

Proceedings of
the 8th



International
Visual Methods
Conference

IVMC8

Transition: Preparing
for the Next Generation

Rome, IT
May 29th-31st 2023

Editors

Sabrina Lucibello
Federica Pesce
Alessandra Talamo

Introduction

Mark Dunford

Organized by

Sapienza University of Rome - Saperi&Co.
and Melting Pro

Hosted by

Sapienza University of Rome



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Sabrina Lucibello
Federica Pesce
Alessandra Talamo
(Editors)

Proceedings of the 8th International Visual Methods Conference

IVMC8 (29-31 May 2023)

Organized by
Sapienza University of Rome - Saperi&Co.
and Melting Pro, Rome, Italy

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Proceedings of the 8th International Visual Methods Conference
IVMC8 (29-31 May 2023)

Volume Editors

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Sapienza University of Rome
Chair of the graduate program in Design
Director of Saperi & Co -Service & Research
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ISIA Pescara

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Full Professor in Social Psychology
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Head of IDEaCT (Interaction DEsign and
Communication Technology) Social Lab

Conference Organizers

Sapienza University of Rome - Saperi&Co. and Melting Pro

Conference Venue

Rome, Italy

Series

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IVMC8

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Foreword

In the early Summer of 2013, I was travelling back to Bucharest from Constantia, and I started work on a proposal to host the fourth International Visual Methods Conference at the University of Brighton. The bid succeeded and the Dean appointed me to the grandly titled role of Academic Director for the 2015 Conference; some 250 people came to the city to hear others speak, share their own work and listen. I've been involved with the conference ever since, and in 2017 I took on a different role chairing the International Steering Group. This introduction is a one way to say I appreciate the scale of the work involved in pulling together a conference of this scale and complexity.

The International Visual Methods Conference is an interdisciplinary and cross disciplinary space; it provides an opportunity for academic researchers, creative practitioners and activists from all disciplines to meet, share work, debate and develop collaborations that can build new practice, new work and new knowledge. Our ambition is to find and occupy liminal spaces where different visual methods, disciplines, practices, approaches and perspectives can flourish. It is an opportunity for both thought and activism; a home for something new.

Different forms of visual work – exhibitions, films, drawings and hands on workshops exist within the conference alongside academic papers. We're offering an opportunity for people looking for active conversations between different contributors, disciplines or practices to gather every couple of years. To ensure this happens, we ask everyone to participate actively.

Until the eighth conference in 2023 our focus has been on action research and knowledge exchange – the space where Universities intersect with and engage with external organisations ranging from NGOs through health care providers and local government and on to commercial entities. This time round we were able to take advantage of the support provided by the Erasmus Plus funded Futureability programme to add a pedagogical side to proceedings. It enabled us to extend our vision and engage with the use of visual methodologies in teaching. Each conference works like, adding something different to move the conversation forwards.

This collection draws together contributions from the conference and is written to capture the challenges inherent in our work. It is my role to thank everyone involved - newcomers and those that have been to the conference before – for their contribution to this collection. I'd also like to thank all my immediate colleagues on the steering group for their work in organising this conference and, on behalf of everyone, to offer special thanks to Sabrina Lucibello, Alessandra Talamo, Lorena Trebbi and Federica Pesce for all the work they put into organising and hosting a hugely successful conference at La Sapienza in Rome.

Dr. Mark Dunford

1st August 2024

About the Conference

The International Visual Methods Conference (IVMC) is an interdisciplinary conference bringing visual academics, researchers and practitioners together. Held every two years, the IVMC seeks to foster greater dialogue in the area of visual methods, in both theoretical and practical aspects.

Visual methods use a variety of visual tools (images, maps, drawings, graphic novels, photos, films, videos, etc.) to communicate complex concepts. These tools are generated through participatory activities, research and planning activities or even through using already existing visual materials in an original way. The 2023 conference was hosted in Italy by Sapienza University of Rome and organized by *Sapienza University* together with *Saperi & Co* and *Melting Pro*. It involved workshops and exhibition alongside the conference sessions.

The topic of this 8th edition was **Transition: Preparing for the Next Generation**. In the evolving scenario visual methods play an important role, embracing much more than the simple communication of results. We need to understand how our community can trigger broader reflections and offer solutions to specific problems. We propose five tracks corresponding to five challenges addressed worldwide:

1. A Green/Sustainable Future: giving a green revolution and ecological transition
2. A Digital Future: involving digitisation, innovation, culture and inclusion
3. A Caring Future: giving physical health, psychological well-being and social cohesion
4. A Smart Future: stimulating research and education to develop abilities, wisdom and experience
5. An Equitable Future: embracing diversity, inclusion and good social relationships

About the Conference Organizers

Sapienza University of Rome

Founded in 1303, Sapienza is the oldest university in Rome and the largest in Europe. Its mission is to contribute to the development of a knowledge society through research, excellence, quality education and international cooperation. 700 years

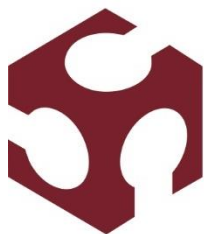


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of history, 120,000 students (2021-2022 academic year), 3,500 professors, 2,100 employees, technicians and librarians, 1,350 administrative staff in university hospitals. The world most important university rankings place Sapienza at the national top for quality of research, education and international dimension; moreover, Sapienza excels and leads as a benchmark in many subject areas. Sapienza currently offers 300 degree programmes (Bachelor's and Master's) - among which over 60 are taught in English - 200 Advanced Professional Courses, over 90 PhDs and 80 specialisation schools. University services include 48 libraries (four with 24-hour reading rooms), 18 museums, the Ciao and Hello Orientation Offices, a Sort – Orientation and Tutoring Office in each faculty, a Disabled Students Office, the Job Soul Placement Office, and a Public Relations Office.

SAPeri&co

SAPeri&Co is a research and service infrastructure of the Sapienza University of Rome, whose aim is to promote outstanding applied research and to support innovation by offering a variety of services to companies and industries. SAPeri&Co is organised as a hub



SAPeri&Co
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Innovation and Coworking

model that connects different laboratories and expertise. The headquarter is located inside the main University Campus, inside the building Palazzina Tumminelli. SAPeri&Co promotes and encourage synergies: • Inside the University by supporting the most notable researchers giving them access to interdisciplinary activities and advanced tools, and by training the most outstanding students for their future jobs applying networking strategies that connect the students with companies and industries; • Outside the University by creating a space for encounter and exchange in between Public Research and Private Companies and by giving access to advanced know-how and a variety of research fields to public and private companies and institutions.

Melting Pro

meltingPro | **PROFESSIONE CULTURA**

Melting Pro is cultural enterprise based in Rome and operating internationally, founded in 2011 with a shared vision: a more cohesive society and increased wellbeing for people through participation in culture and the arts. What defines Melting Pro is a collaborative approach based on the value of exchanging ideas and experiences within and outside the team. MeP promotes a greater openness to Europe and the creation of networks and strategic partnerships between institutions to design, coordinate, evaluate projects in the fields of: audience development, organizational growth, new forms of engagement in the arts, creative development of communities and territories, formal and non formal learning to acquire leadership, strategic, networking skills, storytelling. Melting Pro is an active member of Culture Action Europe and ENCATC - European network on cultural management and policy.

About the Editors

Sabrina Lucibello

Sabrina Lucibello is an Architect, PhD and Full Professor in Industrial Design, head of the Bachelor Degree in Design Sapienza University of Rome and Executive Director in Saperi & Co., the Center of Enhances, Research, Innovation and Co-working, of the Sapienza University. She is continually involved in scientific research and applied experimentation work in the Department of Planning, Design and Architectural Technology at Sapienza University in Rome in the specific area of industrial and product design focusing in particular on matters regarding design materials, developing technology transfer operations of materials and technologies for the realization of new concepts of artifacts. In 2017 she founded the Material for design network which brings together 11 Italian design universities that deal with "material driven" innovation, today recognized as a research group of the Italian Scientific Society of Design SID.

Federica Pesce

Head of Storytelling Area and cofounder of Melting Pro (www.meltingpro.org) - a cultural enterprise established in 2011-she designs and coordinates national and international cultural initiatives related to skills development and territorial regeneration on a cultural basis. Her challenge is transforming information into knowledge through narrative techniques and practices linked to social design, activating participatory processes and collecting story of territories and their heritages. PhD in Arts Design and New Technologies at La Sapienza University of Rome and is professor of Sociology of Communication at ISIA of Pescara (IT), since 2019 she has been a member of the steering committee of the International Visual Methods Conference (IVMC), a biennial international conference on visual methodologies used in research, education and artistic practices.

Alessandra Talamo

Alessandra Talamo PhD is Full Professor in Social Psychology at the Dept. of Social and Developmental Psychology of Sapienza University of Rome. Former Head of Department, Alessandra leads the IDEaCT Social Lab (Interaction DEsign and Communication Technologies), a European-awarded Living Lab devoted to the development of innovative services and technology adoption by real users. Within this field she is also the scientific coordinator of SAPERI&CO., a research and service infrastructure of the Sapienza University of Rome, whose aim is to promote outstanding applied research and to support innovation by offering a variety of services to companies and industries. Alessandra's teaching includes different courses in the field of change management among which "Technological Innovation and Organizational processes" and "People-centered design studio", even applying Service Design Thinking methodologies and Strategic Organizational Counseling.

Keynote Speakers

Giorgio Cipolletta

Transdisciplinary artist and scholar of digital culture and new media aesthetics. In 2012 he received his PhD in Information and Communication Theory. For seven years he has been an adjunct professor for the Photography and New Visual Technologies at the University of Macerata. In 2011 he was visiting student at ZKM, Center for Art and Media Technologies in Karlsruhe. He is a member of the editorial staff of *Noema / Mediaversi / Riviste di Scienze Sociali / Arshake*. He has published in several academic journals such as *Flusser Studies*, *Heteroglossia* and *Futuri*. His first book is *Passages metrocorporei. Per un'estetica della transizione*, eum, Macerata 2014. He is also a member of the scientific committee of art*- science and Poetry and Narrative for eum (Macerata University Press). He won many international poetry awards. He has also participated in numerous national exhibitions with multimedia installations and performances (Corpus 2012; Chaos 2013; Bookquake 2017; Suoni dal sisma. Paesaggi sonori; / Hybridisms / ClimaX, 2018, *Rendere a vuoto*, 2019). He is currently an adjunct professor at the University of Macerata (Lab of Photography and Visual Art), at Academy of Fine Arts in Macerata (Sociology of New Media, History of Television and Show) and at the ISIA of Design in Pescara (Multimedia Languages).

Donata Columbro

Journalist, trainer and writer. For her accessible and inclusive way of disseminating data culture she has been defined a "Data Humanizer". She collaborates with the Italian newspapers "L'Essenziale" and "La Stampa", for which she edits the column "Data Stories". She teaches Data Visualization at Iulm University, holds a course on Data Humanism for the Holden School and is one of the lecturers at the Master of Journalism in Turin. Every Wednesday she publishes a newsletter on data, algorithms and technology. She is the author of the books *Ti Spiego il Dato* (Quinto Quarto 2021) and *Dentro l'Algoritmo* (effequ 2022).

Loredana Di Lucchio

Professor of Product Design and Strategic Design at Sapienza University of Rome (Bachelor's Degree in Industrial Design and at the Master of Science in Product Design) and coordinator of the International Master of Science in Product Design of Sapienza University of Rome. Loredana carries out regular activities of scientific publishing in various national and international scientific journals in the field of Design. Her research activities focus on experimentation, prototyping and engineering new products and services, converging different disciplines such as Design to Industrial Engineering, from Communication to Multimedia Representation, with a special attention to service design and social innovation.

Krista Harper

Professor at the Department of Anthropology and the School of Public Policy. She uses ethnographic, qualitative, and participatory action research methods to study mobilizations around the environment, urban infrastructure, food justice, and placemaking, carrying out ethnographic research in Hungary, Portugal, and the United States. Her latest projects focus on cultural transformation and social justice issues related to the transition to a renewable energy system.

She is author of many volumes, amongst them *Food Values in Europe* (Siniscalchi and Harper, 2019) and *The Anthropology of Postindustrialism: Ethnographies of Disconnection* (Vaccaro, Harper, and Murray, 2016) in which she explores how people articulate social values in response to challenges in their daily lives

and livelihoods . She has published two related books, *Participatory Visual and Digital Methods* (with Prof. Aline Gubrium, Routledge, 2013) and edited volume *Participatory Visual and Digital Research in Action* (with co-editors Aline Gubrium and Marty Otañez, Routledge, 2015).

Lorenzo Imbesi

Lorenzo Imbesi is an architect, with a PhD in Environmental Design, and a Professor at Sapienza University of Rome in Rome, Italy. Previous to his position at Sapienza, he was Associate Professor at Carleton University, School of Industrial Design (Ottawa, Canada). His interests include the impact of new technologies and artifacts on design culture--especially its critical expressions and theoretical inter/trans/post-disciplinary implications with regard to our contemporary knowledge society and the social, cultural, and ethical.

(a tribute to) Luigi Pagliarini

(Pescara 10.08.1963 – Pescara 30.03.2023), visionary artist engaged since the early 90s in Software Art, Robot Art and AI based Art. He dedicated his life to art and teaching. He was professor of Theory of Perception and Psychology of Form, Semantics of Bodies at the Academy of Fine Arts in Macerata, and Innovation Design at the ISIA Design Institute of Pescara as well as Consultant Professor at the Playware of the Danish Technical University.

In the past, he has collaborated on various projects with companies such as the LEGO Group, SONY, Real World Records, etc. Among others, he was Founder and Director of the Pescara Electronic Artists Meeting; Art Director of Ecoteca; Curator of the Robo[art] section of the Robotsatplay Festival; Founder and Member of the International Committee of RoboCup Junior.

He has collaborated with various Institutes (MIT Medialab in Boston, the Mechatronics Department of the Maersk Institute in Odense, the Department of Psychology in Rome, St. Andrews, Academy of Fine Arts in Roma, Academy of Fine Arts in Bari, etc.), both as researcher and teacher and - as consultant - with various companies, industries and multinationals.

He was a member of the Editorial Committee of the "Journal of Artificial Life and Robotics", and of the "Journal of Art Psychology". He has published books, magazines, webzines, on international congress and conference proceedings. He received artistic and academic honors and awarded international prizes, more than once. He has exhibited in several museums and institutional places around the world

Fabio Perletta

Sound artist living and working in Italy. His work encompasses recorded compositions, performances, site-specific installations, text scores, online projects and participative actions, appearing worldwide at festivals, galleries and art spaces in Italy, Japan, USA, France, UK, Spain, Colombia, Tunisia and Norway. Perletta's solo and collaborative recordings are documented on LINE, Dragon's Eye Recordings, Superpang, aufabwegen, Dinzu Artefacts and his own imprint 901 Editions. Founded in 2008, his label has since released more than 50 sound art and experimental music editions by international artists. In 2014, he co-founded Mote Studio in Berlin with artist Davide Luciani; the studio is both an art and design collective, production and publishing platform forging dialogues between sound and vision. He is currently a professor of sound design at ISIA in Pescara, Italy.

Oriana Persico

Cyber-ecologist and artist, since 2006 Oriana has teamed up with Salvatore Iaconesi – artist, partner and symbiont of her life who passed away on 18 July 2022 – to form the international duo AOS – Art is Open Source. Together they create artworks and performances exploring the relationship between humans, technology and data exhibited worldwide, contributing to the scientific community by teaching, publishing articles, and participating in conferences and symposia. In 2013 they founded the HER research centre, experimenting with art and science formats in which data and computation are cultural, psychological, social and existential phenomena that make us sensitive to complexity. In 2019, with the Art works IAQOS and OBIETTIVO, the concepts of Community AI and Datapoiesis, respectively, were born, opening the season of the Nuovo Abitare (New Living): a movement of practice, thought and imagination in which data and computation are at the centre of new social rituals.

Annebella Pollen

Professor of Visual and Material Culture at University of Brighton, UK, where she researches undervalued archives and untold stories in art and design history. Her books include *Mass Photography: Collective Histories of Everyday Life* (2015), *The Kindred of the Kibbo Kift: Intellectual Barbarians* (2015, with accompanying exhibition at Whitechapel Gallery, London) and *Nudism in a Cold Climate: The Visual Culture of Naturists in Mid-20th-Century Britain* (2021).

Annebella has two new books coming out in 2023: *More than a Snapshot: A Visual History of Photo Wallets*, which examines popular photography's print ephemera, and *Art without Frontiers*, a commissioned history of the British Council's art collection and its use in international cultural diplomacy since 1935.

Committees

INTERNATIONAL STEERING COMMITTEE

Mark Dunford (Chair) // Digitales, UK

Daniela Gachago // University of Cape Town, South Africa

Terence Heng // University of Liverpool, UK Chris High // Linnaeus University, Sweden

Asli Kotaman // Bonn University, Germany

Sabrina Lucibello // Sapienza University of Rome, Italy

Rebecca Noone // University College London, UK & University of Toronto, CA

Federica Pesce // Melting Pro, Italy

Dawn Woolley // Leeds Arts University

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Mark Dunford // DigiTales, UK

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Federica Pesce // Melting Pro, Italy

Alessandra Talamo // Sapienza University of Rome, Italy

ORGANISING COMMITTEE

Sabrina Lucibello // Sapienza University of Rome, Italy

Federica Pesce // Melting Pro, Italy

Lorena Trebbi // Sapienza University of Rome, Italy

ADDITIONAL TEAM MEMBERS

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Chiara Del Gesso // Sapienza University of Rome, Italy

Giovanni Inglese // Sapienza University of Rome, Italy

Elisa Pecci // Sapienza University of Rome, Italy

Silvia Punzo // Melting Pro, Italy

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Conference Program Schedule

Monday | May 29th

Registration of Participants

Institutional Greetings

Tiziana Pascucci, Vicarious Vice Dean Faculty of Medicine and Psychology, Sapienza University Fiorenzo Laghi, DPPSS department Director, Sapienza University

Opening session

Mark Dunford DigiTales, conference chair

Sabrina Lucibello Sapienza University, conference co-chair

Alessandra Talamo Sapienza University, conference co-chair

Federica Pesce MeltingPro, conference co-chair

Tribute to Luigi Pagliarini by Fabio Perletta and Giorgio Cipolletta

Keynote

Oriana Persico

Parallel Sessions

| Green Future |

Panel Chair Lorena Trebbi

1. Indian farmers and Blockchain: Changing paradigms of equity throughout our sustainability dialogues // Sushrut Vartak and Gaurav Somwanshi
2. Exploring a solar energy transition: using a participatory video with most significant change (PVMSC) approach with villagers in rural India // Carol Maddock, Minna Sunikka-Blank and Soledad Muniz
3. Visualising nature-based solutions using Virtual Nature: the case of community woodland management in NorthEast Scotland // Claire Hardy and Leanne Townsend
4. Altered landscapes of a post-carbon future. Using photographs to explore local stakeholder perspectives and the visibility of energy development in the Orkney Islands // Neil Davey

| Equitable Future |

Panel Chair Daniela Gachago

1. What Does Patriotism Look Like: A case study of the Roman Jews in the Great War // Edna Barromi Perlman
2. Selfies as Practices of Care // Dawn Woolley (online)
3. Designing Inclusive E-Vehicles for Public Transport // Jose Luis Ferreira, Rui Pedro Freire and Rafael Coelho
4. 'ArtActivistBarbie': The activist pedagogic deployment of Barbie dolls in art galleries and museums for social justice // Sarah Williamson

| Smart Future |

Panel Chair Rebecca Noone

1. Information Design, Digital Education & Storytelling: the role of the digital education designer in design-driven models for critical digital skills development // Ida Cortoni, Alessio Caccamo and Carlotta Belluzzi Mus
2. Emozioni fantastiche // Irene Verde
3. Child Labor on TikTok? Reflections from Hybrid Ethnographic Research on the Production of Video Dance Content on TikTok // Bettine Josties
4. Decolonising and disrupting 1st year drawing curricula in graphic design at CPUT // Samuel Wicomb and Cheri Hugo

| Caring Future |

Panel Chair Camelia Crisan

1. An audiovisual laboratory for the social sciences and religious studies. A prospective approach to visual methods based on film production // Andrea Franceschini
2. Demystifying Art Therapy - using Response Art to enhance reflexivity, professional knowledge, and collegiality in a grounded theory methodology design // Dimitra Theodoropoulou
3. Looking at the personhood of non-verbal persons through the lens of their carers - a cultural probe study // Amber De Coen, Andrea Wilkinson and Niels Hendriks
4. Narratives of life: understanding the viability of digital storytelling as a Patient-Centred Care tool for a caring future in UE countries // Renata Arezes, Joana Quental, Anabela Pereira and Raquel Guimarães

Keynote

Donata Columburo Screening

Screening

Storia dal Qui (eng. "A story from Here", Ita, eng sub, '76, 2018), Eleonora Mastropietro, Daniele Ietri

Workshops

- Reflections on Water - it happened tomorrow, Carlo De Gaetano, Andy Dockett, Sabine Niederer and Rasa Bočy //
- Documentary filmmaking and visual ethnography, Andrea Franceschini // MOWE Visual Psychology, Susan Hansen and Erminia Colucci
- Futureability: teaching visual methods and beyond - Teaching digital storytelling, Tricia Jenkins, Mark Dunford and John Gialelis

Tuesday | May 30th

Keynotes

Loredana Di Lucchio, Sapienza University

Lorenzo Imbesi, Sapienza University

Parallel Sessions

| Equitable Future |

Panel Chair Giovanni Inglese

1. Dreaming up a new future - towards the design of a co-created leadership academy // Daniela Gachago
2. Digital Storytelling, a self-reflection and empowering tool unveiling complex identities and transition to adulthood trajectories // Catherine Richard, Amalia Gilodi, Jose Oliveira and Birte Nienabers
3. Teaching Visual Essays as Interdisciplinary Methodological Interfaces // Carolina Cambre and Susan Hansen
4. Toward an equitable future: The role of visualization in transdisciplinary collaboration // Yvette Shen and Elizabeth Sanders

| Caring Future |

Panel Chair Dylan Mulvin

1. Making Participatory Visual Research Methods Inclusive and Accessible to Youth with Physical, Sensory and Learning Disabilities: Learning from Bangladesh and Kenya // Sapana Basnet
2. Participatory visual methods in activist mental health research // Erminia Colucci
3. Using arts-based and visual methods as part of a mixed-methods study into what we can learn from Further and Higher Education students' lived experiences of attempted suicide // Jude Smit, Lisa Marzano and Erminia Colucci
4. Media representation of depression and how it is portrayed by people in general through self-driven photoelicitation // Avi Arora (online)

| Digital Future |

Panel Chair Chiara Del Gesso

1. The impact of Immersive Visualization on Engagement and Emotions elicitation // Alessandra Talamo, Silvia Marocco, Fabio Presaghi, Valeria Vitale, Letizia Tripodi, Samantha Cedrone and Lorenzo Di Natale
2. Images – Imagination – Imaginaries - Epistemic Organizing and Epistemologies of the Visual // Susanne Weber and Marc-André Heidelmann
3. Visualizing the algorithmic unconscious: towards a diagram of desire in digital-visual culture // Hannah Lammin
4. Robotized Humans, Humanized Products // Abdullah Tarık Çelik and Çiğdem Kaya

| Smart Future |

Panel Chair Carmen Rotondi

1. Think out loud. A Visual Thinking Strategies experience for students in museums // Marina Andrea Colizzi, Federica Ceci, Federica Miceli, Mariangela Troiano and Vincenza Ferrara
2. Towards a Smart Visual Research Method for Visual Communication Design Education // Melike Ozmen and Dilek Gursoy
3. 'Visual Memoing' as a technique in Constructivist Grounded Theory // Bryn Ludlow
4. The Storytelling Scientist. A studycase on how the airspace industry is embracing the qualitative and visual methods // Camelia Crisan, Dan Stanescu, Irina Marsh

Parallel Sessions

| Digital Future |

Panel Chair Chiara Del Gesso

1. Augmenting the narratives: The Potential of Augmented Reality Counter-Sculptures // Aleksandra Kosztyła, Heitor Alvelos and Pedro Cardoso
2. Analog and digital museum: communication system and hybrid experience // Alessandro Mucci
3. POP-UP CITY_Real and virtual paths and storytelling of the territory // Diana Ciufu and Daniela Dispoto
4. XR for Sustainable Future: Green Planet Augmented Reality Experience // Maruša Levstek, Andy Woods, Polly Dalton and James Bennett

| Green Future |

Panel Chair Daniela Gachago

1. The Potential of Images and Patterns - Contributing to a Viscursive Organizational Design Research // Susanne Weber and Marc-André Heidelmann
2. Visual microhistory and pre-photographic temporalities: Drawing history is a sustainability concern // Karl Vesterberg
3. Out of Thin Air: Digital Redlining and Google's Air Quality Explorer // Rebecca Noone
4. Between image and object – looking for visual language for the environment // Marianna Michałowska

| Smart Future |

Panel Chair Camelia Crisan

1. Art-making through threads as an advocacy tool for caring in maternity matters // Puleng Segalo and Veronica Mitchell
2. Visual narratives about death and dying: A pedagogical innovation // Ana Baptista, An Nakamura, Daisy Holmes, Hadiya Mehmood, Haider Nazerali, Lakshya Gopal, Robyn Powell, Venkat Satram, Zurafa Sakel, Jennifer Wallis and Giskin Da

3. The illustrated student: Creating a taxonomy of imagery derived from a first-year visualisation exercise // Francis Johns and Adam Morgan

4. Using visual methods to explore the hidden sustainability curriculum of the university campus // Jennie Winter, Debby Cotton, Joe Allison and Rachel Mullee

| Equitable Future |

Panel Chair Antonia Liguori

1. Urban digital storytelling – a tool to boost new visions // Federica Pesce, Laura Bove, Maura Romano and Silvia Punzo

2. The importance of data visualisation and analysis in natural capital conservation scenario. Enhancing decisionmaking processes through digitalisation, personalisation, and co-design // Mattia Francesco Uchiello

3. Participatory Video, Digital Storytelling and Voice and the ‘Meaningful Engagement’ of Older People // Tricia Jenkins

4. Hackney council as a model for inclusive local arts provision // Orson Nava

Keynote

Annebella Pollen

Workshops

- Creative and Inclusive Storytelling Techniques: a taster workshop, Joanna Wheeler, Jennifer Agbaire, Alison Buckler, Katherine Collins, Faith Mkwanzani, Jane Nebe and Yusra Price
- Stories of inclusion and exclusion in education from Nigeria, South Africa and UK, Alison Buckler, Jennifer Agbaire, Katherine Collins, Jane Nebe, Yusra Price, Faith Mkwanzani and Joanna Wheeler
- Racism Untaught, Lisa Mercer and Terresa Moses
- When images look back: A visual pedagogies workshop, Carolina Cambre, Edna BarromiPerlman and Jan Jagodzinski
- Futureability: teaching visual methods and beyond - Teaching assessment, Chris High and Gusztáv Nemes

Screening

- The Choice: a participatory video experience with high school dropouts in Naples + Q&A by Cristina Maurelli
- Owning our narratives: participatory video with indigenous communities + Q&A by Tricia Jenkins

Wednesday | May 31st

Plenary session

2025 Edition announcement, Mark Dunford

Parallel Sessions

| Distant Voices I |

Panel Chair Chris High

Taking stock of participatory visual practice after the pandemic // Chris High, Kazu Ahmed, Gusztáv Nemes, Papp Ferenc, Erminia Colucci, Sara Haragonics, Leanne Townsend, Pamela Richardson, Marianna Vivitsou, Henrik Teleman and Sisanda Nkoala

| Digital Future |

Panel Chair Chiara Del Gesso

1. Use of 3D modelling in the product design process: A literature review // Gökçe Deniz
2. Laundry Training for Generation Z: Exploring The role of Augmented Reality in Training Sustainable Garment Care // Bahareh Vahidiansadegh
3. Crafting the visual: Exploring specificities of visual culture as a strategy for heritage activation // Cristiane de Menezes, Abhishek Chatterjee, Nuno Dias and Vasco Branco (online)
4. The People's Metaverse – The StoryTrails Project and Digital Storytelling // Maruša Levstek, Andy Woods, Laryssa Whittaker, Isabelle Verhulst, Polly Dalton and James Bennett

| Caring Future |

Panel Chair Lorena Trebbi

1. Color carne is not just one color // Giuditta Rossi and Cristina Maurelli
 2. Head Games: Exploring the symbolic uses of heads in fashion shows // Mariel Domínguez and Hoda Aman
 3. Participatory video and most significant change (PVMSC) – Participant led storytelling in evaluation // Tricia Jenkins
 4. Visualising Menstruation in Nepal sharing creative visual multi media outputs to challenge menstrual stigmas and taboos in Nepal // Sara Parker (online)
 5. Story Work for a Just Future. Exploring Diverse Experiences and Methods within an International Community of Practice // Antonia Liguori, Philippa Rappoport, Daniela Gachago and Christy Rutten
- Parallel

| Distant voices II |

Panel Chair Chris High

Taking stock of participatory visual practice after the pandemic // Chris High, Kazu Ahmed, Gusztáv Nemes, Papp Ferenc, Erminia Colucci, Sara Haragonics, Leanne Townsend, Pamela Richardson, Marianna Vivitsou, Henrik Teleman and Sisanda Nkoala

| Equitable Future |

Panel Chair Dylan Mulvin

1. Imagining resistance: Using participatory visual arts methods to explore resistance, self-preservation and self-care among young survivors of sexual violence // Kristine Hickie, Camille Warrington and Becky Warnock
2. Images of Italian Jewish Emancipation: An Analysis of Family Photographs after the opening of the Roman Ghetto in 1870 // Edna Barromi-Perlman

3. Recrafting visual Identity: Exploring the Potential of Traditional Crafts in Branding and Marketing // Hoda Aman

4. Beyond 'Seeing' and 'Looking' is 'Critical Thinking': Teaching 'Writing' through Visual Anthropology // Jyoti Jyoti

5. The Agency: Democratising Evaluation through PAR and Photovoice // Meghan Peterson

| Digital Future |

Panel Chair Giovanni Inglese

1. Virtual prototypes as communication facilitators: An inquiry into practices of adapting XR technologies through prototyping in product-oriented companies // Yaprak Deniz Yurt

2. On- and Off-Screen: Self-Presentation in Video Meetings // Nazlican Kaymak, Ozge Merzali Celikoglu

3. Creation & analysis of a corpus of video-recorded online business meetings // Gyuzel Gadelshina, Magnus Larsson and Marc Owens

4. Visualising rhythm and soundscapes in everyday bus journey in Medellín, Colombia // Gianna Piazzini

| Smart Future |

Panel Chair Mark Dunford

1. Visualising design research // Marta Laureti

2. The new European Bauhaus: the 'simplicity' of innovation in Design // Sabrina Lucibello and Carmen Rotondi

3. Deep learning for basic visual research // Jan-Henning Raff

4. Exploring Visual Analysis in Design Research: Insights from Workshops with PhD Students at the University of Porto, 2022 // Susana Barreto, Heitor Alvelos, Ana Miriam Rebelo and Luciana Lopes

Keynote

Krista Harper

Workshops

- The camera as a social catalyst, Sari Haragonics /
- Using arts-based and visual methods to empower and understand lived experiences related to mental health, exploring barriers and challenging perceptions in research and practice, Jude Smit and Erminia Colucci
- Data Visualisation of Personal Routine for a Sustainable Future: Data-Driven Design Approach, Nur Cemelelioğlu and Adviyi Ayça Ünlü
- Futureability: teaching visual methods and beyond - Teaching Engagement and Empathy, Daniela Gachago
- **Plenary session**
- A bridge to the 11th International Digital Storytelling Conference (Washington, D.C. - United States) Joe Lambert, Storycenter , Antonia Liguori, Loughborough, Federica Pesce, Melting Pro
- Community building and participatory evaluation by MeltingPro

Exhibitions

- Dancing with ghosts, Cheri Hugo
- Unspoken, Jude Smit, Lisa Marzano and Erminia Colucci
- Immersive visualisation of the Antarctic environment, Andrea Incatasciato and Martin Ewart
- Tales of Home, Rodrigue Iragena
- Art is Us, Laura Bove and Athena D'Orazio SAPeri&co
- Y U NO TRUST SCIENCE???: engaging with post-digital audiences on the subject of reliable scientific knowledge, Heitor Alvelos, Susana Barreto, Jorge Pereira and Pedro Veiga
- On (un)becoming ghosts in academia, Cheri Hugo
- Including: the invisible “thought”, Samuel Wicomb and Cheri Hugo
- The implication of AI on graphic design practise, Samuel Wicomb & Johannes Cronje

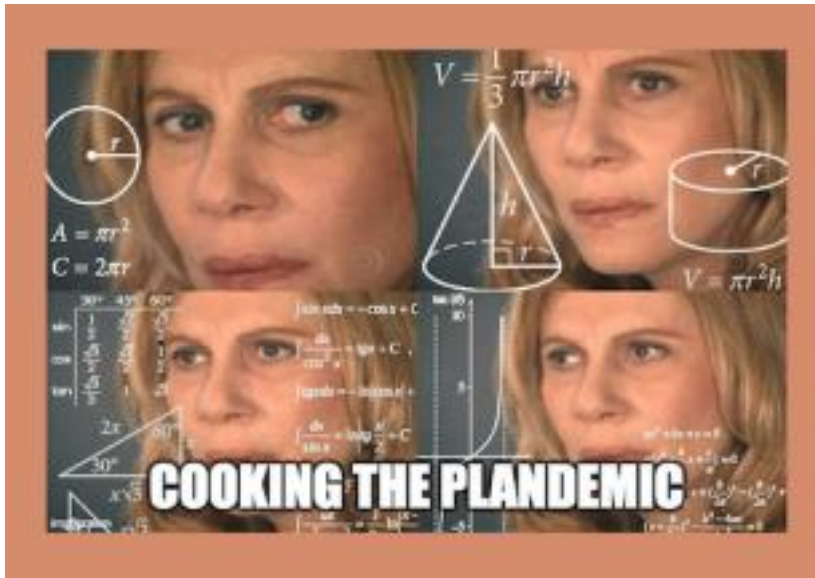


Figure 1: *Meme produced by the exhibition authors, ironising on disinformation phenomena (2023).* “Y U No Trust Science” by Heitor Alvelos, Susana Barreto of Unexpected Media Lab / ID+, University of Porto, (PT) addressed the need to engage with post-digital audiences on the subject of reliable scientific knowledge. There is by now ample empirical evidence of multiple phenomena of disinformation (Figure 1), with social, political and health motivations and impact, an issue made more pressing throughout the recent pandemic and subsequent antagonism in regards to public health policies and vaccination programs.



Figure. 2.: “Y U No Trust Science” *Meme produced by the exhibition authors, displaying various means of engagement with potential audiences (2023).* The authors posit that this antagonism is partly fuelled by the evidence that reliable scientific information is most often communicated via factual, objective and statistical means, while struggling to consider and incorporate subjective and emotional bias. We therefore find it imperative that scientists, governing bodies and media channels look for ways to translate science in forms and aesthetics that are more compatible with the intricacies of social media. The project that hosts the exhibition, “An Infodemic of Disorientation”, is currently under development by a team of design and media art researchers who posit that communication design and the arts may act as mediators between scientific knowledge and cognitive bias: as Design itself is undergoing a complex process of disciplinary diversification and multi-cultural acknowledgment, so it needs to ensure a tangible, decisive role in overcoming the current crisis in scientific trust.



Figure. 3: “Y U No Trust Science” Meme produced by the exhibition authors, displaying various means of engagement with potential audiences (2023). The exhibition has displayed a range of exploratory digital artefacts that attempt to carry reliable knowledge through the conundrums of online subjectivity, incorporating humor, story-telling and testimonies in ways that are more readily recognisable by online users. Following the usual procedures of online meme production, images were selected at meme generator website imgflip, and duly captioned and exported via available online tools.



Figure. 4: “Y U No Trust Science” Meme produced by the exhibition authors, displaying various means of engagement with potential audiences (2023). The featured memes have aimed to contribute to a longer-term dialogue, whereby scientific agents are willing to engage with science deniers by using prevalent channels, semantics and aesthetics of these audiences, therefore conveying science while shedding the impression of rightful authority, often misunderstood as arrogance or even malevolence. They are humorous, humble and empathic, while aiming to retain an ability to persuade; they concentrate on the recent pandemic, as it provides a focus that may be promptly analyzed and tested within a non-ideological scope. Granted, the acute issues of the early stages of the pandemic have now subsided; however, we argue that retrospective wisdom may constitute an ideal testbed for future challenges).



Figures 5: “Y U No Trust Science” *Meme produced by the exhibition authors, employing retroactive semantics and broadening the aesthetic scope (2023).* A selection of eleven memes produced by the research team were on display; authors were as follows: Heitor Alvelos, Susana Barreto, Cláudia Lima, Eliana Penedos, Jorge Pereira, Júlio Dolbeth, Marta Fernandes, Pedro Alves da Veiga, Rui Santos and José Carneiro. The physical display of printed memes whose vocation and circulation is normally expected to occur strictly online and on-screen, acted both as a provocative reflection on the volatility of online media, and as an invitation to test the efficacy of their tangible presence as a mechanism reinforcing engagement. Furthermore, the exhibition was complemented by the production of t-shirts that were worn by the researchers during the conference: these further extended the resonance of the printed materials, making use of interpersonal dynamics as informal entry points for subject discussion.



Figures 6: “Y U No Trust Science” *Memes produced by the exhibition authors, employing retroactive semantics and broadening the aesthetic scope (2023).* The exhibition hereby referenced and documented aimed to act as a focal point for the elicitation on the semantics of persuasion, and the goal was to welcome informal feedback via semi-structured interviews throughout the conference; however, due to unforeseen logistical reasons, this engagement turned out to be impossible. Instead, with the agreement of the Conference Chairs, the authors hereby present the core of the exhibition’s visual elements and corresponding substantiation, as a way of redirecting the original, in-person elicitation towards further discussion via the present medium.

Peer Review Policy

All manuscripts submitted to this conference are peer reviewed following the procedure outlined below.

Primary Evaluation:

A preliminary evaluation of the manuscripts are done by the international committee, concerning the main goal and the and the relevance of the abstracts with a blind peer review. Authors are given opportunity to revise and resubmit abstracts with language issues, grammatical errors and insufficient originality. Those that passes the minimum criteria are accepted to be presented at the conference. Those having serious scientific flaws or outside the scope of the conference are rejected.

Peer review:

After the conference participants are asked to submit a full paper replying to an open call. Here a double blind peer review was adopted, where the reviewer remains anonymous to the authors throughout the process. Reviewers are asked to evaluate the manuscript and prepare a review report as per the following. Each contribution - received by the deadline and following Abstract acceptance - is submitted by the Scientific Direction without indication of the Author to two anonymous referees in the role of reader-evaluators for peer review in relation to the value indicators listed at per the following.

- Appropriateness to the theme of the Call
- Originality
- Relevance of the topic (ideas, visions, innovative results)
- Quality of the text (rigor, clarity, method)
- Consistency and significance of sources (notes, references)

The referees, in addition to value judgments, are invited to provide summary considerations and indications to allow the Scientific Direction to interact with the Authors in order to further improve the articles (clearly in cases where the evaluation suggests it). The manuscripts are also checked for plagiarism.

Reviewers are requested to advise editors on accepting/rejecting the sub mitted paper. Along with that, they are requested to give suggestions or modifications to improve the quality of the paper. After receiving the Review Report, the final decision on acceptance or rejection of the manuscript is made by the editors and is communicated to the author along with any recommendations made by the reviewers.

After the peer review process, 81 abstract were accepted for oral presentation together with 10 exhibitions and 12 workshops. Of the people selected for the conference and willing to submit the full paper, 28 manuscripts were accepted for being published.

List of Reviewers

Mark Dunford (Chair) // Digitales, UK

Daniela Gachago // University of Cape Town, South Africa

Terence Heng // University of Liverpool, UK Chris High // Linnaeus University, Sweden

Asli Kotaman // Bonn University, Germany

Sabrina Lucibello // Sapienza University of Rome, Italy

Rebecca Noone // University College London, UK & University of Toronto, CA

Federica Pesce // Melting Pro, Italy

Alessandra Talamo // Sapienza University of Rome, Italy

Dawn Woolley // Leeds Arts University

The committee and the chairs would like to thank all the reviewers for their diligence and for contributing their time, effort, and technical expertise to the review process.

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