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MARIA JOÃO FÉLIX
FÁTIMA POMBO
FERNANDO MOREIRA DA SILVA
PAULO CRUZ
RITA ASSOREIRA ALMENDRA

DESIGN COMMIT 1ST INTERNATIONAL CONFERENCE ON DESIGN & INDUSTRY 2024 BOOK OF PROCEEDINGS



BOOK OF PROCEEDINGS



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EDITORS

*Maria João Félix
Fátima Pombo
Fernando Moreira da Silva
Paulo Cruz
Rita Assoreira Almendra*

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(PT)

PAULO CRUZ

School of Architecture, Art and
Design of University of Minho
(PT)

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SILVA**

Lisbon School of Architecture,
University of Lisbon (PT)

**RITA ASSOREIRA
ALMENDRA**

Lisbon School of Architecture,
University of Lisbon (PT)

BOOK OF PROCEEDINGS FOR THE DESIGN COMMIT 2024 CONFERENCE

INTRODUCTION

This Book of Proceedings is a collective endeavor and an academic commitment from the participants of the Design Commit 2024 Conference. All papers have undergone a meticulous peer-review process, orchestrated by our Scientific Committee and executed under strict guidelines of anonymity and impartiality. Our goal is to present a compilation of research that not only reflects innovation and diversity in the field of design and industry but also fosters constructive dialogue on sustainable futures and social responsibility within these realms.

SUBMISSION AND REVIEW PROCESS

Each submitted manuscript underwent an initial review to ensure relevance to the conference theme and adherence to established guidelines. The subsequent double-blind peer review was employed to safeguard the integrity of both reviewers and authors, supporting fair and unbiased judgment. We recognize the importance of authentic academic discourse and as such, are dedicated to a zero-tolerance policy on plagiarism and a commitment to originality.

EDITORIAL ETHICS AND CONTENT USAGE

This book is a copyright-protected work, with all rights reserved. Any use of the content herein, outside the scope of private study, research, criticism, or review, requires explicit authorization from copyright holders. We underscore the importance of ethics in academic information usage and encourage practices that promote scientific integrity and collaboration.

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We clearly outline the responsibilities of authors, from initial submission to the presentation process. Contributions should reflect the work of no more than five collaborators, with the designation of the corresponding author established to facilitate communication and ensure accountability. We emphasize the value of transparency and the proactive declaration of any potential conflicts of interest.

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Both the members of the Scientific Committee and reviewers are integral parts of this process, committed to maintaining the academic rigor and excellence that are the hallmark of Design Commit. They are dedicated to thoughtful evaluations, enhancements of submissions, and the efficacy of academic communication.

CONCLUSION

The DESIGN COMMIT 2024 Secretariat wishes to express gratitude to all contributors, whose works comprise this volume. May the papers presented here serve as catalysts for ongoing innovation and inspiration for all those committed to the advancement of design and industry.



DESIGN COMMIT conference is an event organized by the **Lisbon School of Architecture** (FA ULisboa), in partnership with the **School of Design** (ESD) of the **Polytechnic Institute of Cávado and Ave** (IPCA), the **Department of Communication and Art of the University of Aveiro** and the **OIKOS research group** of the **Research Institute for Design, Media and Culture** (ID+), the **School of Applied Arts** (ESART) of the **Polytechnic University of Castelo Branco** (IPCB), and **Rethink - Research Group on Design for the Territory** (CIAUD); and **School of Architecture, Art and Design of the University of Minho** (EAAD) and the **Design and Technology Group** (DeTech) of the **Laboratory of Landscape, Heritage and Territory** (Lab2PT).

The conference operates under the scope of the **Research & Education in Design research group** (REDES) from the **Research Centre for Architecture, Urbanism and Design** (CIAUD).

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School of Design, Polytechnic Institute of Cavado and Ave, and Research & Education in Design research group (REDES) from the Research Centre for Architecture, Urbanism and Design (CIAUD).
mfelix@ipca.pt

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fpombo@ua.pt

CHAIR

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School of Architecture, Art and Design of the University of Minho and Research & Education in Design and Technology Group (DeTech) from the Laboratory of Landscape, Heritage and Territory (Lab2PT)
pcruz@eaad.uminho.pt

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Fernando Moreira da Silva

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fms.fautl@gmail.com

CHAIR

Rita Assoreira Almendra

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almendra@fa.ulisboa.pt

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► ABOUT US

The first edition will be an in-person international event, consisting of a wide variety of plenary sessions, and bringing together researchers, academics, designers, rapidly expanding technology companies, emerging companies, business associations and policy makers, with the objective of fostering and actively developing a joint reflection, in a transdisciplinary scientific exchange, which enhances innovation through Design and Industry for a better future with a strategic vision.

Fields that will stimulate responses to the challenges of climate change and environmental degradation will be proposed, paving the way to achieve the goals of the 2030 agendas.

The DESIGN COMMIT 2024 will take place during the 7th Braga Economics Week, an initiative promoted by InvestBraga, aimed at addressing economic issues, involving various types of events, and promoting the exchange of ideas among economic agents, institutions, and citizens.

► PURPOSE

This international conference aims to explore models that prioritize a post-growth economy, with **modern, resource efficient, smart, sustainable** and **inclusive** principles, focused on enhancing human health and education, promoting knowledge and inter-sector collaboration, and a digital society for all. And, in this way, contribute to the transition towards a more sustainable, equitable, and resilient future that considers the well-being of both people and the planet.

Amid pandemics, wars and environmental disasters, designers and industries have been forced to imagine a world in which the only way to move forward is to look back. Design and Industry need to understand the role they can play in removing obstacles to social progress and work together to create healthier societies.

➤ **PREFACE TO
THE DESIGN
COMMIT 2024
CONFERENCE**

A Word from the Conference Chairs

Dear participants and collaborators,

It is with immense pleasure and honor that, on behalf of all the chairs of Design Commit 2024, we welcome you to this unique event, dedicated to the fusion of design and industry and their vital role in shaping a resilient and sustainable future.

In a world of constant transformation, where sustainability and innovation have become imperatives, Design Commit emerges as a beacon of knowledge and collaboration. Our mission is to unite thinkers, creators, educators, and industry leaders to discuss, share, and promote practices that lead to excellence and responsible innovation.

This year's conference presents an exceptional program, filled with inspiring keynotes and discussion panels that promise to stimulate critical thinking and the exchange of ideas. Each session has been carefully planned to reflect the challenges and opportunities presented to our global community.

Through this Book of Proceedings, we offer a glimpse of the innovative research and studies that will be showcased. The papers reflect the depth and diversity of the participants' contributions and serve as a window into the future directions of design and industry.

We wish to express our profound thanks to the members of the Scientific Committee, the organizing team, and everyone who contributed to making Design Commit 2024 possible. Your tireless commitment to excellence and the exchange of knowledge is the driving force behind the success of this event.

We invite you to delve into the following pages and join us on the journey of learning and discovery that we promote. May the discussions and insights generated here inspire actions and innovations that transcend the boundaries of this meeting.

With high expectations and a sense of enthusiastic anticipation, we move forward together to explore the boundless potential of design and industry in creating a more promising future for all.

Warm regards,

The Chairs of Design Commit 2024

MARIA JOÃO FÉLIX, FÁTIMA POMBO, FERNANDO MOREIRA DA SILVA, PAULO CRUZ, RITA ASSOREIRA ALMENDRA

► OVERVIEW AND OBJECTIVES OF THE DESIGN COMMIT CONFERENCE

► OVERVIEW

Design Commit stands at the forefront of interdisciplinary dialogue, bringing together innovators, visionaries, and thought leaders from the realms of design and industry. As we gather in the bustling heart of creativity, our agenda is driven by the challenges and possibilities of integrating sustainable practices within these dynamic fields.

At the core of Design Commit is the dedication to fostering a community where collaboration transcends traditional boundaries, encouraging a synergy that fuels transformation and growth. We convene under the shared belief that design is not just an aesthetic choice but a pivotal tool for societal and industrial evolution.

► OBJECTIVES

- **To Inspire Innovation:** By showcasing cutting-edge research and case studies, we aim to spark new ideas that participants can take back to their own work, driving the frontiers of design and industry forward.
- **To Facilitate Networking:** Providing a platform for professionals from various sectors to connect, share insights, and forge partnerships that have the power to reshape the market landscape.
- **To Educate:** Through keynotes and panel discussions, we offer learning opportunities that enhance skills, expand knowledge, and offer new perspectives on tackling the design and industry challenges of today and tomorrow.
- **To Promote Sustainability:** Emphasizing the importance of eco-friendly and socially responsible design, we encourage discussions and solutions that contribute to a sustainable future.
- **To Advance Research:** Encouraging the exchange of academic findings and engaging with the latest in scholarly work, thus nurturing a space where theory meets practical application.
- **To Advocate for Change:** Pushing the boundaries of what's possible, and advocating for a proactive stance on global issues through the lens of design and industrial development.

As we embark on this journey of discovery and innovation, the Design Commit Conference is more than just an event, it is a catalyst for change, driving a future where design and industry not only coexist but thrive together, fostering an ecosystem of sustainable development and progressive thought.

➤ **ACKNOWLEDGMENTS
TO SPONSORS,
COLLABORATORS,
AND SUPPORTING
INSTITUTIONS**

The realization of the Design Commit 2024 Conference was made possible through the generous support and commitment of our sponsors, collaborators, and supporting institutions. At this moment of gratitude, we would like to express our recognition to everyone who contributed to the success of this event.

To our sponsors, whose financial and in-kind support has strengthened the structure and quality of the conference, we offer our heartfelt thanks. Your vision and understanding of the value of innovation in design and industry are fundamental to our collective progress.

We are immensely grateful to the organizing team, who shared their expertise and passion, enriching the program with insightful talks and discussion panels. Your dedication to excellence and professional development has not gone unnoticed.

A special thank you goes to the supporting institutions, whose partnership and support were essential to expanding the reach and depth of our meeting. Your collaboration allows the ideas discussed here to resonate beyond the conference walls.

We also acknowledge the assistance of various entities and volunteers, whose help behind the scenes was vital for the logistics and organization of the event. Your hard work and attention to detail ensured a smooth and memorable experience for all attendees.

Last but not least, we thank the academic and research institutions that, by supporting their representatives and researchers to participate in Design Commit, underscore the importance of an ongoing commitment to learning and innovation.

Together, we have built a conference that reflects the intersection between creativity, technology, and business, paving the way for the future of design and industry. Our sincere thanks to all of you for being part of this journey.

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Hugo Palmares ^[0000-0002-5738-8451] (ID+ Research Institute for Design, Media and Culture, Faculty of Fine Arts of the University of Porto, Portugal), **Miguel Terroso** ^[0000-0001-6486-5335] (ID+ Research Institute for Design, Media and Culture, School of Design, IPCA, Portugal) and **Emília Costa** ^[0000-0001-5166-8076] (ID+ Research Institute for Design, Media and Culture, Faculty of Fine Arts of the University of Porto, Portugal).

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Nankai Cheng ^[0009-0005-1044-585X] (Design Department of Lisbon School of Architecture, Portugal), **Yiyuan Ding** ^[0000-0003-3277-9162] (Design Department of Lisbon School of Architecture, Portugal), **Li Yang** ^[0009-0004-8160-526X] (Design Department of Lisbon School of Architecture, Portugal), **Paulo Noriega** ^[0000-0002-0433-6201] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal) and **Giuseppe Lotti** ^[0000-0002-8066-5998] (Department of Architecture, University of Florence, Italy).

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Yang Li ^[0009-0004-8160-526X] (Design Department of Lisbon School of Architecture, Portugal), **Yiyuan Ding** ^[0000-0003-3277-9162] (Design Department of Lisbon School of Architecture, Portugal), **Nankai Cheng** ^[0009-0005-1044-585X] (Design Department of Lisbon School of Architecture, Portugal) and **Giuseppe Lotti** ^[0000-0002-8066-5998] (Department of Architecture, University of Florence, Italy).

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PAPER ID [15] PRODUCER TO CONSUMER VEHICLE (P2CV) PRODUCT DESIGN OF A SMART MOBILITY SOLUTIONS FOR MINIMISING LOSS AND WASTE IN MICRO FOOD SUPPLY CHAINS

Guilherme Matos ^[M.D.] (ESAD College of Art and Design, Portugal) and **Jeremy Aston** ^[0000-0003-4881-3038] (ESAD College of Art and Design, Portugal).

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PAPER ID [16] LAMP "SABOR A LUZ"™, 20 YEARS OF ECODESIGN

Fernando Miguel Marques ^[0000-0001-5411-8811] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal; ISEC Lisboa, Instituto Superior de Educação e Ciências, ECAIC).

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PAPER ID [17] WEAVING A TAPESTRY OF KNOWLEDGE FOR THE PORTUGUESE TEXTILE DESIGN EDUCATION

Sónia Seixas ^[0000-0002-9657-7159] (CIAUD, Research

Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal), **Gianni Montagna** ^[0000-0002-5843-2047] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal) and **Maria João Félix** ^[0000-0001-5927-7432] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal).

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PAPER ID [18] SPORTS BRA DESIGN FOR WELL-BEING: FOCUS ON MOBILITY, FABRIC MOISTURE MANAGEMENT AND AIR PERMEABILITY

Ines Katić Križmančić ^[0000-0002-8323-5969] (ZK IDEJA, Zagreb, Croatia), **Ivana Salopek Čubrić** ^[0000-0003-4295-5190] (Faculty of Textile Technology, University of Zagreb, Croatia) and **Vesna Marija Potočić Matković** ^[0000-0002-2907-7306] (Faculty of Textile Technology, University of Zagreb, Croatia).

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PAPER ID [19] THE TEMPORARY AND SUSTAINABLE MUSIC FESTIVAL AS A PROSCENIUM FOR NEW CULTURAL ACTS. GLASTONBURY FESTIVAL: ANATOMY OF A SUSTAINABLE FESTIVAL

Marco Manfra ^[0000-0003-2909-8198] (University of Camerino, SAAAD, Ascoli Piceno, Italy) and **Alessandro Damiani** ^[0009-0001-7015-7017] (University of Padova, Italy).

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PAPER ID [20] THE IMPACT OF TECHNOLOGY IN DESIGN LEARNING: A STUDY WITH DIGITAL NATIVES

Catarina Ferreira ^[0009-0002-2813-4628] (Lisbon School of Architecture, University of Lisbon, Portugal), **Sara Lamúrias** ^[0009-0001-7567-4056] (Lisbon School of Architecture, University of Lisbon, Portugal) and **Rita Martelo** ^[0000-0002-5882-6863] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal).

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PAPER ID [21] PARTICIPATORY DESIGN IN CERAMICS CRAFT: A CASE STUDY IN THE POTY VELHO DISTRICT

Rebecca Nunes (Faculty of Architecture and Arts, University Lusíada Porto, Portugal) and **Raquel Antunes** (Faculty of Architecture and Arts, University Lusíada Porto; ESTG, Polytechnic of Leiria; CITAD).

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PAPER ID [22] PARTICIPATORY DESIGN AND FOOD LITERACY. PROMOTING HEALTH AND WELL-BEING AS INTEGRAL COMPONENTS OF A POST-GROWTH ECONOMY

Verónica Duarte ^[0000-0002-2128-0772] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal), **Maria João Félix** ^[0000-0001-5927-7432] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon

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School of Architecture, Universidade de Lisboa, Portugal), **Miguel de Aboim Borges** ^[0000-0002-9352-7914] (Lisbon School of Architecture, Universidade de Lisboa, Portugal) and **Cláudia Viegas** ^[0000-0001-6051-7317] (H&TRC—Health & Technology Research Center, ESTeSL—Escola Superior de Tecnologia da Saúde, Instituto Politécnico de Lisboa, Lisbon, Portugal).

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**PAPER ID [23]
DESIGN OF AN ELECTRONIC MECHANISM TO CONTROL THE REMOVAL OF BAGS IN A PUBLIC DISPENSER: CONTRIBUTIONS OF 3D PRINTING TO THE CREATIVE PROCESS**

Diogo Santo ^[0009-0009-9209-9274] (Faculty of Fine Arts of the University of Porto, Portugal), **Alice Araújo** ^[0009-0000-4710-6943] (Faculty of Fine Arts of the University of Porto, Portugal), **Raquel Souto** ^[0009-0003-6368-7778] (Faculty of Fine Arts of the University of Porto, Portugal), **Rui Silva** ^[0009-0009-5106-1616] (Faculty of Fine Arts of the University of Porto, Portugal), **Cláudia Lima** ^[0000-0002-3279-4808] (ID+ Research Institute for Design, Media and Culture, Faculty of Fine Arts of the University of Porto, Portugal) and **Rui Mendonça** ^[0000-0003-3637-1770] (ID+ Research Institute for Design, Media and Culture, Faculty of Fine Arts of the University of Porto, Portugal)

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**PAPER ID [24]
AUTHORSHIP IN CONTEMPORARY TATTOO: A DESIGN PERSPECTIVE**

Bruno Cordeiro (CIEBA - Center for Research and Study in Fine Arts, universidade de Lisboa, Portugal).

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Sofia Lucas (Lisbon School of Architecture, Universidade de Lisboa, Portugal) and **Henri Christiaans** (School of Design & Human Engineering, Ulsan National Institute of Science and Technology_ UNIST, South Korea).

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Pedro Gonçalves ^[0009-0002-7320-8008] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal) and **José Vicente** ^[0000-0002-9335-9252] (LiDA, Arts and Design Research Lab, ESAD, CR, Polytechnic of Leiria, Portugal).

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URBAN DESIGN SOLUTIONS FOR DOG WASTE: DESIGN OF A MECHANICAL DEVICE FOR A DOG WASTE STATION BAG DISPENSER**

Maria João Megre ^[0009-0007-5093-7626] (Faculty of Fine Arts of the University of Porto, Portugal), **Francisco Pereira** ^[0009-0003-2591-9646] (Faculty of Fine Arts of the University of Porto, Portugal), **Vasco Lameira** ^[0009-0008-0730-648X] (Faculty of Fine

Arts of the University of Porto, Portugal), **Cláudia Lima** ^[0000-0002-3279-4808] (ID+ Research Institute for Design, Media and Culture, Faculty of Fine Arts of the University of Porto, Portugal) and **Rui Mendonça** ^[0000-0003-3637-1770] (ID+ Research Institute for Design, Media and Culture, Faculty of Fine Arts of the University of Porto, Portugal).

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Marta Correia (Polytechnic Institute of Viana do Castelo, Portugal), **João Martins** (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal) and **Ana Filomena Curralo** (ID+ Research Institute for Design, Media and Culture, Faculty of Fine Arts of the University of Porto, Portugal).

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Giovanni Maria Conti ^[0000-0003-2451-4172] (Politecnico di Milano, Italy), **Martina Motta** ^[0000-0003-2894-4145] (Politecnico di Milano, Italy), **Mariana Ciancia** ^[0000-0001-8509-3776] (Politecnico di Milano, Italy), **Katia Goldoni** (Politecnico di Milano, Italy), **Francesca Piredda** ^[0000-0003-0623-8450] (Politecnico di Milano, Italy) and **Beatrice Zagatto** (Politecnico di Milano, Italy).

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Anton Storey (Heriot Watt University, School of Design, Dubai, United Arab Emirates).

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Maria João Mercês ^[0000-0002-7466-4526] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal).

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SPECULATIVE PROPOSALS: A DESIGN RESOURCE FOR CRAFTING SPECULATIVE SCENARIOS

David Palma ^[0000-0001-5014-4254] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal) and *Marco Neves* ^[0000-0002-6311-8909] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal).

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PULSE APPROACH WORKSHOP: ONE WAY OF TESTING THE PROPOSAL OF INTEGRAL DESIGN PROJECT MANAGEMENT TOOL

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EMPOWER CREATIVE EDUCATION WITH AWARENESS AND CRITICAL THINKING. NARRATIVES OF 'CHANGE AND POWER' IN FOSTERING FUTURE CREATIVE LEADERS

Francesco Galli ^[0000-0002-8248-3127] (IULM University Milan, Italy) and *Irina Suteu* (NABA - Nuova Accademia di Belle Arti Milan, Italy).

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PARAMETERS FOR A DEGROWTH ARCHITECTURE: SUBVERTING THE SOCIO-ECOLOGICAL SPATIAL CONDITIONS OF THE CAPITALIST-GROWTH REGIME

Anna Deeg ^[0009-0004-2592-3829] (Aalborg University, Denmark).

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EMOTIONAL DESIGN AFFECTING CONSUMERS' PREFERENCES FOR CHINA-CHIC STYLE CHARACTER DESIGN

Kaiqing Chen (Queensland College of Art and Design, Griffith University, Brisbane, Australia), *Dominique Falla* (Queensland College of Art and Design, Griffith University, Brisbane, Australia) and *Dale Patterson* (Queensland College of Art and Design, Griffith University, Brisbane, Australia).

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INNOVATIVE DESIGN STRATEGIES FOR SUSTAINABLE CORAL REEF RESTORATION IN THE ANTHROPOCENE

J. Pedro Dias ^[0009-0005-3197-9973] (Lisbon School of Architecture, Universidade de Lisboa, Portugal), *André Castro* ^[0000-0002-6581-3569] (Lisbon School of Architecture, Universidade de Lisboa, Portugal) and *Maria João Félix* ^[0000-0001-5927-7432] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture,

321 *Universidade de Lisboa, Portugal).*

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PAPER ID [45]

THE LIVES OF METAL: A SPECULATIVE INQUIRY BETWEEN ART AND INDUSTRY THROUGH THE MOLDING OF ALUMINUM

Antônio Frederico Lasalvia ^[0009-0004-8501-1514] (M. Arch. and researcher at The New Centre), *Hugo Reis* ^[0000-0003-1733-5598] (M. Architect, PhD candidate at DINÂMIA'CET - ISCTE and FCT grant holder 2021.08750.BD, Lisbon, Portugal) and *Filipa Frois Almeida* ^[0009-0004-0391-1704] (Artist, Architect and PhD student at FBAUP).

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DESIGN OF BRAIDED FIBROUS STRUCTURE (SCAFFOLD) FOR TREATMENT OF SPINAL INJURY USING RHINOCEROS 3D® SOFTWARE AND GRASSHOPPER PLUGIN

Ivis Aguiar Souza (Centre for Textile Science and Technology (2C2T), University of Minho, Guimarães, Portugal), *Lais Kohan* (College of Animal Science and Food Engineering, University of São Paulo, Pirassununga, Brazil), *Maurício José da Silva Filho* (Institute of Architecture and Urbanism, University of São Paulo, São Carlos, Brazil), *Raul M. E. S. Fangueiro* (Centre for Textile Science and Technology (2C2T), University of Minho, Guimarães, Portugal) and *Diana S. P. Ferreira* (Centre for Textile Science and Technology (2C2T), University of Minho, Guimarães, Portugal).

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QUALITATIVE RESEARCH TO IMPROVE USABILITY IN HOUSING FOR OLD ADULTS USERS: METHODOLOGIES COMPARED IN RESEARCH IN PORTUGAL AND THE NETHERLANDS

Maristela Silva ^[0009-0006-0247-5861] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal), *Rita Filipe* ^[0000-0002-2122-7605] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal) and *Masi Mohammadi* (TU/e University of Technology Eindhoven, Netherlands).

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REFLECTIONS ON INCLUSIVE CLOTHING: CONTRIBUTIONS TO DEVELOPMENT

Leticia Nardoni Martelli ^[0000-0001-7732-487X] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal), *Luis Carlos Paschoarelli* ^[0000-0002-4685-0508] (School of Architecture, Arts, Communication and Design, Sao Paulo State University, Bauru, Brazil), *Fernando Moreira da Silva* ^[0000-0002-5972-7787] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal) and *Paula Trigueiros* ^[0000-0001-9773-7874] (School of Architecture, Art and Design, University of Minho, 4800-058, Guimarães, Portugal).

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João Carvalho ^[0000-0002-5650-1221] (Lab2PT – School of architecture, University of Minho, Portugal), *Paulo J. S. Cruz* (Lab2PT – School of architecture, University of Minho, Portugal) and *Bruno Figueiredo* ^[0000-0001-8439-7065] (Lab2PT – School of architecture, University of Minho, Portugal).
 >> [HTTPS://DOI.ORG/10.48528/PVY2-MW14-38](https://doi.org/10.48528/PVY2-MW14-38)

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Chiara Frencia ^[0009-0005-1022-2162] (INOVA+, Belgium), *Bettina Maisch* ^[0000-0001-9474-0226] (Munich University of Applied Sciences, Germany) and *Fátima Pombo* ^[0000-0003-1576-6992] (ID+ Research Institute for Design, Media and Culture, University of Aveiro, Portugal).
 >> [HTTPS://DOI.ORG/10.48528/PVY2-MW14-39](https://doi.org/10.48528/PVY2-MW14-39)

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THE LIFE AND DEATH OF GROWTH CITIES: INVESTIGATING THE TRANSITION TO DEGROWTH SPATIAL PLANNING
Anna Deeg ^[0009-0004-2592-3829] (Aalborg University, Denmark).
 >> [HTTPS://DOI.ORG/10.48528/PVY2-MW14-40](https://doi.org/10.48528/PVY2-MW14-40)

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David Figueiredo ^[0009-0004-0362-2953] (ID+ Research Institute for Design, Media and Culture, University of Aveiro, Portugal), *Eduardo Noronha* ^[0000-0002-2243-0525] (ID+ Research Institute for Design, Media and Culture, University of Aveiro, Portugal) and *João Dias-de-Oliveira* ^[0000-0002-4009-8685] (TEMA – Centre for Mechanical Technology and Automation, University of Aveiro, Portugal).
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ECOMUSEALIA: THE CULTURAL LANDSCAPE AS A MUSEUM OBJECT. THE DESIGNER'S PERSPECTIVE THROUGH COMMUNICATION
Ana Moreno ^[0000-0003-0831-5456] (ID+ Research Institute for Design, Media and Culture, Faculty of Fine Arts of the University of Porto, Portugal), *Nelson Zagalo* ^[0000-0002-5478-0650] (DigiMedia – Digital Media and Interaction Research Center, University of Aveiro, Portugal) and *Heitor Alvelos* ^[0000-0003-0119-4583] (ID+ Research Institute for Design, Media and Culture, Faculty of Fine Arts of the University of Porto, Portugal).
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VIRTUAL PRODUCTION: A CLOSER LOOK AT DIGITAL INNOVATION AND HEALTH
Guilherme Cruz ^[0009-0004-6226-9619] (Instituto Politécnico do Cávado e do Ave), *José Raimundo* ^[0000-0002-9686-1336] (ID+ Research Institute for Design, Media and Culture, School of Design, IPCA, Barcelos, Portugal) and *Marta Madureira* ^[0000-0002-2006-4883] (ID+ Research Institute for Design, Media and Culture, School of Design, IPCA, Barcelos, Portugal).
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TEACHER-GENERATED DRAWING STRATEGY. A STARRY NIGHT SCREAM
Rui Costa ^[0000-0001-5790-0788] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal), *Susana Campos* ^[0000-0003-3564-5792] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal) and *Pedro Bandeira Maia* ^[0000-0002-4347-2302] (ID+ Research Institute for Design, Media and Culture, Polytechnic Institute of Coimbra, Portugal).
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Gaston Uriel Lisak Zabolinsky ^[0000-0001-9928-3570] (REDES – Research & Education in Design, Universidade de Lisboa, Portugal and ELISAVA Research Lab, Spain).
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465 PAPER ID [58]
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Ana Rita Silva ^[0009-0004-0909-5488] (University Lusíada, Faculty of Architecture and Arts; Center for Research in Territory, Architecture and Design [CITAD], Portugal), *Benedita Camacho* ^[0000-0003-0009-5911] (University Lusíada, Faculty of Architecture and Arts; Center for Research in Territory, Architecture and Design [CITAD], Portugal) and *António Nicolau Costa* ^[0000-0002-5195-2306] (University Lusíada, Faculty of Architecture and Arts; Center for Research in Territory, Architecture and Design [CITAD], Portugal).
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476 PAPER ID [59]
TRANSPEDAGOGY AS AN ACTIVIST DESIGN PRACTICE: OTHER MODES OF KNOWLEDGE PRODUCTION AND ACTION THROUGH A SCHOOL SHIP.
Raúl Goñi ^[0000-0001-6695-3603] (REDES – Research & Education in Design, Universidade de Lisboa, Portugal) and *Manuela Valtchanova* ^[0000-0001-7168-7645] (Elisava Research, Barcelona School of Design and Engineering (UVic-UCC), Spain).
 >> [HTTPS://DOI.ORG/10.48528/PVY2-MW14-47](https://doi.org/10.48528/PVY2-MW14-47)

485 PAPER ID [60]
SUSTAINABLE CONVERSIONS FOR COVO: CO-CREATION BETWEEN DESIGN AND CRAFTSMANSHIP
Amélia Ribeiro ^[0009-0001-1653-4993] (Universidade Lusíada do Porto, Portugal) and *Maria João Barbosa* ^[0000-0002-0563-8260] (Universidade Lusíada do Porto, Portugal and Center for Research in Territory, Architecture, and Design [CITAD]).
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Department, Politecnico di Milano, Italy), **Francesca Antinarelli Freitas** (Design Department, Politecnico di Milano, Italy), **Beatrice Rossato** (Design Department, Politecnico di Milano, Italy) and **Alba Cappellieri** (Design Department, Politecnico di Milano, Italy).

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BUSINESSES IN BAMBOO AND THEIR CONSIDERATIONS FOR A SUSTAINABLE VENTURE

Monikuntala Das ^[0000-0002-7994-0083] (PhD Research Scholar, Department of Design, Indian Institute of Technology Guwahati, India) and **Amarendra Kumar Das** ^[0000-0002-5927-9072] (Professor, Department of Design, Indian Institute of Technology Guwahati, India).

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ANALYSIS OF THE ACADEMIC PRODUCTION USING SYSTEMATIC LITERATURE REVIEW: BRAZIL - PORTUGAL (2017-2022)

Lívia Brasil ^[0000-0002-2647-6467] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal) and **Gonçalo Falcão** ^[0000-0002-5954-7189] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal)

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A GRASSHOPPER-BASED COMPUTATIONAL FRAMEWORK FOR GEOMETRY ANALYSES BASED ON THE JOLLYING PROCESS

Diogo Carvalho ^[0009-0005-6037-1465] (Department of Communication and Art; Department of Mechanical Engineering, University of Aveiro, Portugal), **João Oliveira** ^[0000-0002-4009-8685] (TEMA-Centre for Mechanical Technology and Automation, University of Aveiro, Portugal) and **Violeta Clemente** ^[0000-0001-6400-3380] (ID+ Research Institute for Design, Media and Culture, University of Aveiro, Portugal).

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REIMAGINING FABRICS: THE ROLE OF ADDITIVE MANUFACTURING IN EVOLVING TEXTILE DESIGN AND PRODUCTION

Susana Marques (University of Beira Interior and Lab2PT, School of Architecture, Art and Design, University of Minho), **Carina Lopes** (IPC - University of Minho and DONE Lab - Advanced Manufacturing of Polymers and Tools), **Rui Miguel** (University of Beira Interior, 6201-001 Covilhã, Portugal) and **Álvaro M. Sampaio** (Lab2PT, School of Architecture, University of Minho and DONE Lab - Advanced Manufacturing of Polymers and Tools).

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CITIZEN PARTICIPATION IN STRATEGIC CONVERSATIONS ABOUT FUTURE UNCERTAINTIES

Jennifer Schubert ^[0000-0003-1365-6597] (TH Augsburg, Germany).

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INNOVATION IN DESIGN AND ENGINEERING: THE REFILL_H2O

Ana Filomena Curralo (ID+ Research Institute for Design, Media and Culture, Faculty of Fine Arts of the University of Porto, Portugal), **Sergio Ivan Lopes** (Polytechnic Institute of Viana do Castelo, Portugal), **João Mendes** (Polytechnic Institute of Viana do Castelo, Portugal) and **António Curado** (proMetheus, Unidade de Investigação em Materiais, Energia e Ambiente para a Sustentabilidade, Instituto Politécnico de Viana do Castelo, R. da Escola Industrial e Comercial Nun'Álvares, 4900-347, Viana do Castelo, Portugal).

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ECODESIGN FUTURES. A WASTEWATER RECYCLING SYSTEM FOR ZERO-MILE VEGETABLE PRODUCTION

Giorgio Burattj ^[0000-0002-6882-0844] (Politecnico di Milano, Italy), **Fiammetta Costa** ^[0000-0002-5568-0061] (Politecnico di Milano; Italy), **Attilio Nebuloni** ^[0000-0002-9552-7002] (Politecnico di Milano, Italy), **Luciana Migliore** ^[0000-0003-3554-3841] (Università di Roma Tor Vergata, Italy), **Annamaria Alabiso** ^[0009-0005-4064-6302] (Università di Roma Tor Vergata, Italy) and **Matteo Meraviglia** ^[0009-0000-2360-2459] (Politecnico di Milano, Italy).

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INCLUSIVE DESIGN: CONSUMER DIVERSITY IN HOTEL SERVICE

Maristela Silva ^[0009-0006-0247-5861] (Lisbon School of Architecture, Universidade de Lisboa, Portugal), **Rita Filipe** ^[0000-0002-2122-7605] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal) and **Paola Rebollar** ^[0000-0002-2402-6825] (Federal University of Santa Catarina, Brazil).

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VISUALISING SCIENCE: CRAFTING MEMES IN DESIGN PEDAGOGY

Susana Barreto ^[0000-0002-1842-7788] (ID+ Research Institute for Design, Media and Culture, Faculty of Fine Arts of the University of Porto, Portugal), **Heitor Alvelos** ^[0000-0003-0119-4583] (ID+ Research Institute for Design, Media and Culture, Faculty of Fine Arts of the University of Porto, Portugal), **Cláudia Lima** ^[0000-0002-3279-4608] (Lusófona University, Portugal), **José Carneiro** ^[0000-0002-9305-5507] (ID+ Research Institute for Design, Media and Culture, Faculty of Fine Arts of the University of Porto, Portugal), **Pedro Alves da Veiga** ^[0000-0001-9738-3869] (University Aberta, Portugal), **Eliana Penedos-Santiago** ^[0000-0001-7750-6227] (ID+ Research Institute for Design, Media and Culture, Faculty of Fine Arts of the University of Porto, Portugal), **Marta Fernandes** ^[0000-0001-8008-1602] (Porto Polytechnic, Portugal), **Nuno Martins** ^[0000-0002-5228-5453] (ID+ Research Institute for Design, Media and Culture, School of Design, IPCA, Barcelos, Portugal) and **Júlio Dolbeth 9** ^[0000-0002-5632-697X] (ID+ Research Institute for Design, Media and Culture, Faculty of Fine Arts of the University of Porto, Portugal).

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PAPER ID [73]
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Elena Elganj ^[0000-0002-3746-2204] (Politecnico di Milano, Italy), *Elisa Schembri* ^[0009-0001-1127-6294] (Politecnico di Milano, Italy), *Giulia Etori* ^[0009-0004-9086-6146] (Politecnico di Milano, Italy), *Rosanna Caldarella* ^[0009-0003-4302-0589] (Politecnico di Milano, Italy), *Umberto Monchiero* ^[0000-0002-8135-4059] (School of Design, Politecnico di Milano Italy) and *Davide Grasso* ^[0009-0005-3015-2552] (Politecnico di Milano, Italy).

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Maria Moga (West University of Timisoara, Faculty of Design and Applied Arts, Romania).

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PAPER ID [75]
"CAN I HAVE MORE IDEAS?" - DEVELOPING SOFT SKILLS IN SECONDARY EDUCATION CHILDREN USING DESIGN THINKING

Sofia Nunes ^[0009-0006-3623-541X] (IADE - Faculty of Design, Technology and Communication, Portugal) and *João Ferreira* ^[0000-0001-5865-7898] (IADE - Faculty of Design, Technology and Communication, Portugal).

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THE TEACHER'S ROLE IN THE IMPLEMENTATION OF THE METAVERSE

Yannara Negre ^[0000-0003-0523-4810] (Universidade Europeia, IADE, UNIDCOM/IADE, Unidade de Investigação em Design e Comunicação, Portugal), *Rui Patrício* ^[0000-0001-5428-1803] (Universidade Europeia, IADE, UNIDCOM/IADE, Unidade de Investigação em Design e Comunicação, Portugal) and *Élmano Ricarte* ^[0000-0002-8638-3529] (Universidade Europeia, IADE, UNIDCOM/IADE, Unidade de Investigação em Design e Comunicação, ICNOVA, Portugal).

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INNOVATION IN COASTAL SAFETY: DESIGNING AND DEPLOYING A MOBILE COMPACT LIFEGUARD TOWER FOR MATOSINHOS BEACHES

Jose Luis Ferreira ^[0000-0002-1156-4579] (ESAD-College of Art and Design, Portugal), *Rui Pedro Freire* ^[0000-0001-8927-6799] (ESAD-College of Art and Design, Portugal) and *Rafael Coelho* ^[0000-0001-6427-0227] (ESAD-College of Art and Design, Portugal).

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Sofia Soares (Instituto Politécnico de Viana do Castelo, Portugal), *Liliana Soares* ^[0000-0003-0466-9783] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal) and (Instituto Politécnico de Viana do Castelo, Portugal) and *Ermanno Aparo* ^[0000-0003-3358-0542] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal) and (Instituto Politécnico de Viana do Castelo, Portugal).

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DESIGN OF A YARN ANALYSIS MECHATRONIC PROTOTYPE FOR TEXTILE INDUSTRY

Filipe Pereira ^[0000-0001-7809-5554] (Algoritmi Research Centre, School of Engineering, University of Minho, Portugal and METRICs Research Centre, School of Engineering, University of Minho, Portugal and 2C2T Research Centre, School of Engineering, University of Minho, Portugal and 2Ai, School of Technology, IPCA, Portugal), *José Machado* ^[0000-0002-4917-2474] (METRICs Research Centre, School of Engineering, University of Minho, Portugal), *Filomena Soares* ^[0000-0002-4438-6713] (Algoritmi Research Centre, School of Engineering, University of Minho, Portugal), *Rosa Vasconcelos* ^[0000-0003-1434-1060] (2C2T Research Centre, School of Engineering, University of Minho, Portugal) and *Vitor Carvalho* ^[0000-0003-4658-5844] (Algoritmi Research Centre, School of Engineering, University of Minho, Portugal and 2Ai, School of Technology, IPCA, Portugal).

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**PAPER ID [85]
WON'T THIS BE WEIRD? APPROACHING THE DESIGN FIXATION PROBLEM CAUSED BY SOCIAL CONFORMITY AS A NEW PERSPECTIVE**

Nikole Melo de Mendonça ^[0000-0003-0581-9376] (Lisbon School of Architecture, Universidade de Lisboa, Portugal) and *Rita Assoreira Almendra* ^[0000-0002-6813-3366] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal).
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**PAPER ID [86]
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Carla Cadete ^[9111-7328-DC0C] (Universidade Lusófona do Porto, Portugal).
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**PAPER ID [87]
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Ana Cardoso ^[0000-0001-9052-8279] (ESAD—IDEA · research in design and art; ESAD-College of Art and Design; Blue Design Alliance, FCT, Portugal), *Maria Milano* ^[0000-0002-9029-8538] (ESAD—IDEA · research in design and art; ESAD-College of Art and Design; Blue Design Alliance, FCT, Portugal) and *Cláudia Pinhão* (ESAD-College of Art and Design, FCT, Portugal).
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Jose Silva ^[0000-0002-5371-7270] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa), *Fernando Moreira da Silva* ^[0000-0002-5972-7787] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa), *Célia Figueiredo* ^[0000-0002-5371-7270] (CHAIA, Universidade de Évora, Portugal) and *Tiago Marques* ^[0000-0002-4344-052X] (CHAIA, Universidade de Évora, Portugal).
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**PAPER ID [89]
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José Rui Marcelino ^[0000-0002-9351-892X] (Lisbon School of Architecture, Universidade de Lisboa, Portugal), *André Castro* ^[0000-0002-6581-3569] (Lisbon School of Architecture, Universidade de Lisboa, Portugal) and *Catarina Ferreira* ^[0009-0002-2813-4628] (Lisbon School of Architecture, Universidade de Lisboa, Portugal).
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**PAPER ID [90]
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José Gago ^[0000-0002-9068-5948] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa) and *Tiago Marques* ^{[0000-0002-4344-}

^{052X]} (CHAIA, Universidade de Évora, Portugal), *Fernando Moreira da Silva* ^[0000-0002-5972-7787] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa) and *Ema Rolo* ^[0000-0003-0957-8311] (CLLC, University of Aveiro, Portugal)
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**PAPER ID [91]
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766 *Juliana Cardoso Braga* ^[0000-0002-2954-9756] (Federal University of Uberlândia, Brazil), *Juliano Aparecido Pereira* ^[0009-0008-3939-113X] (Federal University of Uberlândia, Brazil), *Fernando Moreira da Silva* ^[0000-0002-5972-7787] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal) and *Luis Carlos Paschoarelli* ^[0000-0002-4685-0508] (São Paulo State University, Brazil).
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Raquel Salomé ^[0000-0002-4982-6490] (ESAD—IDEA · research in design and art | ESAD-College of Art and Design, Blue Design Alliance, FCT, Portugal).
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787 **PAPER ID [93]
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Massimo Piccioni ^[0009-0007-2789-2642] (Design Department, Politecnico di Milano, Italy), *Arianna Bionda* ^[0000-0002-7817-3070] (Design Department, Politecnico di Milano, Italy) and *Andrea Ratti* ^[0000-0003-4115-2732] (Design Department, Politecnico di Milano, Italy).
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Ana Barroso ^[0009-0009-4572-0478] (PIEP - Pólo de Inovação em Engenharia de Polímeros, University of Minho, Portugal) and *André Gomes* ^[0009-0007-3345-0226] (PIEP - Pólo de Inovação em Engenharia de Polímeros, University of Minho, Portugal).
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**PAPER ID [95]
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807 *Tatiana Campos* ^[0000-0003-0960-628X] (University of Minho, Architecture School, Lab2PT - Landscapes, Heritage and Territory Laboratory, Portugal), *Paulo Cruz* ^[0000-0003-3170-4505] (University of Minho, Architecture School, Lab2PT - Landscapes, Heritage and Territory Laboratory, Portugal) and *Bruno Figueiredo* ^[0000-0001-8439-7065]

(University of Minho, Architecture School, Lab2PT – Landscapes, Heritage and Territory Laboratory, Portugal).

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DRAWING AND MANUAL SKETCHING IN THE
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ERA OF ARTIFICIAL INTELLIGENCE**

Verónica Duarte ^[0000-0002-2128-0772] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal), *Maria João Félix* ^[0000-0001-5927-7432] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal) and *Miguel de Aboim Borges* ^[0000-0002-9352-7914] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal)

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**PAPER ID [97]
SUSTAINABLE REGIONAL DEVELOPMENT
THROUGH DESIGN**

Ana Moreira da Silva ^[0000-0002-4570-4162] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal).

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**PAPER ID [98]
THE ROLE OF DESIGN IN FOSTERING
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Laura Pirrone ^[0000-0001-8684-3073] (Department of Design, Politecnico di Milano, Milan, Italy), *Arianna Bionda* ^[0000-0002-7817-3070] (Department of Design, Politecnico di Milano, Milan, Italy) and *Andrea Ratti* ^[0000-0003-4115-2732] (Department of Design, Politecnico di Milano, Milan, Italy).

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**PAPER ID [99]
SYNERGIES BETWEEN BIOMIMICRY AND
DESIGN WORKSHOP BIOMIMICRY 101
- "HOW CAN NATURE GUIDE US INTO A
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Jeremy Aston ^[0000-0003-4881-3038] (ESAD College of Art and Design / ESAD—IDEA, Portugal), *Ana Duque* ^[0000-0002-4674-3948] (ESAD College of Art and Design / ESAD—IDEA, Portugal) and *Luciana Barbosa* ^[0000-0003-2259-6274] (ESAD College of Art and Design / ESAD—IDEA, Portugal).

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**PAPER ID [101]
PERSONAL IMAGE PERCEPTION: THE
IMPORTANCE FOR SUSTAINABLE THINKING**

Raquel Francisco de Almeida Gripp ^[0000-0001-8823-5645] (Universidade de São Paulo, Brazil), *Carolina Bianque Galito* ^[0000-0002-3322-5172] (Universidade de São Paulo, Brazil) and *Maria Silvia Barros de Held* ^[0000-0003-4373-4955] (Universidade de São Paulo, Brazil).

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**PAPER ID [102]
AESTHETICS AND MEANING WITHIN
THE CIRCULAR DESIGN DISCOURSE: AN
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Nina Costa ^[0000-0002-2680-2752] (ID+ Research Institute for Design, Media and Culture, University of Aveiro, Portugal), *Adriano Pinho* ^[0000-0002-6368-1523] (ID+ Research Institute for Design, Media and Culture, University of Aveiro, Portugal) and *Francisco Providência* ^[0000-0002-6411-5267] (ID+ Research Institute for Design, Media and Culture, University of Aveiro, Portugal).

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**PAPER ID [104]
APPL(E)AUSE. A FOOD DESIGN EXPERIMENT
TO CREATE NEW PROCESSED FOODS FROM
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Raffaele Passaro ^[0009-0001-9755-0214] (Politecnico di Torino - Dipartimento di Architettura e Design (DAD), Italy) and *Cristian Campagnaro* ^[0000-0002-7318-7430] (Politecnico di Torino - Dipartimento di Architettura e Design (DAD), Italy).

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**PAPER ID [106]
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Ana Brum ^[0000-0002-0958-7528] (Universidade Federal do Paraná, Brazil), *Gláucia Ferro* ^[0000-0002-6985-3963] (Centro Brasil Design, Brazil) and *Aguinaldo Santos* ^[0000-0002-8645-6919] (Universidade Federal do Paraná, Brazil).

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**PAPER ID [107]
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Pierpaolo Antonio Fusaro ^[0009-0004-2859-0281] (Department of Physics, University of Calabria, Rende, Italy), *Arrigo Bertacchini* ^[0009-0001-0507-8259] (Department of Physics, University of Calabria, Italy and Department of Architecture and Industrial Design, University of Campania "Luigi Vanvitelli", Italy) and *Giulia Teverini* ^[0009-0001-6259-4014] (Department of Architecture and Industrial Design, University of Campania "Luigi Vanvitelli", Italy and Department of Social, Political and Cognitive Sciences, University of Siena, Italy).

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and *António Dinis* ^[0000-0002-6314-8745] (University of Minho, Portugal).

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Gaëlle Pillault ^[0000-0002-1958-6019] (ID+ Research Institute for Design, Media and Culture, University of Aveiro, Portugal), *Tenna Doktor Olsen Tvedebrink* ^[0000-0002-6183-38882] (Aalborg University, Denmark) and *Fátima Pombo* ^[0000-0003-1576-6992 3] (ID+ Research Institute for Design, Media and Culture, University of Aveiro, Portugal).
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CUSTOMIZING WEARABLE PROSTHETICS: A PRELIMINARY REVIEW OF THE CURRENT STATE OF THE ART IN UPPER LIMB PROSTHESES

Andreia Caldas ^[0000-0002-0725-798X] (ID+ Research Institute for Design, Media and Culture, School of Design, IPCA, Barcelos, Portugal), *Demétrio Matos* ^[0000-0003-4477-6115] (ID+ Research Institute for Design, Media and Culture, School of Design, IPCA, Barcelos, Portugal), *Adam de Eyto* ^[0000-0002-4628-5289] (LSAD Research Institute, Limerick School of Art & Design, Technological University of the Shannon, Ireland) and *Nuno Martins* ^[0000-0002-5228-5453] (ID+ Research Institute for Design, Media and Culture, School of Design, IPCA, Barcelos, Portugal).

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FOR A DEEPER ENCOUNTER WITH CULTURAL HERITAGE: ANALYSIS OF "LEONARDO: EXPERIENCE A MASTERPIECE" EXHIBITION THROUGH THE LENS OF EXPERIENCE DESIGN

Aleksandra Kosztyła ^[0009-0009-9331-4167] (ID+ Research Institute for Design, Media and Culture, Faculty of Fine Arts of the University of Porto, Portugal), *Pedro Cardoso* ^[0000-0001-8546-4194] (DigiMedia – Digital Media and Interaction Research Center, University of Aveiro, Portugal) and *Heitor Alvelos* ^[0000-0003-0119-4583] (ID+ Research Institute for Design, Media and Culture, Faculty of Fine Arts of the University of Porto, Portugal).

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Terence Love (Love Services Pty Ltd, Australia).

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SUSTAINABILITY IN BUSINESS PLANS: A PORTUGUESE LINEN TEXTILE COMPANY CASE

Isabel Duarte de Almeida ^[0000-0003-1438-0609] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal and IBS, Iscte-Instituto Universitário de Lisboa, Lisbon, Portugal) and *Maria João Delgado* ^[0000-0001-6412-7180] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal).

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PROPOSING A SUSTAINABILITY COMPENDIUM FOR THE PORTUGUESE INDUSTRY SECTOR STUDENTS

Rute Gomes ^[0000-0002-4315-4910] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal), *Paulo Dinis* ^[0000-0002-6336-7956] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal), *José Silveira Dias* ^[0000-0002-4751-694X] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture,

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Universidade de Lisboa, Portugal) and *Maria João Félix* ^[0000-0001-5927-7432] (CIAUD, Research Centre for Architecture, Urbanism and Design, Lisbon School of Architecture, Universidade de Lisboa, Portugal).

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THE ABSTRACTION EFFECT: HOW ABSTRACT LANGUAGE CAN COMBAT AVERSION TO IMPERFECTION AND INFLUENCE CONSUMER BEHAVIOR

Manuel Sousa Pereira ^[0000-0002-6238-181X] (School of Business Sciences, Polytechnic Institute of Viana do Castelo, Portugal), *António Cardoso* ^[0000-0003-2545-0617] (Department of Business and Communication Sciences, University Fernando Pessoa, Porto, Portugal), *Giulia D'Auria* (School of Business Sciences, Polytechnic Institute of Viana do Castelo, Portugal), *Marianna Aruta* (School of Business Sciences, Polytechnic Institute of Viana do Castelo, Portugal), *Mattia Adinolfi* (School of Business Sciences, Polytechnic Institute of Viana do Castelo, Portugal) and *José Carlos de Sá* ^[0000-0002-2228-5348] (CIDEM, School of Engineering (ISEP), Polytechnic of Porto, Portugal).

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PROCEEDINGS



APPL(E)AUSE. A FOOD DESIGN EXPERIMENT TO CREATE NEW PROCESSED FOODS FROM APPLE BY-PRODUCTS

Raffaele Passaro ^[0009-0001-9755-0214] (Politecnico di Torino - Dipartimento di Architettura e Design (DAD), Italy) and **Cristian Campagnaro** ^[0000-0002-7318-7430] (Politecnico di Torino - Dipartimento di Architettura e Design (DAD), Italy).

The work addresses the challenges associated with the sustainable management of food resources through the application of knowledge from the discipline of Design. The aim of the research is to identify new scenarios to increase the competitiveness of the Piedmontese agro-industry sector by identifying new uses for the by-products of fruit processing. The work focuses on using apple pomace in the development of new edible products, enhancing local food resources, and proposing new uses for a by-product that is currently destined for disposal. By adopting a transdisciplinary and design-led approach, it was possible co-design new edible processed foods, involving different territorial actors. The first collected results showed the possibility of valorising apple pomace and reintroducing it into the food cycle, adopting a circular economy for food approach.

Keywords: Food Design, Design With Food, Transdisciplinary Approach, Apple Pomace, Circular Economy.

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1. Introduction. Apples and Territory

Apple is the fourth most consumed fruit globally (Forsline et al., 2003), after oranges, bananas and grapes. According to the FAO (2023), European apple production increased from 14 million tons to more than 18 million tons between 1991 and 2021. Similarly, in Italy during the same period, apple production saw an uptick from 1.9 million tonnes to over 2.2 million tonnes, even as the cultivated area decreased from 77,554 to 54,470 hectares.

Piedmont is the second largest apple-producing region in Italy, following Trentino Alto Adige. Apples dominate the local cultivation, covering 7,090 hectares out of a total of 17,427 (Agrion, 2023), yielding over 1,500,000 quintals in 2019 (CREA, 2023).

Throughout the region, there are 4,507 companies specialised in the fruit sector (CREA, 2022), out of a total of 51,000, in which the predominant legal form is the individual company, accounting for 90.5% of cases (Regione Piemonte, 2010). In this context, diversification of agricultural activities is considered as a way of protecting and strengthening farm incomes against fluctuations in final product prices (CREA, 2022). In Piedmont, complementary activities account for 20.3% of the value of total agricultural production, which means that farms, especially small ones, carry out other activities such as fruit processing, direct sales and tourism in order to compensate for the high production costs and the low selling prices of the product to the wholesale market.

For instance, in the apple sector, the average production costs sustained by farmers are estimated to range between €0.40 and €0.47 per kilogram for the Gala variety in 2022 (Agrion, 2023). This is in contrast to a wholesale price of €0.43 per kilogram in 2022 and €0.83 per kilogram in 2023 (Ismea, 2023).

This data, in addition to underscoring a fluctuating price trend year after year, illuminates the imperative for small-scale producers to seek alternative forms of remuneration beyond purely cultivation. In this context, it is not uncommon to encounter small producers in the region who, in recent years, have diversified their activities into agro-industrial pursuits, such as the processing of apples into juices, jams, dried fruits, bakery products, and pastries.

In order to closely observe this emerging trend, a participant observation activity (Semi, 2010) was conducted in November 2023 at the *Tuttomele Fair* in Cavour (Turin), a national event dedicated to apples. Out of the 51 producers participating in the fair, 40 not only offered apples but also featured a diverse range of products. This included juices (37 producers), beverages such as cider and bitters (20), dried crisps (24), and infusions made from processed apples (8). Through interviews with 12 producers, the question was posed: *‘Why do you produce additional products alongside apples?’* The responses consistently underscored the imperative to augment income, diversify the product portfolio, and counteract the escalating costs associated with apple production. While acknowledging that the survey is not exhaustive and is based on a limited sample of local producers, it illuminates the pressing need for small-scale producers to devise new strategies, enhancing the value proposition of their products to bolster competitiveness within the local fruit sector.

Our focus gravitated towards apple juice, identified as the most favoured product among consumers, constituting 65% of the total volume of processed apples (Kammerer et al., 2014). During the production process, nearly 75% of the apple's weight is extracted as juice, leaving behind fruit pomace—a fresh residue comprising skin, seeds, stalk, and pulp (Nadia et al., 2014). Presently, fruit pomace finds industrial applications in the production of pectins for the cosmetic and pharmaceutical sectors, while small-scale producers often address it to energy recovery or disposal. However, existing literature validates the nutritional benefits of this by-product. Consequently, a decision was made to delve deeper into potential applications in designing new processed foods. This strategic exploration could offer an alternative to disposal and potentially serve as an income source for local fruit growers.

1.1. The Apple Fruit Pomace. Uses and unexpressed potential

Today, fruit pomace is recognized in the literature as a potential functional and healthy component in the formulation of new edible products in the food industry (Lyu et al., 2020). However, only 15% of the pomace produced is currently used in industrial processes for pectin and citric acid extraction (Galanakis, 2020), production of purees and jams (Joshi et al., 1996) or in animal feed (Shalini & Gupta, 2010). When not repurposed through innovative production processes, the predominant method of disposal involves direct deposition into the ground. This conventional practice, however, poses a considerable environmental threat due to the elevated water content in the pomace and the substantial oxygen demand required for its degradation.

According to Shalini and Gupta (ibid), considering the large volume of this product, the identification of further commercial applications for fruit pomace could generate a large economic impact for the actors in the supply chain, increasing the added value of the product itself. In this sense, over the last two decades, the interest of research applied to industry has increased in order to promote the use of the pomace in the formulation of functional foods, rich in fibre, phenolic compounds and other nutrients (Lyu et al. 2020). Constituting approximately 30-25% of the weight of a fresh apple after the juice and nectar extraction process, apple pomace primarily comprises peel and pulp (95%), seeds (2-4%), and stalks (1%) (Perussello et al., 2017). The chemical composition of the pomace makes it a good source of antioxidants and dietary fibres (Rana et al., 2015).

These properties have promoted the testing of the formulation of new processed foods such as bread, dry pastries and alcoholic beverages. The results of the first researches point to the possibility of further developing research into the production of extracts and functional foods (Vidovic et al., 2020), since the use of pomace confers new properties to the products, such as: an improvement in the nutritional composition (Vasantha Rupasinghe et al., 2008), an increase in dietary fibres and other micronutrients (Cantero et al., 2022), a reduction in the use of chemical flavourings, because pomace releases a pleasant "fruity" flavour (Lauková et al., 2016).

Apple pomace, and fruit pomace in a broader context, emerges as a by-product that currently presents challenges to the sustainable management of food resources, particularly within the local agro-industrial domain. This is especially pertinent in regional contexts such as that of Piedmont, where novel strategies are imperative to fortify the competitiveness of the fruit sector. The identification of novel applications for pomace, as an alternative to disposal or land spreading, emerges as a strategic approach to safeguard and augment the incomes of local farmers.

2. Methodology. Transdisciplinary and design-led approach

The research started in March 2023, involving the Polito Food Design Lab research group¹ of the Department of Architecture and Design of the Politecnico di Torino, in the context of the PNNR project Nodes - Digital and Sustainable North-West- which seeks to identify innovative strategies to enhance the competitiveness of the agroindustry sector in Piedmont. The primary objective was to develop edible prototypes, reaching Technology Readiness Level 3 (TRL 3), using food by-products. To achieve this goal, a structured methodology consisting of four phases was adopted: research, concept generation, prototyping, and testing and evaluation (Fig. 1).

¹ The Polito Food Design Lab is a laboratory that has been active since 2016. It engages in research, teaching, and third mission activities related to food-related themes such as food poverty, food sustainability, and the valorization of food surpluses. It collaborates and offers research and experimentation activities both within and outside the university, working together with researchers and professionals.

Methodology
Activities, Design Tools, Approaches

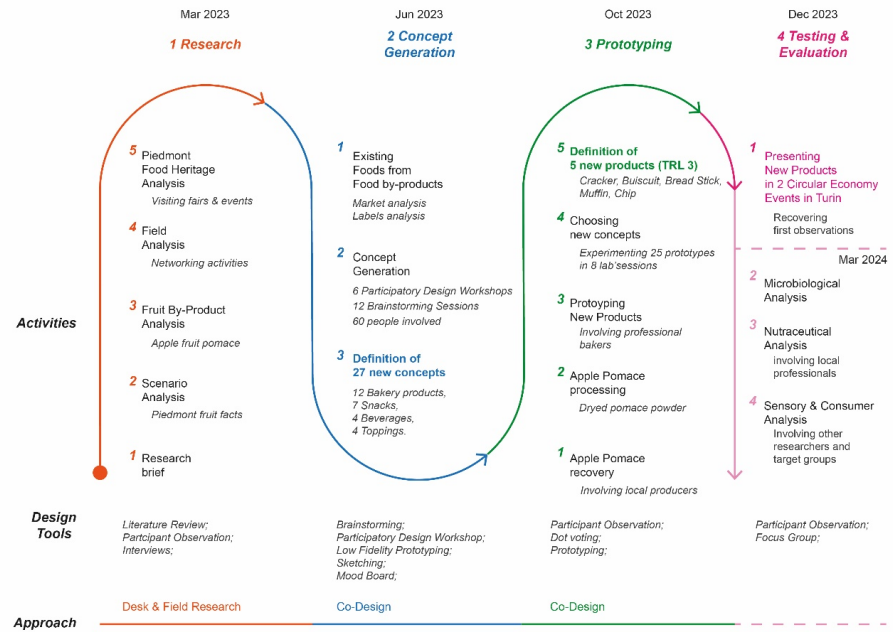


Fig. 1. Methodology, the four phases of the research process: desk & field research, concept generation, prototyping, testing and evaluation. **Source:** image by Authors.

2.1. Desk and Field Research. Phase 1

The aim of the research phase is to gain a better understanding of the current situation of the fruit sector in Piedmont and the potential of fruit processing by-products. During this phase, which encompassed both desk research (literature review) and field research (including visits to farmers and agricultural fairs, interviews with industry stakeholders), the apple emerged as the focal point of interest. This designation is attributed to substantial apple production volume in the region, the diverse array of existing varieties, challenges faced by local stakeholders in recent years due to heightened production costs and diminished market profitability, and the notable percentage of by-products that remain edible and recoverable from fruit processing (see Chapter 1).

2.2. Concept generation. Phase 2

In the second phase, the research team conducted concept generation sessions (Kumar, 2013) using participatory design workshops and brainstorming tools (Martin & Hanington, 2019). These sessions engaged university design students, along with young designers and other researchers. Led by the Polito Food Design Lab team, the sessions encompassed various activities, including pomace analysis, pomace transformation, sketching, concept writing, and prototyping. In total, 12 sessions have been conducted, involving 60 participants. The participants, organised into small working groups, leveraged their hard and soft skills to formulate new concepts and create preliminary, low-fidelity, and edible prototypes. The concept generation process resulted in the identification of 27 new concepts (TRL 2), each accompanied by a brief description outlining the product's characteristics, target audience, and the raw materials employed. Simultaneously, an equal number of preliminary edible models were developed. These

prototypes aimed to explore specific attributes such as shape, dimensions, colour, size, texture, and recipe formulation (Fig. 2).



Fig. 2. Concept Generation. Some shots of the concept generation phase. In the large picture a concept board of a new product, in the bottom row the apple fruit transformation, in the right column some finished prototypes. **Source:** image by Authors.

2.3. Prototyping. Phase 3

The aim of this phase is to increase the technology readiness level of the new concepts, involving professional expertise in food processing. Two key actors were involved in the prototyping stage: Cascina Danesa, an organic farm producing juices and ciders from which apple pomace was recovered; and Panacea Social Farm, a social cooperative that produces bakery products and has previous experience in re-using food by-products in the formulation of its bakery products. The prototyping phase unfolds in two stages: the production of dry pomace flour and the development of edible prototypes stemming from the new concepts (Fig. 3).

2.3.1. Apple Dried Pomace

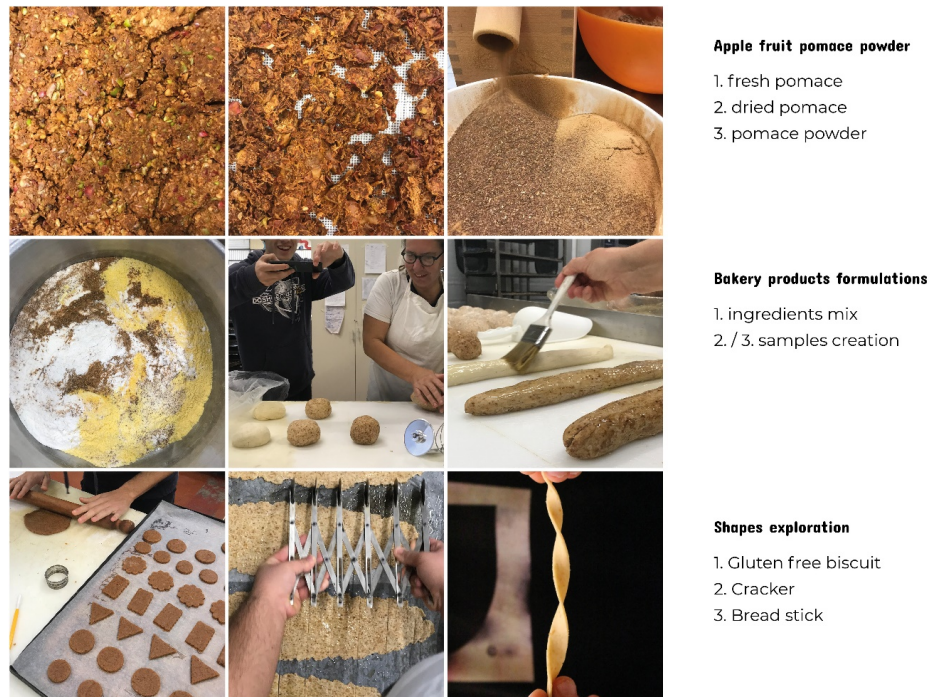
The fresh pomace, recovered immediately after pressing, underwent a 48-hour drying process at 35°C using two vertical dryers (Klarstein Jerky Steel). Subsequently, the dehydrated product was finely milled using a stone grain mill (Komo Fidibus XL), resulting in 12 kg of pomace flour from 80 kg of fresh pomace. The apple pomace was provided by Cascina Danesa as a blend of five organic varieties—Runzè, Magnana, Renetta Champagne, Jonagold, Stayman—resulting from the by-product of low-pressure apple pressing via a pneumatic press to extract juice.

2.3.2. Preliminary Edible Prototypes

At the end of this phase 5 new processed foods at TRL level 3 are obtained. The phase included 8 laboratory trials, testing 5 different dough formulations for each concept selected, incorporating varying percentages of apple dried pomace ranging from 5% to 30%. This step facilitated the exploration of

formal characteristics through experimentation with diverse shapes, sizes, textures, colours, and ingredient combinations.

The prototyping phase started at Panacea Social Farm's laboratory. Collaborating with bakers, 5 new concepts were chosen for exploration: gluten-free biscuits and savoury snacks, breadsticks, crackers, and muffins. The two working groups collaborated, sharing their respective skills and knowledge, to formulate the recipes and to create prototypes, adhering to the guidelines established during the concept generation phase.



Apple fruit pomace powder

1. fresh pomace
2. dried pomace
3. pomace powder

Bakery products formulations

1. ingredients mix
2. / 3. samples creation

Shapes exploration

1. Gluten free biscuit
2. Cracker
3. Bread stick

Fig. 3. Prototyping Phase. Some Shots of prototyping activities. **Source:** image by Authors.

2.4. Testing and Evaluation. Phase 4

The evaluation of the 5 prototypes—in terms of nutritional value, production costs, and consumer acceptance—is currently being outlined. Various activities are scheduled from February 2024, encompassing microbiological and nutritional assessments by a chemical laboratory, food cost evaluations by a consultant, and sensory evaluations conducted by a university research group with whom we collaborate.

The first gluten-free prototypes (biscuits and savoury snacks) were presented at two events on the circular economy in Turin (December 2023), where the participants - all experts in the field of circular economy - provided a generally positive assessment, encompassing both organoleptic and aesthetic dimensions of the products.

3. Preliminary Outcomes

The initial findings highlight the efficacy of a transdisciplinary approach, integrating both practical and theoretical knowledge, to elevate the value of by-products and explore novel applications in food production. This approach transforms food into a material for the design process (Lerma et al., 2012), engaging various stakeholders and fostering collective creativity (Sanders, 2001). By mediating different

knowledge throughout the different project phases (Celaschi, 2008), design researchers embraced the domain of Design With Food (Zampollo, 2016), facilitating the progression from scenario analysis to concept development and from initial low-fidelity experiments to the realisation of 5 preliminary edible prototypes.


In the "food product" dimension, the professional bakers participating in the experiment recognize the potential value of apple fruit pomace as a valuable ingredient, enhancing the diversity of their gastronomic offer (Fig. 4). Particularly remarkable is the formulation of new gluten-free foods, using rice flour, which enhances organoleptic and aesthetic characteristics compared to formulations without apple pomace. Organoleptically, the products maintain the primary aromas of the apple, resulting in a fruity flavour. Aesthetically, the incorporation of pomace flour imparts an "artisanal" appearance, similar to whole grain products.


From a systemic perspective, fruit producers engaged in the project envision the recovery of apple pomace as a viable profit strategy that can be integrated into the commercial activities of selling apples and their derived products. The relatively low complexity of pomace recovery in terms of time, equipment, and activity suggests the potential for further experimentation, aiming to valorise this by-product by developing a new and edible semi-finished product.


Frolla Fruttata
Sample 3
Formulation 20 %
Biscuit


Ingredienti	Quantità (gr)
Dried Pomace	60
Flour	200
Starch	40
Sugar	100
Oil	60
Eggs	2 + 1r
Baking powder	5
Salt	2

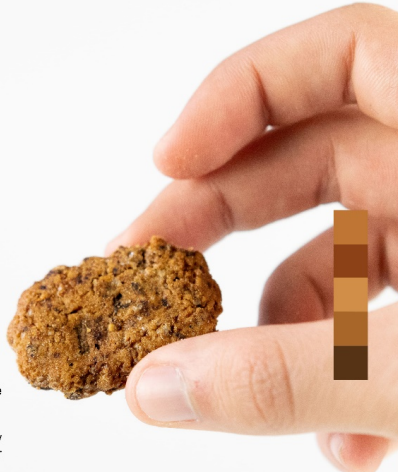
Concept
"FrollaFruttata" is a biscuit that combines apple dried pomace and rice flour.
Its gluten free formulation makes for a light, crunchy cookie, an excellent basis to be enriched with other ingredients such as figs, nuts and oats.
Tasty and fragrant, it is designed to complement everyone's breakfast, meeting the tastes of many.


Craker | Brut ma Bun



Bread stick | Eden



Muffin | Pum


Snack | Saive













Fig. 4. New Prototypes. The 5 preliminary new products from apple fruit dried pomace. **Source:** image by Authors.

4. Conclusions and Future Developments

Preliminary findings indicate that exploring alternatives for reuse apple pomace in the formulation of new processed foods is a promising strategy for further investigation. This suggests the potential to transform a food waste into a valuable new resource for both producers and bakers.

While existing research underscores that apple pomace "can be considered a safe product that can be successfully used in the food chain as part of the circular economy framework" (Sionek, 2022), and highlights its role as a reliable and low-cost source of dietary fibre, antioxidants, and other nutrients (Carunchia, 2015), the experimentation conducted by the Polito Food Design Lab examine into the practical aspects of creating new food products. This work encompasses formulation, aesthetic considerations, and organoleptic dimensions. The new products demonstrate the feasibility of developing recipes that satisfy both the taste and the artisanal characteristics inherent in bakery products.

In light of these initial insights, future developments are required to address different aspects. This includes the nutritional assessments, the cost of production, the sensory evaluation, the consumer needs and possible customer targets. Furthermore, a crucial area of research concerns the legislations governing the (re)use of fruit by-products in the food industry, which requires in-depth investigations to

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