

**CONNECTING DISCIPLINES TO GROUND A DESIGN STUDY:
AN EMOTIONAL RESPONSE TO CLOTHING AND COLOUR**

Design, Colour, Clothes, Perception, Vision, Feelings

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This paper aims to present the research project for a PhD degree presently being carried out for the Doctorate in Design at the Faculty of Architecture, Technical University of Lisbon, on the subject concerning the relationship between Colour, Clothing and Emotional Response, from the standpoint of innovative methodologies namely that integrating neurological finding using fMRI-functional magnetic resonance images.

The fact that looking at a piece of clothing involves a perceptual process wherein senses and cognition are intertwined and constitute an experience associated with an emotional network, requires the research to be centered on both the process and content of induced emotions.

For that purpose the understanding of the neurological process is required in terms of mapping the neural activations induced by the act of seeing and feeling a piece of clothing, completed with the enquiry of the content of the feeling expressed by the experienced.

The presentation discloses a complex system of data collection that integrates an extensive literature review pertaining to the neurological process of visual perception of artifacts and emotions as well as to the meaning of affective relations established between human beings, clothing and colours.

Besides this methodological aspect of the research some hypothesis that underpin the study of fMRI-functional magnetic resonance images- will be presented.

We relate with affection to clothing due to the amount of time that we spend with it on-almost 99% of our lifetime, its accessibility, and the role it plays in our lives. On the other hand color has also a relevant role in clothing, and it is through colour that some pieces of clothes become significant, such as in the case of the "small black cocktail dress", the "Schiaparelli's pink dress" or the "red dress" all of which have an associated symbology .

The act of seeing a piece of clothing and the emotional response to it is an associate process.

The process that leads to the brain is multi-layered and comprises the signals that are sent through the eye and the retina to the brain where images are interpreted and meaning associations and feelings are constructed.

Feeling evolves a multiple array of areas of the neural system such as the limbic system, the amygdale, and the medial prefrontal cortex.

INFORMING INDUSTRIAL DESIGN PRACTICE THROUGH SEMIOTIC ANALYSIS: A CONCEPTUAL-ANALYTICAL ESSAY CONTRIBUTING TO PRODUCT DESIGN METHODOLOGY

Syntactics, Semantics, Pragmatics, Systematic Design, Signification

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This paper is aimed at contributing towards the understanding of the process of embedding meaning in products, to inform industrial design practice. The approach chosen commences with review of selected semiotic studies, to expose the relation between semiotics and the design of products. As an example that contributes to characterize this relation, sign functions may assist the designer in incorporating product features that lead the user to attain a better understanding of the product.

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The purpose of understanding the usefulness and suitability of semiotics to support the design of products is rooted in the belief that semiotics may assist designers by informing their choices and decisions about paths to pursue in the design process. An analysis of design's fundamental periods suggests a gradual but steady uptake of the elements of analysis of each of semiotics' branches (syntactics, semantics and pragmatics). The designs of the *Art Nouveau* (Decorative Style) period were essentially concerned with syntactic aspects, showing explicit links between expressive elements and expressive shapes. The Bauhaus was initially based on semantic assumptions, in an attempt to keep the product as close as possible to the perception the user would have of it. In its second phase, in Dessau, the underlying motive of the school's activity became fundamentally pragmatic. The functionalist move

« MWM-ZINES »

Architectural-Drawing, Mixed-Media, Design-Communication, Research-Communication

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Our presentation will revolve around publishing reflections on graphical research and communicating aspects of *MWM* (*messing with media*). To set a general perspective let's introduce what this *MWM* is all about. *MWM* is embedded within a teaching practice dealing with architectural drawing and architectural graphics. *MWM* enquires how to write, talk, and handle (architectural-) drawing within research and education. *MWM* is researching the mixing of different graphical tools while designing in order to express embryonal design-concepts. *MWM* as a teaching practice tends to improvise with drawing, graphical instruments, pedagogical environments and research activities in order to redefine a curriculum for architectural drawing.

The presentation will discuss and illustrate our strategy towards communicating research through the self-publishing of *zines*. A "*zine*" (an abbreviation of *fanzine* or *magazine*) is a small circulation, non-commercial publication of original or appropriated texts and images¹. *MWM* writes, designs and compiles *zines* in order to disseminate our fragmented ideas. The *zines* offer a space to test and communicate ideas within the project. Our chosen medium offers us opportunities to experiment with research representation and the magazine-like structure creates a dense structure to mess around with. Articles can jump in any direction, can change point of view, can recapture previous ideas, and so on.

To illustrate the *MWM-Zines*'-concept, *MWM* will tailor afresh *zine* issue which will introduce and expand on recent ideas within *MWM*. Since writing and compiling *zines* is a, to some extent, improvisational activity it's quite premature to delineate the content of any future issue. Once a deadline is set one has to start sifting and searching through the material.

For now we are balancing between two themes: the first one will mess with an our *MWM* doctoral proposal and the second one would consist of inquiring a few new themes within our investigations: illustrators on architecture, teaching improvisation, architects on drawing and reflecting on the future bachelor-curriculum within our department. Needless to say the *zine* can also draw from both themes.

MWM-Zines are intended to share research activities with a larger and heterogeneous community. The format is designed as an accessible, illustrated magazine written from a personal point of view towards a larger audience. When somebody asks what this *MWM* is about we offer them a *zine* and our *zine* generally opens up a conversation; through the illustrations, titles, topics, fragments and articles. It's structure offers a variety of angles to explain and/or discuss the content of the project depending on our type of reader: designer, researcher, student, relative, anybody.

DESIGNING THROUGH EMOTIONS: THE FIAT 500 CASE

Emotions, Happiness, Responsibility, Revolution, Icon

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The whole world seems to be on the brink of major changes and design is no different. Society is evolving at an unprecedented pace and calling for new fast solutions and answers to its problems. To avoid becoming a mere commonplace, design is shifting some of its traditional directions and giving way to new ideas and orientations. One of them is emotional design. By appealing to people's feelings and understanding how products can relate to one's image, designers and companies have been coming up with a series of new products in different areas, products which are based on new studies on how the brain works and how emotions can overcome rational thinking when it comes to choosing what to buy.

One of the best examples of an emotional design object is the new Fiat 500. It is the most successful car in the Italian brand's recent history and is quickly becoming an icon throughout Europe. It combines a retro philosophy with a modern approach to car design, embodying the strongest answer the car industry has given to the recent crisis it has sunk itself in by years of compromise and unimaginative design, which led to a market reality of dull machines that are mostly bought out of need, not want. The new 500 is revolutionizing it by being an uncompromising revival of one of the great cars from the Fifties and proving good design is timeless. Fiat understood that they didn't have to build the fastest, cheapest, safest, most spacious and economical car. They just had to make it extremely good looking, both inside and out, features that seem harder and harder nowadays by looking at most models available, and attach a fifty year old history to it that people can relate with. When an emotional relation is established between man and machine, no rationalization can stop its purchase.

It is not easy to create such a product, but when emotional design is well developed, starting at the drawing table like Fiat did, it is usually a major success.