as questions of rhythm (expectation/ surprise), speed, assembly and movement. Showing all the double pages, at first, works as an invitation to appreciate the others, instead of segmenting their appreciation. Thus, Ana Melo's original picture book becomes an experience of fruition simultaneously with individual illustration and illustration in narrative sequence.

These illustrations' selection also took into account the reasoning of Mergulhão (*in* Ferreira, 2013) [14] on how illustration should be "an imagery and pictorial sphere that will be all the richer and meaningful to the child if it diverts from the stereotype and the laws of conventionality". The illustrations from the book "Lobo Mau" by Ana Melo which were selected and put on the walls of the pediatric ward offer novelty, creativity and surprise, although seemingly reproducing stereotypes associated with fear, such as the wolf. These illustrations contribute to the children's development of interpretation and communication skills and to enable emotional experiences, as well as positive memories of the ward and the hospital. The work on the walls draws attention to the fact that promoting a positive atmosphere in the pediatric ward is paramount (fig. 4 and 5).



Fig.4 e 5

Main corridor of the Pedro Hispano Hospital pediatric ward.

Source: The authors

Walking through this more humane space, full of colors and figures, which used to be bare and served only the purpose of connecting rooms, is a stimulating experience for the child who can now wander through it, helping them to escape their illness for a short while. These illustrations, that now reside in the big walls of the main corridor of the Pedro Hispano Hospital pediatric ward, have an attractive power, not only for their aesthetic aspect but also for the presence of verbal and visual discourse, a combination that gives enjoyment to children who have not yet mastered the codes of verbal language and by children who are beginners and/or fluent readers.

4. CONCLUSION

Hospitalization changes the lives of children and their families, children are away from their friends and school environment. At the hospital, they come into contact with other people and face different habits and routines, such as undergoing medical examinations, taking medication, among others. Throughout the research, we have acknowledged that the issue of pediatric hospitalization has been much studied over the years, mainly regarding the inclusion of fun and pedagogical activities in pediatric services.

In Portugal, the Instituto de Apoio à Criança (IAC), which in 1989 developed an area with the purpose of making Child Care Services more humane, has among its goals the one of promoting the dissemination and implementation of the Charter of the Hospitalized Child. In this charter, article 4 states: *“(...) to reduce pain and physical and emotional aggression on the child, preventive measures should be taken - making available games and recreational activities appropriate to the child's condition and development”* (European Association for Children in Hospital, 2009) [15]. Mendonça, M. (2015), reinforces this position when citing Castro (2010) *“Playful activities during hospitalisation promote mood improvement, favour distraction, reduce anxiety and crying, increase appetite and improve treatment compliance, minimise pain, and function as a therapeutic tool in paediatric health care”* [16].

According to the same author, children's mental representation in relation to hospitals can, therefore, be transformed into positive experiences, memories and feelings. The success of hospitalization and the therapeutic work of hospitalized children can be enhanced by the existence of transdisciplinary work teams - doctors, nurses, technicians and early childhood educators - by the presence of the family but also by the design of welcoming environments. Like nutrition, health, housing and education, playing is a basic need for children. Aware of the importance of communicating emotions and minimizing the impact of stress factors associated with the experience of the disease and hospitalization in the pediatric wards of hospitals, several recreational activities should be promoted.

An example of this effort to redesign the spaces and social rooms for sick children was the action promoted by Hospital Pedro Hispano and ESAD in a collaborative project that, through the exhibition of a set of illustrations, sought to create, in the pediatric ward, a playful and pedagogical moment for patients and caregivers. Moreover it seemed to be a significant resource in the recovery of these patients, working as an incentive to dream and imagination, providing other forms of perception of the world and the situation that patients are currently experiencing.

Although Bettelheim emphasizes the idea that illustrations enable children to enrich their imagination, develop their cognitive level, know their emotions and deal with their fears and anxieties (Martins, 2016) [17] the difficulty in assessing the actual results of this action is one of its major limitations. While, on the one hand the action was based on specific literature and the different participants in the process first impression was extremely positive, on the other hand the short time elapsed since the finished work, as well as the increasingly limited space, due to the current COVID-19 pandemic, caused by SARS-CoV-2, did not allow an objective assessment of its medium/long-term effects on the quality of the space used by patients and family members. Even so, this limitation is considered an opportunity for future work. An opportunity to develop an integrated project, such as temporary illustration exhibitions, combining image and text, accessible to a greater number of children of different age groups

and involving more and other hospital areas. Allowing to share playful moments with a greater community, not being limited to specific, closed spaces, and, due to their rotation, give rise to dynamics of curiosity and enthusiasm. In parallel, illustrations and stories should be developed using more specific scenarios, such as the ones children experience during hospitalization and treatment for their illnesses. The dialogue and interpretation resulting from the children - illustration - team - space dynamic is promoted, enabling children to identify with the situations portrayed, exploring and sharing their emotions and anxieties, transforming the context into cathartic and therapeutic moments.

Thus, the partnership created between ESAD and Pedro Hispano Hospital has and it keeps on having as its main goal the improvement of hospitalized children's well-being and, consequently, a better hospitalization experience. This goal is based on the premise that hospitalized children's comfort increases their confidence and enables them to ask questions and express feelings and fears.

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APPENDIX



Era um
lobo
assustador,
de má fama
e mal
reputado por
todos.

Figs. 6
Pages 01-02

Tudo na
vida
lhe corria
mal



Figs. 7
Pages 03-04



Figs. 8
Pages 05-06



Figs. 9
Pages 07-08



Figs. 10
Pages 09-10



Figs. 11
Pages 11-12



Figs. 12
Pages 13-14



Figs. 13
Pages 15-16



Figs. 14
Pages 17-18



Figs. 15
Pages 19-20



Figs. 16
Pages 21-22

Case Report

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DESIGN STORYTELLING THROUGH ARCHIVE MATERIALS

La narración del diseño a través de los materiales de archivo**MAURO ATTILIO
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ABSTRACT

Industrial design intended as cultural heritage is witnessing a period's industrial production and creative thought; this legacy needs to be shared with a broader audience. The Milan area is full of studios and ateliers, where most Italian design projects were born. Even though they are no longer operating, these locations are still linked to the creative process and convey the atmosphere of the golden age of Italian design. Design research is essential in investigating archives' potential in constructing historical narratives and new research paths and learning tools. The paper describes two case studies for enhancing Design Culture through digital technology. A digitisation project for the archive of the famed Italian modeller Giovanni Sacchi to link heterogeneous data – sketches, technical drawings, images, physical models – to create an overall view of the design process and highlighting the creative thought. The second describes LfAC, a mobile location-based application designed to lead visitors to discover Achille Castiglioni's projects in downtown Milan: works are valorised and brought back to life through contextual contents delivered to visitors' smartphones.

KEYWORDS

Design Culture; Digital Archives;
Digitisation; Cataloguing; Location-Based
Mobile Games

RESUMO

El diseño industrial concebido como patrimonio cultural es testigo de la producción industrial y el pensamiento creativo de una época; este legado debe compartirse con un público más amplio. El área de Milán está llena de estudios y ateliers, donde nacieron la mayoría de los proyectos de diseño italianos. Aunque ya no estén en funcionamiento, estos lugares siguen vinculados al proceso creativo y transmiten la atmósfera de la época dorada del diseño italiano. La investigación del diseño es esencial para investigar el potencial de los archivos en la construcción de narrativas históricas y nuevas vías de investigación y herramientas de aprendizaje. La ponencia describe dos estudios de caso para mejorar la cultura del diseño a través de la tecnología digital. Un proyecto de digitalización del archivo del afamado modelista italiano Giovanni Sacchi para vincular datos heterogéneos -bocetos, dibujos técnicos, imágenes, modelos físicos- con el fin de crear una visión global del proceso de diseño y destacar el pensamiento creativo. El segundo describe LfAC, una aplicación móvil basada en la localización, diseñada para llevar a los visitantes a descubrir los proyectos de Achille Castiglioni en el centro de Milán: las obras se valoran y reviven a través de contenidos contextuales que llegan a los smartphones de los visitantes.

PALAVRAS-CHAVE

Cultura del Diseño; Archivos Digitales;
Digitalización; Catalogación; Location-
Based Mobile Games

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1. DESIGNER'S STUDIOS AND ARCHIVES. AN OUTSTANDING LEGACY

After World War II, Italian industrial design began to be recognised worldwide thanks to some courageous and visionary entrepreneurs who believed in it and entrusted talented minds with the design of their products. Many objects that were in daily use at the time are exposed in museums as design icons. However, what has become emblematic as evidence of an era and culture is only the object, the final product, while the cultural heritage to make widespread should not overlook the entire creative process that led to that particular form and the specific expertise that the Master of Design applied. Design understood as cultural heritage communicates on a large scale the objective value of the product itself and the value system in which it was generated. The exhibition of industrial products is undoubtedly an excellent starting point for spreading the design culture, but it is just as valuable to provide an adequate contextualisation. Public institutions and private foundations have created a culture around Design by organising exhibitions and debates on the subject and offering their spaces as a showcase for promoting “making Italian”. Think of the Design Museum at the Milan Triennale, an exhibition, an attraction for visitors and a training centre for future designers, or the recently opened ADI Design Museum Compasso d'Oro. Nevertheless, in Milan, there are museums and professional studios, ateliers and workshops that have been transformed into foundations, such as the studios of Vico Magistretti, Franco Albini, Achille Castiglioni and the Giovanni Sacchi Archive. Places where there is a large number of documents, models, prototypes, and drawings from which it is possible to follow the evolution of the products and their creation step by step.

There has long been a debate on using and exploiting this heritage, identifying new cross-media approaches as technology is constantly evolving and creates innovative experiences in the cultural sector. Using custom applications, whether online or on-site, technology can provide content to an ever-growing audience, and museums and institutions have not missed the chance to experiment with this opportunity. Today, content reaches us everywhere, as expressed well by the term *ubiquitous computing* (Greenfield, 2006) [1], explicitly coined to indicate how ICT technology, found increasingly in new contexts and forms, will continue to affect daily life in unforeseeable ways.

The international online forum *Narrare l'archivio* (Narrating the archive), held in November 2020 in the middle of the pandemic, was organised by the Vico Magistretti Archive (*NARRARE CON L'ARCHIVIO - Fondazione Vico Magistretti*, 2020) [2]. The initiative aimed to investigate the possible multidisciplinary uses of archives in constructing historical narratives and how to design new research paths and learning tools; the topic was discussed with experts from different international institutions and allowed the collection of contributions in a shared panel. This is the context analysed by a research project carried out at the Design Department of Politecnico di Milano. D.E.SY. (Designing Enhancement Strategies and Exhibit Systems for the Italian House Museums and Studios), aims to improve design strategies to enhance house museums and studios of artists and designers (faber). The focus of this study is a group of representative house museums and studios from the late 19th and early 21st centuries where designers and artists performed their creativity, and the places themselves could be considered the witness of their production and creative actions.

These particular and fascinating sites are therefore considered to be a well-recognised heritage even by museum protection and conservation institutions such as International Council of Museums ICOM. The locations involved, owned by public or private institutions, include house museums, ateliers and studios that could be considered museums for all intents and purposes but still reflect the narrative of their original function. The narrative of the original place is hidden but still traceable and could be recalled thanks to the visual documentation and other sources; they still include many aspects of their original everyday life and thus crucial historical witness and identity. Moreover, faber spaces, often animated by passionate heirs and curators, highlight the connection between the historical background of the owners, their lives and personalities, and the creative activities in that specific place.

2. CASTIGLIONI & SACCHI: FABER OF THE ITALIAN DESIGN

Among the many testimonies and case studies analysed, two deserve a prominent place in the story of the golden years of Italian design: the Fondazione Achille Castiglioni, a repository of extraordinary creativity with countless drawings, models and inspiration objects, and the model collection of Giovanni Sacchi. Castiglioni and Sacchi embodied the personification of the faber: throughout their lives, through drawing and modelling, they were able to shape an improved reality with intelligent projects, paying attention to fundamental issues such as functionality, industrial optimisation and communication; they contributed significantly to the development of Italian industrial design through different but strongly interconnected roles.

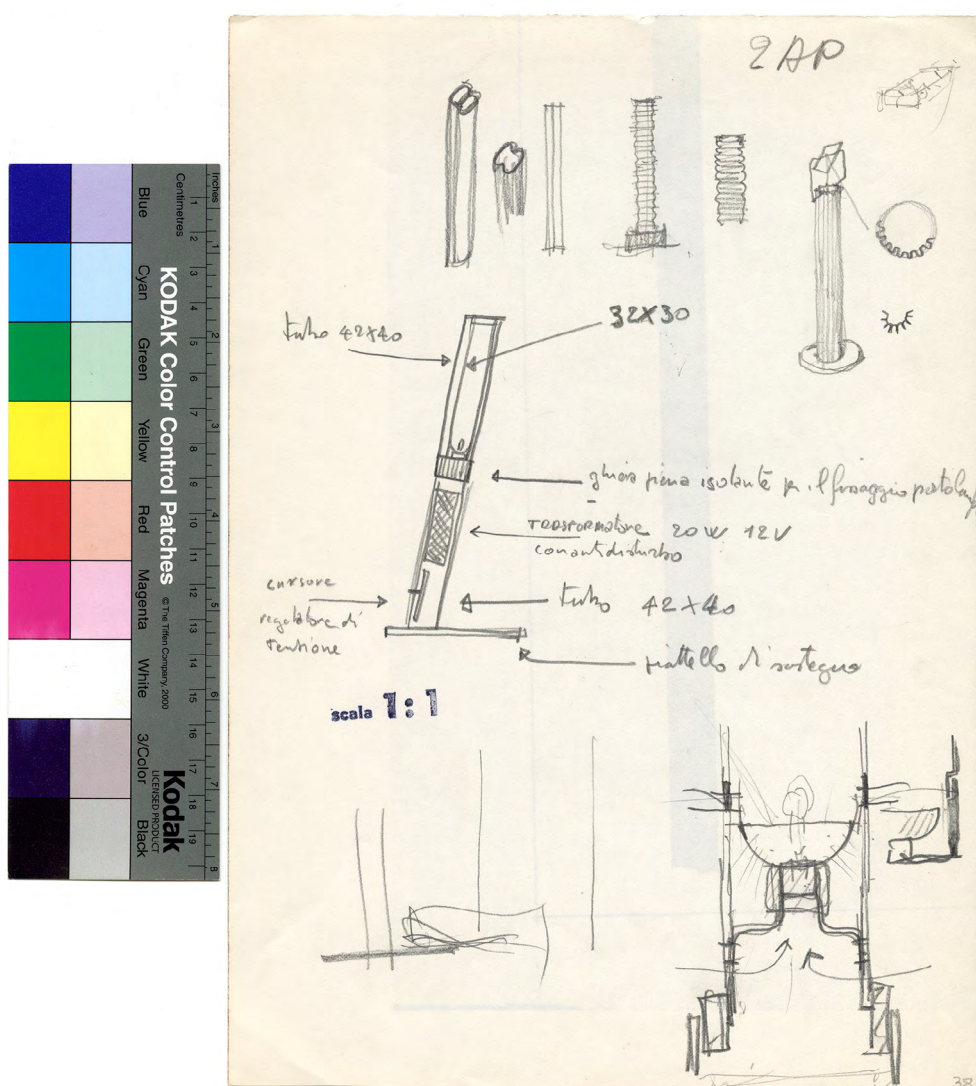


Fig.1
Study sketches for the Gibigiana Lamp, digitised with Kodak target.
Source: Image courtesy of Fondazione Achille Castiglioni - SIRBEC

Achille Castiglioni was an architect and a designer, whose education has been influenced by rationalism. As he reported in an interview with Piero Polato, he was not interested in being associated with a particular style, instead, he was trying to design with no preconceptions, but continuously asking himself the reasons for his actions. As long as they responded to easiness of production or handling or if the aim was to trigger a particular behaviour or meaning, then these were acceptable explanations, on the contrary, subjective motivations had to be avoided (Polato, 1991) [3]. Accordingly, Polano (2000-2002) [4] refers that Castiglioni was fascinated by the *anonymous design* of common objects and, in fact, a significant

part of his work was dedicated to projects in which the subjective design coincides with the objective processes that usually inform and define common *things*, a practice that the author calls *undesign*. The world was his inspiration, indeed he used to say that *design demands observation* (Antonelli & Guarnaccia, 2000) [5] and, from this starting point, his iterative design process developed on papers, with plasticine and plaster. Drawing and modelling were his way of reasoning. In particular, prototypes were important steps to confront and test the tridimensional shape of the objects he was designing. This is why, working with Sacchi, in a collaborative way, was crucial in many cases.

Sacchi was not a designer, instead, he came to this world almost by chance. As a kid he was trained and became a foundry model maker and, despite the difficulties caused by the Second World War, he managed to have his own shop for mechanical models, until he first met Nizzoli (Polato, 1991) [3]. That moment marked the transition to a different approach: no more models with precise measures for the mechanical industry, yet, architects and designers needed prototypes to work with, to better understand strengths and weaknesses of their designs, but also to concretely present their ideas to the committers. This is how he began to realize models of study, verification and presentation (Consalez & Bertazzoni, 1998 [6]; Maldonado, 1987 [7]; Salvarani, 1992 [8]), and to give a great contribution to Italian industrial design, by cultivating and sharing his experience throughout the process. It is no coincidence that many professionals of the time supported his candidacy for Compasso d'Oro, which he received in 1998 for his career. He was involved at all stages of the design process, and he was not a silent executor: he used to identify and correct the criticalities of a project, as well as he could understand and speak the same language of the designers even beyond what they were actually saying or drawing (Polato, 1991) [3]. Moreover, at the end, his models were so accurate that fooled people and they have been used even for commercial campaigns.

Castiglioni and Sacchi have had flourishing careers, worked on a variety of projects and produced an immense amount of material that continues to reflect the expertise and thinking of their authors. Many have remained in their professional studios or workshops and constitute a heritage of incalculable value. The first step towards public sharing was the five-year agreement signed in 2006 between Achille Castiglioni's heirs and the Milan Triennale, which led to the Studio Museo Achille Castiglioni opening as an archive. In 2011, the Fondazione Achille Castiglioni was created, whose primary purpose is to catalogue, archive and disseminate drawings, photos, models, films, objects, books and magazines. (Fondazione Achille Castiglioni, n.d.) [9] Similarly, a collaboration between the Municipality of Sesto San Giovanni, the Fondazione ISEC (Institute of 20th Century Studies) and the Fondazione Cariplo led 2009 to the opening of the Archivio Giovanni Sacchi to collect models, products, drawings, photographs, documents, machinery and equipment from Sacchi's workshop. (Archivio Giovanni Sacchi, n.d.) [10] However, a visit to these two places alone is not enough to disseminate and enhance their contents, which remain not easily accessible due to their format, the characteristics of the materials, or the accessibility of the locations. In order to enhance the cultural heritage located in these sites, we describe two pilot projects: the first aims to describe some icon objects through the digitalization and cataloguing of documents, drawings, models, and prototypes related to them. On the other hand, a second project focuses on the possible experience of consulting archival materials relating to Achille Castiglioni's projects located in downtown Milan, thanks to a geolocated smartphone application.

3. DIGITIZATION AS A MEANS OF VALORIZATION AND KNOWLEDGE

The Triennale di Milano preserves Giovanni Sacchi's collection of 312 models owned by the Lombardy Region. Their cultural sector appointed the Design Department of the Politecnico di Milano to digitise some of the works to make them accessible to the public. Initially, we considered a simple 3D scan of the models to obtain physical copies produced using digital manufacturing techniques to exhibit and preserve the originals. Later, the project expanded to highlight the entire process of developing an industrial product, thanks to the testimony of well-known personalities on the Italian panorama. In fact, not only the memories of those who worked with the masters of design remain of the original design process but also sketches, drawings, drafts, models and prototypes that recount all the phases of project analysis and are a handy training tool for future designers. For this reason, we decided to reconstruct the entire design process through digitalisation. Among all the objects Sacchi modelled in his career, we chose those for which good documentation was available in studios or companies: first-order sheets, the inspirational materials used by the designer, the first sketches and all the materials created with increasing levels of detail, right up to the final product.

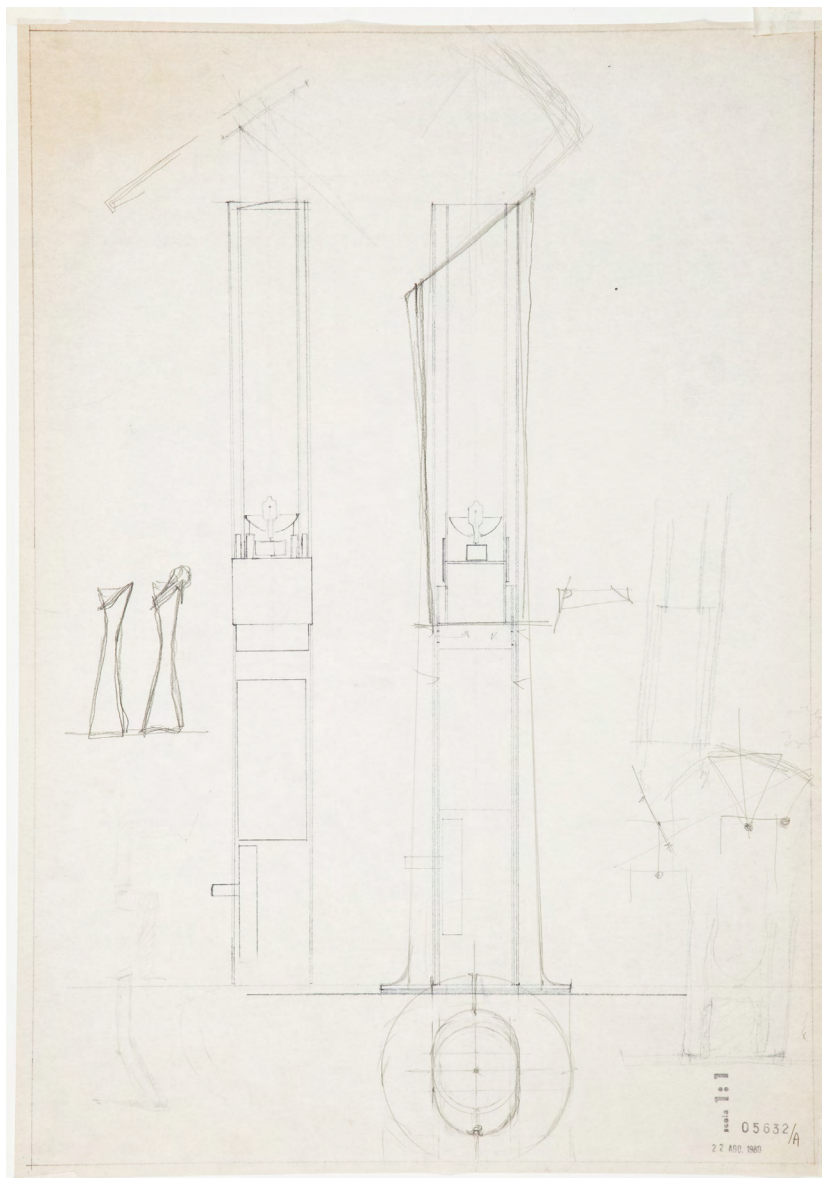


Fig.2
Sketches and brainstorming
on the Gibigiana lamp
project.
*Source: Image courtesy of
Fondazione Achille Castiglioni -
SIRBEC*

In order to test the relevancy of the process, six of Giovanni Sacchi's models were selected based on their relevance in the history of Italian design, as well as the availability of suitable materials and documentation: Lampada Gibigiana (1980, A. Castiglioni per Flos); Lampada Tama (1970-1977, I. Hosoe per Valenti); Sedia 4870 (1984, A.C. Ferrieri per Kartell); Sgabello 4822/44 (1977-1979, A.C. Ferrieri per Kartell); Marker Trattopen (1975-1976, Design Group Italia per Fila) e Telefono Rialto (1975-1976, Design Group Italia per Siemens). We aimed to identify a sample methodology of digitisation applied to heterogeneous items from different sources and correlated to different design procedures and outcomes. Nowadays, digitisation is a common practice and can be easily performed with good quality thanks to digital technologies that have changed the way data can be created, distributed, stored and used. Digital libraries nowadays enhance traditional ones, giving access to the information they preserve ubiquitously through the web and possibly mobile devices. A great example of the effort to make cultural heritage accessible on the internet is represented by Google Arts & Culture project, which enables people to access several museums worldwide – exploiting its Street View Technology – and discover expert-created content. Institutions' real issues are about cataloguing data and making it accessible to expert users and the broader public on different platforms and systems. Some European projects related to this topic have been developed, such as Minerva, Michael, Michael Plus, Athena (Angelaki *et al.*, 2010) [11] and Europeana (European Commission, 2009) [12]. In Italy, a regulation, defined by ICCD (Istituto Centrale per il Catalogo e la Documentazione), establishes norms to digitise images (Auer *et al.*, 1998) [14] properly and records to catalogue the digitised data. More specifically, Regione Lombardia instituted SIRBeC (Sistema Informativo Regionale dei Beni Culturali), a regional cataloguing system (Degiarde, 2007) [13]. We developed our work according to three main steps considering the appropriate legislative rules: retrieval, digitization and cataloguing.

We retrieved and organized the documentation from the designers' archives and from the companies producing the items. Our main focus was to collect all the materials useful to reveal the mental process that led to the final design, therefore we excluded the commercial ones. We digitized all the material in different ways according to the nature of the products. We mainly used digital photography for wide size drawings (posters, technical, etc.); scanning for small size sketches and documents, slides and transparencies up to the A3 format; 3D laser scanning for Sacchi's wooden models; and a 360° photography of one significant prototype. The entire process followed the Italian standards defined by ICCD (Auer *et al.*, 1998) [14], overtaking the top level A, required for large prints and conservation as an high-quality digital copy of the original. Additionally, for a correct color calibration, every document has been digitized with Kodak gray-scale and colour targets. (Fig. 1)

We catalogued and stored the digitized material into the Regione Lombardia database, according to its cataloguing system for cultural heritage: SIRBeC. In particular, all the drawings, intermediate models, and final prototypes have been catalogued as works of art according to the record OA (Opera d'Arte), highlighting the artistic value of such production; while photos, slides and transparencies have been catalogued with the record F (Photographs). Additionally, the system provides a record Design (DES R.L.), linking all the digitized materials, that describes the overall project behind an industrial design product, the related documents, the subsequent restyled editions and the information about the author.

4. GIBIGIANA LAMP. STORYTELLING THROUGH ARCHIVES RE-SOURCES

The digitisation activity used to explore Castiglioni's work process is exemplified here by the case of the famous Gibigiana: this is a table lamp with an adjustable light that can concentrate at a particular point with the help of a mobile mirror. The apparent reference is the play of light sent back by a reflecting surface, called gibigiana in the Milanese dialect. Among the objects analysed, the Gibigiana is one of those with the most significant quantity of materials (drawings, slides and intermediate models - kept at the Fondazione Achille Castiglioni). (Fig. 3)

Nº	Description	Size
22	Technical drawings	A1-A0
25	Technical drawings	A3-A4
64	Sketches	A3-A4
6	Slides	24x36 mm
7	Slides	6x6 cm
4	Colour Transparencies	10x12cm
4	Colour Transparencies	13x18cm
18	Models	Various
1	Wooden Model - Sacchi	Real Size
2	Prototypes	Real Size

Fig.3
Digitised documents for the
Gibigiana lamp.
Source: The author

As the A0/A1 large-format technical drawings did not require very high resolution, digital photography was considered the best method for digitising them. We scanned them using a digital camera, with a minimum resolution of 240 dpi, in a customised professional set at LabImagine - Department of Design, Politecnico di Milano. The same was done with the intermediate models at the Fondazione Achille Castiglioni, while the final one was photographed from different angles to obtain a 360° virtual image. On the other hand, Sacchi's precious wooden prototype was digitised at the Design Department's Virtual Prototyping and Reverse Modeling Laboratory, with the process of 3D scanning using a laser scanner. The acquired point clouds were processed to obtain a correct polygonal mesh, which was then appropriately textured to create a realistic 3D model viewable on screen. Small drawings, sketches, slides and transparencies were digitised using a flatbed scanner, carefully calibrated to ensure an accurate match between originals and digital copies, in uncompressed TIFF format with a resolution from 300 to 600 dpi for the former and 4800 to 2400 dpi for the latter. Small format originals were digitised at the Fondazione Achille Castiglioni to avoid any risks of damaging.

By reviewing and ordering all of these materials, the reconstruction of the process, from the early ideas to the final product, becomes patent. Like a growing creature, shape by shape, it narrates its story from the actual author's point of view. Intuitions, inspirations, rethinking and distractions, everything has been impressed, especially on paper. Thus, exploiting the SIRBeC, the 180 records realized for the Gibigiana lamp (Lombardia Beni Culturali, n.d.) [15] enable people to detect its development in the subsequent phases, a positive opportunity not only for scholars and researchers, but also for design students who can profit by a mind-on and hands-on approach towards the design. Indeed, in some cases, Castiglioni's bricoleur attitude (Levi-Strauss, 1962) [16], bringing him to the ready-made or redesigned production (Antonelli, 2000) [5], showed how he drew on existing objects to

create new harmonious shapes; other examples demonstrate how some modifications derive from technical requirements to lower the cost; while sometimes suggestions and recalls to other objects that the designer would have developed later in his career can be highlighted, almost as a side note, on his drawings. (Fig. 2)

5. LFAC. LOOKING FOR ACHILLE CASTIGLIONI

Several months working in the Studio have clarified the enormous potential of all the material preserved here, not only in terms of world-renowned works but also in lesser-known ones. According to Fondazione Achille Castiglioni's aim to share the designer's immense legacy, we developed LfAC - Looking for Achille Castiglioni, a smartphone application that presents works in Milan's centre. (Spallazzo *et al.*, 2011) [17] It guides users in discovering architectures, temporary exhibitions, installations and other projects that no longer exist in the place they once were in an engaging narrative experience. The multimedia data are linked to a specific point on the map and will appear when the user, located by the phone's GPS, approaches it. The geolocalisation service guides visitors along a route to points of interest with museum content, tracking users' behaviour and receiving helpful feedback for project evaluation.

We chose places and their description with the Foundation's curators based on the walking distance from the former Studio Castiglioni. The amount of descriptive material available led to 15 Points of Interest PoI. Each one is provided with a short audio description in Italian and English, and images and videos are available to build the iconographic narrative. The result is a mobile tour in which visitors move freely along a thematic route (architecture, industrial design, interiors) - identified by different colours. (Fig. 4) The app activates a short video for each PoI with an audio description of the building or project; simultaneously, images, photos, sketches and drawings scroll across the mobile phone screen to add information. The complete tour takes about one hour plus the time needed to move from one point of interest to another.

Users' opinions collected showed great interest in this kind of experience, especially for those who had previously visited Studio Castiglioni and could better contextualise their knowledge of its projects and working methods. A test that shows how famous designers can be better known through the dissemination of their working materials and the reconstruction of the development process of the design product, highlighted by the cultural content of the drawings, models and photos.

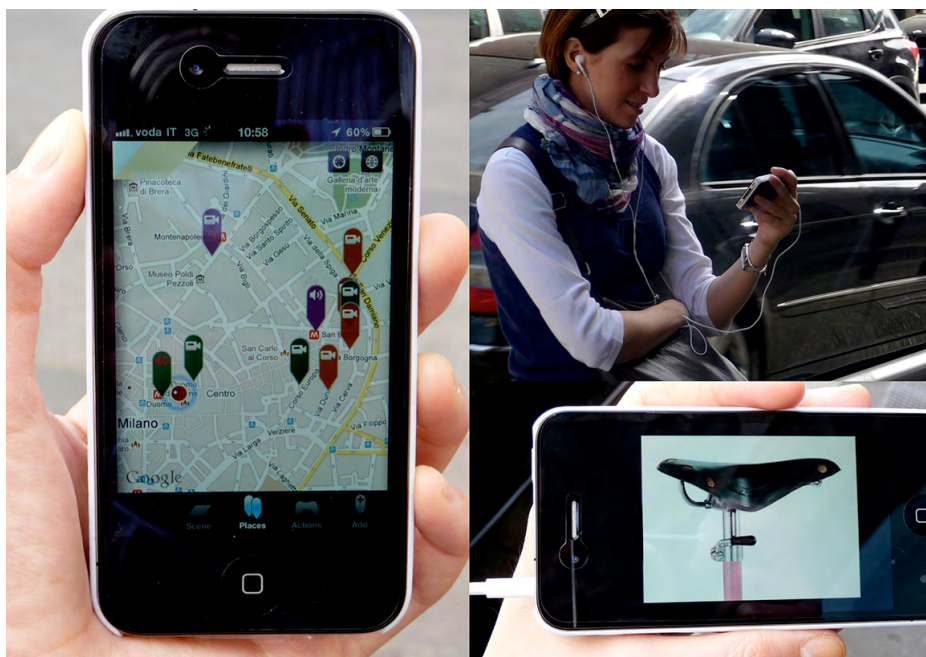


Fig. 4
LfAC Looking for Achille
Castiglioni Mobile app.
Source: The author

6. CONCLUSIONS

The valorisation of the cultural heritage in the archive materials makes it possible to recall the spirit of the faber, his creativity and technical ability, his way of proceeding and communicating. It makes all the materials accessible, preserving the originals, sometimes characterised by large formats or fragile materials.

As writers express their minds through their words, the masters of Italian industrial design – Castiglioni and Sacchi – put their souls into drawings and models that usually remain stored out of sight. Even if the described approach is just one in the panorama of the valorisation actions, it demonstrates how digitising those precious materials can be decisive for the declared intents, especially if presented and spread properly. Pointing at the core of the faber's projects could add an immense value to the mere exhibition of the design outcome, and, as the approach can be pretty easy for the public and private institutions to perpetrate, the design process could genuinely become a represented cultural heritage. Finally, digitisation is a way to make the faber's spirit live again and disseminate their knowledge: a heritage worth being (re)discovered. Nonetheless, these kinds of documents are still not so easy to interpret for ordinary people, leaving the potential of this work primarily unexpressed. However, digitisation of cultural heritage is not enough and citing Martien De Vletter, Associate Director of the Canadian Center for Architecture, "Finding ideas in a collection based on records with or without visual support will no doubt continue to be a creative and intellectual process that requires inventive researchers that are able to give meaning to collection material and to make connections between materials that others overlook." (De Vletter, 2020) [18].

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Case Report

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UNDERSTANDING USER EXPERIENCE OF AN OPEN DESIGN-CLOTHING PRODUCT.

Compreendendo a experiência do usuário com vestuário open design.

ABSTRACT

Few studies related open design to the clothing sector, but none explored how users would experience it. The study reported here aimed to investigate how people with some or without prior sewing knowledge - advanced and amateur users - experience an open design-clothing product. Following four fashion design heuristics, a garment was created and distributed as DIY kits among advanced and amateur users. Data were collected in two stages: assembly and personalization. The results indicate that although skills play a significant role during assembly, other factors, like cross-generational differences and personal taste, influence how users experience an open design product. Furthermore, the study shows that given the necessary support, the open design can be used by a heterogeneous public, amplifying the participation of users with little or without prior sewing skills in clothing co-creation.

KEYWORDS

Co-creation; Do-It-Yourself (DIY); Fashion Design; Sewing.

RESUMO

Poucos estudos relacionam o design aberto ao setor de vestuário, mas nenhum explora como a experiência dos usuários. O estudo aqui relatado teve como objetivo investigar como pessoas com ou sem conhecimento prévio de costura - usuários avançados e amadores - vivenciam um produto de vestuário de design aberto. Seguindo quatro heurísticas de design de moda, uma peça de vestuário foi criada e distribuída como kits de "faça você mesmo" entre usuários avançados e amadores. Os dados foram coletados seguindo duas etapas: montagem e personalização. Os resultados indicam que, embora as habilidades tenham um grande papel durante a montagem, existem outros fatores, como diferenças entre gerações e gosto pessoal, que influenciam a forma como os usuários experimentam um produto de design aberto. O estudo mostra que, com o suporte necessário, o design aberto pode ser explorado por um público heterogêneo, ampliando a participação de usuários com pouca ou nenhuma habilidade prévia em costura na cocriação de vestuário.

PALAVRAS-CHAVE

Cocriação; Costura; Design de Moda; Faça Você Mesmo.



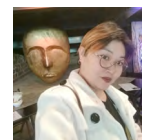
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1. INTRODUCTION

The clothing sector constantly seeks innovations in styles and materials, but rarely in its processes. Open design can innovate in this aspect. It can use technology for distribution processes while using digital manufacturing to innovate the production processes. However, although open design has been widespread in rapid prototyping over the past few decades (Smith *et al.*, 2017) [1], open design in clothing design is new. Open design can be defined as a project in which the creators allow free distribution, modification, and derivation (Abel *et al.*, 2011) [2]. Thus, people can develop projects globally through the internet, sharing and improving ideas and digital files, while the production of the artifacts takes place locally. Although professional designers often create, the open design main actors are the users, with a diversity of skills (Mustonen, 2013) [3]. User participation in the open design can happen by contributing to a collaborative design process or open access to project files and outputs (Open Design Working Group, 2016) [4]. The latter interrelates with the “Do It Yourself” (DIY) culture, in which any person, without the participation of a specialized professional, can manufacture, improve, or correct an artifact. DIY culture has evolved and encompassed innovations such as communication technologies and digital manufacturing, allowing people to produce a clothing product with their abilities through, *e.g.*, kits containing materials and instructions (Martindale & McKinney, 2020) [5].

While DIY is an old practice in the clothing sector, only recently open design has started to get some attention. Some brands exploited the open design approach, like The Post-Couture Collective, which used to sell its creations as digital files and DIY kits. However, this brand is no longer active. Furthermore, only a few studies related open design to the clothing sector (Hirscher & Fuad-Luke, 2013 [6]; Mustonen, 2013 [3]) or mentioned it as a possibility (Hirscher, 2013 [7]; Rissanen & McQuillan, 2016 [8]), but none of them explored the users’ experience. Hence, this article reports a study that investigated the users’ experiences with an open design-clothing product through a DIY kit, looking at two user profiles: people who had little (advanced users) or did not have (amateur users) prior sewing or pattern making knowledge and skills. The aim was to understand to what extent they could benefit from DIY in an open design-clothing concept, exploring their challenges, opinions, and feelings.

2. LITERATURE REVIEW

The core of the open design proposal is to open the design development and manufacturing processes to different user profiles, with the possibility of participation at various levels, through sharing files and creating opportunities to include individuals with less knowledge and skills in design and production (Instituto Faber-Ludens, 2012) [9]. Furthermore, open design allows users to contribute to artifact production and customization, stimulating the DIY culture (Richardson, 2015) [10]. The DIY culture in post-industrial times takes advantage of the internet and digital manufacturing to distribute, produce and customize products (Fox & Alptekin, 2018) [11]. Through DIY, people can explore the benefits of creative and craft works: joy, pride, personal fulfillment, and high-quality aesthetics (Camburn & Wood, 2018 [12]; Hahn *et al.*, 2013 [13]). Nevertheless, suppose the user has a bad experience during the assembly process. If there are failures, or if the process is too complicated, the user could not finish it or not use the product after all (Hirscher, 2013 [6]).

Since open design can target users with different skills and knowledge, design heuristics can help identify and propose design ‘alerts’ when using open design in clothing creation. Daly *et al.* (2012, p. 606) [14] define heuristics as ideation strategies used by designers and engineers to solve problems; they are “cognitive alerts that point designers to an exploration of design variations.” In User Interaction (UI), heuristics are well-known evaluation methods that apply usability principles (based on practice and recurrent problems noticed by experts) to evaluate designed products or services (Perez, 2018) [15]. Perez (2018) [15] proposed heuristics to guide the development of open design clothing: 1) user orientation, 2) system and connections, 3) customization, and 4) modularity. Another approach is to consider the open design process

through DIY kits from these users' perspectives. For example, users with different abilities can produce and customize a garment using a DIY kit containing materials and instructions, facilitating the process (Hirscher, 2013 [7]; Hirscher *et al.*, 2018 [16]; Martindale & McKinney, 2020 [5]).

3. MATERIALS AND METHODS

The study related here had exploratory and experimental characteristics, with a cross-sectional approach, which evaluates the experiences of two user profiles (advanced and amateur users) with open design facilitated by a DIY clothing kit. These user profiles are based on Mustonen (2013) [3]: advanced users are creative students or professionals in areas related to design, with sewing or digital manufacturing skills, while not working in these areas; and amateur users are unaware of design, sewing, or digital production, but are interested in DIY. The sampling followed the criteria of these two user profiles' skills and diverse age ranges and backgrounds. The recruitment was based on snowball sampling, starting with the researchers' network and expanding as participants indicated friends. Three advanced users and four amateur users from diverse backgrounds and age ranges (24-63 years). The sample of seven participants reflects the qualitative study, and, based on Begley and Dong (2020) [17], it was adequate for this research's purposive sampling. In terms of ethical compliance, this study complied Resolution no. 510/2016, of April 7, 2016, of the Brazilian National Health Council's. Therefore, the researchers applied the Informed Consent Form to all participants and kept their identities anonymous.

The study used a product developed to explore the user experience, including the four design heuristics mentioned before: a vest in neoprene fabric laser cutting that incorporates a creative identity and guidelines on its surface to assemble without a sewing machine. The researchers prepared a DIY kit with this product (Fig. 1) consisting of clothing patterns that form the body, sleeves, pouch, pockets, and belt, and trims such as embroidery threads, buttons, and a needle. In addition, an instruction manual with assembly and personalization information was available digitally to the participants, with hyperlinks that led to instructional videos of hand sewing.



Fig.1
DIY kit prepared to engage users with an open design-clothing product
Source: The authors

Two user experience (UX) methods were chosen to investigate how different users interact with the object of study: contextual inquiry and diary reports. Contextual inquiry combines users' observation and self-reported data holistically as it is conducted in the context of use - the user's natural environment (Hartson & Pyla, 2012 [18]; Getto, 2020 [19]). The diary report is also applied in the user's context; however, the result is from daily notes produced by the users without the researcher's input (Martin & Hanington, 2018 [20]). Data collection took place at the participant's residences to simulate the experience when assembling the DIY kit in its context of use.

The user experience test was divided into two phases: *Assembly* - the participants received the DIY kit in their residences and had the instruction manual (digital medium) available. The assembly was experienced freely, without the researchers' intervention.

The researchers documented this phase by video recording, voice recording, photos, and recording the time of the activity. In the end, the researchers interviewed the participants using a structured script to understand the experience of the product assembling. *Personalization* - the first activity of the second phase was customizing the garment using the laser-cut holes in its surface to create new patterns. The participants had up to three days to customize the vest without the researcher's presence and fulfill the diary report, informing: customization date; time spent; personalized module; carrying out other activities concurrently with the task; feelings during task performance and afterward; the difficulty found across the tasks; and, how involved they were with the product. At the end of the third day, the researchers returned to the participants' residences to collect the diary and apply the second activity of this phase, based on the contextual inquiry method. The users should explore the garment modularity, creating at least three different outfits, using pieces and accessories from their wardrobe, with the condition of presenting the product with and without sleeves, and using the pouch at least in one of the outfits. The researchers documented this activity through photos and voice recordings. In the end, structured interviews aimed to identify the whole experience through emotional perceptions about the three activities processes and results: assembling, customization, and modularity exploration. This analysis followed the recommendation of Gibbs (2008) to create code hierarchies lists and data crossing, applied based on the design heuristics used to develop the product (Table 1).

Table 1
The list of codes and
their relationship with the
heuristics
Source: The authors

Root Codes	Sub Codes	HEURISTICS
Assembly	Pattern understanding	User orientation; modularity; Systems & connections
	Hand sewing process	User orientation; systems and connections
	Use of the instruction manual	User orientation
	Assembly time	N/A
	Emotional aspects of the participant	
Personalization	Product customization degree	Customization
	Process adversities	
	Aesthetic question	Customization; Modularity

4. RESULTS

In general, all the advanced users had different perceptions about pattern understanding. Some could easily visualize the parts of the waistcoat, but others could not even assemble it correctly. Amateur users had more difficulty than advanced users with pattern and features (sleeve, pouch, vest) understanding; and found the hand sewing process difficult. Some were unsure about their results, whose quality was lower than advanced users' results (Fig. 2).

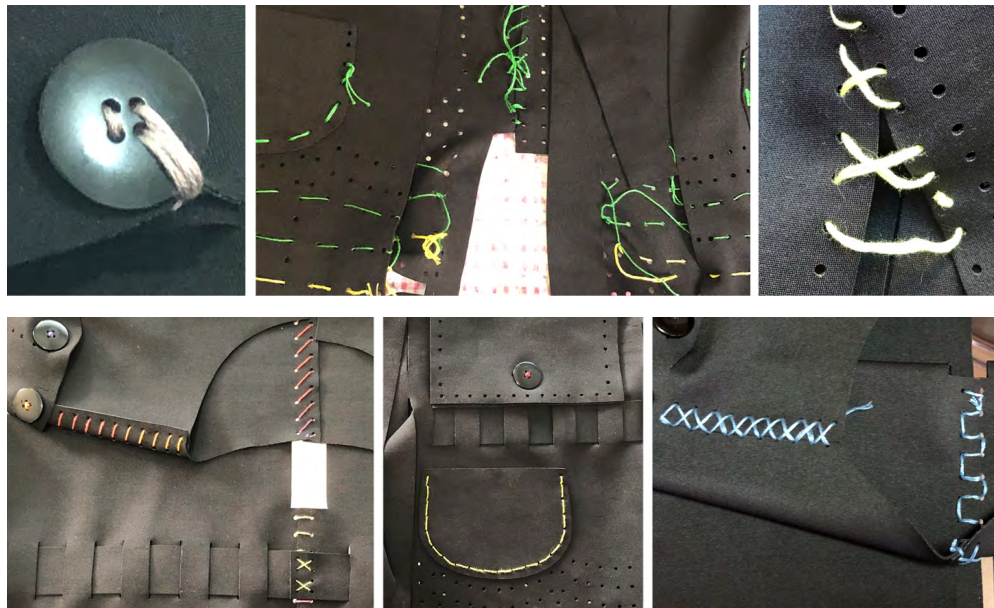


Fig. 2.
Examples of assembly results
among amateurs (top) and
advanced (bottom) users
Source: The authors

All participants (advanced and amateur users) heeded to consult the instruction manual and reported having confidence in their information. However, only one of the participants accessed the hyperlinks that led to the instructional sewing videos. Regarding the time spent assembling, the average timing of the advanced users was 1 hour and 48 minutes. It was 2 hours and 37 minutes for the amateur users, totaling a considerable difference between their skills. The researchers observed frustration in almost all participants while assembling the vest. Some advanced users reported that the task was slow but challenging. All amateur users stated that they were surprised when they saw the vest completed. The personalization (Fig. 3) is the modification of vest parts surface or combination, like the laser-cut area in which the participants did embroidery (i.e., customization) and wearing the vest with or without the sleeves and the pouch (i.e., modularity). Concerning the results, there was an expressive variability (emphasizing the graphic elements created through the sewing points) among the results of advanced and amateur users. Nevertheless, all participants managed to compose three different outfits with the products regarding modularity. Still, most of them declared that they would not explore all possibilities aesthetically.

Fig. 3.
Examples of customization
(left) and modularity
exploration (right) results.
Source: The authors



The differences among personal tastes were evident in the interest in customization, probably linked to generational differences. The two oldest users of the sample explored more customization possibilities than the other participants, while the two youngest ones declared they would prefer not to customize it. After customization, the user's perceptions of the vest were more favorable among the older adults.

5. DISCUSSION

The focus of the study reported here was to understand users' participation as they can access the product (*e.g.*, files, blueprints, DIY kits) and create from there. Following the strategy proposed by Martindale and McKinney (2020) [5] and Hirscher *et al.* (2018) [7], the DIY Kit was adopted in this study to facilitate the integration of two users profiles - advanced (with little sewing skills) and amateur (without sewing skills) – investigating their experiences with an open design-clothing product. All amateur users had great difficulty assembling the vest, as they did not have sewing skills and could not understand the clothing pattern to know how the parts of the vest should be joined. Although advanced users also faced difficulties while assembling it, the task was easier for them, who were faster and had a better seam finish. This result indicates some differences in performance and needs between both profiles and the users' age. We observed that, among advanced users, the older ones (57 and 59 years old) had more difficulty in the assembly phase than the younger users. It might indicate that problems can also be related to age since open design-clothing products can present patterns and assembly differently than common ones. Moreover, the personalization phase results suggest that some open design users would not be interested in customization for purely aesthetic purposes, which can be related to the users' age.

Even though the researchers observed frustration in most participants during the assembly phase, most users reported a sense of joy and personal fulfillment after the assembly and customization processes. This result confirms the joy, pride, and personal satisfaction described by Hahn *et al.* (2013) [13] because of the creative manufacturing of artifacts. Even so, the difficulties related to the processes (especially the assembly) and the quality of the results, besides the reliance on the instruction manual, indicate that an open design product must be carefully developed when targeting amateurs and advanced users, who must quickly understand how to assemble and personalize it.

Although the heuristics were not the focus principal of the study, they were fundamental to guide the analysis and identify possible improvements in the open design in clothing creation. For instance, the researchers observed that the product could better apply the heuristic user orientation (Rissanen & McQuillan, 2016) [8] since some users reported difficulty understanding how to assemble the clothing. Other heuristics were satisfactorily used, such as modularity (Instituto Faber-Ludens, 2012) [9] and customization (Rissanen & McQuillan, 2016) [8]. Due to technical, time, and funding reasons, it was impossible to adopt an iterative approach to modify the artifact by incorporating adjustments and then testing it again. Future research could improve the heuristics applied in the study reported here or even propose and test other ones. Moreover, future studies could incorporate interactive touchscreen interface features to allow amateur and advanced users to participate in thought open contribution during the design process.

6. CONCLUSION

The study reported here investigated the users' experiences with an open design-clothing product, looking at people who have some sewing knowledge - advanced users – and those who do not have prior sewing knowledge - amateur users. Following open design principles of open access to project materials to assembly and personalization, a DIY kit was distributed among the two users' profiles to explore usability, acceptability, and satisfaction with the open design concept in the clothing sector. The results indicate that skills play a significant role during the assembly process. Advanced users benefited more from the open

design kit since they were more familiar with sewing. In contrast, amateur users presented more difficulties and needed to use the manual instructions to complete the task. Besides skills, the study suggested that there are cross-generational differences. Both oldest amateur and advanced users faced more difficulties during assembly. Still, they explored more customization possibilities than the younger ones, enjoying more its results than the youngest users. So there is space in open design clothing to explore differences such as taste and preferences among users. Both users' profiles were interested in open design and experienced joy and fulfillment after the assembly and personalization tests. Anyway, open design heuristics and strategies for clothing creation need to be improved, providing the necessary guidance to make open design clothing more accessible to both users' profiles.

An open design-clothing product that can be easily assembled and personalized potentially would attract a heterogeneous public, amplifying their participation in clothing creation independently of their previous sewing skills. In this manner, open design in clothing creation for amateur and advanced users can enable a new area of expertise in the clothing sector, for whom this study may provide important ground in terms of design suggestions and recommendations for future research.

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CONFLICTS OF INTEREST

The authors state that there was no eventual conflict of interest that might interfere with the result of the research.

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A HISTÓRIA DA ARTE DIANTE DA IMAGEM

The history of art in front of the image**DANIELA QUEIROZ CAMPOS¹**

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RESUMO

As presentes páginas têm como intento tecer considerações sobre a história da história da arte. Para alcançar o almejado objetivo, partiu-se dos primeiros textos escritos na Antiguidade. Em seguida, abordou-se os tratados de pintura redigidos a partir do século XIV e o texto inaugural da história da arte que “nascia” naquele Renascimento. Foram, então, mencionadas as modificações metodológicas estabelecidas por Johann Joachim Winckelmann, no século XVIII. Do século XIX, destacou-se as aberturas propostas por Alois Riegl e Aby Warburg. Dos muitos relevantes historiadores da arte do século XX, apontou-se os conceitos defendidos por Erwin Panofsky, Heinrich Wölfflin e Ernst Gombrich. Por fim, assinalou-se as mudanças historiográficas atuais empreendidas por dois nomes de destaque: Hans Belting e Georges Didi-Huberman.

ABSTRACT

The present pages intend to discuss the history of art history. In order to reach the desired objective, it starts with the first texts written in Antiquity. Then, the painting treatises written from the 14th century onwards and the inaugural text of the history of art that was “born” in that Renaissance were discussed. Then, the methodological changes established by Johann Joachim Winckelmann, in the 18th century, were mentioned. From the 19th century, the openings proposed by Alois Riegl and Aby Warburg were highlighted. Of the many relevant art historians of the 20th century, the concepts defended by Erwin Panofsky, Heinrich Wölfflin and Ernst Gombrich were prominent. Finally, the current historiographic changes undertaken by two noticeable names were indicated: Hans Belting and Georges Didi-Huberman.

PALAVRAS-CHAVE

Historiografia da arte; História da arte; Teoria da imagem.

KEYWORDS

Art historiography; Art history; Image theory.

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1. INTRODUÇÃO

O que é a história da arte, e quando e como essa história começou a ser contada?

A breve interrogação consiste no grande desafio deste artigo composto por poucas laudas. A história da arte é resumidamente duas coisas: a somatória das imagens produzidas pela humanidade numa infinidade milenar de tempo e a atividade escrita sobre essa produção imagética. A esta última convencionou-se chamar de historiografia da arte e constitui o objeto de análise deste texto.

A história da arte começou então a ser narrada num quase romântico cenário durante um memorável tempo: a Florença do século XVI. Pois bem, como bom mito de origem, tal afirmativa contém uma verdade absoluta e ao mesmo tempo uma grande mentira. O chamado texto fundante da história da arte foi de fato redigido por Giorgio Vasari (1511-1574) e primeiramente publicado na cidade de Florença no ano de 1550. No entanto, precisamos acrescentar dois pontos que de certa feita derrubam tal sentença. O primeiro é que muitos outros textos o antecederam. E o segundo, é que o texto de Vasari se diferencia notadamente da história da arte produzida no tempo de agora. Nosso movimento então será cronológico, vamos problematizar como os textos anteriormente redigidos contribuíram para a elaboração do texto de Vasari e como a partir dele a história da arte passou a ser escrita em diferentes tempos históricos.

2. DOS PRIMEIROS ESCRITOS

Os primeiros textos a levantarem questionamentos teóricos acerca da imagem não eram, e não pretendiam ser, história da arte. Os textos de Platão e Aristóteles – escritos por volta de 400/300 a.C. – apontam problemáticas sobre a imagem com base na filosofia socrática. Grosso modo, Platão em *República* atrelara imagem ao simulacro. E Aristóteles, em sua *Poética*, propôs certa legitimação da atividade artística.

O platonismo acaba por ‘fundar’ o pensamento acerca da atividade artística no mundo ocidentalizado a partir de premissas bastante desencorajadoras (Cauquelin, 2005, p.30) [1]. Platão não funda uma teoria positiva da arte, uma vez que o que escreve é uma tese onde prevalecera o pouco valor da arte. Seja como for, ele foi o responsável pela inclusão da arte numa ordem filosófica.

Se na Grécia Antiga a imagem não era nem a verdade e nem o real, ela era a mimese. A imagem artística estava inteiramente relacionada à reconstrução do real. A mimese para Platão teria a tarefa de domesticar a imagem rebelde, dando-a uma origem na ordem da natureza, ou melhor, da verdade. A imagem, ao atrelar-se à mimese, restabelece a coerência com o universo. A pintura, na teoria platônica, baseia-se em dois argumentos. Um proveniente da mimese, outro da definição do discurso persuasivo (Lichtenstein, 1994) [2]. A pintura foi condenada não somente pelo seu caráter imitativo, mas também por ser uma imagem com efeito retórico. O poder de ilusão, próprio da imagem, também a condenava. Em sua *Poética*, Aristóteles abordou questões sobre mimeses, verdade, verossimilhança, recepção estética. Tratou de conteúdos que até na atualidade vêm sendo fundamentais na discussão sobre a imagem, a arte e o artístico. Em sua obra, a arte estaria num conjunto de atividades que buscavam escapar da ordem e da organização de uma racionalidade discursiva. Ela abordava, deste modo, a emoção e o prazer da ornamentação.

Seus escritos sobre a pintura da *Poética* e da *Retórica* servirão como embasamento de boa parte das teorias sobre pintura a partir do Renascimento. Poderíamos, assim dizer, que Aristóteles funda uma teoria positiva da pintura. A imagem, então, começa a ser analisada, pensada, avaliada, a partir de qualidades que lhes são próprias, sejam elas qualidades pictóricas ou poéticas. O belo, em Aristóteles, é detentor de autonomia. Ocorre, logo, uma legitimação das liberdades artísticas próprias da produção das artes miméticas e seu prazer estético. A mimese, neste momento, não faz a tríade com o bem, o verdadeiro e o belo. Ela é o verossímil. Não mais na Grécia, mas em Roma do século I d.C. Plínio o Velho redigiu as páginas do texto do mundo antigo que mais se assemelha à história da arte que “nasceu”, ou melhor que

(re)nasceu no século XVI. “A *Rinascita* de Vasari tinha necessidade de um passado glorioso, e é Plínio louvando Apeles que deveria lhe fornecer esse passado” (Didi-Huberman, 2013, p.80) [3]. Na *História Natural*, Plínio nos conta sobre alguns dos grandes artistas, descreve afamadas imagens bem como nos narra sobre a feitura de muitas dessas imagens. Ao ler Plínio, por exemplo, sabemos que a pintura no mundo antigo era importante como a escultura. A *História Natural* se trata de um projeto quase enciclopédico, uma espécie de “inventário do mundo” que foi publicado em Roma entre os anos de 77 e 79 d.C. O texto abrangia diferentes campos de conhecimentos organizados em 37 livros. As questões sobre arte foram abordadas entre os livros 33 e 37. Nos textos temos, por exemplo, escritos que referenciam a conhecida escultura de *Laocoonte e seus filhos* (27 a.C. – 68 d.C.) que viria a ser descoberta, ou melhor, encontrada, apenas no século XVI. No Renascimento a obra de Plínio voltou a ser lida e citada.

3. O (RE)NASCIMENTO DA HISTÓRIA DA ARTE

Não se sabe se o Renascimento foi fruto de uma grande disciplina chamada de história da arte, ou se a história da arte seria o fruto histórico de uma “grande época da civilização” chamada – por ela própria – de Renascimento. Cada uma dessas hipóteses tem seu valor de verdade; e por tal motivo Didi-Huberman (2013, p.69) [3] aborda arte, história da arte e Renascimento como uma “tríade inventiva”. “Inventar” a história da arte foi um trabalho de identificação de uma prática que almeja fundar-se. Tanto que, o considerado primeiro historiador da arte foi, ele próprio, artista e o fundador – em 1563 – da Academia florentina da arte do *disegno*.

A Antiguidade Clássica voltava a “brotar” no solo da Península Itálica. Iniciou-se um processo de revalorização daquelas imagens. Valores como a representação mimética corpórea e o movimento afixado numa imagem começam a ser reafirmados pela arte e pelo discurso que a legitimava. Nas formas traçadas por Cimabue (1240-1302), nos crucifixos pintados por Giotto (1267-1337), na perspectiva pictórica de Masaccio (1401-1428). A Renascença italiana foi construída como a “era de ouro” da arte, tanto pelas imagens de arte, como pelos discursos sobre elas. Naquele momento histórico, foram inauguradas a pintura de cavalete, a tinta a óleo, a perspectiva matemática. Bem como, o vocabulário utilizado para a descrição dessa arte também começava a ganhar forma.

Cennino Cennini (1370-1440) escreveu um desses primeiros textos no final do século XIV. “O mais antigo exemplar conhecido do *Traté de la peinture* de Cennino Cennini foi copiado em 1437, mas o tratado foi, indubitavelmente, escrito por volta de 1398 [...]” (Chalumeau, 1997, p.31) [4]. Ele escreve o seu *Tratado da pintura* na cidade de Pádua à serviço de Francesco Carrara. Em tais escritos, Cennini empregou terminologias ainda deveras utilizadas na área, tais quais: desenho, maneira, modernidade, natural, colorir, esfumar.

No tratado de Cennini encontramos valiosas informações sobre técnicas de pinturas usadas na toscana da época, como a pintura de afrescos e as miniaturas. Ademais, o escritor e também pintor escreve sobre os instrumentos utilizados nas feitura das obras, tais como os pinceis e os pigmentos utilizados na fabricação das tintas. Para Cennino Cennini, a pintura deveria ser aprendida através da prática e não da teoria. Só se poderia aprender pintura copiando os modelos de um mestre. Modelo que de certa feita é mantido na história da arte ocidental até, pelo menos, o século XIX. E Giotto era o grande artista cujo modelo era digno de ser copiado. Sendo assim, Cennini definiu menos a arte em geral do que a arte particular que o inspirava: a de Giotto.

Leon Battista Alberti (1404-1472) redigiu o mais notável tratado de pintura do século XV. Sendo ele o mais conhecido teórico e humanista de sua época. “É ele, sem contestação, a maior figura do *Quattrocento* no domínio da cultura, posição que de certa forma foi usurpada por Leonardo da Vinci [...]” (Bazan, 1989, p.14) [5]. Para além de teórico, Leon Battista Alberti foi um dos arquitetos mais importantes de seu tempo.

Abordou as consideradas grandes artes em seus três tratados: *Da Escultura* (1485), *Da Arquitetura* (1485), *Da Pintura* (1450). Tendo sido o último publicado no Brasil pela editora

da Unicamp no ano de 2015. Em suas páginas, está a célebre definição do quadro como janela do mundo. Destaca-se também seus escritos sobre a perspectiva – em boa verdade ele utilizou o termo *commensuratio*, uma vez que no século XV aqueles cálculos matemáticos possibilitavam a apresentação de um mundo comensurável ao homem (Arasse, 2016, p.60) [6]. Para Alberti, arte era um meio de conhecimento e a pintura era o conhecimento da natureza em perspectiva. Ademais ele contribuiu para forjar o mito do artista do Renascimento, mago conhecedor da natureza física. Seus artistas modelos foram Brunelleschi (1377-1446), Donatello (1386-1466) e Masaccio (1401-1428).

Giorgio Vasari é considerado o primeiro historiador da arte. Ele foi pintor e arquiteto, todavia, seu mais memorável trabalho é um livro que em milhares de páginas objetivava narrar “As Vidas dos melhores arquitetos, pintores e escultores de Cimabue até os nossos dias” (2011) [7]. A primeira edição dessa obra inaugural data de 1550 e se apresenta repleta de legitimações da própria arte. A primeira delas era a obediência ao príncipe, uma vez que o trabalho foi dedicado à Cosme I de Médici (1519-1574). A segunda legitimação foi ao corpo social da arte, já que a segunda edição da obra apresentava um retrato em xilogravura de cada artista mencionado. A terceira era um apelo às origens, que eram gloriosas e estava no texto que Plínio escrevera na Antiguidade. E a quarta o apelo aos fins, ele pretendia salvar os artistas de uma segunda morte, sendo essa ocasionada pelo esquecimento de suas figuras. O texto fundante da história da arte “mata” a imagem e a Idade Média para fazer nascer a arte e o Renascimento [3]. Ele estabeleceu rijas fronteiras entre “arte menor” e “arte maior”, considerando maiores as três artes do *disegno*: arquitetura, pintura e escultura. Em sua narrativa Vasari estabeleceu três idades para a arte, como uma grande metáfora biológica: infância, adolescência e maturidade. Em 1260, renascia então a arte pelas mãos de Cimabue e de Giotto. No século XV, seriam enunciadas as “primeiras regras da arte” por grandes mestres como Sandro Botticelli (1445-1510), Domenico Ghirlandaio (1448-1494), Masaccio. No século XVI, a arte teria alcançado sua maturidade, chegando tão longe na imitação da natureza como é possível ir, “ultrapassando” inclusive os antigos. O cume da perfeição artística teria sido alcançada pelas mãos de seu grande mestre: Michelangelo Buonarroti (1475-1564).

O texto de Vasari fizera grande furor na época e nos séculos seguintes. Em 1568 ele recebeu uma segunda edição revista e ampliada. Tratava-se de um grande projeto de querer dizer. Ele narrou sobre a vida daqueles tantos artistas que produziram suas obras entre os séculos XIV e XVI, inclusive ele próprio foi incluído na segunda edição de 1568. Apesar de todas as contraverdades e dos mexericos pelos quais o texto é atualmente criticado, o livro foi um grande projeto e é um verdadeiro tesouro de informações para todos aqueles que têm interesse de pesquisar arte renascentista.

Até pelo menos o século XVIII, o texto consagrou o modelo narrativo biográfico como a corrente de escrita historiográfica da arte. Esta, pautava-se mais na figura dos artistas do na arte desenvolvida por eles.

4. A HISTÓRIA DA ARTE NOS SÉCULOS DAS LUZES

No século XVIII, Johann Joachim Winckelmann (1717-1768) modificou a história da arte biográfica pautada na figura do artista. Pode-se considerar que com Winckelmann “nascia” mais uma vez a história da arte, agora “científica”. Segundo Stephane Huchet (2014) [8], é no século XVIII com Winckelmann que a história da arte teria surgido como disciplina sistematizada.

Winckelmann foi um dos fundadores do neoclassicismo. No entanto, sua história da arte não nos narra seu próprio tempo, como as *Vidas* de Vasari que abordou o Renascimento ou a *História Natural* de Plínio que contou sobre a arte a Antiguidade Clássica. A história Winckelmann aborda uma arte produzida por uma sociedade que vivera temporalmente e geograficamente distante dele e daquela Alemanha do século XVIII, ele teve seus trabalhos voltados à Antiga Grécia. Empreendeu também um trabalho de legitimação, agora da arte Antiga (Grega) como o paradigma do belo.

Em seu primeiro livro, *Considerações sobre imitação*, publicado em 1755 e ainda na cidade alemã de Dresden, estabeleceu novos parâmetros para aquela história da arte moderna que nascia no “século das luzes”. Com seu discurso ansiava ultrapassar as “singelas” crônicas de Vasari e Plínio. Winckelmann torna emblemática a ideia que o “único meio de nos tornarmos grandes é imitar os antigos”.

Seu mais conhecido livro, *História da Arte na Antiguidade* de 1764 (1975), foi redigido em Roma tendo ele chegado à Itália no ano de 1755 (Mattos, 2018, p.108) [9]. Tratava-se um projeto de desenvolvimento do estilo, no qual a “essência da arte” deveria ser procurada na identificação histórica da obra e de toda a história da civilização. Winckelmann estabeleceu quatro períodos para a compreensão da arte antiga, sendo que eles também poderiam ser aplicados a arte moderna (Renascentista): Antigo, sublime, belo e imitação. Ele convenceu gerações sobre as dádivas da Grécia Antiga. Empreendeu e organizou, como cicerone, as visitas às esculturas e arquiteturas de Roma sobre luzes de velas pelos *grand tourists*, como a de seu grande amigo de Goethe (1749-1832). Sobre os embates entre o Neoclassicismo e o Romantismo entre os séculos XVIII e XIX, um dos fundadores do neoclassicismo foi um grande romântico.

5. AS REVIRAVOLTAS DO SÉCULO XIX

Na historiografia da arte do século XIX, Alois Riegl (1858-1905) destaca-se por suas análises estilísticas e rupturas propostas. Em *Questão de Estilo: Fundamentos para uma história do ornamento* de 1893, o historiador da arte vienense tece suas análises principalmente a partir dos ornamentos. Para tal, baseia-se numa multiplicidade de imagens – de diferentes lugares e tempos. Analisa, por exemplo, arte “pré-histórica”, egípcia, mesopotâmica, persa, romana, bizantina, árabe e etc., no momento em que a história da arte só parecia ter olhos para Arte Renascentista e da Antiguidade Greco-Romana.

A sensibilidade para olhar os ornamentos parte de um homem rodeado por eles – lembro que Alois Riegl coordenou durante anos o departamento têxtil do Museu de Artes de Viena. No entanto, sua percepção de estilo era singularmente reduzida a transformação dos motivos. Riegl, no século XIX, questionou as fronteiras entre “artes maior” e “menor” e propôs uma história da arte como história da cultura material. A história da arte riegliana contribui para a dissolução de categorias estéticas tradicionais e inaugurou uma virada antropológica que dará seus melhores frutos mais tarde.

Naquele mesmo findar de século, Aby Warburg (1866-1929) escreveu sobre as intensas, polares e profundas relações entre a Antiguidade e o Renascimento. Na tese doutoral *O Nascimento de Vênus e a Primavera de Sandro Botticelli*, de 1892, buscou analisar “[...] o que, na Antiguidade, “interessava” aos artistas do Quattrocento” (Warburg, 2015, p.27) [10]. Que, segundo suas pesquisas, era justamente o movimento aparente dos trajes e dos cabelos, “[...] os acessórios em movimento era critério para a “influência” da Antiguidade” (Warburg, 2015, p.44) [10]. Abordou uma pluralidade de fontes, textos antigos e renascentistas, pinturas, relevos em mármore, cunhagens de medalhas. Questionou, desta forma, as barreiras entre “arte maior” e “arte menor”. Naquele texto inaugural, começaria a escrever uma história da arte pautadas nos elementos que caracterizam ainda hoje o seu trabalho, como *Nachleben e Pathosformel*.

Anos mais tarde, em 1905, num pequenino texto destinado a resumir uma conferência, Aby Warburg escreveu pela primeira vez sobre as formas *pathos*. No intitulado de *Dürer e a Antiguidade Italiana* [10], ele analisou e abordou as fórmulas de expressão e de emoção – que atravessam a história das imagens. No desenho *Morte de Orfeu* (1494) de Albrecht Dürer (1471-1528) mais uma vez analisou “o reaparecimento da Antiguidade na cultura moderna, na medida em que revelam uma dupla influência [...]” (Warburg, 2015, p.87) [10]. A dupla influência da Antiguidade no desenvolvimento estilístico do Renascimento – segundo Warburg até então desconsiderada – correspondia à mímica patética acentuada e à calmaria classicamente idealizadora. Ele então escreveu e defendeu a linguagem gestual patética típica da arte antiga (Warburg, 2015, p.90) [10].

Aby Warburg se destaca no atual cenário da história da arte por suas pesquisas que abordavam a imagem em percepções mais alargadas e longe de barreiras temporais e puramente estilísticas. Para além das tradicionais pesquisas de arte europeia, escreveu sobre o ritual da serpente dos índios *pueblos* do Novo México e analisou afrescos renascentistas a partir de também relações com a astronomia árabe. Ou seja, nos trabalhos de Warburg já existe o questionamento tanto de uma historiografia da arte que aborda unicamente a “arte maior”, quanto de uma arte exclusivamente Ocidental. Com Warburg, a história da arte passa por uma reviravolta decisiva. Depois de Warburg não estamos diante da imagem e diante do tempo como antes.

Dentre sua labiríntica produção, também se destaca o *Bilderatlas Mnemosyne*, atualmente em voga principalmente em função da montagem proposta e da perspectiva de análise da imagem através de suas relações. Segundo Roland Recht, o atlas é a obra mais citada de Warburg (Recht, 2012, p.8) [11]. As pranchas negras foram inicialmente montadas no interior da sua biblioteca e resumidamente pode ser entendido como um intento de contar uma história da arte sem palavras.

6. O SÉCULO XX ENTRE WÖLFFLIN, PANOFKY E GOMBRICH

No século XX, foram muitos os historiadores da arte de renome, entre eles o suíço Heinrich Wölfflin (1864-1945). A história da arte escrita por Wölfflin teve como primordial questão os estilos percebidos segundo um método historiográfico formalista. O estilo, para ele, constituía a expressão do “estado de Espírito” de uma época e de um povo. Em *Conceitos fundamentais da história da arte*, de 1915, Wölfflin estabeleceu categorias afim de estruturar a análise das imagens através de polaridades formalistas. Estabelece assim, cinco pares de conceitos de análise formal: 1) linear e pictórico, 2) apresentação por plano e profundidade, 3) formas fechada e aberta, 4) unidade múltipla e simples e 5) clareza absoluta e relativa. Suas análises ancoradas nessas cinco polaridades foram sobretudo aplicadas em suas pesquisas sobre o Renascimento e o Barroco. Ele concebeu uma história da arte como uma história das formas. Panofsky e Gombrich também se sobressaem na historiografia da arte do século XX. Torna-se importante apontar que ambos estiveram vinculados ao *Warburg Institute*. O também alemão Erwin Panofsky (1892- 1968) se tornou, muito provavelmente, o mais afamado nome da historiografia da arte do século XX pelo método iconológico (Panofsky, 2011) [12]. Tal método objetivava analisar a imagem a partir de sua estrutura interna. Sua iconologia tinha como designo a análise da imagem em três etapas: significação primária, significação secundária e procura de conteúdo.

Ernst Gombrich (1909-2001) também alcançou notória projeção no campo. Ele redigiu o livro de história da arte mais comercializado atualmente: *A História da Arte*, cuja primeira edição data de 1950. Gombrich foi o primeiro a publicar uma biografia de Aby Warburg, na década de 1970 – sendo na época diretor do Instituto fundado Warburg. Em *Arte e Ilusão*, Gombrich [13] insiste que na análise imagética é preciso ir além dos fenômenos visuais. Para ele, a história da arte é a história da evolução e das mudanças nos modos de percepção.

7. A HISTÓRIA DA ARTE DIANTE DA IMAGEM

Destaco, por fim, dois importantes nomes da atual historiografia da arte. Hans Belting (1935-) se tornou uma referência para além do campo disciplinar da história da arte, mas também para todos aqueles que abordam a produção imagética. Belting escreveu a primeira versão do seu afamado ensaio *O fim da história da arte* em 1983 como aula inaugural na Universidade de Munique. Na época, o título de tal ensaio ainda era seguido por um ponto de interrogação, que acabou sendo subtraído 10 anos depois. O historiador da arte alemão colaborou como aquela universidade entre 1980 e 1992 e lá ocupou a cadeira que outrora pertencera à Heinrich Wölfflin. O mencionado texto sofreu alterações e foi veementemente reescrito. A versão mais conhecida do mesmo foi a editada entre 1994 e 1995, da qual temos uma tradução para língua portuguesa.

Em *O fim da história da arte: uma revisão dez anos depois*, Hans Belting não concebia o fim da disciplina, mas apontava mudanças no discurso. O modelo de uma história da arte com lógica interna, descrita a partir do estilo e das transformações de uma época, para o historiador não funcionava mais. “Os interpretes substituíram essa história da arte única e opressora por várias histórias da arte que, como métodos, existiam uma ao lado das outras, sem conflitos, semelhante à maneira como ocorre com as tendências artísticas contemporâneas” (Belting, 2003, p.34) [14].

Ele concebeu uma história da arte para além das barreiras disciplinares e para além da tradicional Universidade de Munique, da qual se desligou na década de 1980. Partidário das análises imagéticas a partir de uma interdisciplinaridade, passa a compor o quadro da Escola Superior de Criação, onde cria e colabora como o Programa de Doutorado Ciência da Arte e Teoria. Segundo o próprio Hans Belting, boa parte de sua produção antecede a “era da arte”. Em *Antropologia da Imagem*, Hans Belting insiste para uma história da arte aberta à uma pluralidade de imagens. “A menção à antropologia não constitui referência a uma disciplina, mas expressa o desejo de uma compressão aberta e interdisciplinar da imagem. Refere-se igualmente a uma outra temporalidade, diferente da que é admitida pelos modelos evolutivos da história” (Belting, 2014, p.22) [15].

A extensa e intensa obra do historiador da arte e também filósofo francês Georges Didi-Huberman (1953-) merece particular destaque. Sua historiografia da arte pauta-se nas concepções warburguinianas da imagem, mas igualmente se destacam as influências de Louis Marin (1931-1992) e Hubert Damisch (1928-2017). Em *Diante da Imagem* de 1990, ele teceu análise acerca a historiografia da arte e, em *Diante do tempo* de 2000, o mote foram as temporalidades imagéticas. Neste último, defendeu os anacronismos. Pois, segundo Didi-Huberman. “Diante da uma imagem – por mais antiga que seja – o presente nunca cessa de se reconfigurar [...] Diante de uma imagem – por mais recente e contemporânea que ela seja –, ao mesmo tempo o passado nunca cessa de se reconfigurar.” (Didi-Huberman, 2015, p.16) [16]. Ele inicia seu conhecido livro com um afresco de Fra Angelico (1395-1455) no *Convento de San Marco* e problematiza o frade dominicano como um artista de seu tempo, mas também um artista que manipulou tempos que não eram os seus.

Georges Didi-Huberman lançou-se tanto na história da arte como no mercado editorial com *A invenção da histeria: Charcot e a iconografia fotográfica da Salpêtrière* em 1982 – tese doutoral defendida no ano anterior. De lá para cá publicou mais de cinquenta títulos, alguns deles traduzidos para língua portuguesa. Esta vasta obra abordou imagens de Fra Angelico, Francisco Goya (1746-1828), entre muitos outros. O hoje Diretor de Estudos da Escola de Altos Estudos e Ciências Sociais (EHESS) de Paris, mais do que trabalhar com as chamadas “obras de arte”, analisou fotografias de Auschwitz, filmes de Sergei Eisenstein (1898-1948), abordou uma multiplicidade de imagens numa infinidade de tempos. Em *A Imagem Sobrevivente*, defendeu que depois de Aby Warburg a história da arte não estaria diante da imagem nem diante do tempo como antes. Arriscamos aqui escrever que: se Aby Warburg colocou a história da arte em movimento, Georges Didi-Huberman a convidou para dança.

8. CONSIDERAÇÕES FINAIS

A história da arte constitui tanto um tempo passado, como uma narrativa acadêmica. Este texto, buscou tecer breve histórico das narrativas da história da arte. Apontou-se as mudanças nas formas de escrita, nos métodos e nos conceitos que a disciplina atravessou durante séculos. Sendo assim, nas presentes páginas apontamos, brevemente, diferentes discursos. Belting [14] [15] e Didi-Huberman [3] [16] nos evocam a escrever uma história da arte para além das barreiras estilísticas, formalistas e conceituais. Também são partidários de uma concepção alargada de história da arte. Talvez seja esta a maior conquista da disciplina, ensaiada nos séculos XIX e XX, e que tem sido principalmente colocada em prática nesse século XXI. Uma história da arte que transborde a própria arte, que pense imagens e transpasse as barreiras espaciais e temporais. Uma história da arte diante da imagem.

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CHÁ, CAFÉ OU LARANJADA?¹: UM CONTRIBUTO PARA A CRÍTICA DE OBJECTOS ESPECIFICAMENTE “AÉREOS”

“Coffee, Tea or Me?”: A critique contribute to a specific type of “aerial” object

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ABSTRACT

Very specific areas of design engage all efforts to give an everyday life environment to the artificial ambience on board an airplane. The choreographed reception (and farewell) by the crew at the cabin door, or the ambience that surround us during flight are examples of that humanization applied to a culturally artificial and aseptic space. The meal is one of those instances that, besides satisfying the need for food, accomplish simultaneously a comforting moment and a disciplinary function. The service choreography and the objects that surround its stages are covered with unique technical, functional and symbolic values that differentiate them from regular meals at ground level. We paid a visit to the on-board environment of Portuguese airplanes during the 20th century, from the incipient 40's and 50's until a more open post 1974 revolution attitude and mature design discourse during the 80's.

RESUMO

Diversas áreas específicas do design tentam superar a artificialidade da vida a bordo de um avião, mimetizando facetas do quotidiano ao nível do solo. A recepção (e despedida) dos passageiros, coreografada à porta da cabina, ou os objectos que a povoam, são exemplos dessa tentativa de humanização de um espaço culturalmente impessoal e asséptico. A refeição é um dos momentos que ultrapassa a mera necessidade alimentar, constituindo um momento simultaneamente lúdico e disciplinador. O serviço e os objectos que dela fazem parte revestem-se de características técnicas, funcionais e simbólicas, que permitem diferencia-los. Observamos como esta “encenação” viveu a realidade fechada e incipiente das décadas de quarenta e cinquenta do Século XX, a mentalidade aberta pela revolução de 1974 e a maturidade do design português na década de oitenta.

KEYWORDS

Design History, Design Criticism, Design Culture, Design, Aviation

PALAVRAS-CHAVE

História do Design, Crítica do Design, Cultura do Design, Design, Aviação.

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1. “SENHORES PASSAGEIROS...” (INTRODUÇÃO)

O patamar de “homem-pássaro” foi atingido no Século XX, depois de muitas tentativas, erros, e vidas perdidas. Hoje a artificialidade do “lugar” a bordo de um avião pouco nos preocupa (e ainda bem). Todavia ela impõe-se a diversos níveis: sustentação, elevada altitude, velocidade, escassez de oxigénio, ruído, baixa humidade e pressão atmosférica. Tudo, menos um ecossistema humano. Tornar esta atmosfera habitável foi sempre apanágio de quem fornece o serviço de transporte. Atrasos, cancelamentos, turbulência, acidentes, são tabu na construção identitária de qualquer companhia aérea.

Na aviação tudo está alinhado para que se obtenha uma noção de eficácia e segurança, com a mesma naturalidade que numa viagem de comboio ou autocarro. É necessário para isso transformar o reduzido e claustrofóbico espaço da cabina num palco onde se possam desenrolar diversas acções, como encenações ou momentos de entretenimento (Lovegroove, 2000) [1]. A viagem por ar está cheia de simbolismos e percepções condicionadas: da confiança que sentimos no uniforme militarizado do comandante, à sofisticação tecnológica que vislumbramos através da porta semiaberta do cockpit quando embarcamos. Tudo o que nos rodeia faz parte de uma representação credível. Quando falamos em encenação, clarifique-se, não nos referimos a dissimulação. De acordo com o *site* da IATA (International Air Transport Association) a aviação é o meio de transporte mais seguro. Devemos agradecer este facto, reconhecendo o esforço de diversas áreas científicas. Não apenas a Matemática, Física ou Engenharia Aeronáutica, mas também, entre muitas, a Ergonomia e Psicologia Cognitiva, e claro, o Design: estratégias de comunicação, uniformes de tripulantes, concepção de interiores e poltronas, até aos mais diversos objectos que rodeiam o passageiro. À falta de melhor opção, quando se fecham as portas do avião, somos mesmo obrigados a confiar que todas essas áreas se alinharam para nos transportar do ponto “A” ao ponto “B”, em segurança e conforto.

Uma refeição a bordo tornou-se simultaneamente num momento lúdico e disciplinador. O que a companhia (e os assistentes de bordo) menos desejam é que os passageiros se passem pelos corredores estreitos e se concentrem na zona das casas-de-banho e *galley*² (copa), enquanto são servidas dezenas ou centenas de refeições. O momento tão esperado da refeição (embora nos queixemos sempre da qualidade) encurta a percepção que temos da duração da viagem, e sobretudo implica o regresso ao lugar sentado, e à disciplina.

Como nos demonstraram Augé (1992)[2]; Riviére (1997) [3]; Onfray (2007) [4] ou Bottom (2009)[5], os rituais ou “atrakções” de uma viagem de avião, entre elas a alimentação, encerram complexos mecanismos sociológicos e antropológicos de identificação cultural. Estes mecanismos permitem que se diferencie um “ambiente aéreo” com base na cultura. Entre ser servida lagosta e pagar por um café passaram algumas décadas. A história das refeições a bordo evoluiu (ou regrediu) bastante, estando hoje praticamente restrita aos voos de longa duração.

2. “PLANO DE VOO” (METODOLOGIA)

O olhar da Crítica e da História do Design sobre Aviação, em cruzamento contextual com o estudo dos rituais sociais e antropológicos, começa a dar alguns passos. No contexto nacional quase tudo continua por fazer (Gentil-Homem, 2014) [6]. O presente artigo pretende fornecer um contributo parcelar e transdisciplinar, limitado ao território do interior de um avião, durante um serviço de refeição.

A metodologia adoptada para esta investigação de base qualitativa, assenta na análise documental em arquivos e na revisão de literatura de artigos, teses de mestrado e doutoramento que versem tangencial ou directamente o tema. A análise empírica contempla a observação directa do espólio do Serviço de Documentação e Arquivo do Museu TAP (SDA / MTAP)³, bem como artefactos usados pela companhia Aero-Portuguesa, à guarda da Fundação Medeiros e Almeida. Estes últimos encontravam-se totalmente por estudar do ponto de vista do design. Alguns hiatos foram pontualmente colmatados com recurso à colecção pessoal do autor.

3. “DENTRO DE MOMENTOS IREMOS PROCEDER AO SERVIÇO DE REFEIÇÃO” (DESENVOLVIMENTO)

O serviço de refeição, ou *catering*, constitui um exercício logístico complexo e especializado⁴. A sua evolução histórica adaptou-se aos avanços tecnológicos da capacidade de voar, às características operacionais (altitude, raio-de-acção⁵, peso máximo à descolagem, etc.), logísticas (número de passageiros e refeições, escolha de menus, nacionalidades prevalentes a bordo, etc.) e temporais (duração do voo).

Este serviço esteve, na sua origem, intimamente relacionado com a duração dos voos. Na Europa, as ligações regulares entre destinos relativamente próximos, tornaram-no prescindível, implicando um acréscimo substancial de peso, não apenas devido às louças e alimentos, mas sobretudo pelo número de tripulantes necessários. Já nos Estados Unidos da América (EUA), a maior distância entre destinos, com várias escalas, impunha-o. Assim, o primeiro membro da tripulação responsável por servir refeições foi, estranhamente (impensável nos dias de hoje) um co-piloto⁶ (Foss, 2015, p.25) [7].

A assistente de bordo, ainda hoje erradamente associada pelo passageiro à tarefa de servir refeições, surgiu, como indica a denominação, pela função de “hospedar” e “bem receber”: uma visão sexista e pouco técnica, como sabemos hoje. A associação feminina desta “hospedeira”, ou anfitriã que nos recebe, tinha sobretudo um efeito calmante (e porque não sedutor) entre os audazes passageiros, maioritariamente *business men* (*Ibid.* p.29) [3]. Após a Grande Guerra (1914 – 1918) o passageiro masculino associara a imagem da enfermeira a alguém que assegurava tratamento clínico nos campos de batalha e lhe devolvia alguma humanidade. Este facto justifica que as primeiras hospedeiras fossem recrutadas à enfermagem (Vantoch, 2013) [8]. Comparativamente, o comissário de bordo decalcou a imagem menos simbólica do camareiro de hotel, ou de um navio transatlântico: o zelador da qualidade do serviço.

Os primeiros menus, frugais, quedavam-se pelos sanduiches, bolachas, fruta e bebidas quentes. Por esta razão as garrafas térmicas e as chávenas de café (descartáveis)⁷ foram os primeiros objectos de refeição a serem transportados para o interior dos aviões. Em 1936 a United Airlines e.g. contratou Henry Dreyfuss (1904 - 1972) para conceber um conjunto de objectos em plástico e *papier-maché* para conter refeições pré-confeccionadas, (Foss, 2015, p.46) [7]. A evolução e profusão de artefactos com diversas funções (pratos, copos, talheres, etc.), como vimos, deu-se de acordo com as características técnicas de cada avião e de cada rota operada.

A qualidade e tipo de serviço, nomeadamente depois da divisão entre Primeira Classe e Económica, tornou a morfologia e os materiais empregues, indissociável da qualidade do serviço oferecido. O luxo evoluiu com o aumento do raio-de-acção das aeronaves e com o peso máximo permitido. O elevado custo praticado nos primeiros tempos da aviação civil, não almejava outro segmento de serviço que não o de Primeira Classe. O avião tornara-se o lugar de relacionamento social por excelência entre políticos, empresários, ou estrelas de Hollywood: a versão aérea de um grémio ou *gentlemen's club*⁸. A associação simbólica perduraria durante bastante tempo, conferindo à viagem de avião uma aura de prestígio, e um símbolo de Status (Baudrillard, 1981) [9].

A aerostação (não a aviação)⁹ foi pioneira no serviço de bordo, tendo o voo inaugural da primeira carreira internacional entre Hamburgo e Copenhaga (1912) servido uma refeição verdadeiramente luxuosa para a época¹⁰ (Foss, 2015, p.6) [7]. Mais tarde, já na “glamorosa” era dos grandes hidroaviões transoceânicos da década de quarenta e cinquenta, o ambiente e o luxo das palamentas (porcelanas, cristais, pratos, linhos) permitiu emular um restaurante de cinco estrelas. Veja-se e.g. como a classe *The President* da *Pan American World Airways* servia em 1959 refeições confeccionadas pelo *chef* do restaurante parisiense Maxim's (fig. 1).



Fig.1

Menu da Classe “The President”
com refeições confeccionadas
pelo chef do restaurante de luxo
Maxim’s em Paris

Fonte: coleção do autor

Contrariamente ao que se possa supor, não foi o serviço de Primeira Classe a emergir como factor distintivo, mas o oposto. O gradual aumento do número de lugares disponíveis tornou possível introduzir tarifas económicas e consequentemente menos luxuosas¹¹. A segmentação da viagem aérea, acessível a um número cada vez mais vasto de rendimentos, resultou na partilha do mesmo espaço por diversos estratos sociais (Classe Económica, Primeira Classe, mais tarde a Classe Executiva).

A tendência actual acentua a segregação, quebrando o espaço comum através de companhias exclusivamente dedicadas a um tipo de serviço. Assistimos à progressiva proliferação de jactos privados, aviões inteiramente dedicados à Primeira Classe, e claro, às denominadas companhias *low cost* ou de baixo custo. Assinale-se curiosamente o paralelo entre as dinâmicas de mercado na aviação e o fosso social entre ricos e pobres: o avião “condomínio fechado” versus o avião “suburbano”. No meio abre-se um fosso no qual se precipita a classe média, ou seja, o passageiro “médio” que frequentava as tradicionais companhias de bandeira. A palamenta de bordo reflecte naturalmente o seu patamar ou segmento. O serviço de Primeira Classe, exceptuando alguns casos de estudo, nunca abandonou os materiais nobres e as morfologias clássicas, gerando objectos incaracterísticos cujo design é quicá menos interessante.

As imposições entre rácios de peso, espaço e distância, que em aviação se denomina “peso quilométrico”, impôs à Classe Económica o aparecimento de objectos com desempenhos muito condicionados e por isso projectualmente desafiantes. Não surpreende, portanto, que as principais companhias europeias de bandeira tenham recorrido a designers conceituados para promover a sua identidade corporativa, sobretudo em países cujo design fazia parte da identidade nacional, como a Escandinávia, Alemanha ou Itália. O carácter único destes enunciados é comprovado pelo modo como seduziu gerações de designers.

Entre os anos sessenta e oitenta promoveram-se soluções ímpares, usadas como “certificados de qualidade” em muitos portfólios, tanto como grandes clientes, como pelos originais resultados alcançados. Destacamos, entre outros, as linhas *Cumulus* (1959) ou *Ultima Thule* (1968) de Tapio Wirkkala para a Finnair, o faqueiro desenhado por Sigurd Persson para a SAS (1959), os serviços Linea 72 (1970) de Joe Colombo para a Alitalia, ou de Hans “Nick” Roericht e Wolf Karnagel (1967) e (1985) para a Lufthansa.

A área da palamenta de bordo, sobretudo a partir da década de noventa, foi agressivamente absorvida por grandes empresas globais com a DeSter, que hoje detém a maior fatia da produção mundial. Os projectos para a Classe Económica perderam progressivamente a associação a designers de referência para se diluírem em autorias “anónimas” que podem responder de modo eficaz e genérico a mais de 350 companhias aéreas em todo o mundo (Eisenbrand, 2006 [2004], p.228) [10].

A partir dos anos 2000 a concorrência desregulada com as companhias de aviação *low cost*, como vimos, alocou quase em exclusivo a refeição aos voos de longo curso, disponibilizando-se um serviço pago para destinos menos extensos.

4. “COMIDINHA CÁ DA TERRA”

Todas as companhias de bandeira usaram menus como veículos de promoção da gastronomia nacional. Atingiu-se simultaneamente a promoção turística e a identificação simbólica com uma certa (quicá estereotipada) ideia de identidade nacional. O contexto português não escapou à regra. Por cá, sobretudo os queijos e vinhos nacionais foram assumidos como mais-valia para voar nos Transportes Aéreos Portugueses (TAP). Aliás o vinho oferecido em Económica¹² ou as generosas porções de refeição, caracterizaram a imagem da companhia junto do passageiro nacional.

“Ao longo dos anos, a companhia aérea nacional serviu muita qualidade em quantidade, na altura em que era preciso atrair e fidelizar clientes, (...)” (Belo, 2019, p.109) [11]

A pesada herança salazarista da “casa portuguesa”, fado de um país rural e fechado, no qual segundo o regime não faltava “pão e vinho sobre a mesa”, promovia valores como o português pobre mas honrado, herdeiro do aforismo “*Les portugais sont toujours gais*”¹³. Esta construção cristalizou um certo imaginário português que perduraria até hoje nas gerações mais velhas. Na TAP esta “casa portuguesa do pão e do vinho” foi em certa medida adoptada por grande parte dos passageiros portugueses que provinham da emigração. O avião e a “comidinha cá da terra” prolongavam-lhe a noção de território nacional até ao destino, e em sentido inverso antecipavam o regresso “à casa portuguesa”.

A conciliação entre o passageiro nacional e internacional, de maior e menor nível económico tornou-se bastante complexa. Assistimos a uma mistura eclética de *haute cuisine* em Primeira, e da gastronomia tradicional em Económica. Mais um sinal discriminatório que no ar cavava um fosso entre estratos sociais. É curioso observar como durante o período revolucionário pós 25 de Abril, *naïve* e exacerbadamente ideológico, foi extinta a Primeira Classe e os lugares marcados, considerados à data como “coisa burguesa”. Serviram-se, portanto, a todos os passageiros indiferenciadamente, menus de “sabor mais popular” ou menos elitista.

O estudo sobre as origens dos serviços de refeição a bordo na aviação civil em Portugal está refém da escassez de material disponível. Não só o período anterior a 1945 teve poucas e incipientes companhias aéreas, como a existência de objetos preservados parece pouco provável. A propalada ligação regular com as colónias de África, ideologicamente denominada “Linha Aérea Imperial”, teve início em 1946. O serviço recorria a aeroportos impreparados, o que implicava 11 escalas e um total de 6 dias para atingir Lourenço Marques (actualmente Maputo). As pistas muito curtas impunham pesos máximos, reduzindo a capacidade de combustível e a lotação de 21 para apenas 12 passageiros. Demonstra-se assim que a vertente operacional e económica nunca foi considerada. A Linha foi explorada sobretudo como questão política e de propaganda do Estado Novo (Pinto, 2010) [12].

As refeições principais eram servidas em terra e as ligeiras através do abastecimento de alimentos de acordo com as disponibilidades locais. Dos exemplares originais desses serviços de refeição (ou material de bufete como era designado) apenas restam no SDA/MTAP um prato e uma chávena, ambos grafados TAP (figs. 2 e 2a). Estes, de origem norte-americana, faziam parte de um extenso recheio incluído com na aquisição dos aviões *Douglas Dakota*¹⁴, negociados pelo então director do SAC¹⁵ Humberto Delgado (1906 – 1965). O lote original era constituído por 28 conjuntos de talheres, 26 conjuntos de pratos, bandejas, saladeiras, saleiros / pimenteiros, 42 chávenas de café e de chá, 45 toalhas de linho para bandejas e a

mesma quantidade de guardanapos. A estes somavam-se 200 copos descartáveis de papel (*Dixie cups*) (AviQUIPO, 1946, p.2) [13]. Nos aviões do modelo *Dakota* as refeições eram servidas em bandejas apoiadas sobre as pernas, nos *Douglas Skymaster* os tabuleiros eram rebatíveis (semelhantes aos actuais) e nos *Lockheed Superconstellation* encaixados nos braços das poltronas.



Fig. 2a e 2b

Prato e chávena de café em melamina da primeira baixela de bordo utilizada nos aviões *Dakota* da TAP (1946)
 Fonte: Museu TAP / Foto do autor

Sensivelmente deste período, encontrámos na Fundação Medeiros e Almeida um conjunto único de peças da Aero-Portuguesa (1934-1953), uma menos conhecida companhia pioneira, da qual o empresário foi accionista. Preservam-se aí um conjunto composto por bandeja, prato, e dois conjuntos de chávena / pires para chá e café, fabricados em melamina e semelhantes aos exemplares da TAP (figs. 3 e 3a). As afinidades estabelecem-se sobretudo ao nível da cor e da matéria-prima. Talvez a semelhança seja herdeira da vulgarização das tecnologias de compressão emergentes entre as duas Guerras Mundiais. Morfológicamente, a pega das chávenas parece ter sido o foco, ou “O” problema, a resolver - este morfema ainda hoje distingue grande parte dos serviços de bordo. No exemplar da Aero-Portuguesa destacamos o pires de chá com pronunciada depressão para reter líquidos e estabilizar a colher quando pousada. Nenhuma das peças está grafada Aero-Portuguesa, o que pode indiciar o recurso a conjuntos genéricos destinados a diversas companhias de aviação.



Fig. 3a e 3b

Conjunto em melamina da Aero-Portuguesa e pormenor da curvatura pronunciada do pires.
 Fonte: Casa Museu Medeiros e Almeida / Foto do autor

Regressando à TAP, o modelo seguinte introduziu a tecnologia de injeção de termoplásticos. A datação revelou-se problemática sendo suportada exclusivamente com recurso a fontes iconográficas. O período durante o qual esteve a uso foi por nós datado no arco compreendido entre 1954 e 1960. É constituído por um tabuleiro, prato, chávena, diversas *couvettes* e um conjunto separado com chávena e pires de chá, todos na cor branca e com o logotipo de 1954 em vermelho (figs. 4 e 4a). Em consequência dos sucessivos reacquecimentos de refeições, a escolha do polímero parece não ter sido a mais adequada. Este *handicap*

é visível em certas peças que apresentam deformações geradas por temperaturas acima do seu ponto de amolecimento. Tudo aponta para uma origem britânica, uma vez que identificámos modelos iguais em fotografias da *British European Airways (BEA)*. Do anterior para este conjunto destacam-se as depressões alveolares das bandejas para estabilização de componentes. Esta solução, embora menos versátil, impôs-se pelo facto dos aviões (na era anterior ao jacto) voarem a altitudes significativamente mais baixas e consequentemente mais expostos à turbulência.



A partir de 1954 a TAP separou os serviços de Primeira Classe e Económica. Naturalmente, por uma questão de prestígio, à Primeira regressaram as peças individuais dispostas livremente sobre o tabuleiro. Os sistemas alveolares associados a um ambiente de cantina ou snack-bar tornavam-se agora incompatíveis com um serviço requintado. O tabuleiro em melamina laminada por compressão (HPL)¹⁶, técnica vulgarmente conhecida pela denominação comercial *Formica*, foi produzido pelo fabricante dinamarquês *Langva*, e permaneceu em uso por duas décadas. O faqueiro (dos mais modernos utilizados pela TAP em Primeira Classe) foi produzido pela reconhecida fábrica alemã de Solingen *Carl Hugo Pott* (fig. 5). Fabricado em aço inoxidável de cromoníquel (18:8), era composto por garfo, faca, colher de sopa e colher de sobremesa, e ostentava no cabo o logótipo TAP em baixo-relevo. Recordemos que *Pott* foi fabricante do conjunto *Design 1* desenvolvido em 1950 por Don Wallance (1909 - 1990) para a Lufthansa, do qual aliás as colheres TAP herdaram alguma forma¹⁷.

Fig. 2a e 2b

Conjunto do segundo modelo TAP em termoplástico com depressões alveolares e autónomo com chávena e pires de chá (c.1954)

Fonte: Museu TAP / Foto do autor



Fig. 5

Faqueiro 2721B fabricado por Carl Hugo Pott

Fonte: Coleção e foto do autor

A dicotomia entre uma morfologia hoteleira de luxo e uma palamenta empilhável em material plástico permaneceu atual até aos dias de hoje em companhias de aviação por mundo inteiro. O advento da era do jacto, rápida, eficiente, tecnológica, moderna, funcionou como pretexto para a produção de novos equipamentos e estratégias promocionais na TAP. Com a entrada ao serviço do *Sud Aviation* “Caravela” (1962) foi introduzido um novo conjunto de Primeira Classe, com cerâmicas Vista Alegre e faqueiros suíços H. Béard. Iniciou-se nesta data a relação duradoura entre a companhia aérea e a fábrica de Ílhavo, ainda hoje em vigor. Outro facto importante foi, pela primeira vez, a existência de uma sintonia formal entre peças de ambas as Classes. A título excepcional porcelanas e melaminas distinguiram-se apenas na matéria-prima e no modo de produção, criando um factor agregador do discurso visual da marca. Os serviços de Primeira Classe TAP (como em quase todas as companhias aéreas estrangeiras), raramente conseguiram descolar da estética “classicizante” e da lógica formal da restauração de luxo.

Contrastando com as palamentas genéricas das décadas de quarenta e cinquenta, a década de oitenta contou com o contributo de um nome importante para a História do Design português. Num rasgo de arrojo, a TAP decidiu encomendar (por intermédio do fabricante de plásticos Gispol) o projecto e desenvolvimento de um conjunto completo de refeição para a Classe Económica a Carlos Rocha (1943-2016), já designer nacional de referência. Foi assim que em 1988 a TAP introduziu o seu novo conjunto completo de refeição, em termoplástico por injeção, encomendado de raiz a um atelier de design português: a Letra. Como resposta aos diversos tipos de refeição foi desenvolvido e produzido um sistema intermutável, assente numa tipologia modular combinatória (fig. 6). Não apenas a redução de peso e de espaço estiveram na base do problema, também a simbiose entre menus de gosto português e internacional elevou a fasquia de complexidade:

“(…) o problema de base era o vinho. Porque isto [a garrafa] depois tinha de ser posto[a] nas gavetas. (...) os sítios de pôr as chávenas, que eram umas cânulas, (...) onde aquilo era empilhado. (...)” (Rocha, 2010) [14]¹⁸.

Da leitura completa do depoimento dado por Carlos Rocha (*Ibid*, 2010) [14] se constata que todo o projecto aplicou as boas metodologias do design, desde a realização de modelos e protótipos testáveis, até à relação de proximidade entre cliente e fabricante. A feliz solução demonstrou, à data, a capacidade de resposta do design português em enunciados complexos e motivadores.

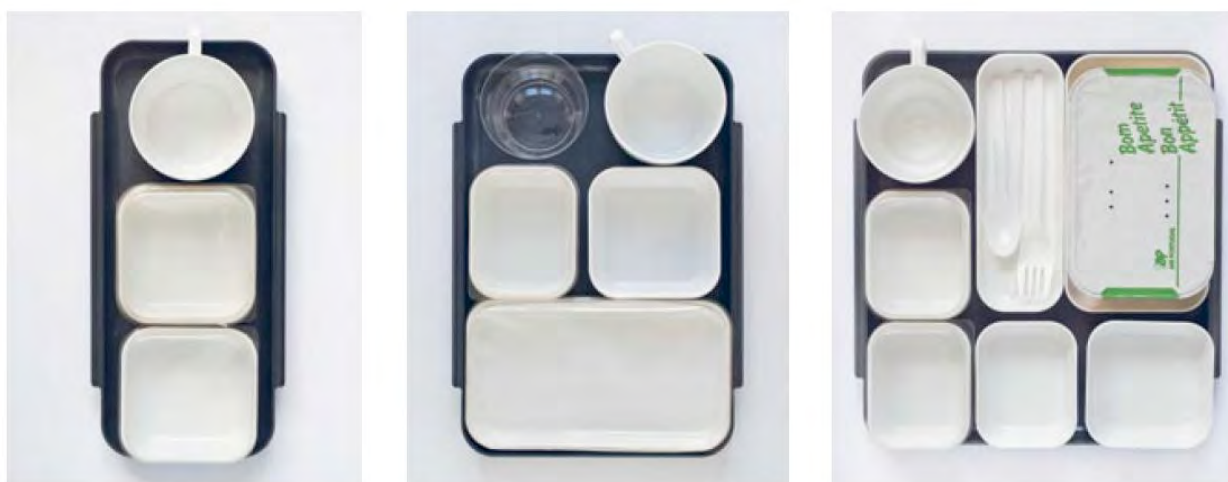


Fig.6

Sistema intermutável em termoplástico desenhado por Carlos Rocha (1988)

Fonte: Fonte: Carlos Rocha / MUDE / Luísa Ferreira

Inicialmente usado como propaganda de estado e mais tarde como factor identitário de companhia de bandeira, a TAP ao longo de mais de 75 anos procurou enaltecer uma certa ideia de “portugalidade”. A partir da década de sessenta inicia a aposta nos fabricantes nacionais e culmina na década de oitenta introduzindo design de raiz desenvolvido em Portugal.

A incorporação exclusivamente nacional emergiu do processo de identidade corporativa “TAP Portugal”¹⁹ (2005), elaborado por Carlos Coelho. Podemos afirmar que a atmosfera a bordo da TAP (comunicação, produto, moda, gastronomia, revista de bordo, etc.) conseguiu pela primeira vez em 70 anos abranger todo o processo, do design ao fabrico exclusivamente português. Facto assinalável diga-se, uma vez que cruza diversas autorias, indústrias e tecnologias de produção. Paradoxalmente os conjuntos de *catering* exclusivamente nacionais cingiram-se à Classe Executiva: Vista Alegre (baixela), Atlantis (copos), Dalper (cutelaria). Essa oscilação (obviamente) reflectiu imperativos de ordem económica.

Embora emergindo do quadro pós-Crise Petrolífera de 1973, a disseminação global do modelo económico neo-liberal ficou inequivocamente associada a Reagan²⁰ e Thatcher²¹. Na aviação esta determinação ideológica ganhou visibilidade e eficácia a partir do *Airline Deregulation Act* (1978)²². Este estender-se-ia um pouco por toda a indústria como modelo único, tendo como consequência a descaracterização de projectos para *catering*, sobretudo em classe económica.

Se na década de sessenta e setenta se recorreu à produção de melaminas para classe económica junto da indústria nacional (Tripla)²³, a partir da década de noventa, depois do feliz “episódio” Carlos Rocha, e por mera redução de custos, cedeu-se à pressão de multinacionais, como a *deSter*, que introduziu modelos de objectos para *catering* genéricos e incaracterísticos.

5. “ESPERAMOS TER-VOS BREVEMENTE DE VOLTA À NOSSA COMPANHIA” (CONCLUSÃO)

Tal como noutras companhias de bandeira²⁴, os serviços de bordo enalteceram características histórico-culturais. Na TAP o percurso foi evoluindo de acordo com as capacidades de concepção e produção disponíveis. Começou por apostar-se numa estratégia de encomendas a fabricantes internacionais evoluindo para a produção nacional. Conviveram simultaneamente faqueiros *Pott, Béard, Christofle* com louças da Vista Alegre, Secla e SPAL; plásticos produzidos pela multinacional belga pela *deSter* com os nacionais fabricados pela Tripla ou pela Gispol. A ideia de luxo e requinte em Primeira Classe assentou na utilização de baixelas de gosto clássico. Um paradigma que deu ao serviço de económica espaço para soluções mais racionais, funcionais, de aparência sóbria e design regrado (Gentil-Homem, 2014) [6]. O episódio Carlos Rocha pode ter sido fugaz, mas foi significativo. O projecto veio provar o quão errado era a sensibilidade do “encomendador” português. Este preconceito foi claramente desconstruído se olharmos, actualmente, para o interior de um avião da TAP. Quase tudo o que rodeia o passageiro tem um cunho de design ou produção nacionais.

O recurso às multinacionais, com produtos pré-formatos e de escasso poder de adaptação às especificidades de cada latitude, anunciou o advento de uma realidade que se iria revelar amalgamante e massificadora. Os objectos de *catering* com características locais, específicos de cada cultura, com dietas e hábitos gastronómicos distintos, seguiu o exemplo dos menus. O traço cultural e antropológico deu origem ao objecto genérico supostamente consensual, todavia impessoal: algures entre o frango assado e o esparguete à bolonhesa.

NOTAS

¹ *Coffee, Tea or Me?* (1967), de Donald Bain [15], é uma obra ficcional sobre duas hospedeiras Trudy Baker e Rachel Jones, e que estereotipifica a sua profissão junto da cultura popular. A expressão “Coffee, Tea or Me?”, adoptada um pouco por todo o mundo, extravasou a referência literal à distribuição de refeições assumindo uma faceta sexualizada. Entre nós foi adoptada como “Chá, Café ou Laranja?”

² Galley é a zona situada nos extremos da cabina destinada à preparação de refeições e descanso da tripulação. Em português poderíamos usar o termo copa.

³ SDA / MTAP - Serviço de Documentação e Arquivo do Museu TAP.

⁴ As empresas de *catering* ou de fornecimento de refeições para aviação são altamente especializadas lidando com todas as referidas condicionantes de artificialidade. Os factores logísticos e sanitários - receita, confecção, conservação e distribuição em tempo recorde - cerceiam a oferta. A degustação também coloca desafios: quando o passageiro reclama da ausência de sabor na sua refeição, deveria ter presente que o seu aparelho gustativo está condicionado pelo baixo teor de humidade dentro da cabina. Numa tentativa para obviar esta circunstância, as refeições são geralmente “sobrecondimentadas”. Durante a situação pandémica SARS-CoV-2, sobretudo no ano crítico de 2020, os serviços de refeição a bordo foram praticamente suspensos.

⁵ Raio de acção, no jargão aeronáutico, corresponde à distância máxima que um determinado avião consegue alcançar sem reabastecer.

⁶ As denominações Comandante e co-piloto foram actualmente abandonadas adoptando-se as expressões Comandante e Oficial Piloto. Na acção de pilotar evita-se esta lógica hierarquizante, geradora de fraca interacção e co-responsabilidade, optando-se por PF (*pilot flying*) e PNF (*pilot nonflying*). No presente artigo a expressão co-piloto foi adoptada em relação contextual e histórica com o jargão à época.

⁷ As chávenas de cartão não são uma solução recente, nos anos quarenta já se usavam na TAP (e noutras companhias) chávenas descartáveis em cartão encerado ou *Dixie Cups*, como eram conhecidas nos EUA país de onde eram originárias. Sublinhe-se que a adopção de materiais com baixa perenidade não foi motivada pela descartabilidade, mas pela redução de peso, factor crítico na performance do voo.

⁸ Na tradição do Século XIX britânico, como um clube selecto e destinado ao convívio masculino entre classes sociais altas.

⁹ Por se tratar de um ramo diferente da aviação cujos aparelhos possuíam vastos espaços interiores, optou-se por um maior grau de semelhança com o paradigma á cota 0. A história das refeições a bordo dos aerostatos (balões e dirigíveis, conhecidos por “mais leves que o ar”) não foi por opção desenvolvida neste artigo.

¹⁰ O *Zeppelin* LZ-1 da alemã DELAG, considerada a primeira companhia aérea no mundo, efectuou o primeiro voo internacional, entre Hamburgo e Copenhaga com o próprio conde Von Zeppelin no comando. Ao longo das 12 horas de voo o serviço de luxo incluiu uma refeição com sopa de tartaruga, costeletas de borrego à jardineira, pão, queijo, manteiga, vinho tinto, Champanhe e Xerez (Foss, R., 2015, p.6) [7].

¹¹ Em certos destinos relacionados com as comunidades emigrantes separadas por grandes distâncias, chegaram a ser criadas classes de preço consideravelmente mais baixo. A TAP no seu serviço para África introduziu durante um curto período de tempo uma classe popular denominada “Cabotagem” (denominação marítima associada à navegação à vista entre cabos e promontórios).

¹² Até há pouco tempo a TAP orgulhava-se de ser a única companhia aérea a incluir na refeição da Classe Económica pão e vinho sem custos adicionais.

¹³ A expressão “Les portugais sont toujours gais”, retirada da ópera “Le jour et la nuit” (1881) composta por Charles Lecocq (1832 – 1918), foi adoptada entre nós como validação e amenização da incontornável pobreza endémica. Outra expressão do mesmo tipo que perduraria na linguagem popular, foi “Pobre, mas honrado”. Em suma: um povo frugal quede muito pouco necessitava para ser feliz.

¹⁴ Os aviões do modelo Douglas C47 e C53 “Dakota” da TAP, bem como da maioria das companhias surgidas após a Segunda Guerra Mundial, foram aviões militares obtidos como material excedentes.

¹⁵ SAC - Secretariado da Aeronáutica Civil.

¹⁶ HPL - *High Pressure Laminate*

¹⁷ A referência do fabricante para os modelos Lufthansa e TAP difere apenas na última letra (2721 e 2721B), apontando para filiação no projecto de Wallance.

¹⁸ Carlos Rocha desenvolvera já em 1972 um projecto para a TAP que não teve sequência: “A grande diferença foi que no primeiro [1972] os problemas tinham sido postos pela Comunicação e Imagem, pela Publicidade e Imagem ou qualquer coisa parecida. Os segundos [1988] já foram postos pelo *catering*, por quem estava mesmo em cima do problema. (...) E foram postos mais objectivamente, acho eu.” (Rocha, 2010) [14].

¹⁹ O processo de inclusão, perda, e posterior recuperação da denominação “Air” foi sempre acompanhado de desconforto, quer internamente pelos funcionários, quer junto do consumidor. O processo de renovação da imagem de 1979 introduziu “Air” pela primeira vez procurando claramente a internacionalização. Previa inclusive o abandono a médio prazo do acrónimo TAP, internacionalmente ineficaz quando não pejorativo. Basta lembrar a tradução jocosa “Take Another Plane” junto do passageiro estrangeiro. O processo de 2005 deixa cair o “Air” apercebendo-se da importância que o acrónimo TAP tem no património da empresa e na identidade do país. Muito recentemente (2018), e para surpresa de alguns, a palavra “Air” voltou a ser reintroduzida exactamente com o mesmo pretexto que em 1979. Esta oscilação entre uma designação “para inglês ver” e outra “para português ver” possui quase contornos neuróticos.

²⁰ Ronald Reagan (1911 – 2004) foi presidente dos Estados Unidos da América entre 1981 e 1989.

²¹ Margaret Thatcher (1925 – 2013) foi primeira-ministra britânica entre 1979 e 1990. A sua determinação e o modo como operou friamente alterações profundas na política interna, crismou-a com o epíteto “dama de ferro”.

²² Lei norte-americana implementada pelo Presidente Jimmy Carter (n. 1924) que em 1978 desregulou o sector aeronáutico, removendo o controlo federal e abrindo rotas e preços ao sector privado.

²³ A fábrica Tripla ficava sediada em S. Mamede de Infesta, Porto

²⁴ Companhia de Bandeira é a denominação que distingue uma companhia de aviação que é ou foi detida por um estado. Antes da desregulação do mercado aéreo muitas tinham tratamento diferenciado. Geralmente ostenta o nome do país na própria denominação comercial: Air France; Air Portugal; Alitalia, Swissair, etc.

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NARRATIVA TRANSMIDIÁTICA. UM ESTUDO DA CAMPANHA PUBLICITÁRIA GUCCI OFF THE GRID

*Fashion Transmedia Storytelling.
A study of the Gucci Off The Grid advertising campaign*



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RESUMO

O presente trabalho se configura como um recorte de Trabalho de Conclusão de Curso, do Bacharelado em Moda, da Universidade do Estado de Santa Catarina, e tem como objetivo examinar o fenômeno da narrativa transmidiática como estratégia para comunicação de moda no contexto pandêmico. O desenho metodológico compreendeu revisão da literatura e análise da campanha da primeira linha de produtos sustentáveis da marca italiana Gucci, denominada Gucci Off The Grid, sob o prisma da cultura da convergência e com base nos sete princípios da narrativa transmidiática formulados por Jenkins (2009). Como resultado alcançado, constatou-se que a campanha analisada construiu uma narrativa suficientemente ampla para ser explorada em mais do que uma mídia, relacionando a maioria dos princípios da narrativa transmidiática com sucesso.

PALAVRAS-CHAVE

Narrativa Transmidiática; Estratégia; Publicidade; Moda; Gucci.

ABSTRACT

This paper is configured as a part of the final work of the Fashion Design Degree from the Santa Catarina State University. It aims to examine the phenomenon of transmedia storytelling as a strategy for fashion communication in the pandemic context. The methodological design included a literature review, and the analysis of the campaign of the first line of sustainable products of the Italian brand Gucci, called Gucci Off The Grid, from the perspective of the convergence culture and based on the seven principles of the transmedia storytelling formulated by Jenkins (2009). As a result, it was verified that the analyzed campaign built storytelling broad enough to be explored in more than one media, successfully relating most of the principles of transmedia storytelling.

KEYWORDS

Transmedia Storytelling; Strategy; Advertising; Fashion; Gucci.



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1. INTRODUÇÃO

É fato que a transformação digital presente nas últimas décadas alterou a criação, produção, comunicação, distribuição e consumo dos artefatos de moda. Assim sendo, a partir de 2020, no cenário da pandemia, que se transformou em uma crise sanitária e econômica, em adição aos desafios enfrentados pela indústria da moda, o setor começou a explorar opções de redirecionamento dos seus produtos e serviços para o espaço virtual em toda a sua cadeia de valor.

A literatura aponta que, atualmente, dentre a infinidade de conteúdos disponíveis, poucas produções midiáticas conseguem destaque e longevidade com o público. Ademais, entre os excessivos apelos publicitários e esforços estéticos para conquistar maior audiência, os caminhos dos profissionais de **mídia** convergem, cada vez mais, para o formato de *trans-media storytelling*, ou narrativa transmidiática, que congrega os meios de comunicação e a composição de uma história (Jenkins, 2009) [1].

Portanto, o presente trabalho se configura como um recorte do Trabalho de Conclusão de Curso, do Bacharelado em Moda, da Universidade do Estado de Santa Catarina, e pretende examinar o fenômeno da narrativa transmidiática como estratégia para comunicação de moda no contexto pandêmico, tendo como objeto de estudo a campanha da primeira linha de produtos sustentáveis da Gucci, denominada Gucci Off The Grid.

Além desta introdução, o artigo é organizado em mais três seções. Na primeira parte, busca-se compreender sobre o funcionamento da narrativa transmidiática e a importância do fluxo de conteúdos através de múltiplas plataformas de mídia. No segundo segmento deste texto, a campanha publicitária Gucci Off The Grid será analisada por meio dos princípios da narrativa transmidiática, e, finalizando, apresentam-se as considerações finais na última parte do trabalho.

2. NARRATIVA TRANSMIDIÁTICA

O ato de narrar é uma manifestação presente desde a origem da humanidade. As gravações em pedra nos tempos da caverna, por exemplo, são **narrações, bem como os mitos e as histórias** dos primórdios transmitidos pelos povos através das **gerações (Gancho, 2002)** [2]. O conceito de narrativa pode ser encontrado como sinônimo de *storytelling*, ou seja, uma história produzida com a finalidade de persuadir, gerar ou renovar hábitos. As ideias, ao serem propagadas através de histórias, podem difundirem-se por aparelhos eletrônicos e vias multimídias, compartilhando experiências e tornando-se portadoras de uma força única adotada por seus receptores. Medeiros e Souza (2017) [3] defendem que a produção de conteúdo na contemporaneidade requer estratégias que incluam a participação do consumidor/audiência, envolvendo também a criação de uma história que se sustente de forma fluída em diversas mídias.

É nesse panorama que surge, então, a narrativa transmídia ou narrativa transmidiática (*transmedia storytelling*). Ao ser aplicada em filmes, na TV e nos videogames, transmídia foi designada como *entertainment super systems* (super sistemas de entretenimento), sendo amplamente empregada desde a última década. Henry Jenkins (2009, p. 138) [1] **propõe uma definição para o termo, ao esclarecer** que “uma história transmídia desenrola-se através de múltiplas plataformas de mídia, com cada novo texto contribuindo de maneira peculiar e valiosa para o todo. Na forma ideal de narrativa transmídia, cada meio faz o que faz de melhor”. A expressão *transmedia* vem do inglês e **significa além** da mídia, i.e., o conteúdo sobressai a mídia. Na prática, o termo significa que as diferentes mídias (meios) irão transmitir os diferentes conteúdos (mensagens) para o público (receptor), mas de modo que distintos meios se complementem. Contudo, se o receptor utilizar apenas um dos meios, receberá a mensagem parcialmente.

Na realidade, a narrativa transmídia é uma estratégia usualmente aplicada para: (1) Fazer uma ponte entre o texto principal (geralmente o filme) e suas sequências; (2) Prever evoluções no enredo da obra; (3) Expandir ou completar lacunas da narrativa; (4) Desenvolver

histórias de personagens secundários; (5) Apresentar outros detalhes e perspectivas da narrativa; (6) Apoiar o ingresso de novos públicos à franquia; e (7) Construir universos que não podem ser esgotados em uma única mídia (Figueiredo, 2016) [5]. Logo, uma narrativa transmidiática é uma história, dividida em várias partes e distribuída em diversas mídias, com cada elemento contribuindo para a construção da mensagem como um todo. Costa (2013) [4] atenta para o fato de que nem todas as partes, e nem todos os desdobramentos da história são da mesma ordem, uma vez que eles acabam desempenhando funções distintas. A autora alerta que, numa narrativa transmidiática, podem ser encontrados dois tipos de desdobramentos: os de extensão e os de alimentação - associados entre si, uma vez que fazem parte do mesmo mundo ficcional. Os desdobramentos de expansão serão os responsáveis por expandir, estender e aprofundar o mundo ficcional, ao explorar novos pontos de vista e personagens secundários e apresentar novos personagens, fornecendo novas narrativas. Já os desdobramentos de alimentação, conforme a pesquisadora, não irão aprofundar a narrativa, mas sim repercutir seu universo.

Devido a sua existência em diversificadas mídias digitais, a utilização da narrativa transmidiática agrega também benefícios econômicos, pois trata-se de um projeto vantajoso para os produtores de conteúdo, dado que acaba por conquistar consumidores de singulares nichos e aumentar o engajamento do público. Jenkins (2009) [1] atesta que a lógica econômica da indústria de entretenimento integrada horizontalmente – onde uma única empresa pode ter raízes em vários setores de mídia – dita o curso de conteúdos pelas mídias. Esse tipo de narrativa, se sustenta, então, como uma grande oportunidade estratégica para as campanhas publicitárias de marcas, adentrando também pelo universo da publicidade de moda. Todos esses aspectos designados à narrativa transmidiática colaboram para que marcas e empresas possam alcançar novos mercados, atingindo novos consumidores, ou simplesmente, satisfazendo e mantendo o interesse dos antigos usuários.

3. A ESTRATÉGIA DA CAMPANHA PUBLICITÁRIA GUCCI OFF THE GRID

A marca italiana Gucci lançou, em junho de 2020, sua linha de produtos sustentáveis, Gucci Off The Grid, considerada a primeira coleção da Gucci Circular Lines, uma iniciativa concebida para apoiar a visão da marca voltada à produção circular. De acordo com um texto publicado no portal sobre conteúdo sustentável da grife, a Gucci está estabelecendo novas formas de como a sustentabilidade pode reforçar os valores da empresa e, ao mesmo tempo, estimular a criatividade, distanciando-se do modelo linear tradicional da moda (Gucci Equilibrium, 2021) [6]. A marca reitera, ainda, que apoia uma nova visão na qual a circularidade integra todo o processo, não sendo uma excessão ao design e a criação. Consequentemente, a Gucci Off The Grid defende a regeneração de têxteis e materiais, propondo menos desperdício e minimizando a utilização de novos recursos. A linha de produtos inclui itens como: acessórios (bolsas, carteiras e chapéus), calçados, malas para viagem e algumas peças de vestuário, todos feitos de materiais reciclados, regenerados, orgânicos, de origem biológica e sustentável. A principal matéria prima da coleção é o ECONYL®, nome dado ao náilon recuperado obtido de resíduos pré e pós-consumo, como redes de pesca e tapetes abandonados.

Para divulgar o lançamento desta nova linha, a marca elaborou uma campanha global, projetada pelo diretor criativo, Alessandro Michele, e filmada pelo fotógrafo e diretor Harmony Korine. Com um elenco escolhido cuidadosamente, a campanha contou com nomes como: a atriz e ativista Jane Fonda; o ambientalista e explorador David de Rothschild; o rapper, cantor e compositor Lil Nas X; o cantor, compositor, produtor musical e ator Miyavi; e o cantor, compositor, instrumentista e produtor musical King Princess. Nas imagens, o elenco, vestindo as peças da linha, aparece interagindo, enquanto constrói a estrutura de uma rústica casa na árvore, que contrasta com o ambiente urbano de Los Angeles, local das filmagens da campanha. A estratégia da Gucci Off The Grid envolve e cativa o consumidor através de vários elementos, como: (1) *Fashion film*; (2) *Quiz website*; (3) Extensão para o The Sims 4; (4) *Collab* com a Highsnobiety.

Jenkins (2009) [1] sanciona que a narrativa transmidiática representa um processo em que um grupo de elementos de uma ficção estão dispersos sistematicamente através de múltiplas plataformas, com o intuito de criar uma experiência coordenada e unificada de entretenimento. Isto posto, neste trabalho, a campanha foi analisada com base nas concepções da cultura da convergência e nos princípios da narrativa transmidiática (Jenkins, 2009) [1], nomeadamente: (1) Construção de universo; (2) Aprofundamento e dispersão; (3) Imersão e extração; (4) Continuidade e multiplicidade; (5) Subjetividade; (6) Serialidade; (7) Performance.

3.1. O *fashion film* e a criação do universo narrativo

O primeiro ponto estratégico a ser analisado na campanha publicitária de Gucci Off The Grid recai sobre a escolha da marca quanto a construção do universo narrativo. O princípio da construção de mundo/universo (*worldbuilding*) aborda a composição das configurações interconectadas dentro do mundo da história (*storyworld*), englobando histórias individuais espalhadas por múltiplas plataformas. Trata-se de um elemento que não precisa, obrigatoriamente, relacionar-se à narrativa principal, entretanto, é fonte de uma descrição mais rica de onde a narrativa se desencadeia. “Cada vez mais, as narrativas estão se tornando a arte da construção de universos, à medida que os artistas criam ambientes atraentes que não podem ser completamente explorados ou esgotados em uma única obra, ou mesmo em uma única mídia” (Jenkins, 2009, p. 161) [1].

Ryan (2013) [7] disserta que o mundo ficcional deve apresentar características invariáveis, para que seja reconhecido em diferentes mídias. Somando a isso, ele precisa ser suficientemente amplo para que reflita a diversidade dos seus personagens, cenários e tramas em diferentes mídias. Deve, igualmente, possibilitar que diferentes histórias sejam contadas dentro da mesma narrativa. Cada personagem possui sua própria história, participa de eventos em determinados cenários e forma relações com outros personagens. Os novos elementos acrescentados na história – cenários, personagens, eventos – acabam abrindo novas oportunidades para a expansão da narrativa.

Por isso, o universo da campanha estudada é apresentado ao consumidor/espectador, pela primeira vez, por meio de um *fashion film* (figura 1), um vídeo com a duração de um minuto, disponibilizado no canal da marca na plataforma YouTube e em seu perfil na rede social Instagram. O universo da campanha trata-se de uma rústica casa da árvore, um refúgio cercado pela imponência do cenário urbano. A construção dos cenários reforça a ideia de sustentabilidade e de uma vida mais conectada com a natureza proposta pela campanha. Ao optar por esse caminho, a marca conseguiu criar um universo vasto o suficiente para ser explorado também em outras plataformas, conforme será apresentado a seguir.

Outro ponto interessante relacionado à construção do universo diz respeito à sua conexão com o espectador/consumidor. Kudeken (2014) [8] disserta que é indispensável mostrar ao público as noções básicas de como funciona o universo da história, a partir de práticas e regras, gerando uma lógica inteligível que, mesmo sendo diferente do mundo real, se torne comum para o indivíduo que começa a imergir na história. No caso da campanha, a mensagem concebida envolve a ideia da construção de um mundo mais sustentável. O vídeo explora a mensagem através de diversas metáforas, como é caso das cenas em que os personagens aparecem construindo a estrutura da casa ou plantando sementes, ambos atos simbolizando um primeiro passo na direção do novo e de um futuro melhor. Em virtude do seu contexto de lançamento – pandemia – a mensagem de esperança e recomenços desenhada pela campanha vem ao encontro dos desejos do público de maneira geral.



3.2. O quiz *website*: profundidade e dispersão narrativa

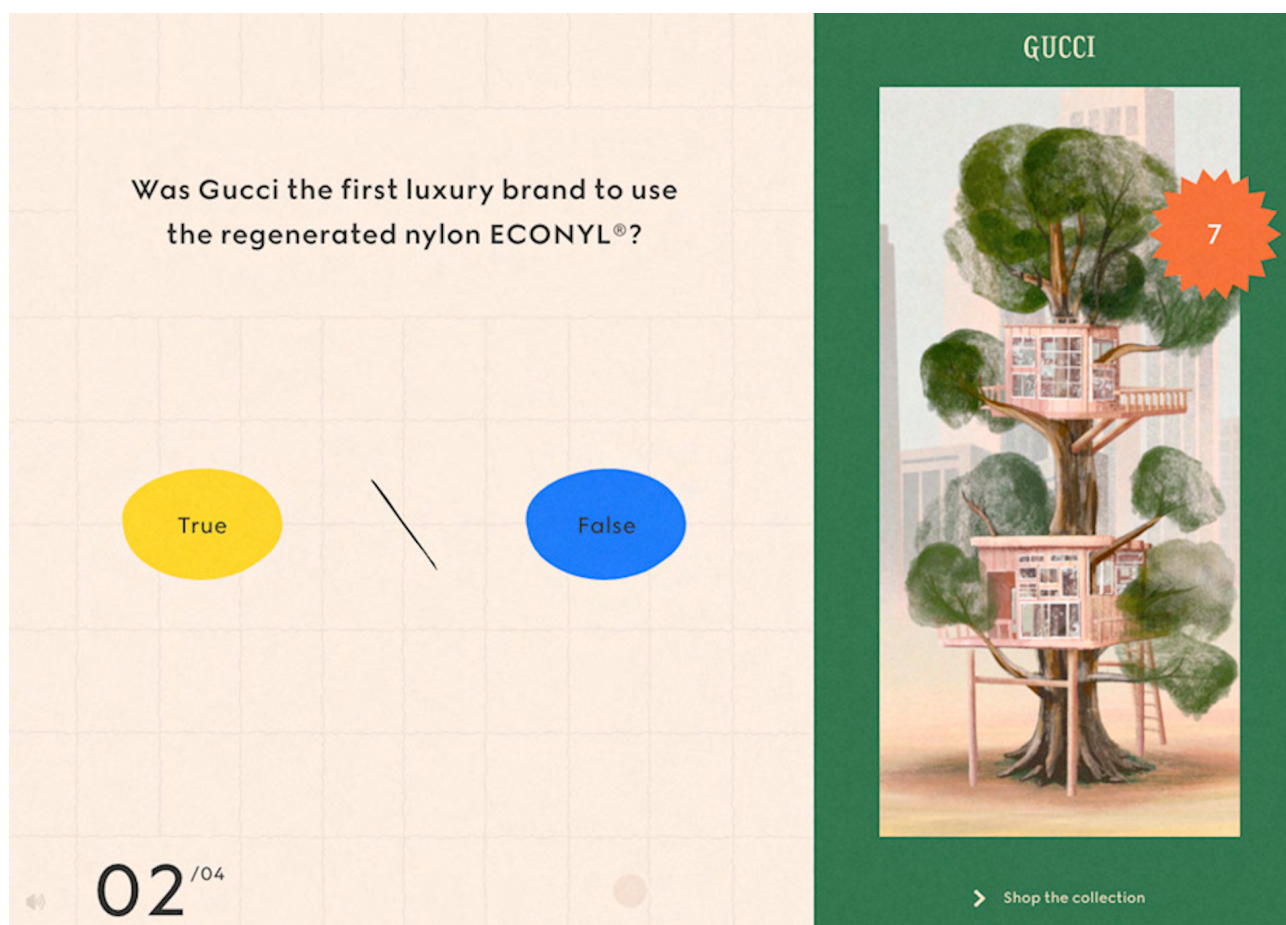
O segundo ponto analisado aborda a relação da campanha com os princípios de profundidade (*drillability*) e dispersão (*spreadability*) do universo narrativo. Profundidade refere-se à capacidade do espectador em se aprofundar na narrativa, com o objetivo de compreender a complexidade de uma história e a maneira como ela é contada. Kudeken (2014) [8] complementa, afirmando que, o conteúdo deve ser fragmentado e disperso em diferentes plataformas de modo complementar, para que cada meio tenha uma nova informação relativa ao mundo narrativo construído. A autora sanciona que o importante nesse princípio é entender que cada ambiente de comunicação deve acrescentar uma informação única e bem explorada, levando em conta as suas especificidades. Em vista disso, a apreensão obtida através de múltiplas mídias garante uma experiência mais intensa para o consumidor. “Cada produto determinado é um ponto de acesso à franquia como um todo. A compreensão obtida por meio de diversas mídias sustenta uma profundidade de experiência que motiva mais consumo” (Jenkins, 2009, p.138) [1].

O princípio apresentado é contemplado na campanha por meio de um *quiz website* (Fig. 2). Ao acessar o site, já na primeira página, a marca convida o público a clicar no *play* e aprender mais sobre a primeira linha da Gucci Circular Lines e sobre a abordagem de sustentabilidade da marca por meio de um *quiz* – um jogo no qual o objetivo é responder corretamente as perguntas apresentadas. Neste caso, as quatro perguntas englobam principalmente as características das matérias-primas e, a cada resposta correta, o jogador vai construindo a casa da árvore da campanha. Ao desdobrar a narrativa nessa mídia, a marca consegue explorar sua especificidade ao mesmo tempo em que informa e aprofunda o consumidor na narrativa.

Fig.1

Captura de tela do *fashion film*.

Fonte: <https://youtu.be/Oh78iEKaMWY>

**Fig.2**

Captura de tela do quiz
website

Fonte: <https://offthegrid.gucci.com>

A dispersão, por sua vez, é o princípio que fala sobre a capacidade do espectador em engajar-se ativamente no fluxo do conteúdo da mídia por meio das redes sociais e no processo de crescimento dos seus valores econômicos e culturais. Para isso, o conteúdo precisa ter potencial de compartilhamento, as pessoas precisam se motivar a dividir e a replicar as histórias apresentadas em diferentes mídias, para que elas viralizem. A campanha de Off The Grid utiliza o princípio da dispersão por meio de um Instagram *storie*. Ao concluir as quatro perguntas do *quiz*, o jogador recebe um *storie* animado compartilhável, formado por uma imagem da casa na árvore construída no *quiz*, com sons da natureza e com a *hashtag* da campanha (#GucciOffTheGrid).

3.3. Extensão para o The Sims 4: imersão e extração do universo

Outro ponto relevante para a análise trata sobre como a estratégia da campanha se relaciona com a imersão (*immersion*) e a extração (*extractability*), uma vez que esses princípios trabalham com elementos opostos no processo de manutenção da narrativa. Segundo Rodrigues (2019) [9], imersão é, literalmente, o consumidor adentrar na história que lhe interessa. A autora argumenta que, quanto mais imerso um consumidor está no objeto de desejo, mais ele se motiva a aprofundar a experiência, uma vez que, além dele poder ser transportado através da imaginação, o consumidor pode, da mesma forma, habitar o mundo ficcional através de avatares, ou na posição de um personagem da história.



Para imergir o consumidor no universo, a marca fez uma parceria com dois criadores de conteúdo personalizado para o jogo *The Sims 4*, visando o desenvolvimento de *packs* personalizados. O criador de conteúdo para os *Sims Grimcookies* foi o responsável pela recriação das peças da coleção para o jogo (Fig. 3). Fiel aos designs originais, itens da linha de produtos foram disponibilizados para o uso dos personagens do *The Sims* ou para servirem como objetos de decoração nas construções. Já a recriação da casa na árvore ficou sob a responsabilidade da criadora de conteúdo personalizado Harrie, que incluiu elementos de sustentabilidade como madeira reciclada e telhados verdes. Os dois *packs* de extensão estão disponíveis para *download* gratuitamente e permitem ao consumidor imergir virtualmente no mundo narrativo, fazendo uso dos itens da linha de produtos sustentáveis.

Elemento oposto à imersão, o princípio da extração é quando o consumidor, imergido no mundo ficcional, busca uma maneira de transportar para o mundo real essa experiência que está vivendo. No caso da campanha, a extração da narrativa se traduz nos próprios produtos da linha e no desejo do jogador de vestir as peças também na vida real.

Fig. 3
The Sims 4 e Gucci Off The Grid.

Fonte: <https://www.gucci.com/us/en/stories/article/gucci-off-the-grid-x-the-sims-shoppable>

3.4. Gerald, o “Rei dos Vegetais”, e a subjetividade narrativa

O último princípio explorado pela campanha corresponde à subjetividade (*subjectivity*) da narrativa. Em outras palavras, a construção de informações secundárias que complementam a história principal e que englobam a exploração da história através de diferentes pontos de vista, seja por razões mercadológicas ou como contribuição para o engajamento (Rodrigues, 2019) [9]. A subjetividade, aqui, é associada à colaboração feita pela Gucci com a Highsnobiety, marca multimídia e empresa de marketing inglesa sediada na Alemanha. Intitulada *In the Garden with Gerald the “Veg King”*, a campanha é estrelada por Gerald Stratford (Fig. 4), um jardineiro septuagenário que viralizou nas redes sociais graças às suas mensagens otimistas e fotos das suas colheitas de enormes frutas e vegetais.

O artigo no *website* da Highsnobiety apresenta uma conversa com Stratford sobre sua recente fama, os prazeres da jardinagem e convida o público a adentrar no curioso mundo do cultivo de vegetais gigantes. Permeado por imagens e pequenos vídeos, a entrevista inclui uma série de fotografias da campanha e um vídeo no qual os modelos vestem peças da linha enquanto praticam jardinagem ou fazem um piquenique com Gerald (Fig. 4). No final do texto, o experiente Gerald Stratford compartilha suas principais dicas para o cultivo de frutas e vegetais com sucesso.

**Fig. 4**

Gerald, o Rei dos Vegetais,
e modelos vestindo produtos
Gucci.

Fonte: <https://www.highsnobiety.com/p/gucci-off-the-grid-gardening-with-gerald-stratford/>

4. CONSIDERAÇÕES FINAIS

No panorama de tantas adversidades causadas pela pandemia, a partir de 2020, a indústria da moda precisou se adaptar e intensificou a migração das marcas para os espaços digitais, aumentando ainda mais a oferta publicitária nas mídias e saturando o olhar do consumidor com suntuosas imagens de produtos. Para conseguir captar a atenção do espectador, uma saída possível foi a implementação estratégica da narrativa transmidiática na comunicação publicitária das empresas. O conceito não é recente, pois é uma prática bastante empregada na indústria do entretenimento e que está relacionada com a divisão de uma história e com a sua distribuição em diferentes mídias, respeitando sempre as particularidades de cada plataforma.

A análise da campanha publicitária de Gucci Off The Grid, realizada neste trabalho, permitiu um entendimento de como as marcas estão aplicando essa estratégia na prática. De maneira geral, a campanha estudada conseguiu relacionar-se com sucesso à alguns dos princípios da narrativa transmidiática determinados por Jenkins (2009). A construção do universo narrativo foi reconhecida no recurso do *fashion film* concebido pela marca, enquanto, o *quiz website* possibilitou que o consumidor pudesse aprofundar-se na narrativa, aprendendo mais sobre as particularidades da linha de produtos, ao mesmo tempo em que construía a casa na árvore da campanha. Ao concluir o *quiz*, o consumidor recebia uma imagem compartilhável da casa na árvore construída, contemplando assim o princípio da dispersão. A extensão para o jogo *The Sims*, por sua vez, possibilitou a imersão e a extração narrativa, e a subjetividade, último princípio observado na campanha, foi explorada através da inclusão da história do jardineiro Gerald, o Rei dos Vegetais. Igualmente, a construção de uma

narrativa coerente possibilitou a exploração por diferentes mídias e o título da campanha - Gucci Off The Grid – instigou o consumidor a sair da “rede” em direção à recomenços e à um novo universo possível, melhor e mais sustentável. Considerando a situação mundial no lançamento da campanha, pode-se afirmar que a mensagem de otimismo da campanha atingiu os anseios do público naquele momento.

Ao concluir a análise, constatou-se que a campanha analisada construiu uma narrativa suficientemente ampla para ser explorada em mais do que uma mídia, relacionando-se com sucesso à maioria dos princípios da narrativa transmidiática. Contudo, percebeu-se que a Gucci poderia ter explorado, com mais ênfase, a autoria interativa do público, o incentivando ao compartilhamento da narrativa nas redes sociais. Finalizando, é capital ratificar que a narrativa transmidiática é uma estratégia interessante para as marcas de moda se destacarem no atual cenário publicitário, uma vez que, a utilização de diferentes mídias, potencializa a narrativa e oportuniza que as marcas cheguem à diferentes nichos de mercado.

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HAS GENDERLESS BECOME A FASHION DESIGN LABEL?

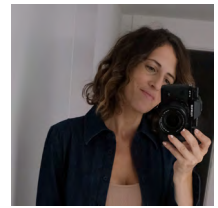
Será o Genderless uma Marca de Moda?

ABSTRACT

The word ‘genderless’ carries a cultural and social burden that hasn’t bestowed upon the general audience nor some of the most spoken about brands in the world. There have been top tier designers that have dipped their toes and tried to show a world without binary gender boundaries, but the message is still not accurate. If fashion design seeks its roots in the lifestyle of the beholder, than what lifestyle are some brands representing by showcasing their genderless ideas as neutral, basic and shapeless designs? Fashion is the art through which people can express themselves, but there always seems to be a limitation. The younger generations are questioning those limitations and establishing that we can wear what we want, as long as it’s representative of the gender we feel most, or not at all. There has been a surge of the word ‘genderless’ and several well-established brands are using it to promote, of what can only be pointed out as their marketing agendas. It’s important to understand that most of these brands haven’t done their homework and they haven’t talked to the people who actually go through the experience of a non-binary reality. The problematic isn’t necessarily the use of the word ‘genderless’, it’s the appropriation of the experience of people who aren’t even a part of the conversation. The present paper wants to explore how genderless seems to have become a label and a marketing move for brands and designers to try and engage with yet another audience. But also an exploration of how that is failing, especially when it comes to communicating and relating to the everyday experiences of people who live beyond the binary. Through contextual inquiries and personal interviews, we intent to dive into this experience of the world, with the positives and negatives, trying to sort if genderless is just a trend, or something else entirely.

RESUMO

O termo “genderless” carrega uma conotação cultural e social que parece ainda não existir no *mainstream* de um público mais vasto, e das próprias marcas de moda com mais impacto no mundo. Alguns designers começam já a tentar perceber de que forma podem abordar esta questão de um mundo que não se rege pelas limitações do género binário, mas a mensagem parece ficar aquém do que se espera. Se o design de moda, e a própria indústria, procura as suas raízes e inspiração no estilo de vida de quem observa, então que estilo de vida representam as marcas que mostram o *genderless* como designs neutros, básicos e sem forma? A moda é uma arte através do qual cada pessoa se pode expressar, mas parece existir sempre uma limitação. As gerações mais novas estão, finalmente, a questionar essas barreiras e a perceber que podemos, e devemos, usar aquilo que queremos, desde que represente o género que sentimos que melhor nos representa. Tem existido um aumento da palavra *genderless* e várias marcas já estabelecidas no mercado internacional utilizam-na como forma de promover uma ideia de inclusividade falsa. É importante perceber que são marcas que não fizeram a pesquisa de mercado relevante e não falaram com quem realmente vive neste formato não-binário. O problema não está necessariamente, no uso da palavra, mas na apropriação da experiência de vida de pessoas que nem fazem parte da conversa. Serve este artigo para explorar a forma como o *genderless* se está a tornar uma marca em si e uma estratégia de marketing de designers para tentarem captar mais uma audiência. Mas também uma análise de como essa tática está a falhar no que toca à comunicação e à própria forma como se relacionam com as experiências diárias de pessoas que vivem além do binário. Através de questionários contextuais e entrevistas pessoais, tencionamos mergulhar na



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experiência de um mundo que, positiva ou negativamente, tenta perceber se o *genderless* é apenas uma tendência ou uma questão mais profunda.

KEYWORDS

Digital Fashion; Computational Design; Wearable Technologies; Hybrid Bodies; Postdigital.

PALAVRAS-CHAVE

Moda, Género, *Genderless*, Design de Moda, Comunidades

1. INTRODUCTION

We can easily determine that our experience of the world is very subjective. We don't see things as they are, but rather as we are (origin unknown). When it comes to human beings, it is very hard to quantify or typify ideologies, sensations, or feelings. But to make our lives easier and give us a small sense of control, we try to typify every context within a set of socio-cultural norms, in any given period of history. The way we see the world and our perception always ends up being influenced by the moments we are living and that reflects in every level of our understanding of the world. Of course, these issues are reflected in every problematic we have as a society, and issues like gender, identity and gender expression, are highly polarizing. Mostly because these are the ones we can't typify.

In more recent years, we are witnessing a widening of the gender spectrum and what that means for an increasingly growing number of people. This is something that starts as early as childhood and generally speaking, it would appear that we are witnessing a rather unprecedented time of gender fluidity, when the so-called "traditional expectations" of what each, men and women, are supposed to wear is blended (Sanders, 2019 n.p.) [1]. Unfortunately that's not entirely the case, even though brands, designers, celebrities and influencers are approaching the issue and bringing awareness to this more-than-ever political and social experience of the world, there's still a lack of communication and sensitivity that comes with living in a society that majorly does not accept you as who you are. Weingarten (2015 n.p.) [2] writes about the influence of genders fading, and how a growing population of the millennial generation feels like gender shouldn't define us, at least the way it did historically. Ideally, a person should not feel pressured into conforming to traditional gender roles and/or behaviors.

Kate Bornstein, a gender theorist says that "if there's a leading edge that is the future of gender, it's going to be one that understands gender is relative to context" (Weingarten, 2015 n.p.) [2]. This only comes to show that gender is stipulated by society, history, economy, and in the same way it is a construction and result of these factors, it can also be deconstructed and seen in a different light. If we associate today's context with gender, then we have to challenge it. The curtain has fallen on the stringent association of sex, gender and identity; they can influence each other, but they can also stand on their own. One of the issues with the gender fluidity reality is that people feel a level of comfort in the typologies we know today. It becomes easy to fall into the traditional roles, they provide a certain comfort and stability, especially in a world that can be hard to decipher.

But it's even a younger generation of fashion consumers that are driving demand. Ashley (2021 n.p.) [3] says "56% of Gen Z consumers identify as "neutral" on the gender identity spectrum and already shop outside their gender". Generation Z consumers will account for \$143 billion in spending in the coming years (Ashley, 2021) [3], which from a marketing perspective, bears a heavy weight and one of the ways that the industry might start to make this change is, indeed, through marketing and communication.

2. LITERATURE REVIEW

We can start by stating that a garment, a piece of clothing, fabric, textile, has absolutely no gender. Every and any attribution we make is purely fabricated, but for one reason or another, fashion has always been defined by codes, seasons, shows, trends and existed under the assumption that gender functions in a binary. Many in the fashion industry have started to see and work upon this fractured system, but there's one question we need to ask; how can the spectrum of gender be represented in a way that reflects everyday life?

Fung (2021, n.p.) [4] tells us that "being non-binary is not a "third gender", but a stance and viewpoint that gender is a spectrum", which means that part of the discussion is tapping into the social and cultural aspects of gender, of what it feels like to live outside the binary. If fashion indeed is representative of the state of the world, then it must represent all the variants of it, not just the ones that feel convenient in time and space. Susan Kaiser (2012) [5] poignantly points out that fashion changes with each person's visual and material interpretation of who they are. But also, fashion resides within a system of economic, cultural and financial norms that make it harder to break away. It's a polarized stance, because on one hand, it's crucial and vital to let everyone be who they feel they are, but on the other hand, society makes it hard to, when all we see is a representation of a small part of a (westernized, binary, white and heterosexual) population. Communication and representation are key. If children don't see themselves represented in the mainstream media, how will they ever find a way to express and be themselves?

Wortham (2018) [6] writes about sociologist Helana Darwin, who began researching non-binary identities back in 2014. One of her most important findings was the role social media played in people's lives, especially for those who found themselves geographically isolated from other non-binary people. There's a sort of democratization of space, voice and experience that platforms like Twitter and Instagram allow, people are no longer confined to their own rooms, cities or communities, but they are able to find their own. Darwin's research describes social media as a "gathering place for discussing the logistics of gender" (Wortham, 2018, n.p.) [6] and where people find support, reassurance and interact with similar experiences to their own. Beyond the ups and downs, one thing becomes abundantly clear with the non-binary community: fashion is key. It's a way people choose to express their identity and represent what they feel. From our earliest moments, clothes equate definition and for ALOK Vaid-Menon, a gender non-conforming writer and performance artist, it's vital to recruit a bigger diversity of genders, sizes, abilities and ethnicities, in runway shows, campaigns (Chen, 2019, n.p.) [7] and even rooms where decisions get made. Fashion is also political, and the first impression we have of someone is strongly based on the clothes they wear and their gender identity (Sprayregen, 2019, n.p.) [8], but if we think of media formats, the images we see perpetuate unrealistic, stereotyped and limited perceptions of reality. There is indeed a social structure put in place of traditions, institutions, moral codes and an established supposed way of doing things that is so deeply embedded in the media that ends up affecting and exerting power over populations, societies and communities. But knowing that structure also means that we can change it, especially when we start to create in different ways (Gauntlett, 2008) [9]. An entire life of being exposed to the same images of the same people over and over ends up shaping our choices, thoughts and behaviors from a very early stage of life. If we start to include a more diverse perspective of dialogues and realities, we appeal to different kinds of audiences, instead of a singular one.

Ashley (2021, n.p.) [3] writes that marketers assume that the mainstream approach to the world is what sells and reaches more. But by combining the marginalized identifiers, you would be inviting an even bigger share of the market to consume your products, services and brands. But to do it, you don't just need the perfect product, service or brand; you need a combination of all, culminating in the appropriate communication strategy. It doesn't necessarily matter if the product is designed for non-binary people, it matters that they are part of the conversation; that the product takes into account their lifestyle and reality; and that it communicates exactly that.

There is a rise in gender neutral, unisex, genderless brands, but most of these brands should not be wearing that “label” as a way of being provocative or exciting, trendy or contemporary, unless they are talking about the issues that really matter to a non-binary lifestyle (Sanders, 2019, n.p.) [1]. The reality isn’t always fabulous, and brands need to tap into the social aspects of it; like how people navigate a store, or how they feel going into a website and being compartmentalized into binaries; browsing through social media accounts and realizing cis-straight-white people are the majority, if not the totality of representation; or how people on the streets, at work, at home react to how they choose to express themselves. There is indeed a gap between what categorizes a genderless brand and how it translates into reality, and that’s what we need to tap into.

The problematic, like it was said before, lies in representation and communication. Brands, products and services are designed to appeal to the stereotypical binary, and end up ingrained with a certain gender image of what is masculine and/or feminine (Sultana & Shahriar, 2017) [10], a sort of framework to build brand identities and associate them with one or another. There are, of course, disruptors and key-players that are challenging the norm and shifting the current paradigm, but still see the distinction. Millennials and Gen Z’ers are gaining more and more purchase power, which means we are becoming the biggest consumer generation, but not without conditions. According to the Deloitte Global 2021 Millennial and Gen Z Survey, Millennials and Gen Z’ers are not passive consumers and put their wallets where their morals are. Both generations value relationships with companies that care about the environment, are concerned with their personal data, and have positioned themselves on social and political issues. And gender fluidity is a social and political issue that we want to see tackled.

Research has shown that there are benefits in moving towards a more gender-neutral communication route (Sultana & Shahriar, 2017) [10]. The younger generations seek out inclusiveness and equality as a way of finding their own ways of expression and individuality. Gender neutrality can be a path to be whomever you want without judgment, and brands, products and services have to start reflecting that. People want to externalize their feelings and they want to see themselves represented in their cultures, societies and communities. Especially in the age of social media when it’s as easy as a type-and-click to bring down a campaign (<https://www.designalytics.com/insights/unisex-sells-the-rise-of-gender-neutral-packaging>). A Mintel study on Generation Z, from 2019, [11] suggests that brands that focus on this particular problem being solved, instead of the audience they are approaching, can have a higher rate of success in projecting gender-neutrality and what this means is that a brand that focuses on a long term strategy to include gender neutral language, image and messages can have a bigger impact than those just trying to catch the zeitgeist and a fleeing audience.

Back in 2016, Zara fell under that spell and launched a capsule collection called “Un-gendered” which featured 16 pieces of neutral design and colors. On one hand, it seems like a great approach to accept more diverse forms of gender expression; but on the other, it might be that they were appropriating what we can call a masculine style and applying it to all genders. In this case, erasing the femme identities and perpetuating the stigma that masculine fits all, but feminine is only acceptable for a limited scope of identities (Sciacca, 2016) [12]. What lacks from Zara, and other brands that try to play the genderless card, is the contextualization of everyday life for non-binary folks. As Sultana & Shahriar (2017) [10] found in their study, gender ambiguity is becoming the new marketing norm. Stella McCartney created and launched her first gender-inclusive collection called *Shared*. She talks about appealing to a younger generation and how “they inclusively celebrate individuality and diversity, and are using their self-expression to affect social change” (Kay, 2020, n.p.) [13]. But, if we go into her website, there is still a distinction of categories at the top navigation; there’s Women, Handbags, Unisex, and so on (Fig. 1). And while her brand’s intentions are in the right place, it falls short on representing a non-binary existence. The models on the Unisex category are still clearly male and female, which for someone who’s not on the binary spectrum might not be a thrill to see. According to Ashley (2021, n.p.) [3] terms like unisex in brand messages are shifting and feel outdat-

ed and not representative of the non-binary, pointing out that there's a need to culturally change the terms to fluid or neutral.

STELLA McCARTNEY

Gifts Women Handbags Shoes Unisex adidas Kids Stella's World Beauty

If the industry rethinks these gender designations, that we know historically categorize fashion, both established and new brands gain an opportunity to reach more people, and consequently, consumers. On a different side of the spectrum, Levi's might be one brand leading other fashion industry players with their *Unlabeled* collection, launched in 2020. After doing market research, Levi's found that 30% of their Gen Z'ers fans shop across genders, and it showed them that there wasn't a genderless concept in place, which meant they were missing a mark. In an attempt to fix that, Levi's put together a group of their LGBTQIA+ employees to curate a genderless collection from their existing line (Fig. 2).

Fig.1
Navigation of the Stella McCartney's website.
Source: <https://www.stellamccartney.com/pt/en/>



Strategies like these are what makes the difference between brands who are adapting long-term, getting other people involved in the conversation and actually making them part of the message, image and communication.

Fig.2
The Levi's Unlabeled Collection.
Source: https://www.levi.com/GB/en_GB/curated-by-unlabeled/c/levi_collections_unlabeled_curated

3. METHOD

To understand this issue better, we decided to develop an exploratory questionnaire that focuses exactly on the perception of genderless fashion in the mainstream audience. “Questionnaires are survey instruments designed for collecting self-report information from people about their characteristics, thoughts, feelings, perceptions, behaviors, or attitudes, typically in written form” (Martin & Hanington, 2012, p. 140) [14]. They are fairly simple to produce and deliver, but it’s always important to pay attention to the language used — especially with such a sensitive and personal topic.

The questionnaire was composed of 34 questions with a mix of closed and open-ended questions. Again, being of such personal nature, it’s important to make use of open-ended questions that “provide opportunity for depth of response” (Martin & Hanington, 2012, p.140) [14]. In this particular case, the answers provided make it possible to trace a clear definition of what the 417 participants think about fashion and gender.

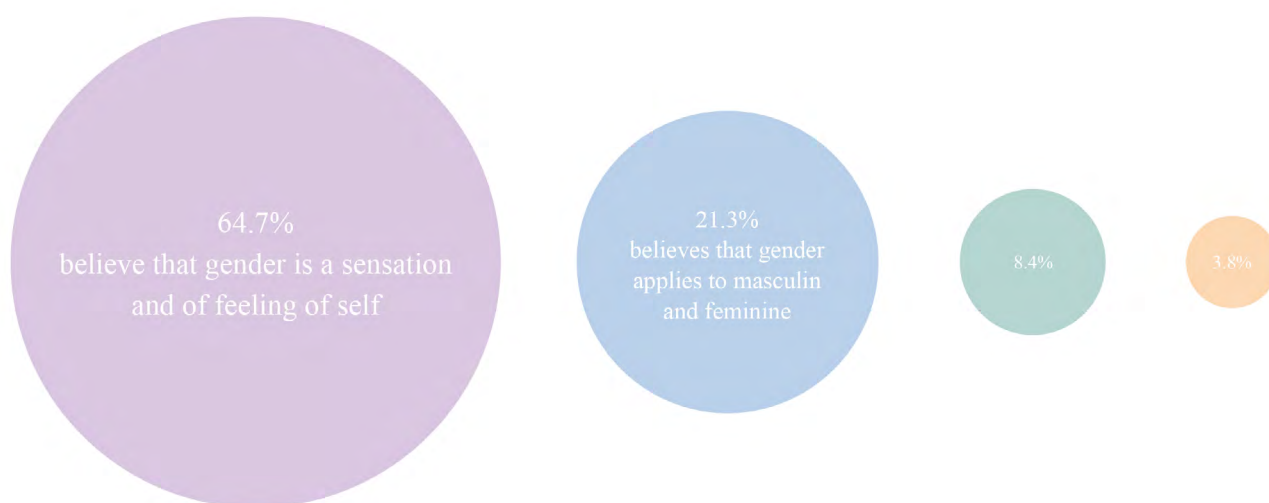
It’s important to understand the benefits and limitations of such methods before divulging and discussing the results, mainly because every method has its set of constraints. Questionnaires can be of a very simple nature but can also become heavy; in this case, the questions were built in a way that tried to bring easiness into the issue; it was important to start by asking a set of more general questions to then get a little more personal. They can be quite limiting, since close-ended questions offer a limited number of answers to which the respondent may not find themselves reflected in. On the other hand, open ended questions can pose the mentioned heaviness, because some people might not want to justify their answers with a longer format, or just don’t want to be bothered to write. It’s a great way to categorize the participants and chart their answers; but it might feel like the results are putting them into boxes, which is the opposite of our intention.

With any exploratory method, and even though the questionnaires are totally anonymous, some people might feel compelled to answer the politically correct way and avoid disclosing their real feelings towards such a personal issue. It’s one thing to ask someone what they think of a social or cultural movement, phenomenon, issue; and a different thing to how someone acts and feels. The results have to be analyzed with a grain of salt and put into perspective of how most people think they should answer. This is not to say that politically correctness erases the importance of the results of such exploratory method, but it definitely takes a slice of the percentage of their scientific relevance.

4. RESULTS AND DISCUSSION

Because of the aforementioned open-ended questions, the results were unexpected and unpredictable, but we had a total of 417 respondents as of October 12th of 2021, which is a greatly extensive sample for this study and the insights are highly valuable for our paper. It’s important to understand that the limitations may carry some weight, but are not determinative for what is considered a very successful study.

On the very first question 64.7% of the participants, when asked which of the following statements do you consider to be true, answered that gender is a sensation and a feeling of self, masculine/feminine/none/all (Fig. 3). A very positive affirmation and realization that the Millennials and Gen Z’ers (composing 57.4% and 30.3% of the respondents) are aware of the social conditioning that is the binary, meaning that it’s starting to be a part of the conversation.



Our seventh question asks if the person identifies with a gender different than the one that was designated at birth, and 20% of the respondents said *yes* (Fig. 4), which is quite an interesting percentage. As Friedman (2017, n.p.) [15] writes, “for most Millennials, traditional gender classifications simply don’t work anymore”, indicating that indeed we are moving towards more diverse ways of feeling and expressing. Which brings us to another question, asking if gender plays a role in how the participants dress outside of work; 68.8% said no. And when asked why, with an open-ended question, the answers are extremely diverse, but all tend to say the same thing: the way I dress reflects how I feel and gender has no influence. Of course there’s a fair share of people who like to dress for their gender to feel confident or because it was taught to them the associations to femininity and/or masculinity. A few, very poignant answers, reflect the reality of non-binary people who want to dress differently than *expected* and won’t, because of someone else’s judgment. There’s a cry against convention in favor of a more tolerant, diverse and accepted (Dua, 2016) [16] lifestyle that comes with gender fluidity, and if brands start to tap into it and recognize, not only, how their products and services can be used, but also focus on the reality that comes with being non-binary (Friedman, 2017) [15], it starts to become mainstream.

Fig.3
Infographic representation
of the first question of the
contextual questionnaire.
Source: author

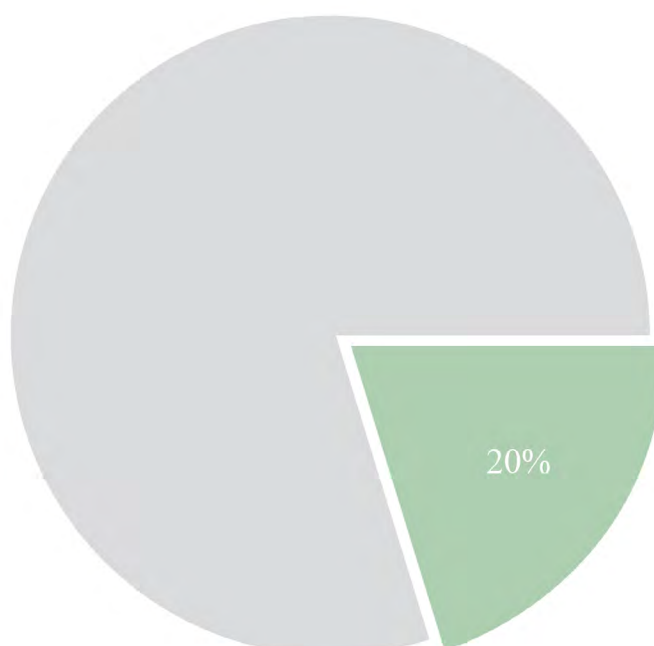


Fig.4
Infographic representation
of the percentage of people
who do not identify with the
gender they were assigned
at birth.
Source: author

Especially when it comes to fashion, 59.7% of the respondents believe that fashion plays a big role in how they express themselves (Fig. 5), a way of communicating, whether it be personality, feelings, and most importantly, identity. One very interesting answer from a Millennial reads that “more and more, we are going towards a universe in which clothing/fashion is a way of expression that transcends gender and where wearing a skirt, for example, does not determine who you are but simply what you like to wear” (f.t.). If and when a brand taps into something like this and uses it as a manifesto, they can clearly target the generations that are becoming the future buyers with economic power, while aligning to the cultural movement in understanding how the lack of labels isn’t only a plus for society but also business (Friedman, 2017) [15].



Fig.5

Infographic representation of the percentage of people who believe fashion plays an important role of how they express themselves outside of work.

Source: The author

Applied to the concept of genderless or fluid fashion, question twenty-four asks the participants why they think it makes sense, or not; a big percentage of the respondents focus on the designer and the brand and say they can make the clothes but don’t need to dictate who wears them (f.t.). Which in this context makes the most sense; apart from sizing issues, Max Kingery in conversation with Ashley (2021 n.p.) [3] says that developing gender neutral clothing makes logical sense for fashion brands, who are essentially producing one collection that ends up being more cost-effective. Even if we think in terms of sustainability and waste that is produced by the fashion industry — which is a whole other issue very much related to this topic but not analyzed in depth for this paper — this seems like a very important step forward. 75% of respondents agree that clothes should be worn by everyone in any context they see fit, which in its turn means that most of this sample agrees that in any capacity, the distinction of gender can become extinct.

This brings us to questions thirty and thirty-one that ask if participants know someone who fits in this non-binary reality. 33.1% of people said yes, which amounts to 136 people that know a non-binary person — this statistic is highly important because, even though it’s not the majority, it is indeed becoming more and more common to know someone who is non-binary. And when asked if they think fashion plays an important role in how they express themselves, most of the respondents said yes, justifying it as a way to tell society who they feel they are (Fig. 5). And last but definitely not least, we asked what advice participants had for someone who’s starting to develop a genderless brand; answers vary but say mostly not to make it all about basic colors, shapes and designs, that genderless is way more than a shapeless and neutral fit; a mix of feminine and masculine; cuts and shapes that fit a variety of people and bodies; defining the core values and concept; and most importantly, ask advice and involve non-binary people in the conversation and communication. One respondent said: *communicate well that message and have values associated that demonstrate the daily actions of the team. And when it comes to the collections, do not limit yourself to squared and loose pieces, because genderless brands have a tendency to come to those shapes when they should be breaking stereotypes. Developing a genderless brand means wearing all sorts of colors, fabrics and forms* (f.t.).

This comment is the bottom-line of any genderless or non-binary brand. Thus we can conclude it all comes down to communication and design; what this means is, genderless collections and brands need to be communicating to the realities of non-binary existences, instead of using the traditional and normative model that dominates the fashion industry. People seek out representation; people seek out themselves and want to see themselves in images, videos, talks, and not a variant of the same sort of binary constraints.

5. CONCLUSIONS

From the analysis of our contextual questionnaires and a fair amount of important and relevant authors, we can conclude that the challenge for brands looking to connect with people by tapping into gender fluidity can be twofold. It's definitely not enough to recognize how your products and services are being used, but there's also a need to reflect on the reality and context they are being used. Brands and designers (and maybe the entire fashion industry) need to craft a strategy that is effective and resonates with a lifestyle and not a gender (Friedman, 2017) [15].

In the age of social media, there is no fooling tech-savvy consumers who will research until the last drop of tweet. The younger generations have made it abundantly clear that consumer behavior is a function of personality and regardless of what attributes are being highlighted, these are what drive purchases; not gender, ethnicity, shape, size or age. Brands that would like to stay or become relevant have to tap into feelings, passions, character and go beyond the traditional demographic characteristics. In this particular case, they cannot call themselves genderless and still have (only) traditional binary categories in their websites; or shoot with traditional binary-looking models; or communicate within the norm without having done the work and including non-binary people and their realities.

When developing an effective brand strategy that is gender fluid, marketers should start by creating a muse or a personification of what the brand stands for and where brand's values meet consumer's aspirations. These aspirations should not be limited by gender but go beyond it, allowing brands to develop a voice that will resonate with an entire lifestyle, rather than being confined to limitations of gender. This can be harder for more established brands that already have their message crafted and know their consumer-base well; but for new, up and coming brands, it shouldn't be hard to tailor to a variety of people. As it was said before, it all comes down to whom you decide to involve in the conversations, which can be enriching from an experience point of view. Admitting that you know nothing about a non-binary reality is the first step; educating yourself, talking to people, hearing their stories, getting to know their reality are other steps to follow. It can be hard to challenge the norm and what we are used to seeing and experiencing, but it can also raise important and relevant voices that can help someone struggling to find themselves and their own identity. If we go online, the faces we see representing a non-binary existence are far more varied than mainstream culture (Fig. 6). To scroll through hashtags like #NonBinaryIsntWhite is to see a kaleidoscopic board of inspiration for a multitude of gender and ethnic expressions, with wildly varying styles of dress, makeup and settings (Wortham, 2018, n.p.) [6]. The entire point of doing this exercise is to see that there is no normativity, no need for people to limit themselves based on society's ideals.

In the end, the emergence of brands, products, services and designers that challenge the binary norm is a way of staying and becoming relevant with the generations that are starting and going to be the future players in the economy. There's no room for outdated assumptions or fake moralities, there's just what you represent and how you choose to display that representation. And brands need to step up their game and refrain from using genderless as a label if their intentions of representing and talking to the everyday life and experiences of non-binary people is still blurred and misinterpreted.

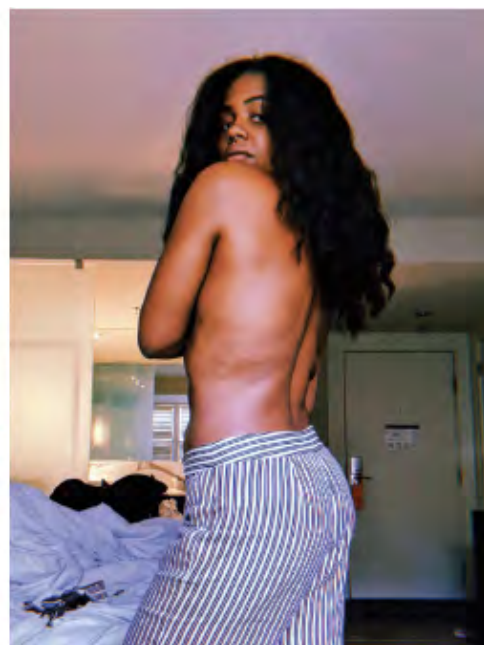


Fig.6

Non-binary persons who post about their experiences on Instagram. From left to right: Jacob Tobia (@jacobtobia); Naveen Bhat (@namkeenaveen); Danez Smith (@danez_smif); and Akwaeke Emezi (@azemezi).

Source: <https://www.nytimes.com/interactive/2018/11/16/magazine/tech-design-instagram-gender.html?searchResultPosition=8>

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THINKING THE AUTOMOBILE. A DESIGN AND ENGINEERING INTENTION?

Pensar o Automóvel. Uma intenção do Design e da Engenharia?

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ABSTRACT

The relationship between Design and Engineering has not its genesis in the 20th century. But it was in this century that the advantage of this association was perceived and came into existence. From the beginning of mass production in the early twentieth century came the need for bringing the two disciplines together: Design and Engineering.

Although Design and Engineering are two separate and independent disciplines, much of their applied field overlaps. The automotive product design and industry is a common ground where Design and Engineering strive to achieve, together, a common final product: the automobile.

This article aims to discuss how the development of the automobile throughout the 20th and 21st centuries was driven by Design and Engineering, opening the way for a deeper debate on the definition of this interaction. A definition for the Product Development methodology from the Engineering and Design point of view is described, as well as the role of the Design and Engineering disciplines within the automotive product development. Methodologically, a historically relevant case study in the development of the automobile product is presented.

KEYWORDS

Engineering Design; Automotive Design; Product Design; Industrial Design; Product Development.

RESUMO

A relação entre o Design e a Engenharia não tem a sua génese no séc. XX. Mas foi nesse século que se percebeu a vantagem desta associação e sobretudo se concretizou. Foi então, a partir da fundação da produção em série, no início do século XX, que é criada a necessidade da aproximação das duas disciplinas: o Design e a Engenharia.

Embora o Design e a Engenharia sejam duas disciplinas separadas e independentes, muito do seu campo aplicação se sobrepõe. O design de produto automóvel e a sua industrialização são um terreno comum onde Design e Engenharia se esforçam para alcançar, juntos, um produto final comum: o automóvel.

Este artigo tem como objetivo discutir de que forma o desenvolvimento do automóvel ao longo do século XX e século XXI foi impulsionado pelo Design e pela Engenharia, abrindo caminho para um debate mais aprofundado sobre a definição desta interação. Uma definição para a metodologia de Desenvolvimento de Produto do ponto de vista da Engenharia e Design é descrita, bem como desenvolvido o papel das disciplinas de Design e Engenharia dentro do desenvolvimento do produto automóvel. Metodologicamente é apresentado um estudo de caso historicamente relevante no desenvolvimento do produto automóvel.

PALAVRAS-CHAVE

Engenharia do Design; Design Automóvel; Design do Produto; Design Industrial; Desenvolvimento do Produto.

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1. INTRODUCTION

It was Leonardo da Vinci, one of the most important personalities of the Renaissance, who stood out, through his drawings of analysis and observation from the composition of the physical systems of the human body as a machine. Also, by the construction of schemes of physical operation that synthesize the laws of physics and that, later, originate the mechanical solutions designed by himself. That is, Leonardo da Vinci would have a dual ability: the ability to analyze an engineer's own characteristic and visual thinking, a cognitive strategy proper of a Designer.

The relationship between Design and Engineering has not its genesis in the 20th century. But it was in this century that the advantage of this association was perceived and came into existence. In fact, much of the products that are part of contemporary modernity could never have been produced without the support of applied scientific knowledge. From the beginning of mass production in the early twentieth century came the need for bringing the two disciplines together: Design and Engineering.

Design and Engineering are two separate and independent disciplines, however, much of their applied field overlaps. Although the Design practice shows an obvious vocation for the design of products and systems of innovative objects, Engineering should have a complementary and supporting function to the Design practice. The Engineering of Design, therefore, is a concept that can refer to different stages of the Design process. In the case of the product development process, for example, Engineering may be present in several stages. Or it may also emerge at an embryonic stage, in the concept of Design, or later in a phase of industrialization of the product.

The technical vocation evidenced by Engineering is devoid of Design thinking. That is, too focused on the problem and not on the solution. Design thinking allows a truly innovative global solution, but without Engineering, it can easily fall apart because it does not comply, for example, with economic requirements or because it fails to be technically industrialized.

2. THE PROCESS OF ENGINEERING DESIGN

According to ABET¹, a definition for Engineering Design is: “the process of devising a system, component, or process to meet desired needs. It is a decision-making process (often iterative), in which the basic sciences, mathematics, and engineering sciences are applied to convert resources optimally to meet a stated objective. Among the fundamental elements of the design process are the establishment of objectives and criteria, synthesis, analysis, construction, testing and evaluation.” (Ertas & Jones, 1992, p. 2) [1].

According to Ertas & Jones (1992) [1], which uses the definition of ABET, the concept of engineering design intertwined with the process of design, defined above in the sense that encompasses the Design. However, the main difference, according to this author, is the use of the basic sciences, mathematics, and engineering sciences in the decision process of the Design process.

Similarly, Eggert, defines Engineering Design as being, “(...) the set of activities that lead to the manufacture of exciting new products such as aircraft, automobiles, home appliances, and hand tools as well as the construction of new facilities such as refineries, steel mills and food processing plants. It is a pursuit that challenges our analytical abilities and our knowledge of mathematics, the sciences, and manufacturing to find solutions that work better, last longer, and are easy to maintain and repair.” (Eggert, 2005, p. xiii) [2].

This definition reveals the industrial side of Engineering, that is, as a set of activities whose objective is the manufacture of new products and industrial facilities. It should be noted that Eggert (2005) [2], like Ertas & Jones (1992) [1], evokes scientific, mathematical, and applied engineering knowledge. That is, it reproduces a penchant for the industrialization of Design using the knowledge of basic sciences, mathematics, and engineering sciences (or science applied to engineering).

The Ertas & Jones (1992) [1] Design Engineering model, Fig. 1, shows a trend towards product development after the conception. That is, a propensity for feasibility assessment, cost analysis and development test. Stages where the use of Engineering tools based on scientific and mathematical models have a strong decisive character for the detailing and industrialization of the Design.

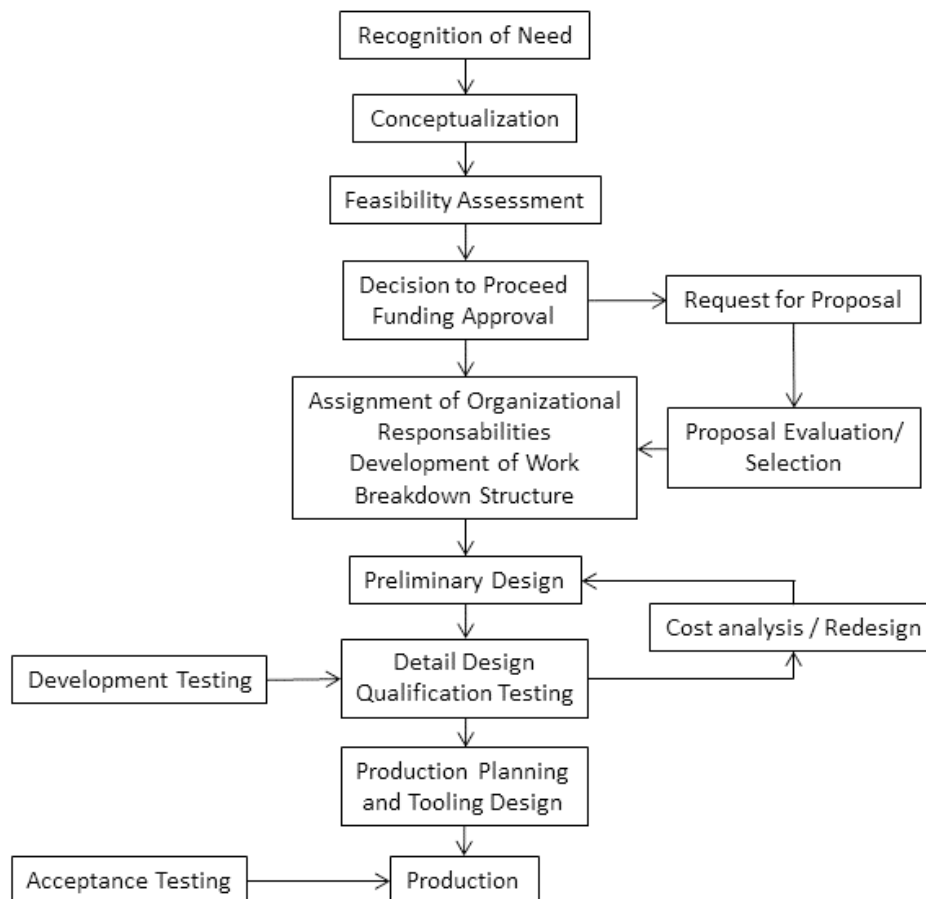


Fig.1
Engineering Design model
Source: Ertas & Jones (1992) [1]

Also, regarding the Ertas & Jones (1992) [1] model, the stages of recognition of need and conceptualization can and are often shuffled as recognized in his work, “the design process can be initiated based on an idea for a solution to an existing or identified need or from an idea for a product or process for which it is thought a need can be generated. (...) In many projects the «need» is identified by an organization other than the one that eventually accomplish the effort. This is the case for most projects sponsored by government organizations; in these situations, the conceptualization and feasibility assessments will normally be completed before an RFP² for the design, development, and production phases is issued.” (Ertas & Jones, 1992, p. 5) [1].

The Eggert (2005) [2] model, Fig. 2, is a model of the product realization process. This model represents how the customer’s need is transformed into product realization. Eggert (2005) [2] proposes definitions for the different steps of the presented process diagram. Thus, the Industrial Design activity aims to “focus on how the new or revised product idea is compatible with the costumer’s anatomical limitations and/or aesthetic trends in the marketplace. Often the industrial design group will prepare an artistic rendering or a physical model that illustrates basic product form, color, texture, and intended functionality.” (Eggert, 2005, p. 12) [2].

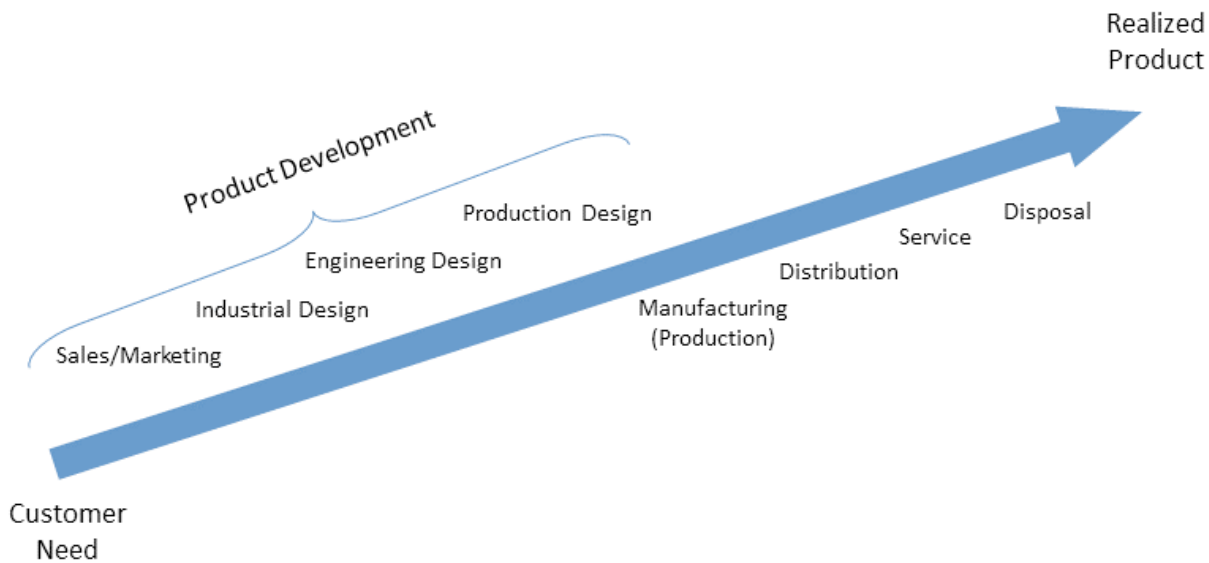


Fig.2
Engineering Design model
Source: Eggert (2005) [2]

3. THE PROCESS OF PRODUCT DESIGN

The post-war and the need for a new impetus in the industrialization of the world forced the scholars to devote their research to the problematic of the Design process. This issue was mainly focused on the systematization of a Design process that would guarantee a methodology for the development of the industrial product. However, the approach to an institutionalization of a Design process has been filled with controversy. Some scholars have opposed this type of approach, arguing that the practice of Design should be free, in creation and not placed from a strictly logical point of view.

Design can be defined as a process because it is possible to segment it, in a linear flow of different stages. Thus, it is possible to mark the design process in the flow between the characterization of an opportunity or problem until the ideal solution is discovered. Victor Papanek (2011) [3], states, “The planning and patterning of any act toward a desired, foreseeable end is the design process.” (Papanek, 2011, p. 322) [3]. Author, Kathryn Best corroborates the following by speaking of the Design process as a “(...) series of methods that are assembled to better serve the nature of each design project or issue.” (Best, 2009, p.112) [4].

Jones (1992) [5], in his work *Design Methods*, argues that the goal of studying Design processes and demonstrating them is to clarify the work process developed by designers. The Design methods are nothing more than attempts, to make public the thinking of the designers and externalize the process of Design.

Therefore, Jones (1992) [5] characterizes the Design process by systematizing it, “(...) includes three essential stages: analysis, synthesis and evaluation. These can be described in simple words as ‘deconstructing the problem’, ‘rebuilding the problem in a new way’ and ‘testing’ to discover the consequences of implementing the new arrangement” (Jones, 1992, p. 63) [5]. The three major steps for systematizing the design process that Jones (1992) [5] presents are nothing more than the steps that designers have become accustomed to in pursuing their profession. The analysis phase is nothing more than the deconstruction of a problem as soon as it is placed. It is in this stage that the study of all the constraints that involve the problem occurs, researching all possible alternatives and defining the goals and objectives. The second phase - synthesis, is the generating phase of possible solutions to solve the problem. The last phase - evaluation, is where the solution is tested and its performance against expectations is evaluated. Although John Chris Jones presented a linear theoretical model, the practice of Design tells us that it does not correspond to reality. The Design

process is a non-linear process. It is a process with advances and setbacks, self-feeding, in search of the best solution. The fact that there is a step backwards at a certain stage does not mean something negative, but rather the understanding of the perception of lack of information or, simply, the realization that the solution achieved does not respond in the best way to the defined problem. Lawson (2006) denounces: “Even more disappointing is the experience common to all designers, where it is only when they present possible solutions to their customers that they perceive that they have misrepresented the problem” (Lawson, 2006, p. 35) [6].

Mozota (2003) [7], is surgical on the problem of non-linearity in the design process. “Knowledge in design has a tacit nature, and instead of presenting the design process as a sequential vertical model, it is perhaps more correct to represent it as a wheel.” (Mozota, 2003, p. 18) [7]. Thus, it becomes clear that the Design process must be represented in a circular and non-linear way to underline its recurrent nature. Brigitte Borja De Mozota’s theory is central to future representations of the designers’ work model.

4. CASE STUDY – ITALDESIGN: THE GIUGIARO AND MANTOVANI MASTERS

“Take the genius and non-conformism of the designer, add the pragmatism and logic of the engineer, and you have Italdesign, a cocktail of creativity and technology.” (Ciferri, 1998, p. 7) [8].

Italdesign was born from a meeting between two men who decided to unite their professional resources, around a common goal - Giorgetto Giugiaro and Aldo Mantovani. Through a sheer vision, they became pioneers of a new strategy that established the first true service company for the automotive industry. As Giugiaro and Mantovani themselves sum up, “We are a small version of a large automobile manufacturer (...) We are not competitors, but external partners, we provide a working group that can be deployed when a builder’s internal resources are insufficient for the design of a new vehicle, either in its entirety or for only a few intermediate stages and has to be ordered from third parties “ (Ciferri, 1998, p. 7) [8]. Italdesign is currently focused on excellence providing services to the automotive industry, where simultaneous engineering and outsourcing have become the mantra of this industry. Forty-five years ago, at the Italdesign foundation, Giugiaro and Mantovani realized that the automotive industry was structured in a highly verticalized way in which, each department would guard with devotion its autonomy. From an initial vision to a millionaire business. Over the last few years, Italdesign’s technological bets have been on new simulation tools (virtual reality and CAE³ and rapid prototyping: soft tooling⁴ and 3D printing⁵).

Italdesign was officially founded on February 13, 1968. Initially as SIRP (Italian Society for Realization of Prototypes) to be later changed to Italdesign at the suggestion of Giorgetto Giugiaro. As Alfieri (1999) [9] explains, “Ital Design, ‘Ital’ because the projection was the world market, ‘Design’ not only because the term was fashionable but also because it fully expressed the approach to the work that he wished to undertake by extending himself to the production of consumer and semi-durable goods and services.” (Alfieri, 1999, p. 29) [9]. The work at Italdesign began with some orders from Japan: a study for a compact four-seater for Suzuki and a minivan for the same manufacturer. However, it was by this time that one of the first large projects awarded to Italdesign was beginning to take shape - the Alfa Romeo AlfaSud – Fig. 3.

**Fig.3**

Alfa Romeo - AlfaSud – 1971
 Source: Alfieri, 1999, p. 31 [9]

In 1967, Alfa Romeo's former board member, Giuseppe Luraghi, in agreement with IRI⁶, launched a project for a new plant in southern Italy located in Pomigliano d'Arco, Campania, near Naples. At that time, this region suffered a huge economic depression with a high rate of unemployment. It was then, under the tutelage of the German engineer and project leader Rudolf Hruska⁷ that Italdesign began its Design process managed by Giugiaro and Mantovani, from the moment of conception to the beginning of production on the assembly line. As Giugiaro recalls, "I still like Alfasud very much. (...) It was the first car we followed from A to Z. It was not just a style exercise like the others we had developed up until then, but a project that we at Italdesign had to design and transform on the assembly line by our initiative. Always under the guidance of Rudolf Hruska, we have been able to achieve new standards in terms of passenger, compartment space and, cargo capacity." (Vann, 2005, p. 112) [10]. In fact, the space of the passenger compartment was outstanding and became a reference, for the automobiles of this range for other manufacturers.

For example, Giugiaro placed 1770 mm between the brake pedal and the lumbar support, on the back of the driver's seat, an exceptional number for a small family member of this range. Another formal feature of the Giugiaro Design in this vehicle was, through the extension of the roof, created more space for passengers in the rear seat, making it fall behind the window to the rear cut, one of the formal lines that so well characterized the design of Giugiaro, during the following decades.

Following the invitation of the Museum of Modern Art in New York in 1976, Italdesign participates in a project entitled - The Taxi Project: Realistic Solutions for Today. This was the opportunity for Giugiaro to renew his design thinking. For this project, the prerequisites would be to transform the New York taxi into a compact, ergonomic vehicle (for passengers and driver), reduce fuel consumption and pollutant emissions. As Giugiaro reveals, "At the time ... I began to be interested in new problems, the solutions of which were fulfilled in the following years. The compact vehicles have come up with greater habitability, with vertical passenger seats, optimized visibility and, therefore, greater safety on the road. Today, these concepts seem to us normal, but the moment they emerged they were seen as revolutionary and futuristic, but often considered with skepticism and even irony." (Vann, 2005, p.31) [10]. Giugiaro managed to optimize the available space in order to transport five passengers and driver, more space for luggage. Access would be through a sliding door that would allow access, to disabled people or baby carriages – Fig. 4, Fig. 5 and Fig. 6.

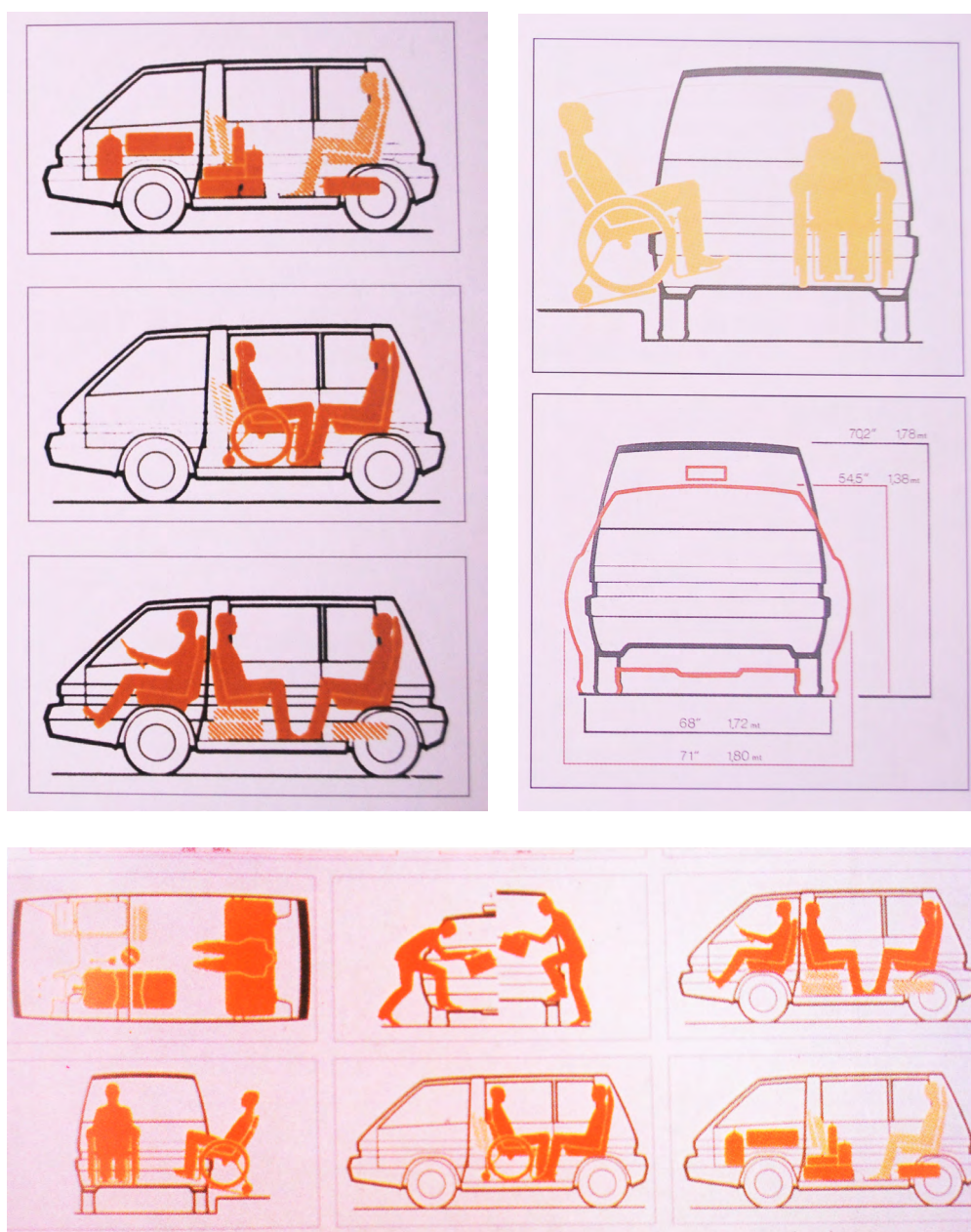


Fig. 4, 5 e 6
Italdesign – New York Taxi – 1976
 Source: Alfieri, 1999, p. 43 [9]

The added value from the success of the high quality of Italdesign's products and services over more than forty years of activity has been the close relationship between style and engineering throughout the Design process from conception to realization. In this way, the engineering department of the company aims to follow the Design process, ensuring that they meet the quality specifications of the customers. Thus, engineering aims to analyze the feasibility, functionality, and structural integrity throughout the Design process, working closely with the style department. In order to reduce the product development cycle (both in time and in cost), the starting point for a good Design must, in addition to an attractive formal composition, be materializable.

Over forty years, Italdesign's developed method is based, as already mentioned, on a strong integration of the different departments. It allows the optimization of the Design process by creating synergies between the different areas of knowledge, be they style, engineering, testing, or methods, with the goal of reducing the total number of prototypes, design process deadlines and technical risks.

The main competitive advantage of Italdesign's working model is undoubtedly to provide car manufacturers with the complete development of cars up to the start of series production.

Fig. 4
 Infographic representation of the percentage of people who do not identify with the gender they were assigned at birth.
 Source: author

Soon, Giorgietto Giugiaro realized how the automotive technology evolved as well as the management by the main manufacturers. The invitation to Aldo Mantovani for the Italdesign foundation not only denounced a vision of the future of the automobile industry, but also the deep knowledge about automobile Design Giugiaro possessed.

The role of engineering in Italdesign is not only an integral part of the Design process, but also a cross-departmental service, providing technical support and valuable fundamental inputs for success in terms of feasibility, cost, and time. The support of engineering is thus the guarantee of the overall quality of the project, intervening in the different stages of validation of the project until the beginning of the series production at the customer's final assembly factory.

5. CONCLUSIONS

Design is a language that requires processes. To understand, the way engineering complements and supports the Design activity, the Design process was explored. In fact, the different processes of Design are nothing more than attempts to describe a whole systematization of what Design is. Thus, it is through the segmentation of activities and their interconnections that it is possible to assimilate the relations and tensions between the different stages, composing the different Design processes. Therefore, only through this way, it would be possible to show where, when, and how Engineering may be present, having a clear view of the relations between them. It interprets Design as a process and as a creative discipline par excellence, but without Engineering's support it can easily fall into a feasibility trap. That is, this duality in the design affinity of the two disciplines is viewed in a complementary way and never in an isolated or conflicted way.

To analyze the present case study in this paper, it is best to divide the Automobile Design in two different fields, the automobile Design as a product and as a process.

Italdesign was founded by two men: a Designer and an Engineer. Most innovations introduced in car Design from Giugiaro were related to space and habitability of the interior. But the 1976 New York Taxi marked a decisive turnaround in Giugiaro's design philosophy. On this concept, styling gives way to ergonomics and comfort. "It was the start of a search for better internal driving space by raising height and reducing impact with the ground" (Alfieri, 1999, p. 43) [9].

Italdesign was the first company where Design met Engineering and revolutionized the automotive product development process. The inflexible and uncompromising styling and engineering structures of the automotive main manufacturers gives them a huge lag on their product development process and very complex and heavy structures to manage. In fact, Italdesign, doing full automobile development, soon realized that the connection between Design and Engineering could bring a strong competitive advantage. This advantage was so expressive that Italdesign irrefutably influenced the automobile product as we know it today. However, Engineering's role in Italdesign is not only an integral part of its design process, but also a service that is transversal to all areas, supporting them technically and contributing successfully to the fulfillment of the different commitments with its stakeholders. However, the aim of this paper is to shed some light on a definition for the product development process, from the Design and Engineering point of view. Both, Design and Engineering disciplines are complementary on the product development activities and should not overlap.

NOTES

- ¹ ABET – Accreditation Board for Engineering and Technology.
- ² RFP – Request for Proposal.
- ³ CAE – Computer Aided Engineering.
- ⁴ Molds or Tools used to build parts or subassemblies for product validation in the early stages of pre-series builds.
- ⁵ 3D printing - processes in which material is joined or solidified under computer control to create a three-dimensional object.
- ⁶ The *Istituto per la Ricostruzione Industriale* - IRI, was an Italian public holding company established in 1933 by the fascist regime to rescue, restructure and finance banks and private companies that went bankrupt during the Great Depression. After the Second World War, IRI played a pivotal role in the Italian economic miracle of the 1950s and 1960s. It was dissolved in 2000.
- ⁷ Rudolf Hruska (Vienna, 2 July 1915 – Turin, 4 December 1995) was an Austrian automobile designer and engineer, most famous for his design of various Alfa Romeo cars.

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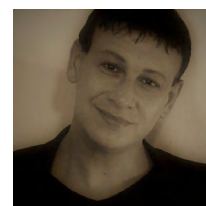
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Review Paper

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MOURNING JEWELRY IN LATE GEORGIAN AND VICTORIAN BRITAIN: A WORLD OF FANTASY AND TEARS

Jóias de luto na Geórgia tardia e na Grã-Bretanha vitoriana: um mundo de fantasia e lágrimas.

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ABSTRACT

The main objective of this research paper is to trace and enhance the development of British mourning jewelry and rituals through the magnificent historical, cultural, artistic and technological changes of the long nineteenth century. Methodologically, via extensive bibliographical references, the author examines profoundly the roles of the nineteenth century royal courts and personalities, specifically those of the late Georgian and mid Victorian period and first focuses on the French influenced British mourning jewelry. Through an analysis of selected mourning jewelry types he tries to reveal the aesthetic and symbolic characteristics on which the later British burial tradition was based on. Subsequently, he focalizes on Queen Victoria's personality in severely reshaping the ideal of traditional burial practices and thus reestablishing the idea of modern British mourning customs, among which mourning jewelry was of predominant importance, reaching their peak in the 1880s.

KEYWORDS

Georgian period; Victorian times; burial tradition; memories; mourning jewelry

RESUMO

O principal objectivo deste trabalho de investigação é traçar e melhorar o desenvolvimento das jóias e rituais de luto britânicos através das magníficas mudanças históricas, culturais, artísticas e tecnológicas do longo século XIX. Metodologicamente, através de extensas referências bibliográficas, o autor examina profundamente os papéis dos tribunais e personalidades reais do século XIX, especificamente os do final do era georgiana e meados do período vitoriano e foca primeiro as jóias de luto britânicas de influência francesa. Através de uma análise de jóias de luto seleccionadas, tenta revelar as características estéticas e simbólicas em que se baseou a posterior tradição funerária britânica. Posteriormente, concentra-se na personalidade da Rainha Vitória, reformulando severamente o ideal das práticas de luto tradicionais e restabelecendo assim a ideia dos costumes de luto britânicos modernos, entre os quais a jóia de luto era de importância predominante, atingindo o seu auge na década de 1880.

PALAVRAS-CHAVE

Era Georgiana; Época Vitorianos; Tradição Funerária; Memórias; Jóias de Luto

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1. LATE GEORGIAN DEATH TRADITION AND MOURNING CUSTOMS

Vitae summa brevis spem nos vetat incohare longam

They are not long, the weeping and the laughter, Love and desire and hate:
I think they have no portion in us after, We pass the gate.

They are not long, the days of wine and roses:
Out of a misty dream, Our path emerges for a while, then closes
Within a dream. (Symons, 1900, p.22) [1]

The only inevitable and certain events for humans, but also for all living beings are birth and death, as they symbolize the beginning and the end of a small or large cycle of development, experiences, practices and emotions. In the case of humans, whose first appearance is lost in the depths of time, each people or tribe had developed their own cultural identity which included traditional practices inextricably linked to the majestic meaning of death and were symbolized through a series of ritual burial customs (Reynolds, 2009, p.7) [2]. However, these numerous and quite different practices and values changed considerably over time and were always related to the peoples' hard living conditions caused by wars, diseases, famines, accidents, malnutrition, dirty water and lack of hygienic conditions. It should be noted, however, that the notion of mourning, despite the sharply differentiated mourning customs, has not changed much in European societies in recent centuries. Thus, to understand its still topical meaning as 'a form of expression or experience that was the consequence of an event that marked the loss of a particular loved one and that caused intense and long-lasting grief' during the late Georgian and Victorian period, we can only look back at the way in which mourning was treated according to the social stratification customs of the country (Robben, 2009) [3].

Starting the first part of our research from the late Georgian period and specifically a few years after the formal beginning of the Industrial Revolution in the 1760s, and concluding it at the end of the first three decades of the nineteenth century, we will find out that mourning was particularly important neither in individual nor in the collective consciousness of the English people, as it was in previous centuries. Especially with regard to the lower social strata, which constituted the majority of English population, we can see that due to their unfavorable social, working and economic conditions they kept almost none of the basic ritual burial traditions. For example, people usually did not enter the process of making and using special mourning clothes, did not organize special meals in honor of the deceased, nor did they follow any other costly ritual practices. This means that when loved ones died, they were buried by the family without special ceremonies, as their way of life forbade them to idealize death, but also to identify it with the concept of consumption (Jalland, 1996, p.40) [4]. Nevertheless, wearing black clothes during a certain period of time, regardless of their quality, style or use, was a classic mourning habit practiced for centuries and was considered perhaps the only mourning custom for the poor, working-class of England.

In contrast to this loose application of burial customs, the country's aristocratic circles and, to a lesser extent, the emerging middle class followed a costly ritual practice that was often directed by specific traditional rules and etiquettes, especially in cases of national mourning. Thus, women often ordered special elegant mourning clothes from black, expensive fabrics, which over time were respectively replaced by dark purple or gray ones, while men simply wore black jackets with black ties and gloves, as well as black ornaments or crepe bands on their hats. There were no particular etiquettes as regards the time of mourning and the general mourning rules were rather slack in comparison to Victorian times.

2. THE PRECIOUS GEORGIAN MOURNING JEWELRY

Mourning jewelry was also part of a long-standing bereaving tradition and was particularly expensive not only because of their construction materials, but also because of the almost always personal conditions under which they were designed. It is easy to see, then, that they were a dominant habit of the bourgeoisie, which could afford to buy them. It should be noted that during the late Georgian period most of jewelry designed and made in England, including some types of mourning jewelry, received several influences, from the French culture and taste, as most of decorative arts did (Crowley, 1990, p.15) [5]. One reason was that after the 1789 French Revolution, representatives of Napoleon's imperial court, as well as financially powerful upper class citizens, began to show a keen interest in buying dear and impressive jewelry with large-sized precious stones and intricate techniques, which combined traditional, pompous Rococo aesthetics with the elegant Neoclassical style. It was therefore quite natural for British fashion to be directly influenced by the Parisian developments in taste and style, so as to start adopting many of them, despite the significant political differences and wars between the two countries between 1793 and 1815.

Precious gemstones such as rare diamonds, dazzling red rubies, green emeralds, glittering sapphires, genuine white pearls, crystals and ivory, quickly became the latest word in fashion. English goldsmiths combined them with gold, white gold, silver or expensive enamels and incorporated them into elaborate rococo and neoclassical designs of rings, earrings, pendants, smart short necklaces and simple but striking diamond chokers, which began to attract the interest of financially sound buyers.

There was little influence from the aesthetic style of the new French fashion, but also of any fashion that had preceded it, the mourning jewelry, mainly rings and pendants, known as *Memento Mori* or else *Remember you will die*, that is a particularly hard but truthful statement that reminded to the beholder the inevitability of death. These jewels, which usually bore this Latin phrase engraved on some part of their surface or contained elements strongly associated with death such as designs or forms of human skeletons or parts of them and even skulls, had their roots in the medieval tradition, while they were never meant to commemorate a person, in particular. According to medieval religious stereotypes, people should always have in mind the Divine Judgment, Hell, the importance of Forgiveness and Salvation, but also the Vanity of worldly life and to reconcile, even subconsciously, with the certainty of death (Braaten, 2011, pp.582-583) [6].



Fig.1
Gold and silver Memento Mori ring with a skull, late eighteenth century.
Source: Fabian de Montjoye.

Consequently this kind of jewelry which was either made for special purposes or passed down from generation to generation had such strong symbolism and continued to retain their basic characteristics, without being dramatically influenced by the changes of fashion, society, politics, nor by the cultural context of the decades that followed, prevailing especially in the intense mourning customs of Victorian times.

As for the other types of mourning jewelry, widely known as *memorial jewelry*, there was an effect on pieces such as brooches, rings, pendants and necklaces, from the end of the eighteenth century until the early Victorian period, especially in the use of precious metals, but also in the techniques used. However, in spite of the bright craziness of French jewelry, they kept a rather low design profile, as they were meant to be adapted to the gravity of the circumstances and the English tradition. As Stephanie Wytovich states in her book titled *Mourning Jewelry* ... 'mourning jewelry isn't something that you wear around your neck. It's not fashion or a trend. It's something that you carry inside of you, something that no matter how much it screams, that you can just can't seem to let out' ... (Wytovich, 2014, p.3) [7].

From a purely technical and aesthetic point of view, Georgian mourning jewelry was usually cast from gold, silver or a combination of both, but also from other metals such as copper and bronze in several modest and simple, but interesting designs. The gemstones used in their construction were of a limited variety, although there was an increase in the use of amethyst and diamonds. However, the use of enamels, crystals, pearls, ivory, onyx, mother-of-pearl, but also materials such as gold or silver wires, gold leaf, velvet and leather was quite common, while over time it became even more intense.

What needs to be emphasized, however, is the importance of the symbolism, the allegories, the special materials, the personal human stories, and especially the emblematic significance of mourning they bore. All these elements made memorial jewels unique and irreplaceable, regardless of their objective aesthetic, artistic or material value. Jewelry symbols such as figures, lettering or objects mainly painted on flat surfaces or embossed in cameo technique, or even natural materials such as human hair covered with glass layers were so powerful that, in many cases, made jewels be integral part of their owners' legacy, as well as their descendants'.

Their most popular themes-symbols were taken from the then topical Neoclassical movement, such as the ancient urns, the eye portraits¹, the classic symbol of the heart, but also that of the weeping willow, the tree that was directly associated with the primordial sense of mourning. More macabre themes such as coffins and tombs were also popular.



Fig.2

Georgian gold mourning pendant in a heart shape with golden wire, glass and human hair, 1795.

Source: Heyden Peters.

The heart, an always international symbol found in all cultures, was associated with eternal union, love, compassion and care (Tresidder, 2008, p.115) [8]. In Georgian memorial jewelry, either as a central theme in a painted or embossed form on a metal, ivory, enamel or leather surface coated with glass and decorated with precious stones, pearls, human hair or enamel, or as the main shape of a jewel, had always been meaningful and thus popular. However, it was not always about romantic love stories with a sad, mournful ending, as it was often the beloved symbol of mothers who lost their children, or even of children who mourned the loss of their siblings, parents, grandparents and other loved ones. Generally speaking, heart jewels frequently had love statements engraved on them and were used to lock away a loved one's memory, keeping it intact from the passage of time.

Neoclassicism as an ideological and artistic movement born after the excavations in Pompeii and Herculaneum in the mid-eighteenth century was an important source of inspiration for the broad thematology of memorial jewelry which started gradually being adorned with the ancient symbols of victory, triumph, but also of burial ceremonial traditions (Bietoletti, 2005, p.10) [9]. Most important of all was probably the urn², a type of ancient elegant log-necked vase covered with a lid, which had a dominant role in both the social and cultural traditions of the ancient Greeks and Romans. Nevertheless, its roots go back to European and Asian cultures of prehistoric times, when people used it as a food storage container, but also as a burial vessel.



Fig.3
Georgian mourning pendant
with urn and weeping willow.
Gold, glass, paint and pearls,
1800
Source: *Heart and Heart of Hearts*
Antique Jewelry.

When they were used as funerary objects, urns served as special pots where the ashes of the cremated corpses were kept and thus they were strongly related to burial tradition ever since. During the Georgian era, the urn was adopted as a neoclassical, but at the same time timeless symbol and was used as a burial emblem in many aspects of art and architecture, despite the fact that entombment had already become the most popular method of burial, replacing the cremation process. So, we can see different types of urns depicted as funerary motifs in decorating a large part of the memorial jewelry of the time, either as sole symbols or combined with other symbolic themes such as the weeping willow tree, female figures in grief, tombs, angels, doves etc.

A very popular symbol on gravemarkers, tombstones and cemetery headstones in the early 1800s during the long neoclassical period, especially during the Greek Revival time, was the weeping willow tree (Dethlefsen, 2005, p.504) [10].



Fig.4

Georgian mourning ring depicting an obelisk monument with a weeping willow tree. Gold, pearls, ivory, glass, early nineteenth century.

Source: *The Antique Jewelry Company*.

For a long time, mainly because of its drooping branches with their light, fine and elegant leaves, it represented the tears, the sadness, the pain, the grief and the loss of the loved ones and was quickly included in the basic thematology of the late Georgian memorial jewelry. In comparison to the urn symbol, weeping willow tree represented people's grieving feelings for the deceased, rather than the dark procedure of cremation. It can be found in abundance in bracelets, pendants, brooches and rings in a sepia painted form, engraved or embossed, usually in combination with female mourning figures, urns, tombs, graves, plinths or obelisk monuments.

After the first two decades of the nineteenth century, when the Industrial Revolution had already made great strides and this was seen in the mass production of many items including mourning jewelry, everything began to change (Smith, 1983, p.40) [11]. The fact that the precious metals and stones stocks were quite low at that time in combination with the great chances for mass production offered by new technology, the abundance of new materials, inventions and techniques, but also the ever-increasing demand of lower classes, pushed jewelry makers to find new ways of production. So, they gradually replaced gemstones with a kind of cheap but convincing enough glass paste and gold with pinchbeck³, a mixture of zinc and copper, which was incomparably cheaper and had a quite similar final effect to the real material (Tolkien & Wilkinson, 1997, p.33) [12]. This was an opportunity mainly for

most of the middle class consumers to start enjoying the much cheaper memorial jewelry pieces, in their desperate attempt to approach or even imitate the style, elegance, expensive lifestyle and finally the highest social position of people belonging to the haute-bourgeoisie of the country.

3. VICTORIAN ETIQUETTE MOURNING RULES

The Victorian era, which succeeded the Georgian era and began to emerge from the enthronement of Queen Victoria in 1837, and formally ceased to exist with her death in 1901, was the cradle of discoveries, inventions and technological innovations. At the same time, it was the most important period of the formation of social morals, of the strict differentiation of the social and cultural roles of the two sexes, as well as of the concepts of aesthetics and taste (Aslin, 1969, pp.13-14) [13].

Already, shortly after her coronation, Queen Victoria showed her power to influence the formation of the socio-cultural map of the country by artfully imposing specific ways of social behavior; adherence to family ideals and strict observance of many old traditions, one of which was the custom of mourning. As death was a common and frequent condition at that time, people were used to planning it from a young age. In fact, during the early Victorian era there was a boom in funeral-related businesses, including coffins, embalmers and gravediggers, which makes us realize that the phenomenon of death began to become even more important than some decades ago (Woodyard, 2014, p.35) [14].

This process was only a link in the long chain of social and personal obligations of women in particular, driven by national conservative traditions and customs, and sometimes by the personal experiences, demands or mere whims of Queen Victoria herself. Death rituals became much more important for English people after the sudden death of her husband, Prince Albert, in December 1861, a profoundly grievous event that plunged the palace, the country and of course the Queen herself into heavy mourning that lasted, though not with the same intensity, until her death (Rappaport, 2011, p.110) [15]. So overwhelming for Victoria was Albert's loss that pushed her out of politics almost entirely, while she herself remained sad until her death, preventing even her children from any occasion of joy, laughter and happiness. After this tragic event, a strict list of etiquette rules and regulations regarding death, burials, and mourning emerged from the palace, obviously obliging people doing so. If these rules were not followed, then offenders were badly criticized for their immoral or dishonoring behavior to the dead. In spite of these regulations, British people, respecting Queen's personal drama, followed her lead and set themselves patiently in the same long forty-year period of pain, mourning and grief through a series of complex customs, rituals and practices to commemorate their own deceased (Bedikian, 2008, p.35) [16].

**Fig.5**

Victorian widow in mourning in 1860s, daguerreotype technique.
Source: *MonoVisions Black & White Photography Magazine*.

During that new period, the traditional custom of mourning began to change, becoming more stringent and demanding. For females, who constituted the stereotypical characters in mourning rituals, the period of mourning was divided into three phases: full mourning, second mourning and finally half mourning.

According to full mourning rules the complete isolation of mourners from social habits and intercourse was almost obligatory. Especially widows were forbidden to accept official invitations except from close relatives, avoided visits or other social contacts for reasons of entertainment and pleasure, and deliberately excluded themselves from public places other than the church. Their heavy sadness, mental and spiritual darkness were all reflected in the way they were dressed: their attires were made of dull silk or crepe, another type of fabric without gloss. They would wear black bonnets on their heads, their faces were always covered with heavy, black crepe weeping veils, while they wore carefully selected jewelry in small quantities⁴ (Hartley, 1872, pp.32-33) [17].

During the second phase of mourning, women were allowed to wear more mourning jewelry, their basic clothing was still made of crepe and the veil stopped covering the face; in fact it was not completely removed, as it was placed behind the head. It should be noted that elderly widows often remained in mourning for the rest of their lives (Bronte, 2018, p.8) [18].

Half mourning was much more relieving as it lasted from three to six months. Garments were made of more elaborate fabrics, while color such as grey, lilac and lavender, as well as many types of jewelry could be gradually introduced.

For men things were a little bit simpler: dark colored suits which could be combined with black gloves, hat and dark-colored cravat would normally be an ideal outfit. Sometimes, they also used to wear a black ribbon as an armband to show their deep grief.

4. VICTORIAN MOURNING JEWELRY: OBJECTS OF GRIEF AND FASHION

Following the strict fashion of mourning in clothing, but also the corresponding customs and rituals that accompanied the period of mourning and voluntary social isolation, Victorian mourning jewels became objects that not only continued the tradition of the Georgian era, but were adapted to a new darker and more lugubrious reality. After 1861, the aesthetic and symbolic value of black color was almost completely linked to the concept of fashion, but also that of tradition, and almost extinguished any traces of the rest of the color palette from the vocabulary of designers and manufacturers of mourning jewelry. Black color for Victorians was directly related to the gloom of death and the deprivation of light, that is, the lack of perspectives for a happy life in the future. Thus, most jewelry of that period began to be made of black materials, although in many cases it was combined with other materials such as human hair or small precious stones, such as diamonds, but also pearls which often symbolized, such as and during the Georgian period, the precious tears of mourning.

The material that was widely used to make such jewelry, especially in the first years after Prince Albert's death, mainly because Queen Victoria was the first to choose it, was Jet, also known as 'black amber', a natural material which was a variety of fossilized carbon and was collected in Whitby, Yorkshire (Gradstein *et al.*, 2012, p.765) [19]. As expected it was particularly dear and could also be used in combination with precious metals such as gold or silver and several precious and semi-precious stones. For a long time, only jewelry made from this material should be worn by the bourgeois widows during full mourning, as it was the only to be socially acceptable from their class. In many cases, though, jewelry from very expensive and rare bog oak⁵, unusual black onyx, exotic horn, but also the widely used black enamel could also be acceptable.



Fig.6
1870's impressive Whitby Jet
mourning brooch.
Source: Detlev Tomas.

However, rapid technological development continued to provide solutions to the production of mourning jewelry, especially to middle-class female consumers who could not afford such expensive items. As we have already seen since the early nineteenth century, many new, inexpensive materials began to replace expensive ones. This practice continued into the Victorian era, when black, cheap glass, widely known as French jet replaced Whitby Jet, while jewelry made of vulcanite⁶ and gutta-percha⁷, many times combined with pinchbeck, was proved to be the magic solution to the widespread demand for affordable mourning jewelry. These jewels, which were mass-manufactured, usually with various casting techniques such as plaster piece-molds, could also be worn by the haute-bourgeoisie widows, but only during the second phase of mourning which was less demanding and strict.

Most of jewelry we saw during the Late Georgian period continued to be designed during the Victorian period and included a wide variety of brooches, earrings, rings, bracelets, pendants, but also chains and cords with crosses.

As for the *Memento Mori* type of jewelry, they retained their original symbolic value and their special morphological characteristics, in general. There were, however, some exceptions with no obvious visual elements such as skulls etc., with engraved optimistic messages which encouraged people to enjoy life and its beauties. For instance, there were some wedding ring types which bore *Memento Mori* etched phrases on the inside part of the band which reminded young couples of enjoying the goods, pleasures and beauties of marriage, family and life in general, without forgetting their final destination, which was the same for all people. The rare application of white enamel on this type of jewelry would also symbolize the virginity of unmarried women and the innocence of young children who had passed away.

The rest of Victorian mourning jewelry was both vast in variety and exciting in forms and symbols. As in Georgian times, many items incorporated human hair; in this case, though, hair was used more intensively and in many different ways, as its application became the latest word in fashion after Queen Victoria's decision to always keep a locket with a lock of hair of her late husband Albert. Thus, bracelets, rings, but mainly pendants, brooches and lockets incorporated more and more hair of the deceased loved ones, however in more perplex and elaborate forms and designs, than in the case of Georgian objects.



Fig.7

Mourning Victorian brooch.
Hair, with gold and black
enamel. Original mid-
Victorian era mourning
brooch with hair, 1860's.
Source: Private collection.

In the 1860's and 1870's human hair broke the mourning jewelry boundaries, and became a new, independent fashion itself known as *hair-work jewelry*. The accessories of this type became particularly popular especially among the middle class consumers, as they were made entirely of woven human or even animal hair.

Symbolism in Victorian memorial jewelry design was an important issue and, apart from the basic Georgian symbols, it was also linked to an extensive variety of themes strongly associated with bereavement, such as ethereal female figures, flying birds, arrows, peacocks, phoenix, snakes, hands, crosses and flowers.

The hand was a very popular symbol, especially in the 1870s and 1880s, and was usually depicted on Jet, vulcanite and gutta-percha brooches, rings and pendants. As a specific, repetitive design of a female hand holding either individual flowers or a wreath of flowers, symbolized the power, the faith, the offering, the protection, the divine acceptance, and the good relations that mortals should have with the Heaven, which should constitute their final destination. The hand was also linked with the idealization concept, but also with that of immortalization of the beloved deceased.



Fig.8
Hand holding a flower wreath.
Gutta-percha mourning
brooch, 1880's.
Source: Private collection.

Flowers were closely associated with Victorian culture and were frequently used as popular decoration patterns adorning almost everything from wallpaper, clothes and frames to Valentine cards, book covers, furniture and metalwork. So it is not surprising that the language of flowers constituted a dynamic part of Victorian mourning jewelry symbology, which, however, needs to be interpreted accordingly.



Fig.9
1870's Victorian Whitby Jet
mourning pendant with forget-
me-not flowers carved on it.
Source: Private collection.

Flowers such as roses signified the special love that God had for humans and His protection on the soul of the dead. It also signaled holiness, unconditional love, farewell and remembrance. Forget-me-nots, symbolized memory and remembrance, lilies-of-the-valley represented purity, but also the reuniting of the loved ones who had departed (Lehner & Lehner, 2003, p.32) [20]. Yews were associated with eternal life in Heaven, whereas thistles symbolized grief and sadness. Buds or half-open flowers carved or painted on a piece of mourning jewelry could reveal that someone grieved for a person who died in a very young age. Crosses were undoubtedly the most powerful symbols of Christianity and religious ethics. They represented the connection between earth and heaven, the meeting point of death and resurrection and thus were inextricably linked with the holiness of passing away.



Fig.10

Vulcanite mourning cross with flowers carved on it, 1880's.

Source: Rubylane Antiques.

They were commonly acceptable as sacred expressions of mourning and were often worn along with long or short chains, cords and ribbons as pendants, in a variety of black materials. They also constituted popular motifs of other black jewelry pieces, such as bracelets and lockets, and were often adorned with a wide range of materials among which were ivory, mother-of-pearl, semi-precious stones, tortoiseshell and silver.

5. CONCLUSIONS

As stated in the above research, mourning jewelry constituted an extremely important aspect of the entire death culture in Great Britain, during the late Georgian and especially in Victorian period. It was observed that in both historical periods that shaped the social and cultural physiognomy of the country, the sensitive period of mourning, the burial habits, but also the material culture related to them, were directly influenced by the personal, aesthetic and moral values of the respective royal courts. In the case of the Georgian era, King George III's unbridled passion for French Rococo culture and the Neoclassical ideal affected the taste and aesthetics of the time, but not catalytically as regards the burial customs and the formation of mourning jewelry design principles.

On the contrary, Queen Victoria's personal disaster which sank her in an almost eternal mourning seemed to have drastically affected, in a however severely rigid way, death tradition, rituals and customs and therefore memorial jewelry design, accordingly.

By the end of the nineteenth century these restrictions started causing great discomfort and uneasiness and several other negative feelings to the mourners and by the time what was related to death customs started being considered as old-fashioned, outdated and unattractive. During the Edwardian era, and after the death of Queen Victoria, black mourning clothes, mainly for women but also for men, gradually began to be an unpleasant spectacle and questioned as socially necessary, as well as the majority of mourning jewelry. In the interwar period, and especially in the 1920s, middle and upper class women in Britain abandoned the strict Victorian mourning system, lost interest in buying bereaving jewelry again and sought out a new, happier and more optimistic lifestyle.

NOTES

¹ The popular symbol of the eye, as an anonymous detail of a rather known face, served as a straightforward memento of a deceased person, mainly a partner, a close friend or a family member, like the keepsake lockets which contained hair or portrait miniatures. The teardrops accompanying the eye portraits were most of the times real pearls.

² The etymology of the name derives from the Latin word 'uro', which means 'to burn'.

³ This early eighteenth century technique was given its name by its inventor Christopher Pinchbeck, an English clock and watch maker and merchant. By the time, it was extensively used and proved to be particularly useful and practical as it allowed middle and lower class people to buy cheaply gold 'effect' jewelry.

⁴ These rules only applied to middle and upper-class women who could afford the high expenses required by the new mourning customs. Women of the lower social strata would often dye some of their existing clothes black and would continue their everyday bread winning struggle.

⁵ Pieces of very old oak tree preserved in a black state in peat.

⁶ A type of vulcanized rubber made by combining sulfur and South Asian rubber and then heated for a long time.

⁷ Hard natural latex, obtained from the sap of trees of the genus *Palaquium*, *Isonandra* and *Dichopsis*, Malaysia. It is considered the first natural thermoplastic and it was widely used in the second half of the nineteenth century for a variety of domestic and industrial purposes.

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Review Paper

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VESTIMENTA DRAWING IN USE BY THE ROMANS TOWARD AN ARCHIVE OF POMPEII CLOTHING PATTERNS

*El dibujo de la vestimenta en uso por los Romanos
Hacia un Archivo de patrones de Pompeya*

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ABSTRACT

This research treats about the women's clothing drawing used in classical Pompeii, aiming to integrate the results of scientific studies developed in other disciplines on clothing in ancient Rome and in the Provinces of its Empire with those of the Drawing discipline. The research is based on the disciplinary approach of Drawing in the study of iconographic sources, starting from the graphic analysis of the classical iconography of the National Archaeological Museum of Naples (MANN), compared with the historiographical sources for the representation of the main women's tailoring patterns and both decorative and chromatic motifs, also in relation to the natural fibers of which the fabrics were made. The result of this analysis is an unpublished, systematic collection of technical drawings (patterns) of the various women's clothing types, that bring back to the drawing a character of critical analysis rather than illustrative as often occurs in the scientific literature on the subject.

KEYWORDS

Vestimenta; Iconographic sources; Geometry; Paper pattern; Pompeii.

RESUMO

Esta investigación trata sobre el diseño de la indumentaria femenina utilizada en la Pompeya clásica con el objetivo de integrar los resultados de los estudios realizados en otros campos disciplinarios sobre el tema de la indumentaria en la antigua Roma y en las provincias de su Imperio con los de la disciplina del Dibujo. La investigación se realiza, según el enfoque disciplinar del Dibujo para el estudio de las fuentes iconográficas, a partir del análisis gráfico de la iconografía clásica de la MANN en comparación con las fuentes historiográficas para la representación de los principales modelos de vestimenta femenina y sus respectivos motivos decorativos y cromáticos, también en relación con las fibras de las que están hechos los tejidos. El resultado del análisis es una colección sistemática sin precedentes de dibujos técnicos (patrones en papel) de tipos de ropa femenina que le dan al dibujo un carácter de análisis crítico más que ilustrativo como suele encontrarse en la literatura científica sobre este tema

PALAVRAS-CHAVE

Vestimenta, Fuentes iconográficas, Geometría, Patrón de papel, Pompeya.

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1. INTRODUCTION

This article presents the results of the research on the women's clothing drawing in use in classical Pompeii, representing fashion and culture in ancient Rome. This research develops a study, actually in progress, on Pompeian clothing (Avella, 2011 [1]; Cirafici *et al.*, 2020 [2]); a study that goes through and puts in relation various disciplines, including the figurative and plastic Arts, Art History of and Historiography, Textile and Fibre Technology, the Chemistry of natural textile dyes, textile processing techniques and technologies and Cultural Anthropology. The aim of this research is to match the information coming from the specific disciplinary studies with those of the Drawing discipline, through the geometric representation of the main women's tailoring patterns and both decorative and chromatic motifs related to the textile fibers used in that period. These drawings add to the preexisting documentation the geometric-dimensional characterization of the Pompeian dresses, breaking the limits of the past and recent scientific literature, which analyzes the topic of the dress and its accessories using specific disciplinary studies where the drawing has a prominent illustrative role rather than critical analysis. The drawing of the Pompeian women's clothing is performed in this research starting from the graphic analysis of the classical iconography of the National Archaeological Museum of Naples (MANN) compared with the historiographical sources, according to a methodological approach of the Drawing discipline. The result is a 'graphic archive' of women's patterns of the leading clothing models used in Pompeii in the classical age; an unprecedented systematic collection of two-dimensional technical drawings (patterns) that codify the unconventional rules that the ancient Romans used for the manufacture of clothes based on knowledge, practical experience and customs (dressing rituals) of the time. The Romans, in fact, to create the different types of clothing, draped directly the fabric on the body, doing it personally or with the help of a slave (*vestiplicus*) depending on the social condition, anticipating of few centuries the French tailoring technique of the "moulage". In the research path, the flat development of each clothing typology is modeled on the geometric rigor of the pattern, is proportionate to the anthropometric measurements of the woman of the Roman age, direct derivation from the anatomical drawing, and is represented scaled.

2. MATERIALS AND METHODS. VESTIMENTA GRAPHIC ANALYSIS IN CLASSICAL ICONOGRAPHY

Vestimenta drawing used in Pompeii is performed starting from the analysis of the MANN's classical iconography. The MANN preserves a wide and varied iconographic collection consisting of vascular paintings, frescoes, mosaics, and other figurative elements from the classical period that is a *unicum* in the world, especially the treasures from the unearthed cities of Herculaneum, Stabia and Pompeii, divided in thematic collections that give the most complete history of ancient painting over thousands of years (Spinazzola, 1928) [3]. Regarding the focus of this research, the figurative elements from the archaeological excavations of Pompeii in the Vesuvian represent a privileged observatory of the main fashion phenomena during the Imperial age in the Roman province and exactly in the period between the first century B.C. and 79 A.D., the year of the tragic eruption of Mount Vesuvius. Throughout human history, clothing and other accessories, including jewellery, had the function of a social insignia for the wearer. Painted and sculptural representations in most cases use precisely clothing and accessories to identify through these the subject in his otherwise anonymous social status. The careful reading of figurative and plastic representations, therefore, can also include the study of the clothing system following the anthropometric information and possibly the chronological and spatial setting of belonging. The figurative evidence analyzed to obtain useful information for the technical drawing of the tailoring models was selected from the wide MANN's collection based on the classification, through the study of the human figures on the painted spaces, of all the women's clothing

patterns, and the graphic detail for the description of each clothing type and the related decorative and chromatic motifs, not always clearly visible and therefore recognizable. The graphic analysis was conducted, according to the approach adopted in the discipline of Drawing for the study of iconographic sources, using here less bibliographical references and concentrating on specialized essays on the iconography of the classical period. The result of the analysis is an unprecedented reading, referring first to the wide-ranging and multidisciplinary studies conducted on the clothing system of the Roman era, and in general on the studies conducted on the discipline of Drawing. In fact, the subject develops through thematic studies on the specific competences, giving the possibility to characterize clothing in relation to the History of Art, Textile and Fibre Technology, textile processing techniques and technologies, Restoration of textile artefacts, and cultural anthropology to decode stereotyped rituals of wearing. At the same time, the disciplinary approach of Drawing in relation to classical iconography allows to focus on the reconstruction of 'painted space' theorizing perspective constructions apparently of empirical nature, where the methodological history of the representation has knowledge of the vision phenomena making possible to obtain a perfect similarity with represented scenes (Sgrosso, 1984 [4]; Panofsky, 1995, pp. 118-141 [5]; De Rosa *et al.*, 2000 [6]). Pompeii's frescoes, ever since those of the First Style, constitute the main case studies on the representation of the three-dimensionality of space in which, at different scales, the subjects and elements of everyday life are designed according to a very precise geometric-configurative structure underlying the represented scene. Colouristic and luministic effects also influence the verisimilitude of the painted space (Dell'Aquila, 2000 [7]; Pascariello, 2009 [8]; Sofron, 2015 [9]). These studies, however, limit the analysis of the subjects only to their position in the depicted scenes, without considering the in-depth studies used for the constructed space to the human figure or the clothing worn (Fig.1).



Fig.1
Perspective reconstruction schemes with a vanishing axis in "Wall painting with stucco decorations. Boscoreale, 1st century A.D." (left) and in "Wall painting of the cubiculum 42. Pompeii" (right).
 Source: Panofsky, 1995 (left) [5]; Dell'Aquila, 1999, p. 54 (right) [7].

Therefore, extending the method already tried and tested for the graphic analysis of the spaces represented in classical iconography, to the figures always present in it, the result of the present research is an unpublished collection of two-dimensional technical drawings of clothing types, of which the scientific literature on the subject provides few sartorial descriptions commenting on photographic and archive illustrations, but no technical drawings. The technical drawings integrate with the geometric-dimensional characterization of Pompeian women's clothing the characterizations obtained from studies conducted in other disciplines on the techniques related to the production of textiles, the interpretation of rituals related to the practice of wearing, the social and cultural derivation, the origin of raw materials and natural textile dyes and the necessary journeys through the geographies of ancient times, already systematized in the in 'Abacus of Pompeian Clothes' (Avella, 2011) [1]. In the Abacus, the first results of the wider study of which this research is a part, the clothing is the vector for moving through history with its specific characterizations to investigate through the cross-comparison of information, woven like the threads of a weave, the possibility of unexplored interpretations (Fig. 2).

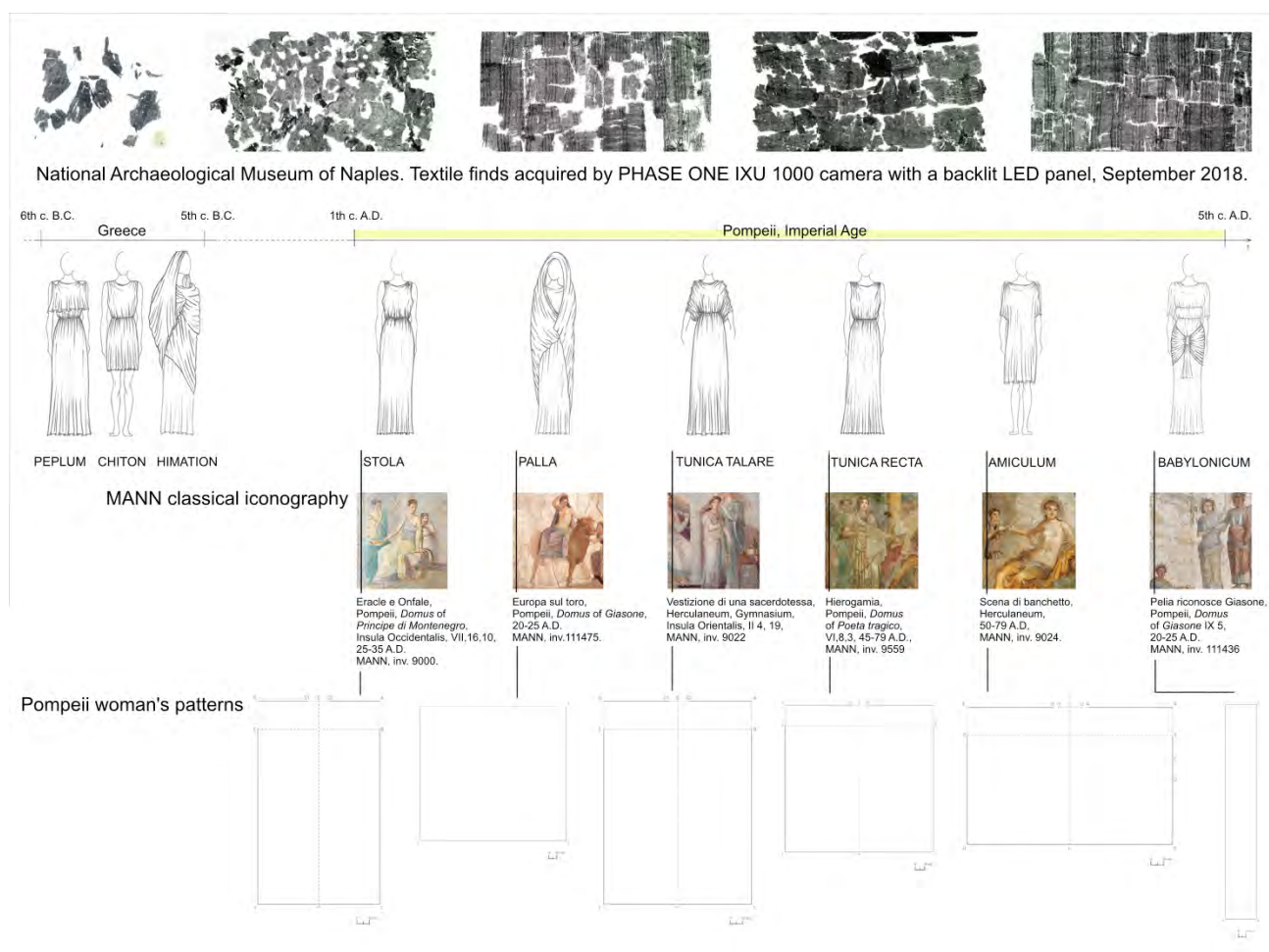


Fig.2

Toward an Archive of Pompeii clothing patterns. Vestimenta drawings starting from graphic analysis of MANN classical iconography

Source: Drawings, photographic images and graphic elaboration by the author (2020).

3. THE TECHNICAL DRAWING OF WOMAN'S CLOTHING IN THE ROMAN AGE: FROM CLASSICAL ICONOGRAPHY TO THE PATTERNS

The interest showed by the Romans for fashion in the ancient history, and especially in clothing and its accessories, makes possible to follow the development of Roman society from the simple lifestyle of the Republican age to the luxury of the Imperial age (Bonifacio, 2004) [10] through the study of this cultural phenomenon (Simmel, 1985) [11] reflected in style, language, art and in all culture's fields. In the imperial age the women's and men's fashion, that in the archaic period were very similar, having only functional purposes, change to adapt to the continuous evolution of trend and traditions and to satisfy the desire for luxury encouraged also by the cancellation of the sumptuary laws issued precisely to contain excessive expenses (Bonamente, 1980) [12].

Pompeian clothing is a clear manifestation of the Roman style and its history strictly connected with the one of the Urbe, starting from the submission to Roman supremacy together with the Campania region at the end of the bloody Samnite Wars (fifth century BC – third century BC). Rome imposed Architecture, Art, Furniture, as well as costume to the provinces of its Empire, to which it was connected by a dense road network. Among the Roman provinces, Pompeii becomes one of the most important commercial ports of Campania. The descent of Pompeian clothing, on the other hand, from Greek clothing, which in fact connotes it as "Latin-Greek style", derives from and grows in proportion to the expansion of Roman supremacy over the Hellenic colonies and the consequent intensification of commercial relations with the rich Greek cities of the Mediterranean (Candilio, 2004) [13]. The Hellenic cultural influence mainly affects the upper class of the city of Pompeii which expressed it in architecture and fashion.

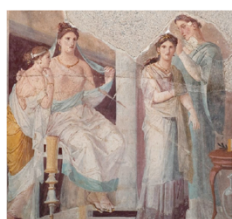
The Romans adopted from the Greek style the *chiton*, the *himation* and the *peplum* from which the various patterns in use in the Roman provinces and in Pompeii derive. In particular, the woman's patterns of the *tunica*, *stola* and *amiculum* (like the man's ones of the *toga* and *tunica*) derive from the Greek *chiton*, while the *palla*, the traditional wide woman's cloak, derives from the *himation*. The Greek *chiton*, which derives from the *peplum* worn by women at the beginning of the classical age, has the Doric pattern, simple and short, the Ionic ones, wider than the Doric and long up to the feet, the pattern with false sleeves formed by the *apophthyma*, and the manicated one with specially sewn tubular sleeves. The Roman clothes are all made from a singlewide cloth, usually rectangular, which is draped directly over the body to obtain long dresses with soft folds, held on the shoulders by buttons (*fibulae*) and tied at the waist by one or two belts (*cinctum*). The different clothing patterns that tailor (*vestitores*) realized on client's commission and that women wore depending on their profession, age, and above all their belonging to a well-defined cultural and social status are distinguished according to the length and width of the fabric, the wearability, the cuts, the seams, the draping (richness of the folds), the number of *fibulae*, and the wearing of *cinctum* are distinguished. Each dress extracted from the graphic analysis of the MANN's classical iconography was broken down to identify the different pieces that compose it and their respective decorative haberdashery in order to draw the geometric layouts of the respective patterns.

According to inverse approach to the procedures by which clothes were tailor made in Roman times by draping the fabric directly over the body, in this study the translation of the flat development of the pieces that make up each dress is based on the geometric accuracy of the pattern and to the proportioning of the fashion plate to the anthropometric measurements of the woman (female normotype) of Roman times, considering inseparable relationship between the clothing and the body that wears it, that is between fashion drawing and anatomical drawing through geometry and proportion. In this regard, this study, referring to the literature on this topic and to the results of anthropology research that first provides a systematic analysis of the reliability of the different methods to determine the

stature of Italian historical specimens (Giannecchini & Moggi-Cecchi, 2007) [14], assumed as the average female stature (body height) during the Roman period (V century BC – V century AD) the measurement of 152 cm. The latter is calculated with a certain margin of error based on reconstructions of stature starting from skeletons found in the tombs of some archaeological sites in central Italy by means of regression equations based on the relationship between height and bone length of the limbs found, such as humerus, radius, femur and tibia. In detail, the archaeological remains analyzed by the research referred to in this study includes a statistical sample of about 461 female skeletal remains found in 54 archaeological sites, some of which in the Lazio territory.

For the plane projection of the patterns and the proportioning of the technical drawings (plat) of each woman's pattern to the anthropometry of the woman of the Roman era, this study determines the anthropometric measurements of her the anatomical parts starting from the comparison with the most current Italian woman normotype, to whose anatomical measurements the size chart (standardized measurements) in use today in clothing series manufacturing refers. In particular, the size to which reference is made is size 38 (corresponding to a body height of 152 cm), close in stature to the average woman of the Roman era. The comparison is possible by the fact that, both in classicism and in the professional fashion drawing, the representation of the human figure underlies a proportional system that, based on the adoption of modular ratios for its sizing, regulates the reciprocal proportions between the measurements of the anatomical parts, and of these with the stature. These geometries of the body inevitably constrain the proportions or the “controlled disproportions” of the dress worn. It should be noted here that the proportioning of the technical drawings to the anthropometry of the woman of the Roman period was an indispensable preparatory step to the drawing of the different patterns analyzed, while being aware that the body constitution (slender or robust) was of little relevance in the manufacture of the clothes in which one was wrapped, according to the dressing rituals of the time.

Finally, the geometric layout of each pattern was drawn to scale by referring to the Roman linear measurement system, anthropometrically based on the *Pes Romanus* (normalized by Emperor Augustus from 27 BC to 14 AD), which was 29.65 cm (Fig. 3).



Vestizione di una sacerdotessa,
Herculaneum, Gymnasium,
Insula Orientalis, II 4, 19,
MANN, inv. 9022



TUNICA TALARE PATTERN

AB = AU (Anthropometric Unit) + 2 = 19 + 2 = 21 cm

AC = 152 cm

AD = 160 cm

BE = AD = CF

AG = AD/2 = 80 cm

GG1 = GG2 = ½ amplitude neckline = 18 : 2 = 9 cm

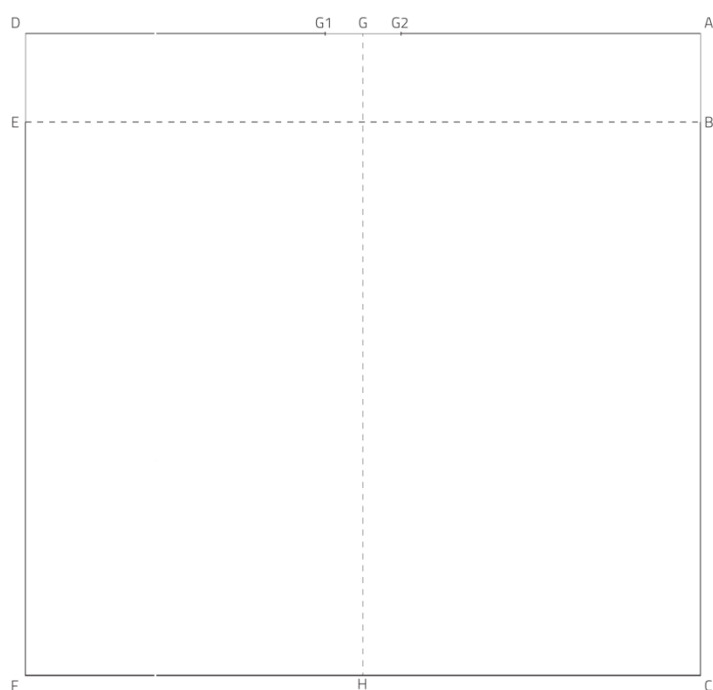


Fig.3

Scale geometric construction
of the Pompeian tunic
talare pattern from Archive of
Pompeii clothing patterns
Source: Drawing by the author (2020).

4. ANCIENT TEXTURES AND CONTEMPORARY REPRESENTATION: FROM TEXTILE FINDS TO 3D DIGITAL MODEL

Women's clothing in Roman period is characterized not only by the geometry of the patterns but also by the richness of the fabrics, the decorative haberdashery, and the splendor of the colors. The textile and dyeing arts are a typical example of how the Romans, great conquerors, knew how to exploit to their advantage all the scientific and technical acquisitions of the peoples they submitted, training specialized artisans who at the time of the kings included, among their various associations, that of dyers (Corti & Giordani, 2001) [15]. Textile craftsmanship, in particular wool art, was one of the leading sectors of the economy among the Romans, as evidenced by the documented existence in Pompeii, at the time of its destruction, of more than thirty laboratories for the processing of textile products, which places it among the most important wool centers in the Mediterranean, with a production capacity that could also satisfy a demand expressed by markets outside its territory. The presence of wool as a raw material in Pompeii is explained and favored by the city's strategic location in the center of the fertile Sarno plain. With a port at the mouth of a navigable river, Pompeii is a natural point of arrival of the sheep-tracks and thus of the flocks of sheep from the transhumant areas and herds (Ciarallo & De Carolis, 1999) [16]. Wool was gradually replaced by more valuable fabrics when the Roman Empire expanded. The Roman conquests, in fact, bringing cultural and political renewal, also affected fashion, which manifested an increased interest in more valuable fabrics for import, especially by the wealthier classes. From Egypt, linen was imported; from Asia Minor, Arabia, Syria, Egypt, and India came cotton fabrics; from China, silk was imported; from the Iberian Peninsula, heavy cloths for winter were imported; from the Greek islands, the finest and most transparent veils were imported; from the Mediterranean Sea, byssus was imported, a silk made from the secretion of a shell that has unfortunately disappeared. If wool was the most common of the animal fibers used in ancient Rome, silk was the most valuable (Martuscelli, 1999) [17], so much so that silk fabrics were often drawn out to make a yarn that, divided into thinner threads, could be woven again with warp threads in linen, wool or blends, so as to reduce the cost and increase the quantity of cloth and consequently the supply. In imperial and medieval Rome, only high dignitaries and women of the aristocracy could afford the luxury of employing the finest fibers in the making of their clothes. Most Romans, on the other hand, in order to follow the current fashion, altered their clothes by changing the color, adding a colored silk flounce, reusing the decorative motifs of a worn-out dress by sewing them on a new one, or changing the *babylonicum*. It is for this reason that expert in this field include the *offectores*, artisans assigned to load neutral fabrics with color; and the *infectores*, who instead change the color. In the *officinae infectoriae*, particularly prevalent in Pompeii, the *fullones*, named according to the color produced (*spadicari* for browns, *crocei* for yellows, *violari* for red-violet, *porporari* for purple), worked at dyeing fibers employing processing techniques that were decidedly advanced for those times, as evidenced by the findings of jars and containers with residues of dyeing matter (Maiuri, 1950) [18] in common dwellings and craft stores in Roman cities around the first century AD.

In Pompeii the eruptive event, suddenly interrupting the daily life left houses, furniture, everyday items and textile finds almost untouched. These historical and archaeological archive materials, as evidence of inestimable value, revealing what was worn and manufactured in everyday life in Pompeii.

The textile finds from Pompeii are part of the "MANN Textile Collection" consisting of about 150 finds mainly from the Vesuvian area. This research was enriched by the outcome of the investigations by the Research Group of the Department of Architecture and Industrial Design (DADI), to which the author belongs. These investigations were conducted before sending the textile finds to the *Opificio delle Pietre Dure* in Florence for conservation restoration as part of the Research Project aimed at the realization of an exhibition on textile artifacts belonging to the "MANN Textile Collection".

Specifically, the DADI Research Group under the Scientific coordination of Professor Alessandra Cirafici performed the survey, photographic representation, and photogrammetric restitution of eighteen textile finds mainly in wool, linen, hemp, and silk appropriately selected from those in the Collection by uniqueness and rarity.

The use of more advanced and high-performance investigative technologies (Structure from motion digital photogrammetry) than those available during the first textile finds cataloguing activities, carried out in 1995 by Professor Nicoletta D'Arbitrio, made it possible to continue and integrate the preliminary studies of these textiles.

The high-resolution photorealistic 3D model of each textile finds from the photogrammetric survey becomes the “digital twin” of the real finds, on which both geometric and metric evaluations are carried out in a digital environment.

The scalar visualization of the textile model in the virtual reality of the digital space allows the observer to go into the weft and warp, up to the weft thread and its weave, measure their section or select the volumes, thus overcoming the limits that real space places in the interaction with the textile finds due above all to their fragility (Cirafici *et al.*, 2020) [2] (Fig. 4).

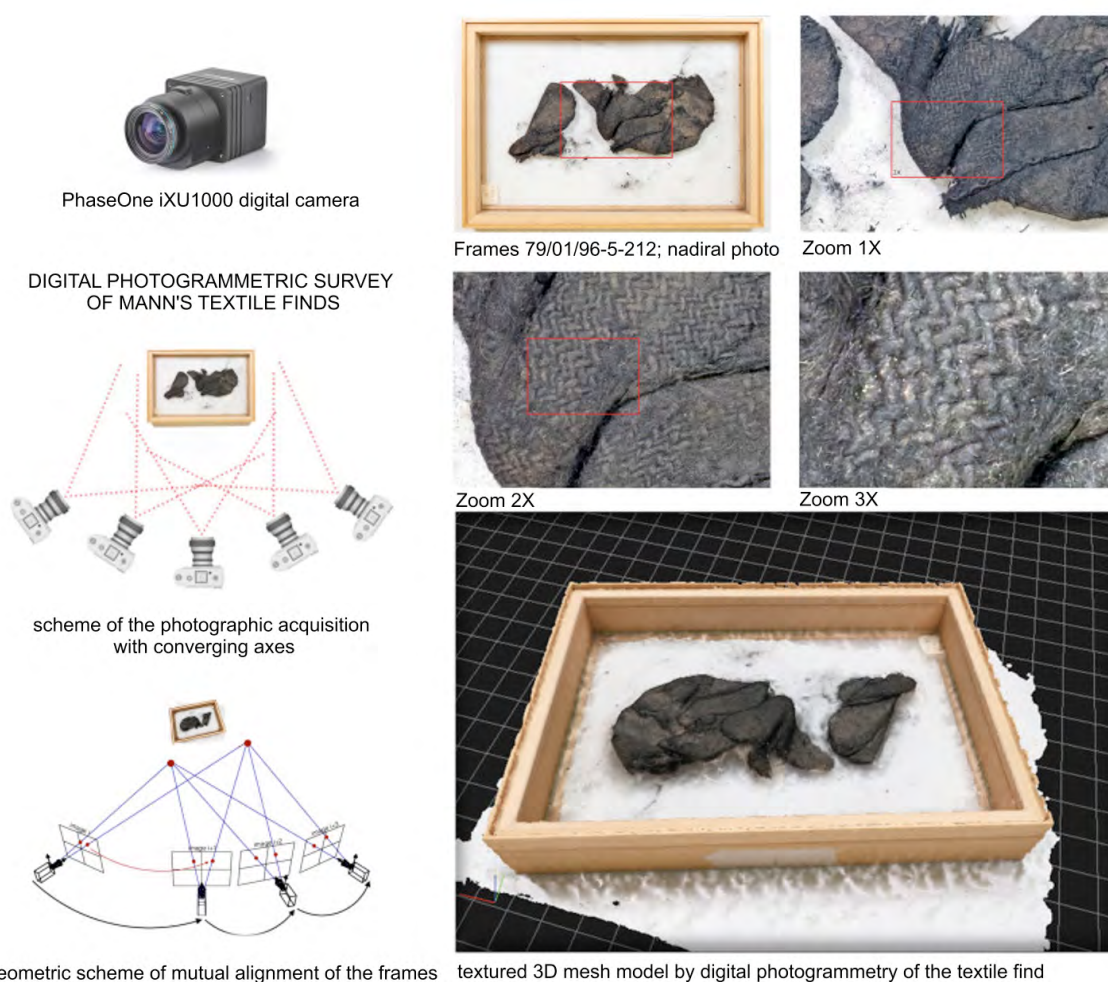


Fig.5

3D documentation of textile finds of the “MANN textile Collection”. Morphological and colour acquisition scheme by Structure From Motion digital photogrammetry.
Source: Drawing, photographic images and graphic elaboration by the author and P. Argenziano (2019).

5. DECORATIVE MOTIFS DRAWING OF THE POMPEIAN CLOTHING

Pompeian clothes spun, woven and dyed according to the procedures and techniques of the time were, finally, decorated with different haberdashery depending on the specific pattern. The technical representation of the main women's tailoring patterns used in Pompeii therefore includes that of the respective decorative and chromatic motifs.

The drawing of the main geometric and / or vegetal decorative motifs recurring in Ancient Rome clothing is the result of the comparison of the graphic analysis of classical iconography and the iconographic collection offered by the late nineteenth-century paintings of Sir Lawrence Alma-Tadema (1836-1912) and John William Godward (1861-1922). Both artists worked at the end of the neoclassical period by re-proposing in their works in general subjects of ancient history, especially Roman. In particular, the works of the Dutch portraitist Sir Lawrence Alma-Tadema were very successful for the effects and the ability of particularly realistic reproduction of fabrics, metals and marbles, such as those of the English painter John William Godward for the meticulous reproduction of the details of the architecture and clothing from the classical era.

The recurring decorative motifs were predominantly geometric - squares, intertwined lozenges and concentric circles - and floral motifs - tendrils, bunches of grapes, buds, acanthus flowers and bushes, palmettes, corymbs, pods, four-, six- and eight-leaved flowers, real or fantastic animals and human figures. These motifs are generated by the repetition of modular elements according to a linear sequence (Zerlenga, 2010) [19], or by the composition and juxtaposition in series of elementary geometric figures such as the circle, the triangle, the square and the hexagon.

To identify the configurative geometries of the decorative motifs of the haberdashery, a comparative analysis was carried out with the contemporary mosaic decorations of the Pompeian domus in which the same decorative motifs are projected on flat supports with horizontal or vertical position and not subject to deformations due to adaptation of the dress of belonging to the sinuosity of the body, in addition to the perspective foreshortenings that the representation of the painted scene imposes. In the Pompeian mosaic decorations, we find the same motifs used by the weavers who reproduced on the cardboard the geometries to be transferred to the loom (Stauffer, 1995) [20].

The decorative motifs found in both the clothing and the coeval ornamental apparatus of the Pompeian domus were studied to analyze the configurative geometries that generated them and represented to scale by proportioning them to the dress and thus to the body wearing it (Fig. 5).



Fig.5
Drawing decorations in Pompeian clothing and architecture. Geometric motif decorations in the work by John William Godward and in the mosaic floors of domus in Pompeii. Graphic analysis, proportioning and scale redrawing.
Source: Drawings, photographic images and graphic elaboration by the author (2020).

6. CONCLUSIONS

The observations that emerged from the first results of this research highlight the essential role that drawing also offers to the subject of clothing in Roman times and confirm the centrality of the geometric criterion not only in the graphic analysis of the scenes represented in the iconographic sources references, but also in the analysis of the subjects in them and the clothing worn. Geometry underlies the scaled representation of patterns of different clothing types; it is the theoretical foundation of traditional or three-dimensional digital survey methods adopted for the analysis of textile finds; it regulates the principles through which the configurative matrices of the decorative motifs in the Pompeian clothing are generated; it adapted the clothing to the body that wears it according to the geometric theories that have characterized the first fashion drawing since antiquity, that of the human body. The research's progress will interest the 3D modeling of each dress type whose geometry is parametric directly derived from the parametricity of the body; and the hypothesis of scheduling 2D technical drawings and 3D models of the woman's Pompeian patterns in the Catalogue of the Central Institute for Catalogue and Documentation (ICCD).

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