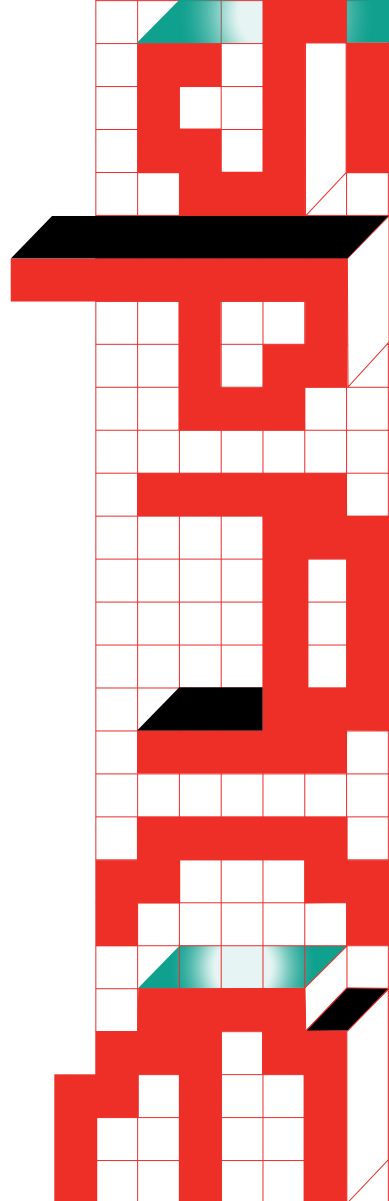


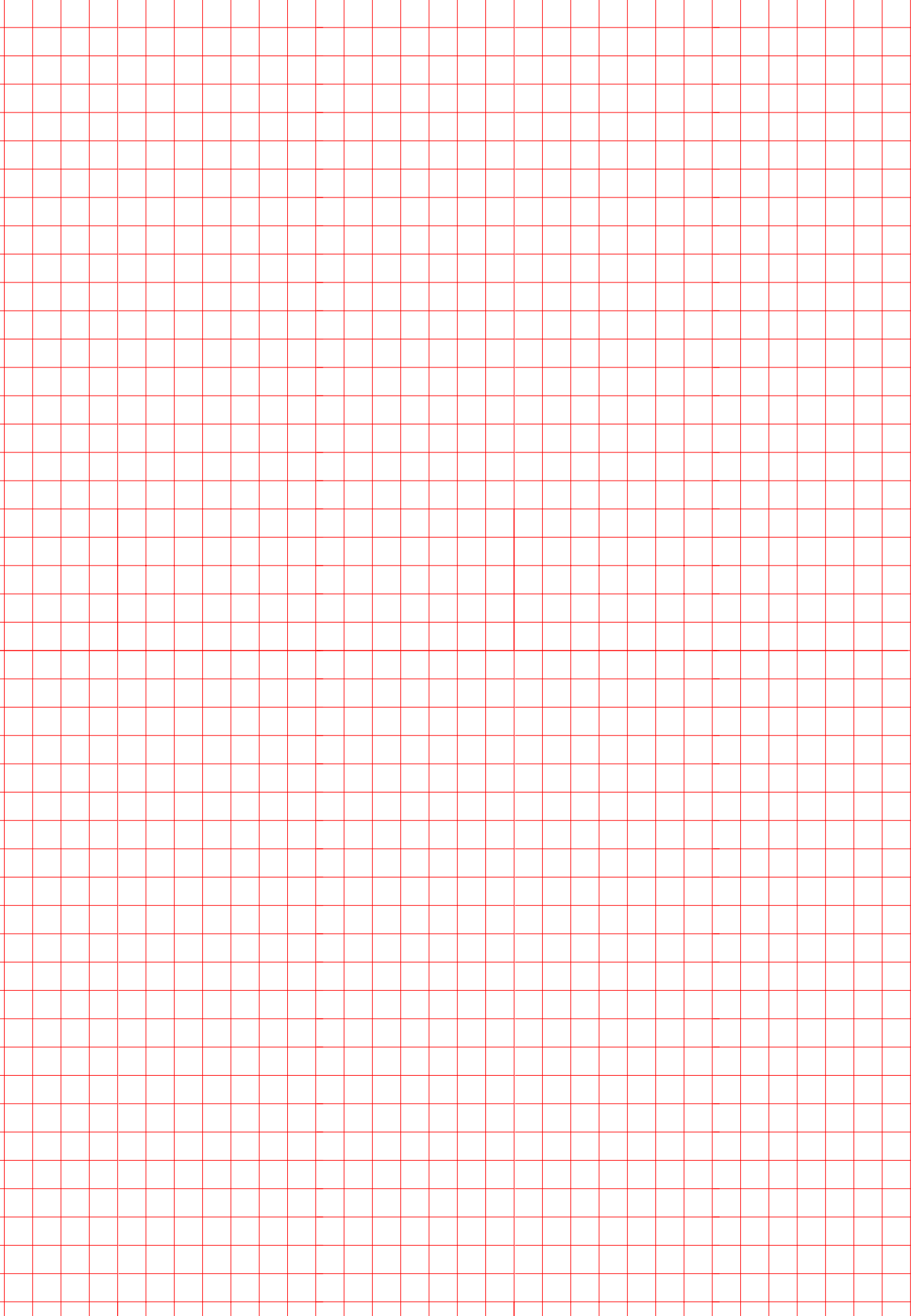
# BOOK OF ABSTRACTS

Space to Space  
1st International  
Conference on Design,  
Animation & Media



15°  
adm

21-22 May 2026  
Faro, Portugal



# Space to Space 1st International Conference on Design, Animation & Media

CCDR Algarve  
Faro, Portugal  
21-22 may 2026

Organization



Sponsors



# Conference schedule

## 21st MAY

9h00	<b>Welcome desk</b> Conference enrollment at CCDD Algarve, Faro
9h15	<b>Conference opening</b>
9h30	<b>Audiovisual Design Across Performance and Media</b> <b>Keynote speaker Dennis Baptist</b> Moderador: António Lacerda
10h30	<b>Session 1 – Perspectives on Visual Design</b> Moderator: Gabriela Soares <b>CAHI framework: Designing a care-aware bio-adaptive audio walking tours with wearables and geospatial inputs</b> <b>Vladislav Shvedchikov</b> <b>Stakeholder Ecosystems in a Girl-Centred Social Design Framework</b> <b>Janka Csernák</b> <b>When Alphabets Occupy Space: Spatial Typography as Cultural Infrastructure</b> <b>Hala Georges</b> <b>Can Design Save Lives? Exploring Vulnerability and Community Awareness in Graphic Design Education</b> <b>Beatriz Rodrigues Correia, Tiago Navarro Marques</b> <b>Between Screens and Reality – Digital Bias in Design Prototyping</b> <b>Patrycja Kruk</b>
11h30	<b>Coffee break</b>
11h45	<b>Session 2 – Spaces and Desing</b> Moderator: Daniela Garcia <b>Spacetime: Courtyard Interventions at Historic Castle</b> <b>Stanislava Švantner Troppová, Elena Farkašová</b> <b>(Re)Imagining peripheral spaces: Marginal Cartography</b> <b>Fernando Rodrigues Correia Vieira de Carvalho, Mónica Sofia Santos Mendes</b> <b>Sovereign Mother: (In)Visible Heritage Convergences and narratives between digital media art and intangible cultural heritage</b> <b>Andreia Pintassilgo, Maria Caeiro Guerreiro, Ana Soares</b> <b>Design, Tourism and Culture: Visual Identities in the Construction of Cultural and Tourist Experiences</b> <b>Maria Caeiro Guerreiro, Pedro Calado, Anastasiia Boichuk, Iasmina-Diana Pauliuc, Mariana Cruz, Sofia Barruncho</b>
13h00	<b>Lunch break</b>
14h30	<b>Presentation of the 3rd and 4th edition of the Animation Books, Perspectives on Portuguese Animation published by CINANIMA</b> <b>Cristina Novo, Cátia Peres, Cynthia Levitan</b>
15h00	<b>Handmade Fantasies (Stop Motion Animation)</b> <b>Keynote speaker Joseph Wallace</b> Moderator: Cátia Peres

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16h00

**Session 3 – Aesthetics in Animation**

Moderator: Cynthia Levitan

**Aesthetics in the animation process: an analysis on the case study Shadows, by Rand Beiruty**

**Cátia Peres**

**Expanded animation cinema and the memory**

**Margarida Ferreira**

**The Digital Image, Narrative, and the Transformation of Aesthetic Experience**

**Nuno André Mourisco Ferreira da Silva**

**The Return of the Gestural in Animation through Virtual Reality**

**Isabella Carolina Papa**

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17h00

**Coffee break**

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17h15

**Session 4 – Materiality in Animation**

Moderator: Margarida Ferreira

**Animation as Interactive Feedback in Video Game Design: Impact on User Experience and Game Feel**

**Nuno Martins**

**(AI)mation – Human-AI Co-creation in rotoscoping processes for digital animation**

**Marcello Santos Ferreira, Maria Xavier Rodrigues**

**Between Materiality and Identity: The Creative Process in the Animated Film Pietra**

**Cynthia Levitan**

**Narrative Animation in Video Games: Design, Experience, and Player Engagement**

**Nuno Martins**

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18h45

**Cultural tour: Moderno ao Sul**

Presentation: Pedro Calado e Maria Caeiro

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## 22nd MAY

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9h00	<b>Welcome desk</b>
9h30	<b>Creativity is not generating, it is stabilizing meaning</b> <b>Keynote speaker Nelson Zagalo</b> Moderator: Gabriela Borges
10h15	<b>Panel Discussion – Designing Digital Space: The Past, Present and Future of Videogames in Portugal</b> Moderador: Hugo Mártires
11h15	<b>Coffee break</b>
11h30	<b>Session 5 – Dialogues between Art and Media</b> Moderator: Bruno Silva  <b>From Archaeological Space to Narrative Space: Transmedia Storytelling in Children’s Museum Experience</b> <b>Jaqueline Dulce Moreira</b>  <b>Aging and Domestic Space in Contemporary Horror Cinema</b> <b>Giovana Vernilo Mendes</b>  <b>From algorithmic space to relational space: generative and interactive systems as post-digital ecologies</b> <b>Pedro Alves da Veiga</b>  <b>Space, Attention and Automation: Critical Practices in Digital Environments</b> <b>Carlos Miguel Gonçalves</b>
12h30	<b>Lunch break</b>
14h00	<b>Session 6 – Media and Communication Studies</b> Moderator: Joana Palminha  <b>Immigrants, Mental Health, and Disinformation: An Analysis of Instagram and TikTok Content from a Networked Social Capital Perspective</b> <b>Andressa do Amaral Brum</b>  <b>PÁTRIAS Escape: Development of a Digital Game on Disinformation and Immigration as a tool for promoting media literacy</b> <b>Sandra Ramos Cerqueira</b>  <b>On_Off: The disconnection experience of young university students</b> <b>Gabriela Borges, Daiana Sigiliano</b>  <b>Audiovisual production, children’s imagination, and aesthetic education</b> <b>Teresa Cristina Rego</b>  <b>Illustration as Apparatus: Agency, Affect, and Image-Interfaces in video games</b> <b>Amanda Borges Correia Lima, Hugo Passarinho</b>
15h00	<b>Coffee break</b>

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15h15

**Session 7 – AI, Games and Digital Creativity**

Moderator: Hugo Mártires

**From Rubber Keys to Prompts: Generative AI and “Vibe Coding”  
in the Creation of Retro Games for the ZX Spectrum**

**Marco Paulo Carrasco**

**SINCLAIR: Design and Media Contributions to the Democratization  
and Aspiration of Technology**

**Carla Allen Gomes, Bruno Couceiro, João Diogo Ramos**

**An Open Access Database of Friction Design Patterns**

**Fabício Fava, Henrique Miguel, Pedro Cardoso,  
Miguel Carvalhais**

**Generative Visual Identities: Artificial Intelligence and the  
Transformation of Communication Design in Interactive Media**

**António Lacerda, Hugo Mártires**

**NaMars!!! jako zkušebna: design a generativní nástroje**

**Jakub Hrdina**

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17h00

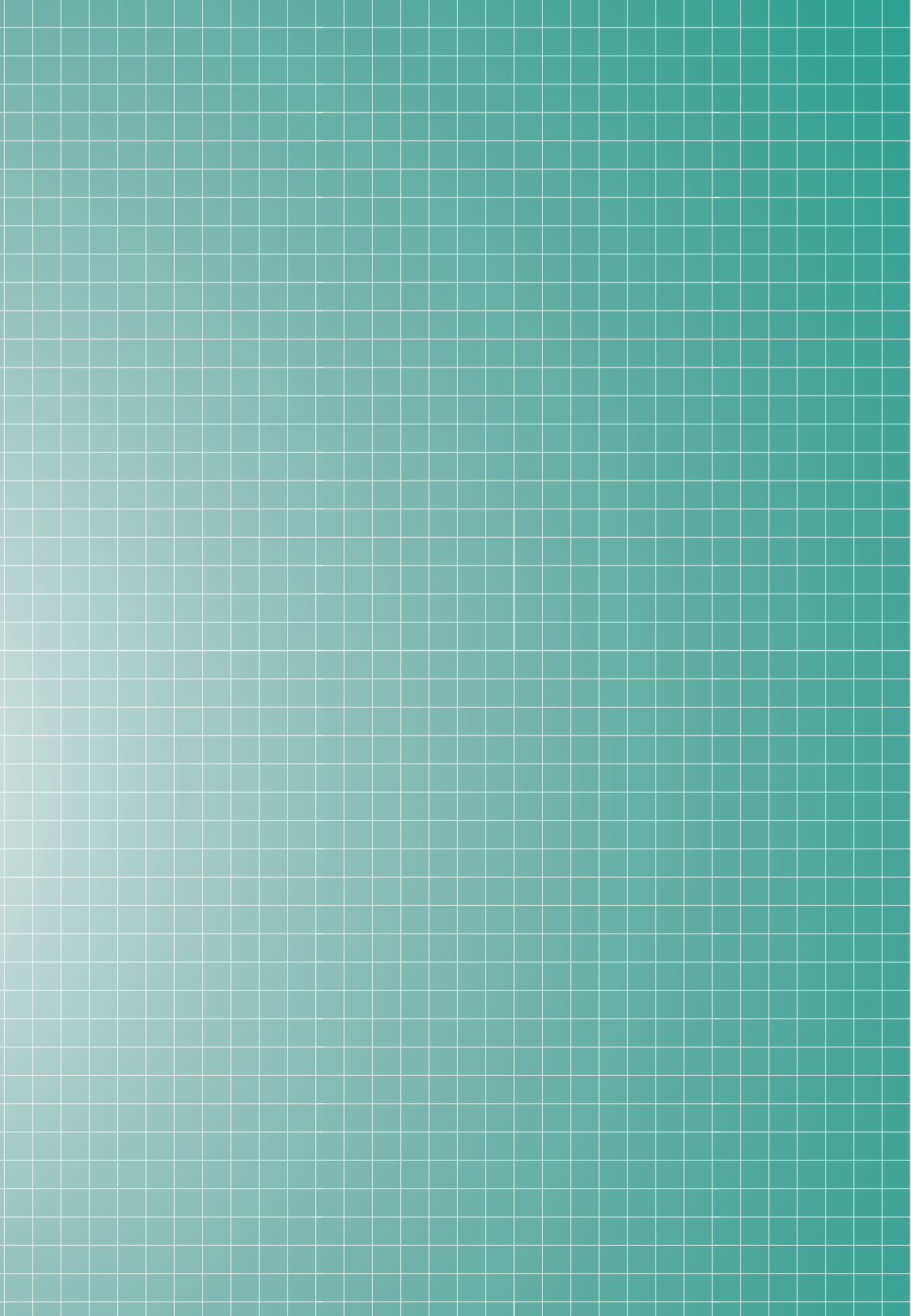
**Closing Space to Space Conference**

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18h00

**Visit to the 15th ADM space**

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**21st MAY**  
Thursday

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9h15

## **Conference opening**

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9h30-10h15

## **Audiovisual Design Across Performance and Media**

**Dennis Baptist**

Moderator: António Lacerda

In this keynote, Dennis Baptist will take the audience behind the scenes of his creative process, showing how audiovisual projects develop from early concepts and experimentation into immersive live and digital experiences. Drawing on examples from his own work, he will reflect on the role of motion, sound, and spatial design in shaping contemporary visual culture.

Dennis Baptist is a Brussels-based audiovisual designer, motion designer, and live visual artist working across performance, events, and digital media. His practice brings together motion, live visuals, sound, and storytelling to create immersive experiences across physical and digital environments. Alongside his professional work, he teaches Motion Design and Live Visuals at Erasmus University College Brussels. In his keynote, he will share insights into his creative process, from early experimentation and concept development to the creation of fully realized audiovisual experiences.

10h30-11h30

## SESSION 1 – Perspectives on visual design

Moderator: Gabriela Soares

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### 1. CAHI framework: Designing a care-aware bio-adaptive audio walking tours with wearables and geospatial inputs

Vladislav Shvedchikov

Self-guided audio tours evolved beyond a simple “press play” functionality into place-based experiences that unfolds through walking and listening. They operate in hybrid space, where physical and digital layers co-exist through always-connected mobile interfaces (de Souza e Silva, 2006, pp. 261-262). Yet many systems still assume a stable listener with consistent pace, attention, and comfort. In field tourism reality, user can experience some affections, caused by environmental conditions (Matsuda et al., 2018, pp. 1, 4). Experience-centered Human-Computer Interaction treats them as lived event rather than a fully specifiable outcome (McCarthy & Wright, 2004, p. 15). This suggests a guidance-first view of bio-adaptation.

CAHI (Caring Adaptive Hybrid Interface) is a methodology and governance framework for bio-adaptive audio walks that combines a SmartWatch signal set—heart rate, SpO2, and activity intensity/steps—with geo context. It treats “care” as a micro-interventions: shade, water, or WC, pacing support, optional snack alternatives guided by user intent (Active / Relaxed), rather than continuous personalization. The paper provides construct definitions, a taxonomy linking adaptation targets, trigger types, guide modes, and an evaluation blueprint for the a full participant study. CAHI can be trialed on the existing Lisbon tour App, currently works as a non-adaptive audio map guide for a two-hour route (~5 km, ~42 geolocated points). Used as a concrete reference to show where CAHI would plug in, maintaining the scripted audio and narrative structure. To keep the experience genuinely self-guided, CAHI enforces max ( $\leq 1$  care prompt per 10 minutes;  $\leq 5$  detour offers per tour) and requires a single, non-mandatory explanation sentence for each audio/visual notification.

**Keywords:** bio-adaptive interfaces, audio guides, hybrid space, wearable sensing, experience design

## 2. Stakeholder Ecosystems in a Girl-Centred Social Design Framework

Janka Csernák

Alongside the growing discussion on the increasingly diverse and evolving roles that design practitioners assume, the necessary soft skills and technical knowledge have likewise sparked vivid debate. Practitioners active in social design often relate to this observation through their own experience of the complex entanglement of stakeholders and roles, between which they may have to shift throughout the collaboration. The dynamic embodiment of various roles is beneficial for multiple reasons, from decentring the design practitioner to allowing more inclusive processes to flourish. Drawing on the analysis of an ongoing second-stage social design pilot project, the author aims at uncovering the roles and functions that are at play in complex collaboration processes. From creators to facilitators to communicators to insight generators, participatory social design requires participants to remain flexible in their positions.

The current research project offers a clear example of how this complexity can be managed while maintaining clarity, and what skills are helpful for shifting between roles during the process with agility between roles during the process. The study focuses on a second-stage social design pilot that targeting marginalised rural communities of girls in Hungary. The presented case is examined against the concept of 'midwifing' (Botero, 2013) and through two frameworks: the analysis of designer–collaborator roles (Minder & Heidemann Lassen, 2019) and a systemic review of designer roles (Güneş, 2021). Through these frameworks, entanglements are first mapped out, then validated through stakeholder interviews.

Finally, conclusions are drawn about how the insights shape the project's outcomes and leave their marks on the practitioner's position and skill set.

**Keywords:** Social Design, Design Participation, Design for Empowerment, Feminist Design

### 3. When Alphabets Occupy Space: Spatial Typography as Cultural Infrastructure

Hala Georges

Typography is often framed as a neutral system of visual communication. Yet writing systems are shaped by histories of power, displacement, and cultural erasure. This practice-based research investigates how design can reintroduce historically marginalised scripts into contemporary visual and spatial environments.

Focusing on Syriac—an East Aramaic script once widely used across the Near East but later displaced from public life—the project explores how typography can move beyond the page to reclaim cultural presence. Early stages of the research experimented with embedding Syriac visual logic within dominant typographic systems such as Latin and Arabic. While these hybrid typographies increased visibility, they revealed a critical tension: adaptation risks becoming assimilation.

The research therefore shifted toward a non-assimilative approach that allows Syriac letterforms to operate on their own terms. Through iterative typographic design and spatial experimentation, Syriac glyphs are translated from two-dimensional typography into architectural and sculptural forms that occupy space at environmental scale. Rather than functioning primarily as linguistic signs, the letters operate as spatial events encountered through scale, orientation, and movement.

The project also reflects briefly on the deeper genealogies of Semitic writing systems, returning to Phoenician—the ancestral alphabet from which many scripts emerged—as a speculative gesture toward typographic origins and futures.

These explorations propose spatial typography as a form of cultural infrastructure where alphabets refuse invisibility, standing at architectural scale as acts of insistence that demand presence, interaction, and recognition for scripts that history attempted to erase.

**Keywords:** Spatial Typography, Syriac Script, Semitic Scripts, Practice-Based Research, Speculative Design

## 4. Can Design Save Lives? Exploring Vulnerability and Community Awareness in Graphic Design Education

Beatriz Rodrigues Correia, Tiago Navarro Marques

Design education faces the challenge of preparing professionals capable of responding not only to commercial needs, but also to complex social and environmental problems. In this context, it becomes relevant to integrate pedagogical approaches that promote critical reflection on the social role of the discipline and its potential as an instrument of intervention in real-world contexts. This article presents a pedagogical experience developed in the Graphic Design Laboratory II course of the Design degree at the University of Évora, structured around the brief “Can Design Save Lives?”. The exercise starts from the premise that communication design can contribute to the preparation and awareness of communities in the face of risk situations and natural disasters.

The methodology is organized into three complementary phases. In the first, an empathy and awareness exercise is implemented, in which students assume different user profiles in vulnerable contexts, highlighting inequalities in access to information, resources, and safety conditions. In the second phase, they develop communication projects aimed at preparing communities, mobilizing methods of context analysis, identification of target audiences, and definition of communication strategies. In the final phase, the projects are presented and critically discussed.

The results highlight the development of communication solutions aimed at vulnerable audiences, focusing on information accessibility, clarity of instructions, and adaptation to different risk scenarios. The evaluation was based on an analysis of the developed projects, considering the adequacy of the communication strategies, the relevance of the responses to the identified contexts, and the potential for their effectiveness. A reflection was also sought on the benefits of replicating this approach in other pedagogical contexts in design education, contributing to the development of critical, social, and applied problem-solving skills.

**Keywords:** Communication Design, Design Education, Social Design, Natural Disasters, Design Methods

## 5. Between Screens and Reality - Digital Bias in Design Prototyping

Patrycja Kruk

As digital tools grow more sophisticated, the distance between a design resolved on screen and one tested in physical space grows harder to see and easier to ignore. While digital environments offer efficiency and precision, this paper argues that exclusive reliance on screen-based prototyping introduces systematic distortions in designers' perception of form, scale, material behaviour, and spatial relationships. These distortions — here termed digital bias — may lead to solutions that appear resolved in virtual space but fail when confronted with physical reality.

Drawing on observations from design studio practice and student project outcomes, this paper examines the cognitive and methodological gap between digital mockups and tangible, material prototypes. We propose that effective design process requires constant cross-referencing between digital and physical spaces: not as a redundancy, but as a necessary feedback loop that exposes assumptions invisible within any single medium.

The paper further argues that the ability to fluidly switch between digital and analogue prototyping methods constitutes a critical — and increasingly undervalued — competency in young designers. Pedagogical approaches that cultivate tool-agnostic thinking and iterative physical verification are discussed as responses to the growing dominance of all-digital workflows.

**Keywords:** 3D design, prototyping, design education, competencies of the future

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11h30 – 11h45

**Coffee break**

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11h45 – 12h45

## SESSION 2 – Spaces and Design

Moderator: Daniela Garcia

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### 1. Spacetime: Courtyard Interventions at Historic Castle Stanislava Švantner Troppová, Elena Farkašová

**Objective:** This paper presents a methodological model of “continuous presentation of cultural heritage” in the context of absent historical substance (furnishings) within the author’s Spacetime project, which aims to transform the historic space of the Castle Bytča into a dynamic cultural center. The goal is to demonstrate that temporary architecture can convey historical narratives without compromising the authenticity of the monument.

**Methodology:** The research is based on the “Research through Design” method and the spatiotemporal phenomenology of “Spacetime.”

The methodological core is the design of a reversible architectural pavilion in the courtyard as a communicative and narrative hub. This “space within a space” integrates digital technologies (video mapping, interactive visualizations) with various forms of public activities (specialized events, discussions, presentations of the restoration process). The approach emphasizes “active emptiness,” where the site of artifact reconstruction interprets atmosphere and historical events through experiential design. The intervention is reversible, thereby becoming an independent, temporary communication medium within a historical context. **Contribution:** The work offers a scientific perspective on the interpretation of “emptiness” in heritage sites. Temporary architecture combined with digital content can not only enhance the site’s appeal but also create a space for the continuous reading of history during reconstruction. A key contribution is the validation of the concept of “living heritage,” in which an exhibition becomes an active participatory tool. The results of this work provide a methodological framework for using temporary interventions to make the process of monument restoration accessible to the general public.

**Keywords:** Interpretation of heritage, Experiential space, Continuum, Historic furniture, Multisensory perception

## 2. (Re)Imagining peripheral spaces: Marginal Cartography

**Fernando Rodrigues Correia Vieira de Carvalho,**  
**Mónica Sofia Santos Mendes**

Urban space is increasingly mediated by algorithmic vision infrastructures, from Google platforms to generative AI models, producing hierarchies of visibility and standardized ways of seeing (Parikka, 2023). Within this framework, this practice-based artistic research (Candy & Edmonds, 2018) proposes a critical cartography of the Margem Sul of the Tejo river based on the friction between bodily experience and computational logics.

The research is informed by an autobiographical perspective crossing lived experience in the peripheries of Rio de Janeiro and Lisbon. This dual of pendular movement between center and margin, constitutes the critical lens through which the project interrogates how vision machines map, omit, or stereotype these spaces. Ingold (2012) insists on attention to material entanglements and the lines of walking, while Tuan (2018) differentiates space and place by emphasizing memories, affections, and everyday practices. Therefore, the project adopts drifting and walking as operative methods (O'Rourke, 2016). Through walks in key locations, a sensory record of the lived territory is generated and systematically confronted with two modalities of the computed territory: the selective capture of Google Street View, and the extrapolation of a generative AI model prompted to represent the same places.

The comparative analysis reveals not only omissions but also the biases and stereotypes that AI, trained on the internet visual corpus, reproduces when it “imagines” the periphery. These insights materialize in Marginal Cartography, an interactive installation where the public navigates and overlays layers of representation – the lived, the captured, and the extrapolated – experiencing the frictions that destabilize the seemingly neutral vision of machines.

**Keywords:** Operational image, Lived-in space, Territory datafication, Algorithmic infrastructures, Interactive Arts

### **3. Memories in the City: Designing a Participatory Instrument to Collect Memories Associated with Urban Art**

**Rita Mafalda Santos Gomes, Rui Manuel de Assunção Raposo, Álvaro José Barbosa de Sousa**

This paper proposes the design of a participatory data-collection instrument aimed at eliciting and documenting personal and collective memories associated with urban art, contributing to the safeguarding of its intangible cultural heritage. The literature recognizes memory as a central dimension in cultural transmission and in the construction of intergenerational legacies, yet it highlights recurring challenges in capturing and documenting community-anchored memories, particularly when seeking to include audiences with different ages. In parallel, a gap can be identified in methodological instruments specifically oriented toward collecting and recording memories linked to contemporary art in public space that are both transferable and adaptable to other territories and creative contexts. Within this framework, we present a methodological instrument structured as elicitation stations, supported by an application protocol and audiovisual recording, in which participants produce narratives (memories) through stimuli in multiple formats (e.g., visual, material, and spatial) and guided tasks of storytelling and mapping. The process prioritizes accessible participation conditions for different profiles and ages, without implying community co-design of the instrument. The contribution of this work is primarily methodological: it proposes a model for collecting and organizing situated data (narratives, visual records, and spatial markings) suitable for analysis and scholarly communication, with potential for adaptation to other contexts related to contemporary cultural practices.

**Keywords:** Urban art, Memory elicitation, Participatory research, Intangible cultural heritage, Cultural probes

## **4. Sovereign Mother: (In)Visible Heritage Convergences and narratives between digital media art and intangible cultural heritage. Memory, archives, and cultural spaces in contemporaneity.**

**Andreia Pintassilgo, Maria Caeiro Guerreiro, Ana Soares**

The Cult of Nossa Senhora da Piedade in Loulé represents one of the most significant manifestations of intangible cultural heritage in southern Portugal, encompassing practices and rituals that shape collective memory and community identity. In this context, the exhibition *Mãe Soberana: Património (In)Visível — A Story Told Through Water* (Convento de Santo António, April 2026) is examined as a case study to explore how digital media art transforms cultural heritage into an experiential and interactive space.

Grounded in the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003), this study addresses the following research question: how can digital media art function as a cultural mediation device in the reinterpretation and reconfiguration of intangible cultural heritage across physical and digital spaces?

Methodologically, the research adopts a qualitative and interdisciplinary approach, combining critical analysis of the exhibited works, examination of artistic creation processes, and analysis of data collected during the exhibition, including audience questionnaires and visitor engagement records. The study seeks to understand how artistic strategies activate narratives, memory practices, and cultural imaginaries.

Findings indicate that digital media art enables the transformation of heritage into interactive and participatory spaces, fostering new forms of public engagement and hybrid spatial experiences.

**Keywords:** Digital Media Art, Experiential Design; Intangible Cultural Heritage, Cultural Mediation; Interactive Spaces; Public Engagement; Mãe Soberana

## **5. Design, Tourism and Culture: Visual Identities in the Construction of Cultural and Tourist Experiences**

**Maria Caeiro M. Guerreiro; Pedro Calado; Anastasiia Boichuk; Iasmina- Diana Pauliuc; Mariana Cruz; Sofia Barruncho**

The growing appreciation of cultural heritage within contemporary tourism has highlighted the importance of interdisciplinary approaches capable of enhancing the interpretation, communication, and appreciation of territorial identities. In this context, design emerges as a strategic mediator in the relationship between culture and tourism, contributing to the dissemination of places, spaces, and events, as well as to the creation of meaningful tourist experiences and the sustainable valorization of territorial cultural resources.

Design currently plays a significant role in everyday life, contributing to the creation of meanings and helping to shape individuals' perceptions of the surrounding reality. According to Hollis (1994), "design is a driving force in innovation."

This paper presents a selection of projects developed by students from the Master's programme in Communication Design for Tourism and Culture. The projects were conceived within a context of reflection and design experimentation focused on the development of visual communication products in physical media. Their main objective is to communicate relevant messages to diverse audiences and to respond to different contexts within the tourism and cultural sector.

Considering the exploratory nature of these projects, design research methodologies were adopted, predominantly framed within a qualitative paradigm, including case studies, document analysis, observation, questionnaires, and exploratory interviews.

The results indicate that communication design can act as a catalyst for cultural and tourism valorization promoting rich narrative strategies that bring audiences closer to territories and identities.

**Keywords:** Communication design; Tourism; Cultural heritage; Identity; Visual narratives;

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13h00 - 14h30

**LUNCH BREAK**

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14h30

**Presentation of the 3rd and 4th edition of the Animation Books, *Perspectives on Portuguese Animation* published by CINANIMA**

Presentation: Cristina Novo, Cátia Peres and Cynhtia Levitan

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15h00 - 16h00

**Handmade Fantasies (Stop Motion Animation)**

**Joseph Wallace**

Moderador: Cátia Peres

Joseph Wallace is a BAFTA-nominated animation director who creates surreal and tactile stop motion work. His short films and music videos have screened at numerous international festivals, including Kraków, Fantoche and Anima Mundi, and garnered various awards over the years.



16h00 – 17h00

## **SESSION 3 – Aesthetics in Animation**

Moderator: Cynthia Levitan

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### **1. Aesthetics in the animation process: an analysis on the case study *Shadows*, by Rand Beiruty** **Cátia Peres**

Aesthetics and authorial styles in animation constitute one of the most salient dimensions through which ideas, thoughts, and feelings are represented via graphic codification, rendering animated film a distinct and powerful form of expressive practice. This article analyzes theoretical perspectives on aesthetics and its processes of creation in order to articulate with teaching methods. The discussion is located within the broader literature of animation studies and draws on influential voices including Paul Wells, Maureen Furniss, Giannalberto Bendazzi, Frank Thomas and Ollie Johnston and Deleuze's theorization of movement and temporality. To ground these theoretical concerns, the paper offers a case study analysis of Rand Beiruty's short animated film *Shadows* (2022). Drawing on the director's praxis, *Shadows* articulates a coherent and original aesthetic logic that juxtaposes hybrid painterly techniques with an idiosyncratic use of color that departs from straightforward referentiality and evolves into inventive pictorial choices, rendering the film visually singular, contemporary, and pedagogically fruitful. Methodologically, the study combines a targeted literature review of visual approaches to animation with the systematic application models (Peres, 2019) emphasizing the level of "graphical structures" alongside a practice-centered analysis of creative intentions and decision-making processes in the director's work. In conclusion, the paper clarifies multiple theoretical approaches to aesthetics in animation, links these perspectives to a teaching praxis useful for students, and contributes to broader methodological debates within animation studies.

**Keywords:** Animation studies, animation praxis, animation teaching, animation Aesthetics, authorial work

## 2. Expanded animation cinema and the memory

Margarida Ferreira

This paper explores expanded cinema within the field of digital media art, with a particular focus on animation and its potential to create immersive and multisensory experiences related to memory and perception. Although expanded cinema has been widely explored in audiovisual and installation practices, its application in animation, especially in connection with sensory memory, remains less developed.

The paper adopts a practice-based approach, combining a brief literature review on media art and expanded cinema with the analysis of selected case studies related to expanded cinema and technological poetics, with a particular focus on expanded animation cinema.

This approach supports the development of an artistic proposal currently at a conceptual stage: an expanded animation installation centered on memory. The installation is structured by elements of human experience that evokes memory: the five senses (vision, hearing,

touch, smell, and taste), where each sensory element is explored by its specific stimuli, creating immersive experience that engages the audience both physically and emotionally.

This paper contributes to the field by proposing an approach to expanded animation grounded in sensory memory, highlighting the relationship between animation, perception, artistic experience and human experience. It also reflects on the role of animation as an experiential and expressive medium within contemporary media art.

**Keywords:** Digital media art, animation, installation, extended animation

### 3. The Digital Image, Narrative, and the Transformation of Aesthetic Experience

Nuno André Mourisco Ferreira da Silva

The advent of technical reproduction, the development of early digital technologies, and the expansion of the media ecosystem introduced profound transformations in the production, circulation, and reception of images, entailing a reconfiguration of the conditions of aesthetic experience and of narrative forms in their relation to the sharing of experience and the intelligibility of the world.

Walter Benjamin (1936) identified an early indication of the decline of narrative as a form of transmitting experience, a phenomenon that has intensified within the contemporary digital landscape. Reinterpreting Benjamin's insights, Byung-Chul Han (2023) examines contemporary regimes of communication and informational saturation, in which narrative, once a stable structure for organizing experience, is increasingly replaced by fragmented and dispersed forms.

The advent of the digital has also transformed the very nature of images and the ways in which they represent the world. Lev Manovich (2001) identifies new structural principles—such as modularity, variability, and database logic, that challenge traditional narrative models grounded in linearity and causality. Images thus become components of dynamic information systems that reconfigure modes of visibility and narrative articulation.

Building on this framework, and engaging with the work of artists such as Harun Farocki, Hito Steyerl, and Gary Hill, this article seeks to articulate theoretical reflection with the analysis of artistic practice in order to understand how contemporary artistic expression contributes to the reconfiguration of aesthetic experience and narrative forms within the media context.

**Keywords:** Digital Image, Narrative, Database, Media Art, Aesthetic Experience

## 4. The Return of the Gestural in Animation through Virtual Reality

Isabella Carolina Papa

This paper reflects on the re-emergence of bodily gesture in animation through immersive virtual reality (VR), grounded in personal artistic practice. In 2024, participation in the NXLB program revealed VR as a transformative artistic medium, reshaping my workflow by making the creative process more intuitive, efficient and grounded in bodily reference. Unlike traditional 3d animation, which often abstracts the artist's presence, VR allowed me to physically inhabit gestures, movements and spatial interactions, evoking practices from theater rehearsal, film sets and stop-motion production. Immersive engagement enabled a direct, corporeal involvement in the animated work, where the body became both instrument and subject, linking motion, space and creative intention. The experience highlighted how VR can revive tactile and performative qualities of traditional practices while providing new opportunities for experimentation and iteration. Through practical exploration and reflection, this paper demonstrates that VR is not merely a digital tool but a platform for embodied creativity, reconnecting the artist's physical presence with the artwork and redefining the relationship between gesture, embodiment and animated space. The findings suggest that immersive technologies can integrate corporeality into contemporary animation, opening novel pathways for artistic expression and creative agency.

**Keywords:** Animation, VR, Process, Gestural, 3D

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17h00 - 17h15

**Coffee break**

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17h15 – 18h15

## SESSION 4 – Materiality in Animation

Moderator: Margarida Ferreira

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### 1. Animation as Interactive Feedback in Video Game Design: Impact on User Experience and Game Feel

#### Nuno Martins

This article examines how animation can function as a form of interactive feedback in video game design and discusses its impact on user experience (UX), action legibility, and the sense of control. Animation plays a central role in contemporary video game design, both as an aesthetic and narrative resource and as visual feedback that communicates system states, the logic of game mechanics, and player actions, making them perceptible to the user. In interactive environments, where each user action triggers visual, auditory, and sometimes haptic responses, animation contributes to making interactions more immediate, legible, and responsive, while clarifying the relationship between player input and system output.

The study combines a case study analysis with a theoretical framework based on a review of seminal authors in the fields of video game studies, interaction design, animation studies, and user experience. It examines key concepts such as interactive feedback, principles of animation, principles of interaction design, and game feel, with particular attention to how visual responses make player actions and game outcomes discernible within the interactive system.

The analysis demonstrates that animation enhances the legibility of game mechanics, reinforces system responses, guides player attention, and shapes the experience of interacting with the interface. It also shows that animation contributes to the responsiveness of gameplay by supporting the feedback loop between action and outcome. The article argues that animation should be understood as a functional component of interaction design in video games, as it simultaneously influences usability, visual expressiveness, and the overall player experience.

**Keywords:** Animation, Visual Feedback, Video Game Design, User Experience (UX), Interaction Design

## 2. (AI) mation – Human-AI Co-creation in rotoscoping processes for digital animation

Marcello Santos Ferreira, Maria Xavier Rodrigues

The history of animation shows that each new technology tends to reconfigure, rather than eliminate, the role of the artist. In this context, the integration of artificial intelligence-based tools reopens a central question for contemporary animation: how to accelerate and optimize creative processes without compromising the authorial and artistic quality of the animated image? This tension becomes particularly relevant in independent productions, where limitations of time, budget, and technical resources make the pipeline more demanding. Starting from this problem, the article proposes the term (AI)mation to define a human-AI co-creation approach in which artificial intelligence acts as procedural support and not as a substitute for the animator. Based on a theoretical review of rotoscoping, motion capture, digital transition, and generative AI, the study analyzes the potential of these technologies in the construction of visual references, 3D models, motion matching, and scene preparation for digital animation. Using the case study of the animated documentary António Gaió – Um Encontro de Sonhos Coletivos, it demonstrates that this methodology can accelerate prototyping and technical organization stages, preserving the graphic interpretation and aesthetic decision in the final 2D animation. The article also discusses the limitations of this integration, namely the need for human curation, the complexity of the workflow, the risks of visual homogenization, and the ethical implications associated with the use of automated systems.

**Keywords:** Rotoscoping, 2D animation, AI-assisted prototyping, Hybrid animation pipeline, Human-AI co-creation, Markerless motion capture, Retargeting

### 3. Between Materiality and Identity: The Creative Process in the Animated Film *Pietra*

Cynthia Levitan

This article examines the development process of the stop motion animated short film *Pietra*, investigating how artistic practice, articulated with theoretical research, influenced the conceptual, narrative, and aesthetic transformations of the project. The research adopts a practice-based research approach, combining critical analysis of cinematic references, visual experimentation, and documentation of the creative process.

The development process included the analysis of transgender identity representations in cinema and animation, which are often associated with narratives of marginalization or conflict. Based on this critical reflection, the project proposes an alternative approach, shifting these representations toward a narrative centered on everyday experiences, coexistence, and diversity.

During the creative process, significant transformations occurred in both the narrative structure and the film's cinematic language. The initial proposal, based on dialogue, was progressively reformulated into a dialogue-free visual narrative supported by the expressiveness of movement, composition, and the materiality of animation. In this context, the stop-motion technique proved particularly relevant for exploring the tactile dimension of matter and the emotional construction of the characters.

The analysis of this process contributes to discussions on creative methodologies in contemporary animation, highlighting the potential of artistic practice as a form of research in the development of new narrative and aesthetic representations.

**Keywords:** Animation, Stop motion, Identity, Materiality, Creative process

## 4. Narrative Animation in Video Games: Design, Experience, and Player Engagement

Nuno Martins

This article analyses the role of animated narrative structures in video game design, in games that use a narrative typology, considering them as a central element in the construction of player experience and in their impact on progression throughout the different phases of the game and on player decision-making mechanisms. Animation thus provides a system of visual communication that articulates narrative, action, and interaction, contributing to how the player understands and experiences the game in an empathetic and emotional way.

This article methodologically articulates a theoretical framework with the analysis of a case study, seeking to understand animation production and creation practices within a video game, and their outcomes. As a case study, the video game *Ori and the Will of the Wisps* was used, understood as an example of games with animated narratives that have a significant impact on the market.

In this sense, the article explores different functions of animation, from onboarding to gameplay, including the narrative context of the game, visual development, the communication of emotional tone, and the support of interaction through visual feedback.

Different animation resources are considered, such as the use of cutscenes, character design and animation, and environmental animation, understood as complementary components of a system of visual communication within the game.

As a contribution, the article seeks to frame narrative animation as a structural component of video game design, playing a central role in articulating narrative, storytelling, and player experience, with several relevant implications in the field of video games.

**Keywords:** video game animation; narrative video games; game design; player experience; cutscenes; visual storytelling

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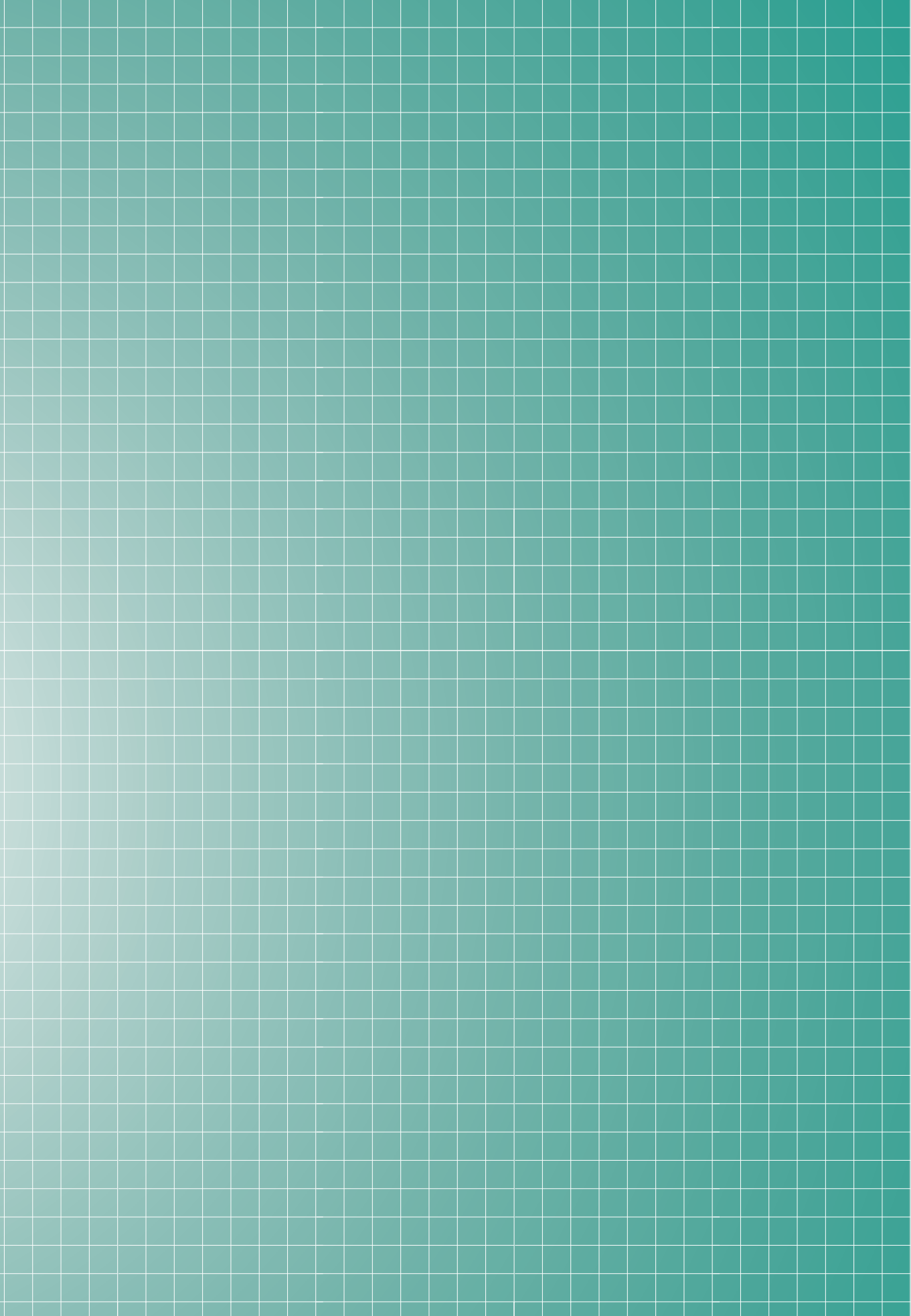
18h45

## **Cultural tour - Moderno ao Sul**

Presentation: Pedro Calado e Maria Caeiro

Through a tour of the city of Faro, some spaces and works of the modern movement by architect Manuel Gomes da Costa will be presented.

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**22nd MAY**  
Friday

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9h00

## **Welcome desk**

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9h30 – 10h15

## **Creativity is not generating, it is stabilizing meaning**

**Nelson Zagalo**

Moderator: Gabriela Borges

The lecture proposes a reflection on what we truly mean by creativity at a time when generative AI systems can produce, in seconds, a huge amount of textual, visual, and sound variations. It is argued that generating novelty is not, in itself, creating. Creativity begins with openness to the possible, but it is realized above all in the ability to stabilize meaning, select, give shape and affirm a direction. From this perspective, AI appears less as a substitute for human creativity and more as a revealer of its deep nature: if the machine expands the space of the possible, it is still up to the human to define what deserves to be maintained, developed and shared.

Nelson Zagalo is a Full Professor at the Department of Communication and Art at the University of Aveiro and Director of DigiMedia – Research Center in Digital Media and Interaction. His scientific activity crosses digital media, human-computer interaction, artificial intelligence, narrative and experience design. He has developed work on human-AI mediation, agency, and the cognitive and cultural impacts of generative AI on creation, learning, and communication processes.

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10h15 – 11h15

**Round Table: Designing Digital Space: The Past, Present  
and Future of Videogames in Portugal**

**Nelson Zagalo, João Ramos e Paulo Carrasco**

Moderator: Hugo Mártires

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11h15 – 11h30

**Coffee break**

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11h30 – 12h30

## **SESSION 5 – Dialogues between Art and Media**

Moderator: Bruno Silva

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### **1. From Archaeological Space to Narrative Space: Transmedia Storytelling in Children’s Museum Experience** **Jaqueline Dulce Moreira**

Archaeological museums present complex and often abstract content for children, requiring innovative strategies for cultural mediation. This article investigates how transmedia storytelling can transform the physical space of archaeological ruins into an expanded narrative space, connecting digital media, interactive experiences, and children’s imagination. The study presents the “Roman Explorers” project, developed within the National Museum of Conímbriga, composed of four integrated tools: website, digital animation, app, and augmented reality. Each tool is adapted for children, promoting the discovery of the historical space and the understanding of daily life in the ancient Roman city. The methodologies for experience design, the integration between physical space and digital media, and the impacts on children’s engagement and learning, measured through observation, questionnaires, and digital interactions, are analyzed. The article contributes to reflecting on how museums can become dynamic narrative spaces in which learning, playfulness, and cultural mediation are articulated, offering a replicable model for educational experiences in other heritage contexts.

**Keywords:** Transmedia storytelling; Children’s museum experience; Cultural mediation; Archaeological heritage; Narrative space

## 2. Aging and Domestic Space in Contemporary Horror Cinema

Giovana Vernilo Mendes

Contemporary horror cinema frequently mobilizes domestic spaces as environments where anxieties surrounding ageing become visible and affectively experienced. Rather than functioning solely as narrative settings, houses and apartments often operate as extensions of the ageing body, reflecting processes of cognitive decline, physical deterioration and social marginalisation. In many contemporary horror films, the domestic environment gradually loses its familiarity and becomes a site of instability, confinement and disorientation.

This paper examines how ageing is constructed as a spatial experience in contemporary horror cinema through the transformation of domestic environments. The analysis focuses on *Relic* (Natalie Erika James, 2020) and *La Abuela* (Paco Plaza, 2021), two films in which elderly characters occupy central roles within domestic spaces that progressively become threatening and oppressive. Corridors, rooms and architectural boundaries acquire unsettling qualities, reflecting broader cultural anxieties related to dependency, loss of autonomy and the deterioration of the body.

Drawing on theoretical perspectives from Julia Kristeva on abjection, Vivian Sobchack on embodied film experience and Morgan Batch and Mark David Ryan's discussions of ageing and haunted domesticity in contemporary horror cinema, the paper argues that horror films frequently materialise fears surrounding ageing through spatial disruption. Domestic architecture becomes a site where bodily decline and social anxieties about ageing are visually and affectively articulated.

**Keywords:** aging; horror cinema; domestic space; abjection

### 3. From algorithmic space to relational space: generative and interactive systems as post-digital ecologies

Pedro Alves da Veiga

This paper investigates generative video and interactive artworks as spatial design systems that mediate physical, digital, social, and speculative domains. The guiding research question asks: how can generative audiovisual systems operate as mediating structures that bridge Earth (material infrastructures), Human (relational participation), Digital (algorithmic environments), and Cosmic (conceptual imaginaries) dimensions? By reframing these systems as adaptive spatial ecologies, the paper proposes a shift from object-centred design toward the modulation of relational fields. In this context, “generative” explicitly excludes generative artificial intelligence and machine-learning-based image synthesis. Grounded in practice-based research, the study examines how deterministic or stochastic algorithmic systems developed through creative coding practices and minimal participatory interfaces produce environments structured by emergence, feedback, and contingency. Rather than treating code as invisible infrastructure, the research approaches it as an operative spatial logic – an interface condition that shapes perception, temporality, and coexistence. Algorithmic urban imaginaries become dynamic audiovisual assemblages reflecting infrastructural entanglement and ecological precarity. Gestures trigger negotiated exchanges between human presence and system response, foregrounding interaction as modulation rather than control. Recursive geometries evoke speculative cosmologies, positioning software as a diagrammatic device for modelling interconnected futures. Within post-digital culture, coexistence emerges as continuous recalibration between bodies, technical systems, and cosmic imaginaries, suggesting renewed frameworks for ecological and relational awareness.

**Keywords:** Generative Art, Interactive Installations, Post-Digital Design, Spatial Ecologies, Speculative Media

## 4. Space, Attention and Automation: Critical Practices in Digital Environments

Carlos Miguel Gonçalves

In contemporary digital culture, design increasingly operates as a mediator between physical, social, and digital spaces, shaping not only interfaces but also forms of attention, behaviour, and participation. This article proposes a critical reflection on digital space as a designed environment, arguing that interaction design and algorithmic systems produce spatial and temporal conditions that influence how users inhabit the digital public sphere.

Drawing on the notion of the social production of space developed by Henri Lefebvre, and articulating it with Bernard Stiegler's critique of the automation of attention and the externalisation of memory in contemporary technical systems, the paper examines digital platforms as environments that tend to normalise gestures, rhythms, and modes of coexistence. Within this framework, design is approached not merely as a functional or formal practice, but as a cultural and ethical operation with direct impact on human experience and collective life.

The article further explores how artistic and critical design practices can operate as bridges between digital and human spaces by exposing and reconfiguring technical mechanisms that are usually rendered invisible within digital systems. Through strategies of friction, deviation, and speculative intervention, these practices open space for alternative forms of engagement and imagination, questioning the naturalisation of designed digital experiences. By positioning design as a space-producing practice, this contribution aligns with the "Space to Space" framework, emphasising the importance of critical thinking in reflecting on possible digital futures.

**Keywords:** digital space, attention, mediation, critical practices, speculative futures

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12h30 - 14h00

**Lunch break**

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14h00 – 15h00

## **SESSION 6 – Media and Communication Studies**

Moderator: Joana Palminha

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### **1. On\_Off: The disconnection experience of young university students**

**Gabriela Borges, Daiana Sigiliano**

The growth of digital culture and the use of digital devices has led to a discussion about the time spent in front of screens and its impact on the health of adolescents and young people, as indicated by several recent studies (Ortiz et al., 2023; Ramadhan et al. 2024; May et al., 2025). From this problem, the project DISCONNECTION: digital addiction and educommunication among young people from Spain, Portugal and Brazil was developed, in partnership with the International University of Valencia and the University of Sorocaba.

This paper presents the results of the Portuguese experience developed in the discipline Theories of Image and Communication of the Degree in Communication Design, in which students were challenged to disconnect from digital devices for 24 hours and reflect on the experience in the online and offline space. The methodology covered preparation to enable students to manage the possible stress of the experience and prepare them to produce images related to disconnection as a form of creative and interventional expression through reflection about the space in which they are inserted. Subsequently, information about the experience was collected through open questionnaires and presentation of the images produced in order to allow a reflection on the period of disconnection. The results collected between 2024 and 2026 show that the consumption of digital content fills a large part of young people's daily activities, but the challenge launched proved to be very productive as it allowed a greater awareness of the digital presence and physical absence that this new way of living and being provides in contemporary society.

**Keywords:** Digital Disconnection, Media Literacy, Media Art, Digital Culture

## **2. Immigrants, Mental Health, and Disinformation: An Analysis of Instagram and TikTok Content from a Networked Social Capital Perspective**

**Andressa do Amaral Brum**

The paper addresses a highly relevant and urgent topic by connecting immigration, mental health, misinformation, and social media platforms. Its focus on Instagram and TikTok is particularly timely, given the growing role of influencers and algorithmic content in shaping perceptions of mental health among vulnerable populations. The proposal is strengthened by its attention to immigrants' specific barriers, including language, cultural adaptation, and limited healthcare access, as well as by its integration of social capital theory and Recuero's analytical framework.

The paper aligns particularly well with the Space (Human) and Space (Digital) dimensions of the event. Its focus on immigrants, mental health, and misinformation directly addresses questions of social inclusion, vulnerable communities, and unequal access to reliable health information. By examining how immigrants navigate digital environments shaped by influencers and algorithmic visibility, the study contributes to discussions on social design and the creation of more supportive and inclusive communication ecosystems.

The research is also strongly connected to Space (Digital) because it investigates Instagram and TikTok as spaces where information, identity, and social influence are constructed. The analysis of platform dynamics, visibility, and legitimacy highlights how digital media shapes experiences of mental health and belonging. In this sense, the paper treats digital platforms not simply as communication tools, but as environments where coexistence, misinformation, and care are negotiated.

More indirectly, the project also touches on Space (Cosmic) because it invites reflection on future forms of digital responsibility and speculative approaches to healthier online communities. By proposing a communication campaign informed by the research, the paper moves beyond diagnosis and suggests design-oriented responses to contemporary social and technological challenges.

**Keywords:** Misinformation, Immigration, Mental Health, and Social Networks

### **3. PÁTRIAS Escape: Development of a Digital Game on Disinformation and Immigration as a tool for promoting media literacy**

**Sandra Ramos Cerqueira**

This study examined the spread of disinformation in digital content related to immigration in Portugal, with two objectives: to identify potential gaps in media literacy among university students regarding disinformation content about immigration; and to promote media literacy and critical thinking about such content, through the development and application of a digital game. The context is relevant due to the intense migratory flow and the rise in disinformation related to immigration. In 2022, Portugal received 60,389 immigrants, a number nearly twenty times higher than that recorded a decade earlier. Based on theoretical perspectives on media competence (Ferrés & Piscitelli, 2012) and disinformation (Recuero, 2024; Wardle & Derakhshan, 2017), this qualitative study combined theoretical and practical methods. The sample was non-probabilistic and convenience-based, comprising 46 students from two classes in the Communication Sciences undergraduate program at the University of Algarve. The methodology was organized into eight phases, including two questionnaires: an initial diagnostic one, which identified gaps in media competence and served as the basis for developing the game; and a final questionnaire, to measure the results. Instruments such as a Competence Mastery Scale, a Complexity Marker, and an Overall Competence Rating were adopted. Using accessible digital tools, the game PÁTRIAS Escape was developed, structured around the motivational mechanics proposed by Chou (2015). The results demonstrated a positive experience with the game as a learning method and its effectiveness in improving media literacy, confirming the viability of the proposal.

**Keywords:** Game-Based Learning; Digital Games; Disinformation; Immigration; Media Literacy

## 4. Audiovisual production, children's imagination, and aesthetic education

Teresa Cristina Rego

Contemporary children begin connecting online at a very early age, exposing themselves to an increasingly vast internet and an unfamiliar media diet. In the virtual environment, they encounter a repertoire—including series, cartoons, YouTuber and influencer programs—that does not always prioritize ethics, representation, or aesthetic quality. Based on Vygotskian theoretical references and the assumption that childhood is a decisive moment for human development, it is essential to study the nature of this consumption, its cognitive, emotional, and social impacts, as well as its influence on aesthetic and ethical formation. To contribute to the advancement of this topic, a qualitative exploratory investigation was conducted, interviewing a group of 20 Brazilian children (aged 7 to 12) and their guardians. The objective was to understand the relationships children establish with screens, digital culture, and media productions. The research revealed that most of the children studied are exposed (almost without mediation) to an appealing and weakly structured audiovisual diet, which conveys prejudices of all kinds—racial, social, and gender—and does not stimulate critical thinking, reasoning, curiosity, or children's imagination. It also showed that many adults not only are unaware of what children do and consume in the digital environment, but also do not know how to act in the face of the growing centrality of screens in children's daily lives. The results point to three main demands: the need for aesthetic and media education involving the entire school and family community, actions to guarantee children's media rights, and the provision of a quality audiovisual diet aimed at children.

**Keywords:** Audiovisual production, children's imagination, aesthetic education

## 5. Illustration as Apparatus: Agency, Affect, and Image-Interfaces in video games

Amanda Borges Correia Lima, Hugo Passarinho

This article explores how illustration has evolved from a static image into an operational device in video games. Drawing from theories of media convergence, semiotics, and new media, the research argues that contemporary illustration, when mediated by computational systems, functions as an imagistic interface through which agency, affect, and meaning are actively produced, rather than merely observed. As case studies, the video games “Ōkami,” “Chicory: A Colorful Tale,” and “Drawn to Life” will be analyzed to demonstrate how illustration functions as a literal apparatus. Considering that, in these games, the mechanics allow players to interact more actively with the game interface through gestural drawings, manipulating the world, revealing secrets, and advancing the narrative. These mechanics grant players the power of “creator.” This study also engages the work of Henry Jenkins on convergence culture, where illustration is seen as an active and transmedia element that enables the construction of parallel worlds. Instead of existing as an isolated object, illustrated resources circulate as modular data, inviting manipulation, reinterpretation, and co-authorship. Moreover, it incorporates Roland Barthes’ concepts of *studium* and *punctum* and Lev Manovich’s theory of new media, to frame digital illustration as numerical, modular, variable, and automated, thus redefining visuality as an instrumental system and also converges with Lucia Santaella’s analysis of hybrid languages. The article concludes by proposing that video games exemplify a broader redefinition of illustration, not as an image of a machine, but as a machine in itself.

**Keywords:** Interactive Illustration, Narrative, Media Convergence, Player agency

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15h00 – 15h15

**Coffee break**

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15h15 – 16h15

## **SESSION 7 – AI, Games and Digital Creativity**

Moderator: Hugo Mártires

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### **1. From Rubber Keys to Prompts: Generative AI and “Vibe Coding” in the Creation of Retro Games for the ZX Spectrum**

**Marco Paulo Carrasco**

This communication presents a practice-based approach to using generative AI and “vibe coding” to create new retro games for the ZX Spectrum, linking the cultural legacy of 1980s home computing with contemporary AI-assisted design workflows. It argues that the platform’s technical constraints: limited memory, low-resolution graphics, few colours, simple sound, and 8-bit logic, can be understood as productive design conditions rather than mere nostalgic limitations.

The paper further examines how generative AI can function as a co-creative partner in ideation, prototyping, code drafting, asset planning, and iterative development. Through small demonstrative examples, it shows how large language models may support designers, students, and independent creators in producing playable concepts while preserving retro aesthetics.

By connecting past and future, the ZX Spectrum is framed as a pedagogical and speculative design space for critically exploring AI-supported game creation, digital heritage, and co-creative interactive media.

**Keywords:** generative AI, retro game design, ZX Spectrum, co-creative design, vibe coding

## **2. SINCLAIR: Design and Media Contributions to the Democratization and Aspiration of Technology**

**Carla Allen Gomes, Bruno Couceiro, João Diogo Ramos**

During the second half of the twentieth century, electronic technologies increasingly moved beyond institutional settings into professional, domestic, and mobile contexts. Among the figures who accelerated this transition was British inventor and entrepreneur Clive Sinclair, whose companies combined cost-driven engineering, industrial design, media presence, and marketing strategies to reposition consumer technologies within broader cultural and social spaces. While Sinclair's role in popularising home computing and gaming is widely acknowledged, the combined influence of design and media in shaping how these technologies were framed, communicated, and culturally situated remains underexplored. This paper examines Sinclair strategies through the analysis of consumer devices, advertising materials, and media coverage. Rather than presenting his work as a straightforward project of technological democratisation, the study explores how accessibility and aspiration coexisted through coordinated decisions concerning aesthetics, portability, manufacturing constraints, pricing, and public discourse. Design, marketing, and media are approached as interrelated mediating practices that made technologies intelligible, desirable, and socially meaningful across multiple contexts of use. The study also considers how forms of institutional recognition were mobilised as part of broader communicative strategies, reinforcing technological credibility without determining product use or success. Drawing on object-based research from a museum collection, this paper proposes a flexible framework for future research in design history, media archaeology, and technology studies, providing tools to explore how personal technologies circulate, gain visibility, and acquire cultural significance.

**Keywords:** Clive Sinclair, innovation, marketing, computer, gaming

### 3. An Open Access Database of Friction Design Patterns Fabrício Fava, Henrique Miguel, Pedro Cardoso, Miguel Carvalhais

This project is aimed at understanding how friction, inconvenience and other playful strategies can be applied to interaction design to promote reflective usage and the creation of meaning. One of the project's core goals is the development of tools for designers and stakeholders to access this knowledge and make it available in an open, ethical and sustainable way. To address this we implemented the [anonymised], an online, open access, platform. This uses MediaWiki as a flexible, semantically structured and openly licensed database that enables the reutilisation, redistribution and reproduction of contents for research, teaching and professional practice. Each entry in this archive is formatted as a design pattern and follows a common schema including summary, description, sub-patterns identified (if relevant), usage, examples, implications for the field of interaction design, cross-relations, and references to sources. Data is structured using attribute–value pairs with qualitative descriptions stored as string literals, mapped to Dublin Core, and relational properties modeled as semantic objects, mapped to SKOS (Simple Knowledge Organization System). This ensures that the design patterns are human-readable and compliant with FAIR principles (Findable, Accessible, Interoperable, Reusable) for digital heritage and Open Science. The archive engages with CARE principles (Collective Benefit, Authority to Control, Responsibility, and Ethics) by foregrounding collective benefit, recognising user authority to control one's own experience with computational media, taking responsibility by explicitly documenting ethical implications and possible misuses of patterns, and promoting ethics by critically addressing the moral and political stakes of friction as a design strategy.

**Keywords:** Friction Design, Interaction Design, Open Science, SKOS, FAIR

## 4. Generative Visual Identities: Artificial Intelligence and the Transformation of Communication Design in Interactive Media

António Lacerda, Hugo Mártires

The increasing integration of artificial intelligence (AI) into creative practices is transforming the methodologies and conceptual frameworks of communication design. In digital environments, visual identity has traditionally been understood as a stable system of graphic elements ensuring consistency and recognition across media platforms. However, generative technologies challenge this paradigm by enabling adaptive visual systems capable of responding to dynamic contexts and user interaction.

Within interactive media environments, visual communication functions not only as representation but also as part of broader narrative, spatial and interactive systems. This transformation is particularly visible in digital environments such as video games, where graphic symbols, typographic systems and interface elements contribute to the construction of coherent visual ecosystems that support world-building and narrative immersion. In these contexts, visual identity extends beyond conventional branding practices and becomes embedded in the communicative structure of the digital environment.

This paper explores how artificial intelligence can support the development of generative visual identity systems within interactive media. Rather than producing fixed graphic outcomes, designers increasingly define rule-based frameworks that allow visual elements to evolve through algorithmic processes. In this context, designers act as authors of generative systems capable of producing multiple variations of visual identity.

The paper argues that AI-assisted design expands the conceptual boundaries of communication design by enabling adaptive forms of visual communication within interactive media ecosystems.

**Keywords:** Communication Design, Artificial Intelligence, Visual Identity, Video Games, Generative Design

## 5. NaMars !!! jako zkušebna: design a generativní nástroje

### MgA. Jakub Hrdina

The “NaMars” project explores the shift in industrial design from creating isolated objects to developing comprehensive experiences. Using Mars as an extreme testing ground forces designers to reevaluate systems, resources, and the psychology of isolation. This experiment unfolds across three evolutionary chapters. “NaMars!” contextualized product design within a VR base, focusing on daily routines and infrastructure. “NaMars!!” expanded into 360-degree panoramic scenes. It utilized generative tools to establish spatial logic, accompanied by AI-generated voiceovers and annotations to decode the environment as a functional system. The culmination, “NaMars!!!”, represents full-scale worldbuilding, presenting a continuous network of Martian infrastructure, including hydroponic farms and biolaboratories. It adopts a “cinematic surveillance realism” aesthetic, relying on simulated CCTV footage without human presence. This visual language emphasizes system operations, wear, and glitch aesthetics. Methodologically, the project integrates generative AI (including Midjourney and VEO 3) as creative co-pilots in an iterative workflow. The core value lies not in automated generation, but in the designer’s capacity to edit and maintain the consistency of the constructed world. NaMars demonstrates how industrial design can merge with storytelling, generative technologies, and documentary formats to test future scenarios.

**Keywords:** Industrial Design, Generative AI, Worldbuilding, Virtual Reality, Extreme Environments

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17h00

**Closing Space to Space Conference**

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18h00

**Visit to the 15th ADM space**

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## Biografias dos autores

### **Álvaro José Barbosa de Sousa**

PhD in Design from the University of Aveiro (2011). Specialized in communication design, branding, strategic design, poster design, and typography. Professor at the University of Aveiro.

### **Amanda Borges Correia Lima**

Fine Arts graduate and Animation master's student researching photography's influence on visual aesthetics and storytelling in interactive video games

### **Ana Isabel Soares**

Professor at the University of Algarve

### **Ana Margarida Campos Ferreira**

This researcher explores digital media-art and expanded cinema, focusing on animation and an installation proposal with memory as its core theme.

### **Anastasiia Boichuk**

Master's student in Communication Design for Tourism and Culture at the University of Algarve.

### **Andreia Isabel Mendonça Pintassilgo**

PhD candidate in Digital Media Art at University of Algarve and Open University.

### **Andressa do Amaral Brum**

MA in Communication & Digital Media PhD student in Digital Media Art, designer/content manager with 10+ years' experience.

### **António Lacerda**

Communication design researcher and professor at the University of Algarve focusing on visual identity, AI and generative design.

### **Beatriz Rodrigues Correia**

Professor at University of Évora and PhD student in Lisbon; founder of the Tipo Fábrica studio.

### **Bruno Couceiro**

Curator and museum professional at LOAD ZX Museum, engaged in collections-based research.

### **Carla Allen Gomes**

Curator and museum professional at LOAD ZX Museum, engaged in collections-based research.

### **Carlos Miguel Gonçalves**

Multimedia art researcher, PhD student in Fine Arts, focusing on digital space, technology, and network culture experiences.

### **Cátia Alexandra dos Santos Peres**

Professor and researcher with specialization in the field of Animation studies and Animation research, affiliated with UAlg, Unidcom research centre – IADE Creative university and CIAC research centre – UAlg; coordinator of the BA and MA Animation degree courses at UAlg; head of Animation at UAlg.

### **Cynthia Levitan**

Professor and PhD, researcher in animation at the University of Algarve, and a stop-motion filmmaker.

### **Daiana Sigiliano**

Associate researcher at the Federal University of Juiz de Fora, Brazil.

### **Elena Farkašová**

Architect focused mainly on the theory and methodology of design.

### **Fabrcio Fava**

Multidisciplinary Designer and Auxiliary Researcher at the Research Institute in Art, Design and Society (i2ADS/FBAUP).

**Fernando Rodrigues Correia  
Vieira de Carvalho**

Multimedia artist, completing a Master's degree in Multimedia Art at the University of Lisbon.

**Gabriela Borges**

Professor at Scholl of Education and Communication and Integrated Researcher at CIAC, University of Algarve

**Giovana Vernilo Mendes**

PhD candidate in Audiovisual Communication at University Anhembi Morumbi and visiting researcher at University of Algarve.

**Hala Georges**

Designer, researcher, and Assistant Professor exploring spatial typography and the reinterpretation of Semitic scripts.

**Henrique Miguel**

Multi-disciplined designer, illustrator and animator. Graduated from DePaul University in Chicago where he received a BFA in Animation and Design. Research assistant at i2ADS (Research Institute in Art, Design and Society) and pursuing an MFA in Design at the Faculty of Fine Arts, University of Porto.

**Hugo Mártires**

Professor at the University of Algarve

**Hugo Passarinho**

Professor at the University of Lisbon, Faculty of Fine Arts

**Iasmina Diana Pauliuc**

Master's student in Communication Design for Tourism and Culture at the University of Algarve.

**Isabella Carolina Papa**

Director with 15+ years in the animation industry, working across TV, film, games and digital media in Brazil and Europe.

**Jakub Hrdina**

Ph.D. academic and designer at TBU in Zlín focused on AI integration, 3D tech, and digital visualization in industrial design.

**Janka Csernák**

Social designer and research lead (MOME Budapest). Her research focuses on the impact of design on vulnerable women's communities.

**Jaqueline Dulce Moreira**

PhD candidate in Digital Media Art, audiovisual producer and creator of children's and cultural projects, focused on playful learning and mediation.

**João Diogo Ramos**

Curator and museum professional at LOAD ZX Museum, engaged in collections-based research.

**Marcello Santos Ferreira**

Motion designer, university professor and researcher.

**Marco Paulo Carrasco**

Game pioneer, professor at University of Algarve and researcher in AI, and applied mathematics.

**Maria Caeiro Martins Guerreiro**

PhD in Design, Professor at University of Algarve and researcher in Design. Member of scientific committees and Director of ADAD.

**Maria Xavier Rodrigues**

Illustrator, animator and higher education student.

**Mariana Cruz**

Master's student in Communication Design for Tourism and Culture at the University of Algarve.

**Miguel Carvalhais**

Full Professor, Department of Design, Faculty of Fine Arts, University of Porto. Director of the Faculty of Fine Arts, integrated researcher at the Institute for Research in Art, Design and Society. Works in the areas of Design, Arts and Humanities.

**Mónica Sofia Santos Mendes**

Digital media artist, designer and professor at the Faculty of Fine Arts of the University of Lisbon, Multimedia Art Department. Researcher at ITI / LARSYS - Interactive Technologies Institute, collaborator at CIEBA, founding member of AZ Labs hackerspace altLab and a member of the coordination council of F3 – Food, Farming and Forestry.

**Nelson Zagalo**

Full Professor in the Department of Communication and Art at the University of Aveiro and Director of DigiMedia – Digital Media and Interaction Research Centre

**Nuno André Mourisco Ferreira da Silva**

Assistant Professor, Polytechnic Institute of Tomar

**Nuno Filipe Pereira Martins**

Communication designer, media artist and researcher, PhD in Digital Media Art, invited professor at UAlg and CIAC member.

**Patrycja Kruk**

Product and architectural designer for vessels. Graduated in Design from the Academy of Fine Arts in Gdańsk.

**Pedro Alves da Veiga**

PhD artist-researcher and professor in Digital Media-Art, working across art, technology and generative systems.

**Pedro Calado**

Professor at the School of Education and Communication, University of Algarve

**Pedro Cardoso**

Designer, Assistant Professor (Department of Design, Faculty of Fine Arts of the University of Porto), and Researcher (i2ADS/ Research Institute for Art, Design and Society). PhD in Art and Design (2016), MA in Image Design (2008), and BA in Communication Design (2006).

**Rita Mafalda Santos Gomes**

PhD candidate (New Media, Univ. of Aveiro) and DigiMedia researcher on urban art memory and intangible heritage.

**Rui Manuel de Assunção Raposo**

Associate Professor in Science and Communication Technologies at the Department of Communication and Art from the University of Aveiro. PhD in Communication Sciences and Technologies and a degree in New Communication Technologies from UA.

**Sandra Ramos Cerqueira**

PhD candidate in Digital Media Art and Master's Degree in Communication and Digital Media from the University of Algarve.

**Sofia Barruncho**

Master's student in Communication Design for Tourism and Culture at the University of Algarve.

**Stanislava Švantner Troppová**

Architect focused on design and historic furniture.

**Teresa Cristina Rego**

PhD in Educational Psychology (FEUSP), with post-doctoral studies at Autonomous University of Madrid and Sorbonne Université Paris Descartes.

**Tiago Navarro Marques**

PhD professor, researcher and director of the School of Arts at University of Évora.

**Vladislav Shvedchikov**

Digital product designer and researcher in Portugal, building location-aware audio tour platforms and tourism services.

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**Gabriela Soares** (Editorial Design)  
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