

COLOUR IN DESIGN EDUCATION

Colour, Design, Education

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This paper presents the outcomes of a joint research in the Colour area, mainly about the colour knowledge in a scientific basis, in a way to fill the existent gap on educational programmes that use colour on design projects. It pretends to be a contribute to colour education, especially for Design Courses, in which must be present a awareness and conscientiousness of colour use and applications.

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DACIANO DA COSTA'S THEORETICAL THINKING AND DESIGN TEACHING

Design, Theory, Criticism, Design Teaching, Daciano da Costa (1930-2005)

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Most of Daciano da Costa's theoretical production is published in *Design e mal-estar (Design and Disquiet)*, an anthology of articles, essays and lectures. Still unprinted are some texts, such as thoughts about his studio practice and briefs organized for his students at *Faculdade de Arquitectura da Universidade Técnica de Lisboa*, or FAUTL (Faculty of Architecture, Technical University of Lisbon). Daciano was not exactly a theorist: his speculative activity is visible in his design work (very close to that of Architecture and Urban Planning) and in his activity as a design teacher. This essay attempts to map his favourite issues and problems, and outline some perspectives that have offered them reflection and criticism. So that Daciano's legacy isn't lost and may inspire other academic and professional routes. *In memoriam*.

40 YEARS OF DESIGN IN PORTUGAL

Portuguese Design History, Portuguese Designers, Portuguese Exhibitions

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The development of design in Portugal has, to a considerable extent, been determined by the political context in the country from the 1960s to the beginning of the 21st century. Hence, the construction of a design 'culture' has been largely due to the efforts of individuals and organizations operating in the field, intent on valuing the discipline in various ways.

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Although professional practice and the production of artefacts offered a ready-made conduit for the divulgation of design, a series of initiatives and events instigated by the designers themselves enabled it to be disseminated more effectively throughout the country. At first, these took place on an occasional basis, but soon became more systematic and regular. At the same time, Portuguese products began to transcend the national border to achieve visibility and recognition abroad.

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Thus, these various initiatives and events may be used to illustrate the history of Portuguese design in the last forty years of the 20th century. They also provide a context for the practice and divulgation of design, in accordance with the period in question, and are essential for understanding its needs for enrichment and recognition, and the constraints affecting it. This paper provides a chronological description of events, such as exhibitions, competitions, conferences, courses, workshops, etc, as well as naming the main participants.

Thus, by highlighting the interconnections between different contexts (i.e. those that promote design indirectly through the organization of events, and others that are more directly related to the designers themselves and their production), we aim to trace the development and history of design in Portugal.

CAN DESIGN TURN A BANKRUPT SHOPPING MALL INTO A MUSIC FACTORY? THE CASE OF C.C.STOP

Music, Subculture, Identity, Media, Urban Geography

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C.C.STOP is a musical hub, a maze of rehearsal rooms that hosts over 100 bands in Porto, Portugal. Yet it remains invisible and unacknowledged, unable to develop as a cultural unit, lacking an identity that would project the creative force it contains.

The question we bring is complex, but straightforward:

How can Design help turn C.C.STOP into a crucial agent in Porto's social and cultural development?

We will present a brief History of C.C.STOP, and an analysis of its current challenges. We will subsequently introduce a series of current Design strategies towards the enhancement of C.C.STOP.

C.C.STOP was a Shopping Center that went bankrupt in the mid-nineties. Since then, its physical space has been gradually transformed: a multitude of bands from the Porto region began renting empty shops and converting them into rehearsal rooms. This grounds-up phenomenon has resulted in over 100 bands sharing a location, mirroring the hugely creative and chaotic Porto scene of emerging music. In an age where Design plays a decisive role in the engineering of creative clusters, C.C.STOP has actually engineered itself into existence.

Yet despite the common physical territory, an actual sense of overall identity and community has not been present. Bands tend to stay within their own rehearsal rooms, lacking a sense of common empowerment and a shared strategy of visibility.

This strange context of collective isolation has taken steps towards a profound change since 2007, through the development of field work within a Postgraduate degree in Image Design. As a result, internal and external networks are being established, and common purposes and activities are being considered and organised.

The negotiation of a collective narrative among the C.C.STOP musicians demands a cautious approach. Musical styles have to converge, a territorial paradigm has to be overcome, and goals need to be continuously reevaluated. This cannot be imposed; it needs to emerge naturally while being managed - a difficult task given the sheer number of involved protagonists. The Design work developed so far is taking this into account: it is communicating and outlining what is already a reality, while devising structures that promote internal communication.

October 2008 saw the opening up of over twenty C.C.STOP rehearsal rooms and the free circulation of musicians and visitors. A symphony, composed by a resident musician, was conducted with the help of mobile phones and performed by over fifty musicians. The event was integrated into an international Digital Media Festival. Recordings of the event are currently being edited for release by UK label Ash International. The outcomes of this first large-scale collective initiative are truly encouraging.