

**Keeping the Global Society Creative and Freethinking:
new Challenges to ICT on Communication and Arts**

**April 17 - 20, 2016
Guimarães, Portugal**

BOOK OF ABSTRACTS

**Edited by
Claudio da Rocha Brito
Melany M. Ciampi**



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Message from the General Chair



It is with great pleasure that we are once again coming together in this fantastic conference, **WCCA – World Congress on Communication and Arts** that is in its IX edition and that once again is organized by **COPEC – Science and Education Research Council**. We are also thrilled that our hosts for 2016, **UMinho – University of Minho** and **CCG – Computer Graphics Center** are in the beautiful city of Guimarães, a cultural hub in Portugal with some of the finest museums in the country, and home one of the most important universities fostering the work of artists and scholars.

The symbiotic relationship between communication and art can be felt and seen not only by the written word as the image speak in several languages, which is in mind and what goes in the world. It is interesting seeing concrete poetry that by it featured already in 1956 this dynamic between the word picture and sound. In essence is the geometrization and language display: there is an integration of sound, image and words, plus a strong connection with the music, the visual arts and design.

The disclosure of this peculiar art featured various media and technical resources, including books, magazines, newspapers, posters, videotext, holography and, nowadays, the Internet. It is the technology used to beautify life making art and communication accessible to everyone. It is technology, design and functionality.

WCCA'2016 is a very exciting opportunity for members to hear the latest on artistic and communication production and to see all the latest publications and art materials, as well as network with a broad group of academics, professionals and independents from all over the world.

This edition theme “**Keeping the Global Society Creative and Freethinking: new Challenges to ICT on Communication and Arts**” seeks to explore the complex relationships between the digital world and the creative process, the nature of creativity and its impact on cities or even nations, and what goes into making a city/country “creative”.

The conference aims to provide a discussion forum with the real presence of people who have relevance not for what he has but for what they are and their commitment to the world of art and communication and working to produce art and communication with real objectives and goals.

Once again, we are very pleased to organize this conference, in Guimarães, Portugal, a city full of history and culture, of considerable significance with an exceptionally well-preserved town illustrating the evolution of particular building types from the medieval settlement to the present-day and showing particularly buildings from the 15th to 19th centuries.

The **WCCA'2016 – IX World Congress on Communication and Arts** is organized by **COPEC – Science and Education Research Council** and promoted by **WCCA – World Council on Communication and Arts** in Technical Cooperation (in alphabetical order): AAMP (Fishing Museum Friends Society), ABENC (Brazilian Society of Civil Engineers), ABENGE (Brazilian Society for Engineering Education), AENUI (Asociación de Enseñantes Universitarios de la Informática), ASEE (American Society for Engineering Education), ASIBEI (Ibero-American Association of Engineering Education Institutions), GCMM (Global Congress on Manufacturing and Management), IEEE-Ed.Soc. (Education Society of the Institute of Electrical and Electronics Engineers), IFEEES (International Federation of Engineering Education Societies), IGIP (Internationale Gesellschaft für Ingenieurpädagogik), INTERTECH (International Council for Engineering and Technology Education), ISTECH (Ibero-American Science & Technology Education Consortium), OERN (Institute of Engineers of Portugal – North Region), Porto Gente (PortFolk), RBE (Brazilian Network of Engineering), RCI (Réseau Carthagène d'Ingénierie), SBA (Brazilian Automation Society), SEFI (Société Européenne pour la Formation des Ingénieurs), SHERO (Safety, Health and Environment Research Organization), SPEE (Portuguese Society for Engineering Education), SPEED (Student Platform for Engineering Education Development) and WCSEIT (World Council on Systems Engineering and Information Technology).

We have to thank our sponsors FAPESP (State of São Paulo Research Foundation), CNPq (National Council for Scientific and Technological Development) and CAPES (Coordination for Improvement of Personnel of Superior Level).

We want to thank in special Prof. Dr. Luis Amaral and Prof. Dr. Rosa Vasconcelos, Local Chairs of **WCCA'2016** for their probity and full commitment to the accomplishment of this congress that is certainly another success for the academic and art world.

Our thanks to all authors and participants of **WCCA'2016** for their collaboration and presence to make of this a social and educational event of importance for the international academic community of communication and arts.

Thank you indeed for your participation!

Prof. Dr. Claudio da Rocha Brito
GENERAL CHAIR
President of COPEC
President Elect of IEEE Ed.Soc.

Message from the Technical Program Chair



I am once again very happy to be the technical program chair of another edition of WCCA – World Congress of Communication and Arts and I might start thanking all the authors for their collaboration, to the reviewers for their time and efforts, in special to the coordinators and committees members of WCCA'2016, whose endeavors resulted in a successful event and to the participants for their presence and insightful presentations.

It is always great to work along the process of reviewing papers once it shows the great variety of papers innovative and up to date works in the fields of art and communication.

The theme of the congress has evoked very interesting papers dealing with the world of technology where art is visible in many ways and real time communication give us the feeling of capability and at the same time the idea of instant need in life and that we have to start caring about the society immersed in this virtual world of words and images that cross the world. No doubt it is a very democratic midst that gives people opportunities to be and do in virtual world where discussions take place without the censorship of ideals. However it is a challenging life style full of changes and challenges.

Once again our thanks to authors, reviewers, participants and principally to all the coordinators from UMinho – University of Minho and CCG – Computer Graphics Center for the great job in the accomplishment of WCCA'2016.

We are sure that all will enjoy the scientific and pleasant experience!

Prof. Dr. Melany M. Ciampi
TECHNICAL PROGRAM CHAIR
President of WCCA
General Secretary of IEEE Ed.Soc.

Message from the Local Chair



It is our great pleasure to welcome you to the **WCCA'2016 – IX World Congress on Communication and Arts**, to be held in Guimarães, Portugal, organized by **COPEC – Science and Education Research Council** and hosted by **University of Minho** and **CCG – Computer Graphics Center**.

Guimarães is located in one of the most beautiful landscapes of the North of Portugal. In 2001, the Historic Centre of Guimarães was declared a World Heritage Site by UNESCO. The city is recognized by its beauty and historical monuments. As the first capital of Portugal, Guimarães is known as the place where the country was born - "The Cradle City" or "Birthplace City".

The **University of Minho (UMinho)**, founded in 1973, began its academic activity in 1975/76. **UMinho** is renowned for the quality of its research and teaching, the quality of its students, the public recognition given to its Alumni, and for its intervention and strong links with the local community and the surrounding region.

UMinho has a student population of 19.500, out of which 7.000 are postgraduate students. The University has 1.300 teaching staff, all with a PhD, and 800 administrative and technical staff. **UMinho** has two campi located 20 km apart: one in Braga and the other in Guimarães.

Based on the campus of Azurém, in Guimarães, **CCG** is a private owned and non-profit association that positions itself as an "interface" between the source of knowledge (**University of Minho**) and market through applied research and technological development in fields related to computer graphics, information technology, communication and electronics and its applications.

This is the environment that we provide to the **WCCA'2016** and we are making our best to welcome everyone.

I expect you will find the experience here enjoyable and valuable as you participate in the broad range of session and social activities that have been scheduled.

Prof. Dr. Rosa Vasconcelos
Prof. Dr. Luis Amaral
LOCAL CHAIRS

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Keeping the Global Society Creative and Freethinking: new Challenges to ICT on Communication and Arts

April 17 - 20, 2016
Guimarães, Portugal

PROGRAM

Edited by
Claudio da Rocha Brito
Melany M. Ciampi



WCCA'2016– PROGRAM AT GLANCE

Time	Sunday 17	Monday 18	Tuesday 19	Wednesday 20	Time
8:30 am 9:00 am	Free	Registration	Registration	Registration	8:30 am 9:00 am
9:00 am 9:30 am		Opening Session	Plenary Session III	Workshop I	9:00 am 9:30 am
9:30 am 10:00 am		Award Session			9:30 am 10:00 am
10:00 am 10:30 am		Plenary Session I			10:00 am 10:30 am
10:30 am 11:00 am		Coffee Break	Coffee Break	Coffee Break	10:30 am 11:00 am
11:00 am 11:30 am		Plenary Session II	Technical Sessions	Workshop I	11:00 am 11:30 am
11:30 am 12:00 pm					11:30 am 12:00 pm
12:00 pm 12:30 pm					12:00 pm 12:30 pm
12:30 pm 1:00 pm					12:30 pm 1:00 pm
1:00 pm 1:30 pm		Lunch	Lunch	Lunch	1:00 pm 1:30 pm
1:30 pm 2:00 pm					1:30 pm 2:00 pm
2:00 pm 2:30 pm					2:00 pm 2:30 pm
2:30 pm 3:00 pm					2:30 pm 3:00 pm
3:00 pm 3:30 pm		Cultural Session	Technical Sessions	Technical Sessions	Workshop II
3:30 pm 4:00 pm	3:30 pm 4:00 pm				
4:00 pm 4:30 pm	Cocktail with tuna presentation		Closing Session	Coffee Break	4:00 pm 4:30 pm
4:30 pm 5:00 pm			Workshop II	4:30 pm 5:00 pm	
5:00 pm 5:30 pm				5:00 pm 5:30 pm	
5:30 pm 6:00 pm				5:30 pm 6:00 pm	
6:00 pm 6:30 pm			Free	Free	Free
6:30 pm 7:00 pm	6:30 pm 7:00 pm				
7:00 pm 7:30 pm	7:00 pm 7:30 pm				
7:30 pm 8:00 pm	7:30 pm 8:00 pm				
8:00 pm 8:30 pm	Banquet (for adhesion)	8:00 pm 8:30 pm			
8:30 pm 9:00 pm		8:30 pm 9:00 pm			
9:00 pm 9:30 pm		9:00 pm 9:30 pm			
9:30 pm 10:00 pm		9:30 pm 10:00 pm			

SESSION AND PRESENTATION CODES

Codes are used to determine when and where a paper is presented.

Technical Session Coding

A two-character designator is associated with each technical session, as in **DT**

Where:

D – is a letter that designates the day of the session:

M – designates Monday sessions and papers;

T – designates Tuesday sessions and papers;

T – is a number that designates the time slot for the session:

1 is late morning (11:00 am - 12:30 pm);

2 is early afternoon (2:30 pm - 4:00 pm);

Note.

Five minutes will be allowed for introductions and instructions at the beginning of each session. Each paper will be given 10 minutes for the total presentation, with two minutes for questions. All papers will start in 12 – minutes increments to allow conference attendees to “session hop” hear papers of interest. If there is a no-show author in a session, a 12 - minutes break will be called. ***Papers will not be moved up in sessions.***

Papers times for sessions are shown below.

Session Begins	11:00	2:30
First paper	11:05	2:35
Second Paper	11:17	2:47
Third Paper	11:29	2:59
Fourth Paper	11:41	3:11
Fifth paper	11:53	3:23
Sixth paper	12:05	3:35
Seventh paper	12:17	3:47
Session Ends	12:29	3:59

Sunday – April, 17

2:00 pm – 2:30 pm
REGISTRATION

2:30 pm – 6:00 pm
CULTURAL SESSION



Guimarães is a city with a glorious past history, whose history is linked to the foundation of the Portuguese national identity and the Portuguese language in the century XII. In 1143, after a 15-year rebellion by Dom Afonso Henriques (Afonso I), who defeated his mother Countess Teresa of Portugal, regent of the County (Condado) of Portugal and loyal to the Kingdom of Leon, at the battle of Sao Mamede (Batalha de Sao Mamede) near the town of Guimaraes, in June of 1128. However, the true test of an independent nation did not happened until 1385. Joao Mestre de Avis (John of Avis), with the help of legendary supreme constable Nuno Alvares Pereira, defeated the Castilians at the epic Aljubarrota battle, where the Castilians outnumbered the Portuguese 6:1. John I (Dom Joao I) was crowned King of Portugal.

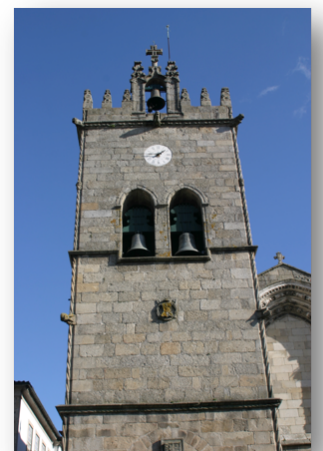
The Historic Centre of Guimarães is a unique vestige of a particular type of city design, which had its own evolution, due to the morphology of its medieval urban fabric, that conforms a succession of large squares formal value and environmental quality as well as, a particular type of building, typologically diverse, but with a great formal unity as a whole, fully built with traditional building techniques, and called mud rotation and mud fasquio.



Nestled into a valley in the mountainous Minho region some 30 minutes northeast of the seaside city of Porto, Guimarães was the first capital of the burgeoning kingdom of “Portugale.” Its current motto: “Portugal was born here.” And, indeed, history is everywhere. Visitors can spend the night in regal 900-year-old pousadas or tour a restored 10th-century castle. The Paço dos Duques de Bragança is an eye-catchingly austere palace and locals will point out that much of its imperial-Gothic grandeur is a product of a comprehensive 20th-century renovation during the regime of the dictator António de Oliveira Salazar.

As a historical site, the city surely boasts museums that house extensive collections of historical pieces and artifacts. One of these is the Alberto Sampaio Museum, which mainly exhibits religious art. Its most important possessions are the tunic worn by Joao I in the 1385 Battle of Aljubarrota and a silver altarpiece that is said to have been taken from the defeated Spanish king. Then there is the Martins Sarmento Museum, which houses a collection of historical pieces found from the Celtic settlement of Citania de Briteiros. Furthermore, the Citania de Briteiros is an archaeological site that is open for visitors to marvel at. It is founded on 150 stone huts, two of which were restored to their original appearance.

From the castle, the beautiful cobbled **Rua de Santa Maria** has remained essentially unchanged for centuries, and leads down into the heart of the old town, where there are superbly restored historic buildings. One of those buildings is the former 16th-century Baroque convent of Santa Maria, now serving as the **City Hall**.



At the end of the street are two delightful squares with outdoor cafes and balconied houses, **Praça de Santiago** and **Largo da Oliveira**. At Largo da Oliveira are the old Town Hall and the **Church of Nossa Senhora da Oliveira**, with a **Gothic shrine** erected in 1340 standing before it. The sprawling Vila Flor, though, has been at the helm of the city's awakening, hosting everything from revamped open-air Shakespeare productions to large-scale gigs by foreign indie acts.



Outside the historic center, young creative talent is attempting a similar feat, transforming the city's semi-derelict industrial zones into hives of artistic enterprise. Guimarães has long been the country's largest textile-manufacturing hub, but since the early '90s, cheap overseas labor has lured businesses away from the area, and many factories stand vacant. One of these buildings is now home to the Center for Arts and Architecture. Opening to the public the center is the brainchild of the architects Ricardo Areias, a Guimarães native, and his wife, Maria Luis Neiva. In 2008, the pair returned from New York, where Mr. Areias studied and later taught at Columbia University, with the goal of opening an arts cooperative similar to places they'd seen develop in Brooklyn. The former mill now has production studios, an architecture library, a screening room, exhibition and rehearsal spaces and a black box theater.

Sophisticated Portuguese fare can also be found in the city center, including at Histórico, which reopened in a smartly renovated 17th-century palace. In the restaurant's picturesque courtyard, well-maintained middle-aged professionals drink rich Douro wines, listen to live fado music, and dine on bacalhau, or codfish,

which is grilled or baked into creamy potato casserole. Another highlight is the alheira, a crusty sausage made from partridge, chicken and bread that was reputedly invented by Jews during the Inquisition in an attempt to pass themselves off as good, pork-loving Catholics.

Let's enjoy this entire complex full of history, culture and science.

A walking tour will departure from the Hotel Toural at 2:30pm. The address of Hotel Toural is Largo A. L. Carvalho. 4800-153. Guimarães. The GPS coordinates are 41°26'30.79"N (41.44193514384784) and -8°17'41.09"W (-8.29467888385318).



Monday – April, 18

The conference will happen in Associação CCG/ZGDV: Centro de Computação Gráfica. The address is Campus de Azurém, 4800-058, Guimarães, Phone: +351 253 510 580 and GPS coordinates are: 41°27'11.80"N and - 8°17'18.21"W.

8:30 am – 3:30 pm

REGISTRATION

9:00 am – 9:30 am

OPENING SESSION

Chair: **Prof. Dr. Claudio da Rocha Brito** – General Chair of WCCA'2016

Prof. Dr. Melany M. Ciampi – Technical Program Chair of WCCA'2016

Prof. Dr. Luis Amaral – Local Chair of WCCA'2016

Prof. Dr. Rosa M. Vasconcelos – Local Chair of WCCA'2016

9:30 am – 10:00 am

AWARD SESSION

Chair: **Prof. Dr. Claudio da Rocha Brito** – President of COPEC

Speaker: **Prof. Dr. Melany M. Ciampi** – President of WCCA

10:00 am – 10:30 am

PLENARY SESSION I

Chair: **Prof. Dr. Claudio da Rocha Brito** – President of COPEC

KEEPING THE GLOBAL SOCIETY CREATIVE AND FREETHINKING: NEW CHALLENGES TO ICT ON COMMUNICATION AND ARTS

Speaker: **Prof. Dr. Melany M. Ciampi** – President of WCCA

10:30 am – 11:00 am

Coffee Break

11:00 am – 12:30 pm

PLENARY SESSION II

Chair: **Prof. Dr. Luis Amaral** – President of Computer Graphics Center – CCG – Portugal

STUDY OF THE CULTURAL INFLUENCE IN FOOTWEAR DESIGN

Speaker: **Prof. Dr. Rosa M. Vasconcelos** – President of Pedagogical Council of University of Minho – UMinho – Portugal

12:30 pm – 2:30 pm

LUNCH

2:30 pm – 4:00 pm

TECHNICAL SESSION M2

Chairs

Maria Beatriz Licursi

Inês do Amaral

THE INFLUENCE OF THE CHILD (AND OF ITS KIND) IN THE DESIGN OF A CHILDREN'S PLAY AREA: A FOCUS ON THE METHODOLOGY OF PARTICIPATORY DESIGN AND IN RECREATIONAL ACTIVITIES

Inês do Amaral, Maria da Graça Guedes, Maria Gabriela Gama..... 23

MUSIC, POLITICS, HIP-HOP AND CULTURAL RESISTANCE

Maria Beatriz Licursi

THE WAYS OF PHYSIOTHERAPY THROUGH DESIGN SCIENCE

Josemar Blures de Souza Dias, Antonio Wilson Silva de Souza 24

THE ARTICULATION BETWEEN LEARNING IN SCIENCE, TECHNOLOGY AND COMMUNICATION IN THE CONTEXT OF HIGH SCHOOL STUDENTS

Cassiane Beatriz Pasuck Benassi, Prescila Daga Moreira Sgarioni, Sara Giordani, Claudia Regina Machado Kliemann, Dulce Maria Strieder 24

TEACHER TRAINING AND THE USE OF INFORMATION TECHNOLOGY AND COMMUNICATION (ICT'S)

Sofia Neuman, Kellys Regina Rodio Saucedo, Sara Giordani, Bruna Luiza Besen, Prescila Daga Moreira Sgarioni, Dulce Maria Strieder..... 24

CONSTRAINT AND CREATIVE FREEDOM

Domingos Loureiro 25

4:00 pm – 6:00 pm

COCKTAIL WITH TUNA PRESENTATION

All the conference attendees are welcome to join us for the “Cocktail” on Monday at 4:00 pm. Let’s enjoy the “Tuna” presentation, a rich cultural show presented by the UMinho students. It is also another opportunity to get in touch with old colleagues and make new friends in a nice environment.

Tuesday – April, 19

8:30 am – 3:30 pm

REGISTRATION

9:00 am – 10:30 am

PLENARY SESSION III

Chair: **Prof. Dr. Rosa M. Vasconcelos** – President of Pedagogical Council of University of Minho – UMinho – Portugal

HOUSES OF KNOWLEDGE IN PORTUGUESE-SPEAKING ISLAND COUNTRIES

Speaker: **Prof. Dr. Luis Amaral** – President of Computer Graphics Center – CCG – Portugal

10:30 am – 11:00 am

Coffee Break

11:00 am – 12:30 pm

TECHNICAL SESSION T1

Chairs

Cladis Teresinha Parcianello

Valnice Sousa Paiva

REVID - VIDEOS NETWORK: A PARTICIPATORY RESEARCH- ACTION ON IMAGERY WRITTEN AS PROTAGONISTS OF STORIES

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Célio Martins da Matta, André Martins da Matta, Pelópidas Cypriano PEL26

THE UNCANNY: A RHIZOME OF THE SURREALIST MOVEMENT IN CONTEMPORARY ART

Sofia Torres Gonçalves26

12:30 pm – 2:30 pm

LUNCH

2:30 pm – 4:00 pm

TECHNICAL SESSION T2

Chairs

Alexandre Botari

Janaina Conversani Botari

PRESERVATION OF DOCUMENTARY MEMORY IN THE CITIES: THE CASE OF PUBLIC RECORDS OF SANTOS

Janaina Conversani Botari, Alexandre Botari26

AROUND ARTISTIC-PROCEDURAL IN EUSTÁQUIO NEVES

José Marcos Cavalcanti Carvalho, Marcos Rizolli27

PORTRAITS OF THE INAUTHENTIC: HEIDEGGER AND GREGORY CREWDSON'S PHOTOGRAPHY

Mariana Hossein Fontes, Paulo Roberto Monteiro de Araújo, Marcos Rizolli27

THE PAINTING IN CLASSROOM: PAINTERS IN FILM

Cristina Susigan, Marcos Rizolli27

NAZARENO RODRIGUES: THE DRAWN EMPTINESS

Carolina Vigna, Marcos Rizolli27

PROJECT CHILD MAKING ART: PERCEPTION AND SENSITIVITY IN EDUCATIONAL ACTIONS

Débora da Silva Cardoso, Elcie Salzano Masini28

4:00 pm – 4:30 pm
CLOSING SESSION

Chair: **Prof. Dr. Claudio da Rocha Brito** – General Chair of WCCA'2016
Prof. Dr. Melany M. Ciampi – Technical Program Chair of WCCA'2016
Prof. Dr. Luis Amaral – Local Chair of WCCA'2016
Prof. Dr. Rosa M. Vasconcelos – Local Chair of WCCA'2016

8:00 pm – 11:00 pm
THE BANQUET

Let's enjoy the opportunity to be with colleagues in an inspiring environment for a pleasant dinner. The tickets will be available at the reception desk.

Wednesday – April, 20

8:30 am – 3:30 pm

REGISTRATION

9:00 am – 12:30 pm

WORKSHOP I

SUBJECT, ICTS, DEMOCRATISATION DIGITAL: A TRIAD WITH POTENTIAL FOR SOCIAL TRANSFORMATION
Prof. Valnice Sousa Paiva – State University of Bahia – UNEB – Brazil and **Luciano Vidigal** – Rio de Janeiro – Brazil

12:30 pm – 2:30 pm

LUNCH

2:30 pm – 6:00 pm

WORKSHOP II

SENSORIAL COMMUNICATION VIA SMART MATERIALS: POTENTIALITY OF APPLICATIONS IN ART AND DESIGN
Gabriela Jobim – Computer Graphics Center - CCG / PIU - Portugal

Keeping the Global Society Creative and Freethinking: new Challenges to ICT on Communication and Arts

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ABSTRACTS

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PLENARY SESSIONS

KEEPING THE GLOBAL SOCIETY CREATIVE AND FREETHINKING: NEW CHALLENGES TO ICT ON COMMUNICATION AND ARTS

Claudio da Rocha Brito, Melany M. Ciampi, Victor Freitas de Azeredo Barros

WCCA'2016 – IX World Congress on Communication and Arts is organized by COPEC – Science and Education Research Council and promoted by WCCA – World Council on Communication and Arts. WCCA'2016 has the objective to provide a high level forum for experts to discuss both common and critical advancements in order to meet the growing needs in communication and arts areas, and the exchange of new ideas and experiences. It is also an opportunity for those who are interested in collaboration and investment in communication and arts. It seeks to explore the complex relationships between the digital world and the creative process, the nature of creativity and its impact on cities or even nations, and what goes into making a city/country 'creative'. WCCA – World Congress on Communication and Arts will take place in Guimarães, a historical city of Portugal, in a partnership with UMinho and CCG.

STUDY OF THE CULTURAL INFLUENCE IN FOOTWEAR DESIGN

Marine Gil Coelho, Rosa M. Vasconcelos, Nuno Marques

This study aims to analyze the influence of culture in footwear design through the six cultural dimensions of Geert Hofstede. Initially, it was developed an experimental work involving the data search of the footwear industry of countries evaluated by Hofstede and statistical analysis of correlation with their cultural dimensions to identify some explanatory relationship. Posteriorly, the analysis of the relations between the aesthetic elements shoe design and the cultural model of Hofstede in order to check for explanatory relations between them. To evaluate the shoe design, it was conceived an evaluation tool of the shoe design that includes the parameters: shape, color, surface, style and material. Through the use of the evaluation tool, it was concluded that the cultural model of Hofstede is not completely explanatory, although there are some relations with the aesthetic aspects shoe design of the selected countries.

HOUSES OF KNOWLEDGE IN PORTUGUESE-SPEAKING ISLAND COUNTRIES

Cláudia Amaro, Luis Amaral

Based on the concept model of the Portuguese 'Houses of Knowledge' (HoK), whose main purpose is to promote an active enrolment of citizens in the Information and Communication society, as well as, to raise awareness and encourage the uptake of these ICT – enabled, open and social scientific practices by stakeholders like Higher Education Institutions (HEI) and Policy makers. This paper focuses on the adjustment and implementation of this network to the reality of Portuguese-speaking Island countries. Under the European Programme Erasmus+ a group of HEI, coordinated by UMinho, joined efforts and design a strategy, which would allow the implementation of a HoK Network in two of the least developed countries of the world – East Timor and Sao Tome and Principe. This paper will also highlight how HoK could contribute to the social and digital equity in the Information Society of Cape Verde.

TECHNICAL SESSION M3

THE INFLUENCE OF THE CHILD (AND OF ITS KIND) IN THE DESIGN OF A CHILDREN'S PLAY AREA: A FOCUS ON THE METHODOLOGY OF PARTICIPATORY DESIGN AND IN RECREATIONAL ACTIVITIES

Inês do Amaral, Maria da Graça Guedes, Maria Gabriela Gama

Nowadays the existence of recreational areas, that are adapted to the largest number of children as possible, is fundamental. In order for this space to cover the needs and preferences of their users it is indispensable to resort to a participative methodology. By centering the creation of spaces on their users it is maximized the possibility of success. Gender, depending on the subject, can be a pertinent question, since it may have an influence on the choices made. In this sense, as part of a research project, whose objective falls in creating a playful child area indoor and inclusive destined to children between three and six years, the need arose to identify the favorite recreational activities of children and what influence the gender plays on them.

MUSIC, POLITICS, HIP-HOP AND CULTURAL RESISTANCE

Maria Beatriz Licursi

This article is a brief reflection on the music a source of cultural resistance having as a backdrop the hip hop movement that began in the United States and then spread to other countries such as Brazil, with such striking feature the presence of letters with social criticism contents denouncing the reality of the suburbs. The article points out that the Hip-hop should be recognized as a musical form and not just a commercial trend. Hip-hop, including their history and their ways of portraying reality, have a great social importance, so it should be taught in music curriculum of Brazilian schools next to the classical music, popular music, samba, etc.

THE WAYS OF PHYSIOTHERAPY THROUGH DESIGN SCIENCE

Josemar Blures de Souza Dias, Antonio Wilson Silva de Souza

This article examines the close bond between design and science focus, highlighted especially in the relationship between Physical Therapy and Design. Featuring a reflection on the historical connections that contextualize the state of the art from this link. The look for this link seeks the understanding of the need to state reasons in the visual language and the inclusion of development of graphic skills in the training of physiotherapists, as prerogatives for efficient work performance. Drawing on theoretical foundation and scientific research already completed (Dissertation). Here are exposed some conclusions raised after review and completion of research, justifying the primary proposal directed to the understanding of the teaching / learning process in physical therapy through drawing exercise.

THE ARTICULATION BETWEEN LEARNING IN SCIENCE, TECHNOLOGY AND COMMUNICATION IN THE CONTEXT OF HIGH SCHOOL STUDENTS

Cassiane Beatriz Pasuck Benassi, Prescila Daga Moreira Sgarioni, Sara Giordani, Claudia Regina Machado Kliemann, Dulce Maria Strieder

The insertion of information and communication technologies has taken on an important role in education and relevance in science education, since its use as a teaching and learning tool has the potential to contribute significantly in the school context. The ease of access to technology has democratized information and communication, bringing out discussions of the possibility of autonomous learning. In this context, a survey was conducted whose theme was guiding the domain, the frequency and the use of technology by 261 high school students from state schools in the city of Cascavel, Paraná, Brazil, using online questionnaire to collect data. The results show that the information and communication generated by ICTs only superficially pass in Science subjects in the students' everyday life and major changes, in policies and practices, are necessary for the effective integration of ICT at school.

TEACHER TRAINING AND THE USE OF INFORMATION TECHNOLOGY AND COMMUNICATION (ICT'S)

Sofia Neuman, Kellys Regina Rodio Saucedo, Sara Giordani, Bruna Luiza Besen, Prescila Daga Moreira Sgarioni, Dulce Maria Strieder

In classroom, TICs are tools that can contribute to the process of teaching and learning, such as the internet, which offers opportunities for integration between teacher/student and student/student. However, the use of this tool also makes some professionals feel insecure, thus indicating the need to invest in teacher education in order to integrate the internet into the educational process. We conducted an activity linked to the Educational Development Program with students of the Teacher Education Course at the state school Humberto de Alencar Castelo Branco, in Santa Helena - Paraná. The project aimed to create opportunities to students for reading, discussing, analyzing and searching sites that provide educational activities, with focus on the area of Sciences and on the topic Environment. At the end of the activity, we noticed that students, future teachers, understood the importance of TICs, and accessed and evaluated different public domain sites for developing activities.

CONSTRAINT AND CREATIVE FREEDOM

Domingos Loureiro

Constraint is a coercive system that acts upon the subject, a limiting element being associated with a restraint state, pressure or regulation. But the creative act is commonly understood as an intuitive and nonconformist process, free from constraints and impositions. However, under certain conditions, the Constraint may have a contradictory influence to its original function, promoting freedom and not the absence, or at least showing the desire to seek freedom. In this sense, what relationship can be established between the Constraint and the Creative Act? Been possible, what kind of resources we can identify? And did artists employ them?

TECHNICAL SESSION T2

REVID - VIDEOS NETWORK: A PARTICIPATORY RESEARCH- ACTION ON IMAGERY WRITTEN AS PROTAGONISTS OF STORIES

Valnice Sousa Paiva, Arnaud Soares de Lima Junior

This participatory research-action has as goal to develop actions with prospects of contributing to changes regarding the image conveyed by the mainstream media on popular neighborhoods, which only in situations of violence or when it is desired to represent them in some of television creations, in this case exploring a image from stereotypes, has exhibition space in these vehicles. Thus, the image of these locations is eventually presented to the society negatively. The highlights only of violence or stereotypes characteristics, being supplanted in these productions built by an alien system to local conditions and experiences, great relevance of other features for residents in these localities. This research realizes training for audiovisual production for residents in communities as an alternative for changes regarding the image conveyed by the mainstream media, finding internet and locative media, considered a more democratic space for dissemination of events, experiences and local culture, alternative of transformations.

ART AND COMMUNICATION – A REFERENCE FOR EMPLOYEES AWARENESS IN SOCIALLY RESPONSIBLE COMPANIES

Cladis Teresinha Parcianello, Cláudio Victor Dominighini, Renato Przyczynski

This paper approaches the Social Responsibility issue in a business management graduation course at a Superior Education Institute as the main field of research. The aim is to analyze the Social Responsibility actions as executives may take advantage of the Art and Communication perspective to raise awareness among the company employees as well as manage relevant social projects into their communities. This research encourages the use of art as a visual and sensorial stimuli within companies taking social problems into account. Results point to the ways the actors involved can take advantage of the different prospects to motivate employees toward social projects.

THE TOY CREATION USING THE ART AND DESIGN TO AUTISTIC CHILDREN AS MEANS OF COMMUNICATION WITH THE WORLD

Maria do Carmo Jampaulo Plácido Palhaci, Juliana Fernandes Pereira

Autism is a general condition of complex brain disorders development on a group, it's a permanent condition because the child bores with autism and becomes an adult with autism. Each autistic child is unique, but they all can learn. It may have some way of sensory sensitivity and may occur in just one or all five senses: sight, hearing, smell, touch and taste that can be more or less intensified. In this work about graduation of Design at Unesp - Bauru Campus, my Scientific Initiation advisees: Juliana Fernandes Pereira, had as objective to conduct research with parents, teachers and children with autism, and through the results to develop an educational playful design . Meetings with autistic children, their parents and teachers were carried out, simulations were made about the toy and the result of this research was the design and construction of a toy directed to autistic children.

DESIGN AND FASHION: THE ERGONOMIC INTERVENTION IN MODELING

Marco Antônio Rossi

The fashion design can be approached as the aspects involving the creation, and other features. It is considered the design as a tool to contribute to the industry as a differentiating element in the quality of industrial products. The objective of this research is to address the fashion design with Ergonomics contribution in modeling clothes in a sewing workshop considered a micro manufacturing company, selling and teaching, located in Pederneiras, State of São Paulo - Brazil. The purpose is to propose improvements in usability issues and comfort of clothing users made this sewing workshop. The fashion design settings, ergonomics and clothing modeling will be presented. The methodology will be the ergonomic intervention modeling clothes on issues of usability and comfort. Thus, the method OIKOS- integration between design and ergonomics will be applied.

INFLUENTIAL MEDIA ART: WORKSHOP-LABORATORY AND THE BINOMIAL INSEPARABLE DESIGN-MATERIALIZATION AND INTUITIVE-RATIONAL

Célio Martins da Matta, André Martins da Matta, Pelópidas Cypriano Pel

The article reports part of the doctoral thesis entitled: Art Influential Media: Workshop-Laboratory in Interfaces Art, Science and Technology. The Thesis complements the work of art in the shape of a cube of 21 cm. This major hub withdraw Ten cubes gradually lower to the extent of 11 cm, minutely designed in their sockets. The textual elements are divided into chapters on the six faces of the ten cubes, allowing plurivocal reading likened to a hyperlink and can be read in any order in the ten planks generated by "deconstruction planned" cubes. A catalog contains the elements pre and post-textual, highlighting in Appendix form the artistic and scientific prototypes (exhibitions and works of art). The artistic and scientific writing used reflects the experience of artists-researchers authors in laboratories, workshops and also in designing and delivering, seeking understanding and applications of created dichotomies (design-materialization and intuitive-rational) and its derivatives thereof.

THE UNCANNY: A RHIZOME OF THE SURREALIST MOVEMENT IN CONTEMPORARY ART

Sofia Torres Gonçalves

The Uncanny, or Das Unheimlich, is a concept developed by Freud in 1919, referring to the feeling of something threateningly strange but familiar at the same time. Despite being a small text, over the last century, this subject has often been debated in various fields such as philosophy, literature, science, and more recently with a strong focus on the arts field. By the 1920s arises the Surrealist movement, in full compliance with the novelty of psychoanalysis and Freud, working in the enhancement of the unconscious and dreams inside the creative activity. It is considered by many as the longest art movement of the modern era, and there is no absolute consensus about its ending date. This work seeks to present and reflect on the relationship between the uncanny and surrealism, proposing the uncanny as a rhizomatic aesthetic development of surrealism in contemporary times.

TECHNICAL SESSION T3

PRESERVATION OF DOCUMENTARY MEMORY IN THE CITIES: THE CASE OF PUBLIC RECORDS OF SANTOS

Janaina Conversani Botari, Alexandre Botari

The public archives should be reliable sources of information and research, essential tools necessary to document management, administrative policy and social continuity of a city. The city of Santos has a history of 470 years, which enabled the construction of a buildings range of historic importance of varied and important architectural typologies and who portray themselves as memory records of the city. The Foundation records and memory of Santos is an institution that works in the management of public records of Santos and iconographic and documentary memory of the city and feature a priceless service aimed at safeguarding, preservation and dissemination of that heritage. This work makes a physical and documentary survey of the importance of public records from the city of Santos, São Paulo's coast and its uses, as well as presents the situation of holdings in these files. The research data gathered in "loco".

AROUND ARTISTIC-PROCEDURAL IN EUSTÁQUIO NEVES

José Marcos Cavalcanti Carvalho, Marcos Rizolli

We investigate the righteous ways of implementing the features that digital photographic medium imposes conceptually to analyze a universe of prospects that are possible for photography, as a mediator of contemporary artistic procedures. We aim at an approximation; an outline of the reference place of digital photography in relation to the production of images and where it is located from other procedures and contemporary imagery methodologies, responding to technological and ontological points of order regarding the images produced by machines. The second approach brings issues of word order; the language and the specific code in other forms of artistic production.

PORTRAITS OF THE INAUTHENTIC: HEIDEGGER AND GREGORY CREWDSON'S PHOTOGRAPHY

Mariana Hossein Fontes, Paulo Roberto Monteiro de Araújo, Marcos Rizolli

Every photograph is a form of text. But, instead of words, this text is composed by visual elements with different levels of significance. The photographic image is a representation that occurs through signs, so that each of them brings different hermeneutical possibilities. With this premise, the research has as starting point the authorial language of American photographer Gregory Crewdson, then to understand the dialogic relations of his photographic work with the concept of inauthentic existence by the philosopher Martin Heidegger. The object of study consists of five of Crewdson's pictures, selected to jointly form a coherent body of research and relevant theme. Thus, in the face of Crewdson's photographs, this study falls under the interpretative perspective from Heidegger's theory.

THE PAINTING IN CLASSROOM: PAINTERS IN FILM

Cristina Susigan, Marcos Rizolli

Leaving aside the relationships between cinema and painting in terms of plastic representation, the seventh art has valid sister art, painting, as a source of arguments relevant to a cross work within the classroom. The film sets as a teaching resource because it is an inventive language, a narrative composed of a succession of space and time, confined between the beginning and end of its forecast, which includes various themes and content. Educating for a reading filmic means knowing awareness, form the subject through experimentation and wrap it around the teaching-learning process. This communication is intended to through movies based on paintings and painters, in this case, *Brush with Fate*, Brent Shields, expand access and analysis of a work of art in the classroom, in this case the painter Johannes Vermeer, but also reflect on the historical context in which the film is inserted.

NAZARENO RODRIGUES: THE DRAWN EMPTINESS

Carolina Vigna, Marcos Rizolli

Analysis of emptiness and its relationship with silence, as well as the importance of entitling in the work of contemporary Brazilian artist Nazareno Rodrigues. The piece chosen for this work was the series of China ink drawings called *Valentes*, from 2009, and has an affinity towards Dadaism. Its patterns show absence more than presence. Emptiness is the meaning, which goes beyond materiality and what is visible. This place, the non-image, is where the destabilization of the watcher happens, his aesthetic experience. The relationship between emptiness and silence, which is conducted through narrative, language. In its press release, replicated by various general published media, the description of this series is "various drawings of old military uniforms presented as vigilant, as if issuing a warning to be read silently". Silence, in Nazareno, is security and risk, closeness and separation.

PROJECT CHILD MAKING ART: PERCEPTION AND SENSITIVITY IN EDUCATIONAL ACTIONS

Débora da Silva Cardoso, Elcie Salzano Masini

In contemporary society the sensitivity and perception were anesthetized and reflections in early childhood education are notorious. Educators fruits of desensitization that stretches all the way, have performed mechanical pedagogical proposals and without the development and assignment of meaning and pleasure to their actions. This article consists of clippings from a master's thesis that considered sharpen the perception from early childhood, as a prerequisite for the meaning in the learning process. The text sets out a pedagogical experience of conviviality educators and children, full of sensitivity and creativity that has provided the rescue of the dynamic interaction of conditions and discoveries about themselves, each other and the environment from artistic experiences and training activities continuing the project Children Making Art, developed at Bethel Nursery, in partnership with Mackenzie Presbyterian Institute.

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