CONTEMPORARY ART AND FAMILIAR DYNAMICS:
A WAY TO ENRICH CHILDREN'S IDENTITY DEVELOPMENT

Contemporary Art, Education, Familiar Dynamics, Cultural Identity, Visual Culture

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This paper reports the development of a workshop called "Family School: Contemporary Art as an Educational Tool for the Construction of the Child's Identity" which was carried out in March 2006 with fathers and mothers of the *Alquería* Infant and Primary School of Granada.

The purpose of the workshop was to encourage family practices, which relied on Contemporary Art, in order to contribute to the construction of the child's identity. The works of art were the tools used to yield different experiences and the means for the children to acquire knowledge, and develop reflective thinking and a critical attitude. The project attempted to bring Contemporary Art closer to family life and encourage the prejudist ideas that would normally prevent it from being included in family situations to be challenged.

The workshop began with a reference to an educational approach which highlights the importance of experience as the means to acquire knowledge. The child has experiences by interacting with Contemporary Art and this can encourage his/her development of affection, the generation of emotions and the development of reflective thinking.

To paper continues with the families working with visual culture, which represents an ideal environment for the study and decoding of the cultural products produced by the media. In this sense the families would analyse the way the artistic representations of a culture can be used to show children other realities.

And finally, the families were asked to think of the potential ways in which they could use Contemporary Art as an educational tool. This implied the development of a teaching process that would move away from the dogmatic teaching of arts.

VISUAL COMMUNICATION AND INCLUSIVE DESIGN:
NEW APPROACHES TO PROJECTUAL PRACTICE

Visual Communication, Colour, Inclusive Design, Aged Vision

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Inclusive Design is based on the concept that individuals have needs that change along with time. Hence design should help people and communities to prepare themselves for future, as well as should improve quality of life in the present.

Designing inclusively, means including people who might normally be ignored in the design process. Young designers with a high standard of vision and cognitive understanding tends to evaluate the visual and perceptual capacities (of all individuals), having their own physical conditions and skills as reference. This trend often leads them to produce visual communication design objects that are inefficient, difficult to read and to understand by people with low vision, as consequence of the ageing process.

What is easily perceived by young designers (some colour combinations, shapes, colour contrasts or typography), sometimes is difficult to perceive by the majority of the target group, who do not fit this young profile.

We need new approaches and methods to design projectual practice, and new requirements to be applied to communication design projects.

If designers are aware of these questions, the communication design projects and graphic design solutions will observe good perceptual conditions, and will be readable by those who have older vision.

With these inclusive design solutions the vast majority of people benefit from having things made easier to see.

Normal sight is "the ability to see comfortably what is around us, whether far away or near, with or without glasses" (Canadian Ophthalmological Society). This is called 20/20 vision. So the standard would be that at 20 feet one could see what a person with good vision can see at 20 feet. Vision between 20/60 and 20/190 is described as low. This is partial sight. People are classified as blind, although they may still have some vision, once vision is at 20/200 (Evamy & Roberts, 2004, p. 37).

Inclusive design is more developed in environmental design, urban planning, product and interior design. The graphic design community has been slower adopting the inclusive design principles. This is a relevant approach, once the world population is getting older, the life expectancy is enlarged and the number of socially active individuals is increasing.

40 YEARS OF PICTOGRAMS IN UNIVERSAL CONTEXTS: WHAT'S NEXT?

Pictogram design, Universality vs. Culturality, Pictogram Calligraphy, Neurath, Aicher and the Olympic games

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EVERYTHING CHANGES WHEN GRAPHIC DESIGNERS ENDS UP AS PART OF THE PROBLEM

Throughout the world we can find thousands of pictograms! Some are identical, others are different.

Graphic designers should look after all of us! They should protect commuters worldwide!

The graphic designer is like an *earthly god* who has the power to guide us.

The first of such *gods* was Otto Neurath! With Isotype, he invented a graphic language for different cultures. Aicher did the same! In 1972, the german designer guided all cultures through the Munich Olympic Games.

Designers who have worked for AIGA conquered their space in history!

However, when some designers want to be bigger *gods* than others, they become part of the problem!

We must understand that some public places are more propitious to innovation than others. Some of these areas are universal facilities, therefore we must think big, whenever such cases are in question! In other words, we should think of *all cultures*!

Once we start playing around with international codes, with universality, we are not doing a good job!

We have to identify our public. Does the public consist of Olympic Games' visitors, airport users, or is it simply a person going to the corner café to have a beer?

Of course we can have our own style of pictogram calligraphy if we wish to innovate, improve and make it different. But, in this kind of language, "different" should mean legible!

We should aim to become an Otto Neurath, an Aicher and a Josep Maria Triás. But, can we do it well in this technological era, in which everything is digital and *connected to a LCD screen*? Can we keep it legible and clear? Can we keep it pictographic?

The designers of the past 40 years, who created pictograms for universal events, could do it! What about us? Can we do it?

WARNINGS RESEARCH METHODS:
WHERE ARE WE NOW AND WHERE ARE WE HEADED?

Warnings, Design, Evaluation, Methodologies, Virtual Reality

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In recent decades it has been a considerable increase of empirical research about warnings design and effectiveness, as well as about the methods involved in their evaluation. As a result, many principles, guidelines and methods are available to help designing good warnings. Despite the quite large body of research done and guidelines developed, that helps to produce better warnings, even well designed warnings are not totally effective or reliable. Additionally, new situations are emerging everyday constituting a challenge to all experts engaged in this area by placing new warnings requirements. In this sense, this article aim to raise designers' attention about this subject and to stress the importance of having more designers involved in warnings development. Thus, in this paper it will be provided a brief overview of warnings research. The most used conventional methodologies are mentioned and the potentialities of new research techniques, such as Virtual Reality, are also discussed.