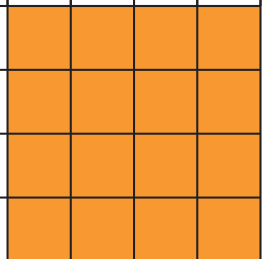
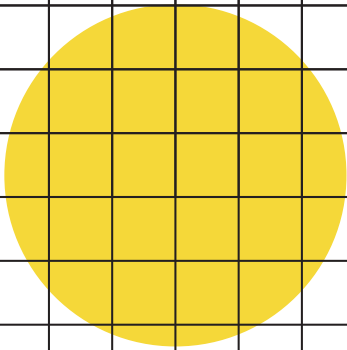
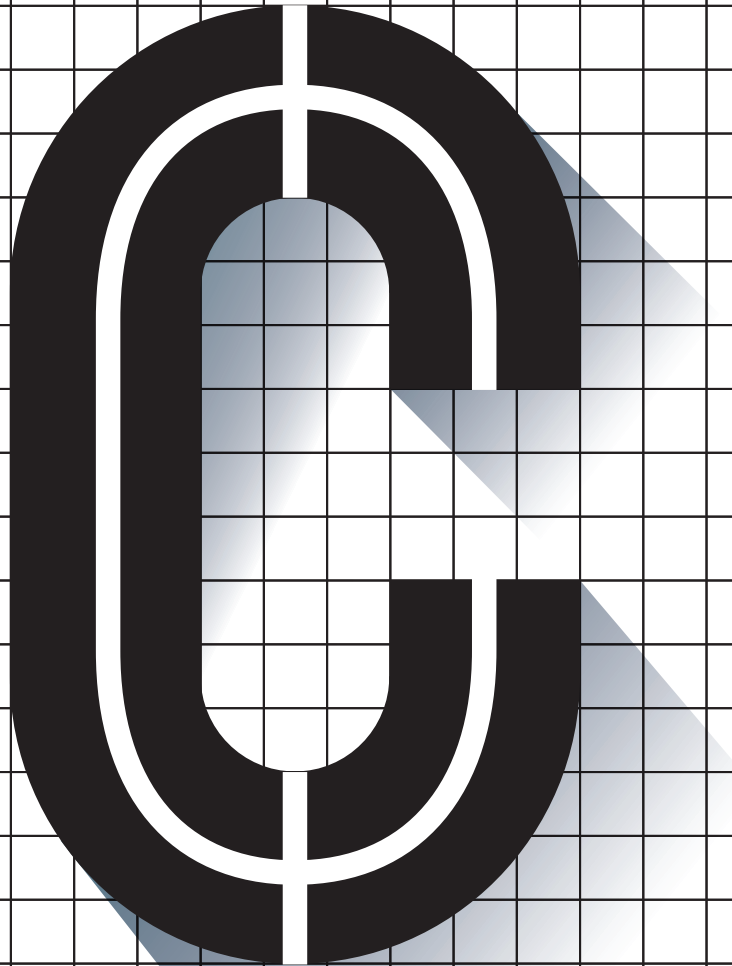
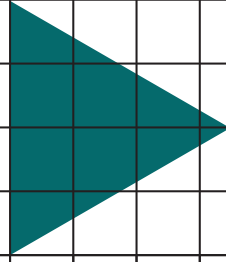


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SPACES FOR WORK.

INTEGRAL DESIGN OF A 360° EQUESTRIAN CENTRE. DINÁMICO

Equestrian Centre - Stabling - Interior Design - Rehabilitation - Sports Facilities
Movement Dynamics - Animal Welfare

Abstract. The horse-human pairing is thousands of years old and the choice of this animal as a companion for work and life is no coincidence. This animal stands out for its intelligence and sensitivity as well as its strength and agility, despite its large size.

This research takes this binomial as the protagonist and proposes the creation of an equestrian centre in which both riding and the way of life with horses would be taught.

The San Isidro sugar factory, located on the border between the Vega and the city of Granada, was chosen as the site. An architectural complex, an Asset of Cultural Interest, with an interior surface area of more than 4,000 m² distributed in different sets of warehouses.

The strategy of action and rehabilitation consists of introducing light elements that house the necessary uses and that are not in contact with the existing architecture. In addition, on an aesthetic level, a range of shapes and colours are sought that are differentiated from the original construction and, therefore, there is no room for false historical elements.

The concept behind the work is the dynamics of the horse's movement. The animal's body geometry is characterised by curves. In addition, its movements, the way it moves its ears, turns, jumps or the layout of a jumping route all have curves as a common element. This is used to design five curved structures, from which all the necessary spaces are generated for the development of the activity. This results in improved animal welfare and cleanliness.

In short, *Dinámico* focuses on animal welfare and creates safe spaces that go beyond what is currently conceived for an equestrian centre.

Resumen. El binomio caballo-humano es milenario y la elección de este animal como compañero de trabajos y vida no es casual. Este animal destaca por su inteligencia y sensibilidad al tiempo que, por su fuerza y agilidad, a pesar de su gran tamaño.

Esta investigación toma a este binomio como protagonista y plantea la creación de un centro ecuestre en el que se enseñe tanto la equitación como la forma de vida con los caballos.

Se escoge como emplazamiento la Azucarera de San Isidro, ubicada en el límite entre la Vega y la ciudad de Granada. Un complejo arquitectónico, Bien de Interés Cultural, con una superficie interior de más de 4000 m² distribuidos en diferentes conjuntos de naves.

La estrategia de actuación y rehabilitación consiste en introducir elementos ligeros que alberguen los usos necesarios y que no esté en contacto con la arquitectura existente. A nivel estético, se propone una gama de formas y colores que se diferencian en la construcción primera evitando falsos históricos.

El concepto con el que se trabaja es la dinámica del movimiento del caballo. La geometría corporal del animal destaca por las curvas. Además, sus movimientos, la forma de mover las orejas, de girar, de saltar o el trazado de un recorrido de salto, tienen como elemento común la curva. Esto se utiliza para diseñar cinco estructuras redondeadas, a partir de las cuales se generan todos los espacios necesarios para el desarrollo de la actividad. Esto trae como consecuencia una mejora del bienestar animal y la limpieza.

En suma, *Dinámico* pone las miras en el bienestar animal y crea espacios seguros que van más allá de lo que a día de hoy se concibe para un centro ecuestre.

1. INTRODUCTION AND OBJECTIVES

Horse riding has evolved according to the way of life of human beings over time.

“Their intelligence is the primary reason for our close relationship with them. They have learned to trust humans and work with them. In reality, thanks to their superior mind, they can be trained better than any other animal, except for the dog. Physically, their athletic condition and agility are qualities that other animals of the same size do not possess.” (Stafford; Oliver, 2002)

With regard to the spaces in which the activity is carried out, the equestrian centres, a clear standard can be observed that has been maintained over time, although with certain innovations, mainly in European countries outside Spain.

Nowadays, more and more attention is being paid to animal welfare in all areas, raising questions about whether the established way of working and living with horses is adequate or can be improved. The criteria for assessing animal welfare according to the Welfare Quality protocol are: feeding, health, housing and behaviour.

This investigation arises from the need to respond to this question and to propose, through design, new windows towards innovation and new ways of living with the horse. It does not advocate for drastic changes; rather, it consistently relies on an analysis of the horse’s behavior and

how humans interact with it. This approach respects these dynamics to a large extent while also offering solutions to potential identified issues.

The chosen location, the San Isidro sugar factory, is an old beet industry dating back to the 19th century.

“[...] Since the first third of the 19th century, the European sugar beet industry had been implementing such innovations, with an experience that could be replicated in colonial sugar mills, as the industrial process was very similar in both plants.” [...] (VV.AA., 2023)

The selection of this location significantly influences the design outcome of this project. Operating within a Cultural Interest Asset (an architectural ensemble with historical and cultural significance, affording a level of protection to maintain its original state), which holds immense value for the city of Granada, our approach is rooted in a fundamental principle: utmost respect for the prevailing architectural heritage. This approach fosters a dialogue between tradition and innovation, encompassing both the spatial design and the activities within.

The general objectives are:

- **Objective 1:** To rehabilitate the Azucarera de San Isidro by introducing an equestrian centre.
- **Objective 2:** To act with the maximum respect for the existing architecture.



Image 1: Azucarera de San Isidro
Own photography.

- **Objective 3:** To contribute the fertiliser generated to the crops of La Vega.
- **Objective 4:** To bring this sport and lifestyle closer to the people of Granada.
The specific objectives are:
 - **Objective 1:** Use design as a tool to improve animal welfare in equestrian facilities. To look for new ways for the horse to live beyond what is currently established (3x3m square shaped boxes used in the standard design of stables).
 - **Objective 2:** To develop a modular design of established uses so that they can be introduced on new sites.

2. METHODOLOGY

INTRODUCTION AND PREVIOUS STUDIES

The initial step in this work was to choose a site (Azucarera de San Isidro) and a theme (design of an equestrian centre). Next, a feasibility study was carried out, creating a programme of needs and relating it to the surface area available in the space. Once the feasibility is assured, we go on to establish the objectives to be achieved that will guide the research.

The next step involves delving deeper into the previous studies to create a more comprehensive design. This includes an analysis of La Azucarera de San Isidro, encompassing its history, dimensions, historical evolution, and levels of protection.

On the other hand, to analyse the activity that is to be implemented, looking in depth at the types of equestrian centres, necessary uses, minimum characteristics for their design... An interview is conducted with a professional competition rider and senior equestrian sports technician, in order to introduce us to and learn more about the world of horses from the point of view of someone who has dedicated his life to them.

Once the necessary knowledge bases have been established to start designing, we proceed to study the regulations that must be complied with, both those that apply to the Sugar Factory as a Cultural Interest Asset and those that affect the space in general as it is for public use Building Technical Code (CTE)

DESIGN PROJECT

The next step is to go deeper into the design, to make a diagram of uses, with an estima-

tion of surfaces and a functional organisation chart; to develop the concept with sketches of first ideas that transfer the concept to the space; to define a style and make a mood board to visualise it; to go deeper into the design of each structure in a modular way; and to design a distribution including all the uses in the space by means of the forms and structures proposed.

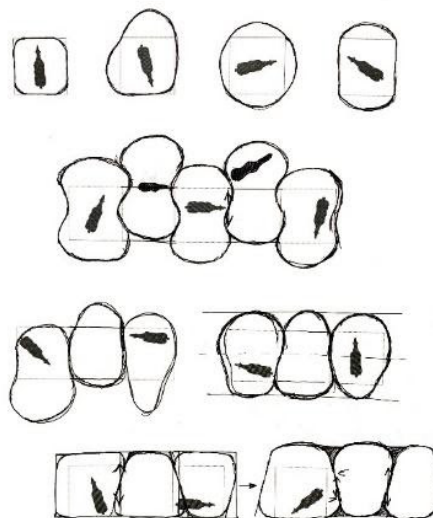


Image 2: First sketches.
Own realisation.

FINISHES AND FURNISHINGS

After generating the final design idea and layout, the elements are defined as much as possible. Choosing the materials to be used, ensuring that they are adapted to the use to which they are to be applied, and defining the furniture, both of our own design and commercially available.

EXECUTION OF THE PROJECT

Defining the construction and anchoring systems of the structures, the type of flooring to be installed to house the sanitation facilities and design the necessary installation networks (electricity, lighting, plumbing, air conditioning and sanitation).

In addition, within this phase, a justification of the regulations that affect the public use that it contains (Safety of Use and Accessibility, and Fire Safety) is carried out.

CONSTRUCTION MANAGEMENT

Once everything is defined, the project measurements are taken in order to draw up a construction budget. Along with this, a Gantt chart must be created to know the duration and phases of the work.

2.1. CHRONOGRAM**INTRODUCTION AND PREVIOUS STUDIES**

- **Step 1:** Choice of space and theme. The choice of the theme was based on the intention of improving animal welfare by using a tool such as design, which is rarely used in this sector. As for the space, it was simple because of its great cultural and aesthetic value and because it was the only space in which the proposed use could fit.
- **Step 2:** Project feasibility study. The fact that the main users are horses poses a new challenge in terms of dimensions and use of the space.
- **Step 3:** Establish objectives. Although the horses were the main protagonists, it was necessary to look beyond and establish objectives for the Azucarera, the Vega and the future users of the city of Granada, in order to achieve the main objective, to create a 360° equestrian centre.
- **Step 4:** Analysing the sugar factory. Visiting and photographing the space, going to an exhibition about it, studying the information gathered in depth and working with the planimetry provided were key to getting to know the space in which we were working. At this point, the difficulty arose that the planimetry was not faithful to reality, so it was necessary to visit the exhibition on more than one occasion to contrast the information.
- **Step 5:** Analysing the activity. In order to introduce the proposed activity, it was necessary to study it as much as possible, look for references outside Spain, analyse books and interview professionals in the sector. The main difficulty of the project was how to innovate in a sector that is so established and standardised.
- **Step 6:** Study the regulations. In order to design in accordance with the established regulations, it was necessary to analyse which ones applied to the project.

DESIGN PROJECT

- **Step 7:** Drawing up a diagram of uses. Once the foundations have been laid, an attempt is made to introduce the programme of interior and exterior requirements into the plan.
- **Step 8:** Develop the concept. After an analysis of the horse and its world, we arrive at the concept of the dynamics of movement, before which we begin to sketch and transfer this concept to the spaces and elements to be introduced.
- **Step 9:** Define the design. Once the concept has been established, the structures that will define the project are detailed.
- **Step 10:** Layout. This is the most complex step, as when working with an existing industrial architecture we find many elements that make the spatial distribution difficult.

FINISHES AND FURNISHINGS

- **Step 11:** Choose materials and furnishings. The difficulty at this point arises from the need to find materials and construction systems that are compatible with the horses' lives.
- **Step 12:** Detailing furniture. Being such a specific use, many of the pieces of furniture had to be made to measure. Other elements could be sourced from external suppliers.

EXECUTION OF THE PROJECT

- **Step 13:** Define the construction systems. A layered system and a central metal skeleton are created for two of the structures, while the rest consist of metal tubes welded together.
- **Step 14:** Define installations. The installations have been designed hanging in most of the project because there is no false ceiling, and the floor has been raised (putting a raised floor) to house the sanitation and not having to raise the existing floor.
- **Step 15:** Justify regulations and draw up plans. All the work carried out must comply with the applicable regulations.

CONSTRUCTION MANAGEMENT

- **Step 16:** Carry out measurements. In order to obtain a construction budget, measurements are taken of the different chapters involved in the project.



Image 3: Design structures.
Own realisation.

- **Step 17:** Create a Gantt chart. The phases of the work are defined for its execution.

2.2. DEFINITION OF THE PROPOSAL

As mentioned above, the proposal consists of a series of structures that distribute the space and define the different uses.

Firstly, the stable structures, which are pear-shaped, with a solid lower structure for the horse's safety and a grille-like upper structure with vertical beams, separating horses from each other at head height, but allowing them to be in contact with each other. These structures are placed one next to the other so the horses stay together and do not lose their herd instinct.

The second structures are the closed ones, which house inside them uses that require greater security, cleanliness and isolation, for example, warehouses for work material, laundry, administration or bathrooms and changing rooms. These are also used outside to generate new necessary uses (reception, dining room and toilets next to the courts or obstacle storage).

Finally, the fence type structures are those used to tie up the horses and to be able to work with them, either to prepare them, cure them, shower them, dry them, etc. These are made up of metal tubes of different diameters welded together.

3. RESULTS AND/OR CONCLUSIONS

The end result of this work process has been an equestrian centre that goes beyond the standard and optimum for this type of space. An innovative design has been achieved with a concept, the dynamics of the horse's movement, shapes, curves and striking colours, but in line with the world of the horse, which fits

in perfectly with the activity that is going to be carried out in the space.

In addition, at a functional level, a programme of needs is resolved based on the analysis of the routine with the horses in a jumping stable, which leads us to design all the spaces that will be necessary to carry out the work.

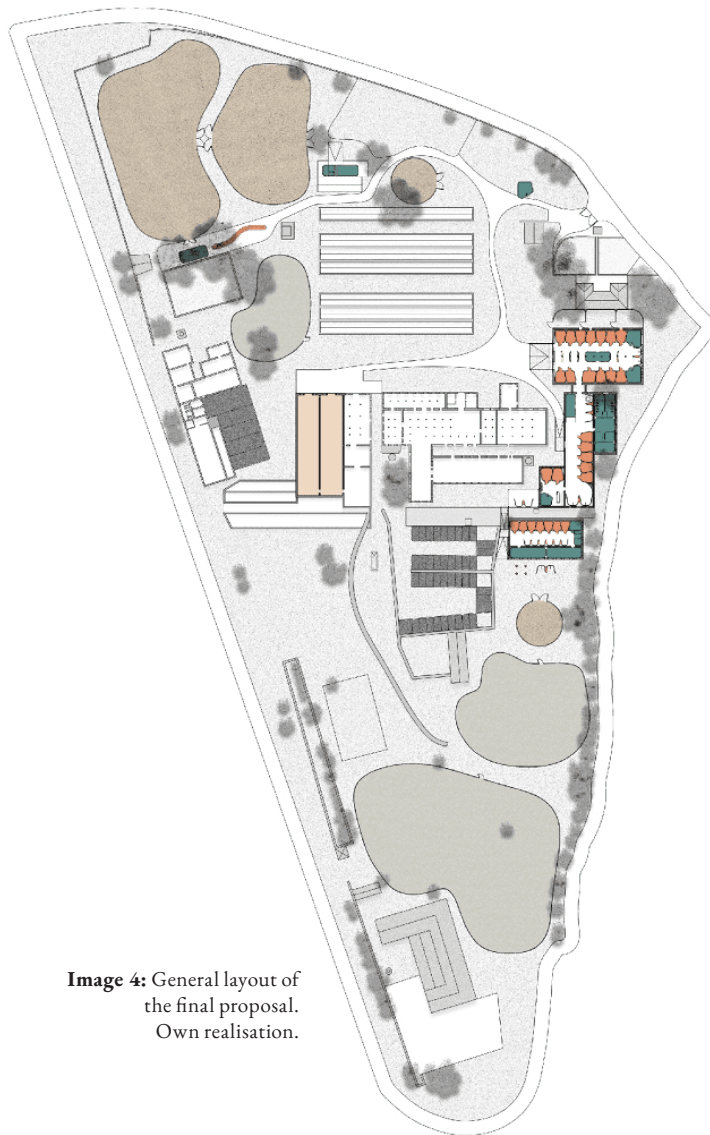


Image 4: General layout of the final proposal.
Own realisation.



Image 5 and 6: Main shed and dining area.
Own photography.

3.1. CONCLUSIONS

After several months working on the project, an optimal final result was achieved. This result fulfils the objective of using the design to improve animal welfare, since using the curve and avoiding angles avoids possible damage to the horse and also improves the cleaning capacity. In addition, the dimensions of the boxes are larger than what is considered standard.

The fact of creating a modular design is also achieved since these structures can be installed in any other space by adapting them to it.

When it comes to the specific objectives, the restoration of the Azucarera de San Isidro sugar factory truly involves a comprehensive refurbishment of the original structure using the insertion technique. Moreover, it prioritises the preservation of the architecture of the protected elements and avoiding the creation of any false historical elements.

Regarding the last two objectives, the design is set up to achieve them. It aims to supply fertiliser for La Vega's crops and also to bring this sport and lifestyle closer to the city of Granada. In fact, in the programme of requirements there is a great interest in providing areas for children and creating a whole pony club area so that the youngest can get to know the activity in the best possible way. However, it is true that the achievement of these objectives would really be realised by starting up the activity and checking how users visit the space, make use of the facilities and learn as it is planned. However, the fulfilment of this also depends in part on the group of professionals who will operate the designed facilities.

3.2. PERSONAL APPRAISAL

The greatest difficulty we found was working with the Azucarera de San Isidro. It has been complexed to get to the point of defining the planimetry of the current state and to know which elements we could modify and which we could not, to the point of considering changing the location after a month of work, although in the end it was not necessary.

Even though I was pretty satisfied with the project and intentionally made it a challenge from the start, looking back, I would have chosen a smaller proposal. It took a lot of time and effort that might have been less if I had taken a different approach.

As a general analysis, I felt that I had the necessary tools to reach the point I had set myself at the beginning, thanks to the four years of study and the great effort I put in during those years. Among other things, I think that the final images have a fairly adequate level and in them you can appreciate the evolution that I have had during the course.

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THE SOCIO-EDUCATIONAL ROLE OF TOY DESIGN ON GENDER IDENTITY.

ANALYSIS OF CURRENT TRENDS AND PILOTING OF USER QUESTIONNAIRE

Plaything design - educational toys - gender identity - children's education
inclusion - transgender

Abstract. Childhood is a crucial stage in individuals' development, and toys play a fundamental role in forming bonds, preparing for future challenges, and developing gender identity. Awareness of transgender identity typically emerges around the age of 8, although there may be earlier signs. Parents and educators need tools that enable them to effectively address these situations to promote healthy child development and foster acceptance of diversity in childhood environments.

In this context, it is necessary to investigate the impact of toys on childhood and the design characteristics that should be considered in addressing gender identity development. This work approaches a mixed methodology. On one hand, a typological study was conducted on a wide sample of toys, and on the other hand, a questionnaire pilot study focused on inclusive toy design and its impact on transgender childhood was carried out, targeting parents, children, and transgender individuals.

The results indicate that there are key characteristics in toy design, such as body representation, chromatic variety, and mixed gameplay mechanics, that can contribute to improving integration and the development of transgender childhood. Furthermore, the need to further explore the relationship between gender identity and toy design is confirmed, as it is demonstrated that toys are essential tools in children's development.

Resumen. La infancia es una etapa crucial en el desarrollo de los individuos, y los juguetes desempeñan un papel fundamental en la formación de vínculos, la preparación para desafíos futuros y el desarrollo de la identidad de género. La conciencia de la transexualidad generalmente se manifiesta en torno a los ocho años, aunque puede haber indicios previos. Padres y educadores necesitan herramientas que les permitan abordar estas situaciones de manera efectiva para fomentar el desarrollo saludable de los niños y promover la aceptación de la diversidad en entornos infantiles.

En este contexto, resulta necesario investigar el impacto de los juguetes en la infancia, así como las características de diseño que deben tenerse en cuenta para abordar el desarrollo de la identidad de género. Este trabajo aborda una metodología mixta. Por un lado, se llevó a cabo un estudio tipológico en una amplia muestra de juguetes, y por otro lado, se realizó un piloto de un cuestionario enfocado en el diseño de juguetes inclusivos y su impacto en la infancia transexual, dirigido a padres, niños y personas transexuales.

Los resultados obtenidos indican que existen características clave en el diseño de juguetes, como la representación corporal, la variedad cromática y las mecánicas de juego mixtas, que pueden contribuir a mejorar la integración y el desarrollo de la infancia transexual. Además, se confirma la necesidad de profundizar en la relación entre identidad de género y diseño de juguetes, dado que se demuestra que estos últimos son herramientas fundamentales en el desarrollo de los niños.

1. INTRODUCTION AND OBJECTIVES

Childhood is a crucial time in a person's life, when doubts arise about their own identity, there is a lack of information and little capacity for action on the part of adults and reference figures in children's lives. This may cause them not to understand and to isolate themselves when they feel that what is happening to them is outside what is commonly accepted in society or, on the contrary, they judge those whose development is not normative from ignorance (Moreno, 2022).

One example is transgender people, who do not feel identified with the sex they were assigned at birth. In this regard, the role played by the educational sphere in normalising this reality is important, as it must guarantee the free development of each individual and the acquisition by children of empathetic and respectful behaviour (García, 2017).

At this important stage of growth, stereotypes and gender roles are inculcated, consciously and unconsciously, at the same time as one's own gender identity is discovered: a judgement that each human being makes internally and leads him or her to identify biologically as a woman or a man (Zaro, 1999).

The experiences at childhood play a decisive role in our development, especially the affection shown to children and the objects with which they interact in our daily lives. This becomes the driving force that allows a child to grow, socialise, understand and build a person with his or her own criteria (Torres et al., 2018).

An example of such objects are toys, a fundamental element in children's education, tools that serve as transmitters of knowledge and socio-cultural values (Martínez, 2005).

Following studies such as those of Pérez (2016), we can say that in all cultures and at all times, games and toys have been fundamental for the social and psychomotor development of children. In addition, on many occasions it allows children to relate to adults through toys that have rules to be followed. Through these games and toys, children can learn by imitation of adults and learn the existence of limits and conditions. Furthermore, through play and toys, children are able to experien-

ce, without risk, situations and roles of older ages. In a similar vein, we have studies such as Şalgam (2014) which points out how toys send messages to children and influence the way they relate to others.

Two factors motivate this research, the respectful and conscious growth of trans children and the importance of toys in the development of children, which aims to highlight the value of toy design as an educational component and an element of transmission of values that can allow us to advance in the integration and visibility of the trans collective in the early stages of a person's development.

In this work, video games and toys aimed at other educational purposes, such as those focused on improving school performance, will be excluded. Furthermore, the research will have a territorial focus in Spain for accessibility to data, information and cases.

PROJECT HYPOTHESES

- **Hypothesis 1:** Toys influence in children's personal development.
- **Hypothesis 2:** Parents and teachers do not know how to deal with transsexuality, nor do they have enough tools to manage it in childhood.
- **Hypothesis 3:** There are characteristics in the design of toys that allow them to be non-gendered.
- **Hypothesis 4:** Gender-neutral toys can help in the non-discrimination of transgender children.
- **Hypothesis 5:** The evolution of toy design grows in tandem with social movements.

PROJECT OBJECTIVES

- **Objective 1:** To investigate the influence of toys on children's childhood.
- **Objective 2:** To detect possible positive and negative features in toy design to facilitate the inclusion of transgender people.
- **Objective 3:** To raise awareness of the importance of toy design in the integration of transgender children.

2. METHODOLOGY

The methodology adopted in this project is mixed research, which involves the analysis, collection, and integration of both qualitative and quantitative research methodologies.

The study for the research project is divided into two parts:

In the first part, we have done a typological study of toys where we analysed the twenty-five best-selling children's toys in the year 2022, selected from the ranking generated by the online sales platform Amazon. We have analysed physical features, advertising, and how they are seen in society, as well as what they generate in children.

We have also analysed, in the same way, ten children's toys that reinforce gender stereotypes and ten toys that promote gender diversity, with the aim of extracting positive and negative characteristics, which have served to determine different essential aspects when it comes to fulfilling the objectives set and affirming the hypotheses.

In the second part of the research, a pilot study was carried out, using three questionnaires as a data collection tool, each focusing on a different sample. In addition, two transgender people were also interviewed, who shared their personal experiences in response to a question. The pilot study was carried out in the same way as the real study but on a smaller scale, with the aim of detecting failures or problems with regard to the real study (Díaz-Muñoz, 2020).

We have carried out a mixed study in groups of interest through four questionnaires, each focusing on a different sample:

- Questionnaire to parents of children aged seven to nine years old, with the aim of discovering the degree of information these parents have about transgender children and their opinion about the inclusion of transgender people in toy design.
- Questionnaire for children aged seven to eight years old, with the aim of finding out about children's tastes in toys.
- Questionnaire to professionals in the field of child development, to find out the importance and influence of toys on children.
- Collection of testimonies from transgender people about their experiences with toys in their childhood and how they consider that these have influenced their self-perception and emotional well-being.

2.1. TYPOLOGICAL STUDY OF TOYS

A first sample used for the analysis will be the twenty-five most sold toys in the year 2022 by

the online retail platform Amazon. This first sample will allow us to achieve objective two of the project: to analyse the adaptation of toys to the evolution of society in terms of gender. It will also help us to know the most demanded design trends currently on the market.

And a second sample of ten toys was identified as products that reinforce gender stereotypes and ten toys that promote gender diversity. From the first ten, we will obtain negative physical design characteristics and, from the last 10, positive physical design characteristics. These characteristics will help us to achieve the objective three of the project: To detect possible characteristics in the design of toys, which link them to a specific gender or are gender-neutral.

These last twenty toys have been selected from specific platforms for the sale of children's toys, following the guidelines offered by the Ministry of Consumer Affairs in the guide for choosing toys without sexist stereotypes (Ministerio de consumo, 2020), to find out whether a toy promotes gender diversity or not.

The typological characteristics analysed are the following: shapes, assigned colour, sizes, socially gendered activity, the character of the game, and social focus.

2.1.1. RESULTS OF THE TYPOLOGICAL STUDY

From the analysis of the forty-five samples and the study of the relationship between the social focus of advertising in each of them and the shape, colour, size, the activity socially assigned to the gender and the character of the game, we obtain the following data, crucial for our research.

Samples with a female social advertising focus:

- **Shape:** 70% belong to group A, rounded and curved shapes, adaptable and insinuated with a negative character expressing bodily sexualization.
- **Colour:** 75% belong to group A, light and pastel colours.
- **Size:** 70% belongs to group C, where neither superlatives nor diminutives are used in the name of toys.
- **Socially gendered activity:** 70% belong to group A, activities socially seen as feminine.
- **Character of the game:** 75% belong to group A, games that work on emotions and effectiveness (vulnerability and entertainment).

Table 1: Analysis matrix of samples one and two from the typological study of toys. Own elaboration (2023)

Analysis sheet matrix					
Forms A: rounded and curved. Flexible and soft materials. Smooth and shiny surfaces (adaptable and seductive, body sexualization). B: angular, peaked, and square. Rigid and hard materials. Disproportionate compositions C: another	Assigned color A: light and pastel shades (pink-white) B: dark and saturated tones (blue-brown) C: wide range of colors	Sizes A: use of diminutives (mini, peque, little...) B: use of superlatives (super, mega, ultra...) C: no use of superlatives or diminutives.	Activity socially assigned to gender A: feminine (glamour, fantasy, chic, fairytale, adorable...) Static and slow activities B: masculine (explosion, battle, revenge, monster, rescue...) Speed, action, violence and competition	Nature of the game A: emotions and affectivity (vulnerability and entertainment) B: science and technology (superiority and command) C: another	Social approach (advertising) A: female (f) B: male (m) C: neutral (n)

Samples with a male social advertising focus:

- **Shape:** 66.6% belong to group B, angular, peaked, and square shapes. Disproportionate body composition.
- **Colour:** 83.3% belong to group B, dark colours with saturated tones.
- **Size:** 66.6% belong to group C, where neither superlatives nor diminutives are used in the name of the toys.
- **Activity socially assigned to gender:** 66.7% belong to group B, activities socially seen as masculine (action, violence, and competition).
- **Character of the game:** 66.7% belong to group B, science and technology games (superiority and command).

Samples with a socially neutral advertising approach:

- **Shape:** 78.9% belong to group C, shapes without a concrete definition, no bodily representation is made.
- **Colour:** 84.2% belong to group C, a wide chromatic range.
- **Size:** 84.2% belong to group C, where neither superlatives nor diminutives are used in the name of the toys.
- **Activity socially assigned to gender:** 68.4% belong to group C, neutral.
- **Character of the game:** 63.2% belong to group C, among others.

2.2. MIXED STUDY IN INTEREST GROUPS

In our pilot study we sampled people and schools in Seville and Barcelona.

Twenty parents, aged between thirty and forty-five, with children between one and seven years old, living in Barcelona, were included. Twenty-five boys and girls from the primary class of the San Agustín school in Écija, Seville, aged six and seven. An educator, a psychologist, and a professional social integration technician from the same school, San Agustín de Écija, and two transsexual boys aged twenty-four and seventeen from Barcelona.

This pilot will allow us to get a first insight into parents' views on the incorporation of trans-inclusive toys in schools and homes. It will allow us to better understand children's preferences about toys. It will show us the opinion and experiences of professionals in the field of education. It will give us the testimony of two transgender children about their experience with toys in their childhood. And, fundamentally, it will allow us to pilot the study questions in order to see their relevance and favour a subsequent wider study.

2.2.1. RESULTS OF THE QUESTIONNAIRES

Below, we show the most relevant data extracted from the mixed study in groups of interest in a synthesized form, divided by the three different questionnaires:

Responses to questionnaire 1, a sample of fathers and mothers:

- **80%** of the sample acknowledged that they were not informed about the inclusion of transgender people in the design of toys.
- **55.5%** of the sample consider it important that toys reflect gender diversity.
- **75%** of the sample said that they have never bought toys that represent gender diversity for their children.
- **55%** of the sample believe that inclusive toys should be promoted and supported by toy companies, closely followed by 40% who are not sure.

Responses to Questionnaire 2, a sample of boys and girls:

- Of the female sample, **69.2%** said dolls were their favourite toy, while **66.7%** of the male sample said cars were their favourite toy.
- **69.2%** of the female sample preferred role-playing games and **41.7%** of the male sample outdoor games, closely followed by video games, with **33.3%**.
- **83.3%** of the female sample prefer the colour pink in their toys and **75%** of the male sample prefer the colour green.
- **53.8%** of the female sample said that what makes them happiest when they play with a toy is being with friends, followed by ima-

gining and creating, with **46.2%**. **100%** of the male sample said that it was playing with friends.

- **38.5%** of the female sample would not like to have more characters in their games, a result very similar to the male sample (**30.8%**). **66.7%** of the male sample would like to have a greater variety of characters in their toys.

Responses to questionnaire 3, a sample of professionals in the field of education:

- The three professionals agree that inclusive toys help the acceptance and normalization of trans children's gender identity.
- The sample considers that the characteristics that inclusive toys should have with trans children are: representing a variety of gender identities, avoiding gender stereotypes by encouraging mixed play, encouraging cooperative play and empathy, and promoting diversity and inclusion.
- The sample affirms that inclusive toys can help transgender children develop greater self-esteem and self-confidence by seeing themselves reflected in toys and taking refuge in them.
- The sample considers of great importance the training and sensitization of professionals in the use of inclusive toys with children with possible transgender childhoods.



Image 1: Best selling toys on Amazon. Own production (2023).

- The majority of the sample affirms that inclusive toys can help to break down gender stereotypes in society.
- The full sample confirms that they have not received specific training or education on the inclusion of children with possible transgender children in their work.

3. RESULTS AND/OR CONCLUSIONS

For the interpretation of the results in relation to the hypotheses and objectives of the research, we will divide the analysis, as well as the study, into two parts.

HYPOTHESES AND OBJECTIVES ACCORDING TO THE TYPOLOGICAL STUDY OF TOYS

- **Hypothesis 3:** There are features in the design of toys that allow them not to be gendered. The hypothesis is partially confirmed, as the study has been able to address design features, compared only to its advertising approach.
- **Hypothesis 5:** The evolution of toy design is growing in tandem with social movements and struggles. The hypothesis is confirmed. There is a clear correlation between the evolution of toy design and social movements and struggles. Thanks to the study of the toy industry market, we have witnessed a remarkable growth in social awareness reflected in the adaptation of these products to society of the moment, with notable examples of major brands that have opted for the introduction of new options in the market.
- **Objective 2:** Detect possible positive and negative features in the design of toys to facilitate the inclusion of transgender people. This objective has been fully achieved by providing a detailed table of positive and negative characteristics applicable to toy design.

HYPOTHESES AND OBJECTIVES ACCORDING TO THE MIXED STUDY ON TARGET GROUPS

- **Hypothesis 1:** Toys influence children's personal development. The hypothesis is confirmed. As we have been able to verify in our research, the role of toys is fundamental in the personal development of children. During the key stages of their childhood, toys have a significant influence on their emotional, social, cognitive, and physical growth.

- **Hypothesis 2:** Parents and teachers do not know how to deal with it, nor do they have enough tools to manage transsexuality in childhood. The hypothesis is confirmed: both parents and teachers are challenged when it comes to addressing and managing transsexuality in childhood. Society is moving forward and with it, the awareness and promotion of respect for the diversity of gender identities is growing.
- **Hypothesis 4:** Neutral toys can help the non-discrimination of trans children. The hypothesis was confirmed according to the data from the questionnaire to professionals.
- **Objective 1:** To investigate the influence of toys on children's childhood. This objective has been achieved, having obtained data from different sources of information that have allowed us to deepen our knowledge about the impact of toys on children.
- **Objective 3:** Raise awareness of the importance of toy design in the integration of transgender children. This objective will be verified once this study is published and reaches the knowledge dissemination networks.

3.1. PERSONAL APPRAISAL

In conclusion, the project has been an enriching and challenging experience. Throughout its development, it has addressed the complex and sensitive issue of the influence of toy design on the construction of gender identity, focusing specifically on the context of transgender people.

One of the main difficulties encountered in this project has been the need to clearly differentiate that this was research exploring the experiences and perspectives of transgender people in relation to toys and not an analysis of gender inequality in toys traditionally associated with masculine and feminine. This distinction was crucial to accurately and respectfully address the impact of toys on transgender people's gender identity and to understand their specific needs in terms of representation and social acceptance.

In addition, limited access to professionals in the field of education and limited generalized societal understanding of the issue at hand represented other major challenges. These limitations highlighted the urgent need to promote greater awareness and knowledge around gender identity and diversity in the

field of toys, as well as to foster inclusion and respect for transgender people in society and in education.

Despite these difficulties, the project has managed to generate significant contributions. Patterns, perceptions, and experiences have been identified that have enriched existing knowledge on this particular topic and provided a solid basis for future research and action in the field of inclusive education and gender equality.

It is essential to highlight the importance of continuing to work on the promotion of inclusive and respectful education, where the diversity of gender identities is recognized and valued. This implies the implementation of educational policies that encourage diverse representation in toys, the training of professionals in the field of education, and raising awareness in society in general.

Ultimately, this project has reaffirmed the need for further research and action to build a more equitable and prejudice-free environment for all people, regardless of their gender identity. Collaboration between researchers, practitioners, educators, and society as a whole is essential to make significant progress in this

area and ensure a more inclusive and respectful future for all.

PRACTICAL IMPLICATIONS AND RECOMMENDATIONS FOR INCLUSIVE TOY DESIGN

A generic table for the design of toys from a gender perspective is presented below, showing the applicable positive and negative characteristics.

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Table 2: Positive and negative features in toy design. Own elaboration (2023)

RECOMMENDATION FOR INCLUSIVE TOY DESIGN

POSITIVE CHARACTERISTICS	NEGATIVE CHARACTERISTICS
Toys without gender labels: gender flexibility.	Toys that emphasize aggression and violence, such as guns and swords promote the idea that children should be violent and aggressive.
Diversity in toy choices: toys that are adapted to the individual preferences of each child.	Toys that emphasize physical appearance and beauty, such as dolls promote the idea that girls should be slim and have long blonde hair.
Toys without body representation.	Toys that feature gender-stereotyped designs, such as dolls that exclusively represent girls and trucks that exclusively represent boys.
Toys with a wide range of colors.	Toys that use anatomy as a gender marker, such as dolls that have exaggerated features that are considered feminine, or action figures that have exaggerated features that are considered masculine.
Mixed toys and games: role play, where children are given a platform to explore different situations and develop social skills as well as express emotions.	
Neutral game character: science, nature, and creativity.	
Juguetes representados de distintas formas. Ofrecer un mismo atributo a ambos sexos.	

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SHIFT

ART BOOK



GRAPHIC DESIGN AND NEW TECHNOLOGIES.

THE VIDEO GAME AS A TOOL TO COPE WITH STRESSFUL SITUATIONS. SHIFT

Illustration - Psychology - Video Game - Stress - Concept Art

Abstract. Stress and anxiety problems are common in our society. This work aims to offer a solution through video game design. Over time, different classes of video games have been developed, some allow you to relax, such as Stardew Valley (Barone, 2016), while others create stress and anxiety, such as VVVVVV or Super Hexagon (Cavanagh, 2012). Despite this, no specific video games have been found focused on teaching users to manage their emotions. Taking advantage of elements of graphic design, such as interactivity, graphical interface and character development, we have generated an immersive, pleasant and educational experience. The result is an art bible that collects the graphics created, including sketches of the character, enemies, scenes and objects of the game, as well as interface designs; and a Game Design Document (GDD) where we will reflect everything necessary for the development of this video game.

Resumen. El estrés y la ansiedad son problemas frecuentes en nuestra sociedad. Este trabajo intenta aportar una solución a éstos a través del diseño de videojuegos. Con el tiempo se han desarrollado diferentes clases de videojuegos, algunos permiten al usuario relajarse, como Stardew Valley (Barone, 2016), mientras que otros crean estrés y ansiedad, como VVVVVV (Cavanagh, 2010) o Super Hexagon. A pesar de ello, no se han encontrado videojuegos específicos centrados en enseñar a los usuarios a manejar sus emociones. Aprovechando elementos del diseño gráfico, como la interactividad, la interfaz gráfica y el desarrollo de personajes, hemos generado una experiencia inmersiva, agradable y educativa. El resultado es una biblia de arte que recoja la gráfica creada, incluyendo bocetos del personaje, enemigos, escenas y objetos del juego, así como diseños de la interfaz; y un Game Design Document (GDD) donde reflejaremos todo lo necesario para el desarrollo de este videojuego.

1. INTRODUCTION AND OBJECTIVES

According to the Spanish Ministry of Health report (2021), anxiety disorder is the most common mental health problem in primary care medical records. This project seeks to offer an innovative solution through game mechanics studied for learning and gamification of mental health. Video games are an important part of many people's lives; according to the DFC Intelligence (2020) report, almost 40% of the world's population plays video games. For this proposal, the video game was chosen as an emotional management tool for various reasons. It offers us the opportunity to interact directly with the

content, increasing the retention and understanding of information. On the other hand, it provides us with a safe and controlled environment to practice stress coping strategies. Being a fun and interactive way to learn such strategies. Video games have great potential as a tool for stress management, as they are an experiential and interactive learning method that allows players to learn skills in a safe and controlled environment. Besides, they are able to offer immediate feedback to the user and being accessible from a computer, making them useful for both professionals and the general public. We will bring innovations to the video game industry by using this technology in a therapeutic way.

From a technical point of view, similar products have been detected, but very few are focused on emotional management. This paper takes advantage of the inherent advantages of video games to assist an individual who operates in a constantly evolving society. This video game concept aims to be a useful tool to recover normal emotional reactions to stressors, leaving behind excessive anxiety, distress, high physiological activation, and behavioral problems that interfere with the most important areas of our life.

In order to develop our game concept effectively, we identified a set of objectives that serve as a roadmap for the project. These objectives allowed us to prioritize the main goals and understand the significance of addressing secondary ones to ensure the success of the game.

- **Objective 1:** Create a video game concept that helps the user to manage stress
- **Objective 2:** Create a story that didactically explains this psychological process
- **Objective 3:** Design a world with its unique characters
- **Objective 4:** Develop a distinctive graphic image for this video game
- **Objective 5:** Raise awareness about the importance of learning emotional management tools
- **Objective 6:** Teaching the player stress management techniques through the gaming experience

2. METHODOLOGY

We must begin by saying that stress in itself is not bad, it is a physiological response to a situation of overdemand, and it has been very necessary for our evolutionary development. We can understand it as the perception of a threat for which we consider that we have no resources (Peralta, 2019) (Folkman et al., 1986). However, when the body is exposed to prolonged and high levels of stress, it can have negative health consequences. When we are stressed our body consumes an increased amount of resources, leading to fatigue and exhaustion. And, if there is no rest, our ability to respond is diminished. It is crucial to have adequate strategies to avoid adverse physical and psychological consequences, considering that the stress response is contingent on our subjective interpretation of situations (Peralta, 2019). As it is a response, improving our coping strategies to that response may have a therapeutic effect. By using the immersive nature of video games, we hope to create a safe and controlled environment that allows players to learn skills in a fun and interactive way. We aim to teach individuals how to manage stress before it becomes a problem.

Now, let's delve into how we would accomplish this. In the following, we present the methods used to implement this project and ensure its effectiveness.



Image 1: First fight in the game.
Own production.

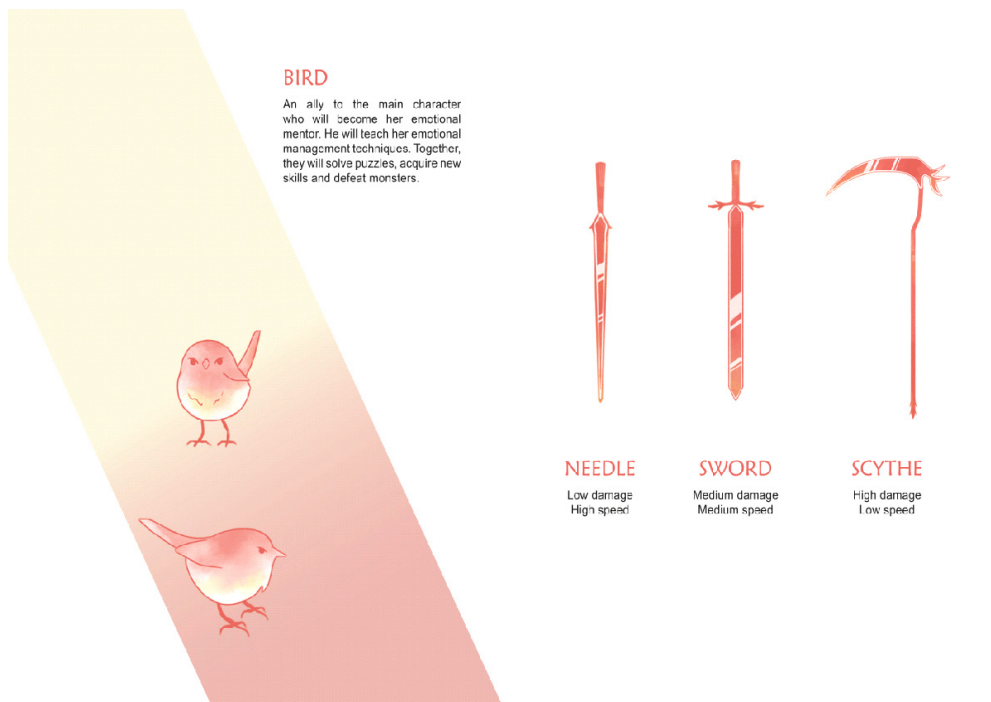


Image 2: Secondary character and its transformations.
Own production.

STORYTELLING

We used storytelling as a key tool to build an exciting plot. To do this, we used the structure of the 'Hero's Journey'. In broad terms, our protagonist is a common person that faces a problem: a mysterious illness is affecting the habitants of her world. She embarks on a quest to find a solution and discovers that the cause of the problem is a monster that consumes people's vitality. This monster serves as a visual metaphor for stress, and the first fight cannot be won by the player. The initial defeat can remind us that failure is a natural part of the learning process.

From this moment on, the protagonist will come across a supporting character that becomes her emotional mentor by teaching her emotional management techniques. It also has the ability to transform into different weapons. Together, they will solve puzzles, acquire new skills, and defeat monsters.

The story will culminate in a final showdown with the initial monster that defeated the protagonist in their first encounter. However, thanks to the skills acquired, they will be able

to overcome it and save their world. Through an attractive plot and visual metaphors, we can create a gaming experience that is not only entertaining but also educational.

STRESS INOCULATION PROGRAM

However, the question arises of how to incorporate psychological elements into our video game. In this context, we present the Stress Inoculation Training (SIT) (Meichenbaum, 1988). Its objective is to help people develop coping skills and increase their resistance to stressful situations. The underlying idea is that if moderate levels of stress are successfully faced, more extreme situations can also be tackled. The program is divided into three phases:

- **Conceptualization phase:** It is informative and provides the conceptual framework of stress so that the person understands how it affects them. In this context, the story of our game begins by explaining how this villain attacks the protagonist's world and how it affects its inhabitants. The first fight with a boss, which the player cannot win, serves to expose the negative effects that stress can have on a person.

- **Skills acquisition phase:** Stress coping skills and strategies are trained, and modifiable and non-modifiable aspects are differentiated. In the course of the narrative, emotional tools will be given to the player, through the secondary character, during the game’s story.
- **Application and consolidation phase:** The learned skills are put into practice in real or simulated situations. To do this, we will use imagination exposure in the video game, creating controlled stress situations like boss fights. It is important to give the person the opportunity to put into practice what they have learned in successful experiences, so that they develop confidence in their own resources.

MDA FRAMEWORK

To better understand how to develop this game concept, the MDA (Mechanics, Dynamics, and Aesthetics) theoretical framework (Hunicke et al., 2004) for video game design was taken into account. It is a formal approach to understanding video games. It considers that, when developing a video game, we must take into account both the designer’s perspective and the player’s perspective.

The adequacy of mechanics is fundamental in defining the general dynamics of a video game, with them being the basic elements of the game. Similarly, dynamics correspond to the player’s behavior in response to mechanics. On the other hand, aesthetics refer to the emotional and psychological response that the game elicits. In our case, we use elements of psychology to develop mechanics, dynamics, and aesthetics.

It is necessary to highlight that the main dynamic of our game is based on the concept of learned helplessness (Seligman, 1975). According to this theory, when a person experiences a situation in which they feel they have no control, they may develop a sense of helplessness that affects their ability to respond to similar future situations. Within the context of the game, by presenting an apparently invincible boss, we seek to provoke a sense of helplessness and vulnerability. We intend for the player to “unlearn” this helplessness as they progress through the game world and learn new skills.

In the context of a game designed to help with stress management, we developed the next chart with the main mechanics, dynamics, and aesthetics.

Table 1: List of mechanics, dynamics and aesthetics of this project Own production.

MECHANICS	DYNAMICS	AESTHETICS
The path is predetermined and there is no freedom to explore the world	The player will follow the desired path	Narrative
The game is slow while learning new skills and fast in moments of tension	The player will feel stressed during fights, relaxed while learning	Sensation
The player will have to detect negative thoughts during game	May serve as training for detecting negative thoughts in everyday life	Sensation
The character can move left, right, jump, interact with objects in the world, and attack		
The secondary character can transform itself into different weapons, each with its own characteristics	The player may feel less lonely	Narrative
Each boss is different and has unique abilities	The player will adapt their weapons and behaviors to the different bosses	Challenge
The first boss fight cannot be beaten the first time	The player will learn to adapt and overcome difficult situations, instead of giving up	Sensation
The player can abandon the fight at any time	The player may recover and rethink their strategy	
Solving puzzles leads to obtaining new abilities. Failing a puzzle will force the player to start over the last auto-save	Encourage problem-solving, discourage random tries	Challenge

MECHANICS	DYNAMICS	AESTHETICS
The player has 100 health points. The first 75 will be easier to lose	The player will feel unprotected and will be forced to play more cautiously	Challenge
The camera use and the music will help us generate the different sensations we intend to evoke	May create a sense of awe and vulnerability by making the player feel small and powerless	Sensation

In our video game, the most important aesthetic objectives are sensation and narrative, above challenge. As a result, our dynamics will not be focused on winning, but on the player experiencing emotions such as stress and relaxation in different environments.

USER FLOW

User flows are diagrams that show the path a user takes when using a product. They visually represent how the user interacts with the product, in this case, a video game (Browne, 2023). They are of vital importance, as they help us to visualise the sequence of actions that the player performs within the game. The user flow allowed us to analyse the navigation and user experience to ensure that the usability and menus are easy to access and understand. The better someone understands how to play, the more likely they will spend time with the product and share it. In Figure 3 we can see the different ways the player can interact with our game.

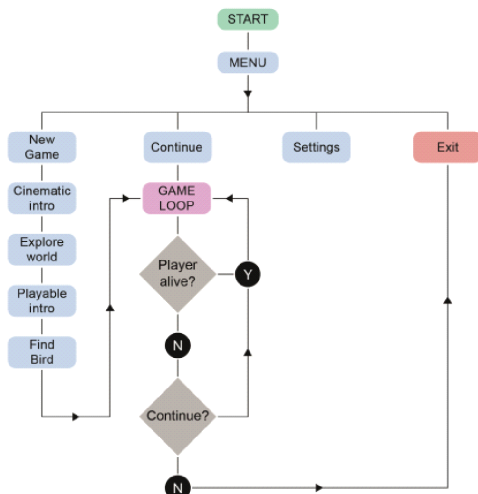


Image 3: Shift user flow. Own production.

GAME LOOP

Game loops are a series of repeated actions that serves as the foundation for everything the player does in the game. They are the essence of why players engage with a game and can captivate players for hours, despite being repetitive cycles of actions (Millard, 2020). The nature of gameplay loops varies across different game genres, for example the main game loop of League of Legends (Feak et al., 2009) consists of selecting a champion, purchasing items and confronting the enemy team. Understanding the desired experience of our game helped us define our game’s core gameplay.

As we can see in figure 4, our core loop consists of exploring the world, killing monsters, completing puzzles and collecting rewards. Typically, game loops encompass smaller, more defined loops within them. However, to align with our schedule, we focus on the core game loop.

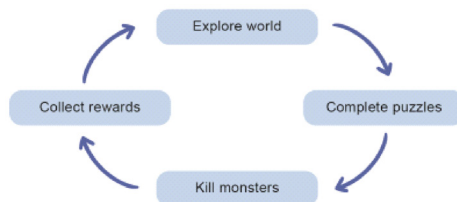


Image 4: Shift game loop. Own production.

CHRONOGRAM

For the organization we mainly used a paper calendar in addition to a daily planner. The paper calendar allowed me to have a visual overview of deadlines. The daily planner was useful for breaking down larger tasks into smaller, manageable steps and scheduling them throughout the day. This helped us stay on track and avoid feeling overwhelmed by the workload. They allowed me to prioritize tasks and manage my time effectively, which ultimately contributed to a successful outcome.

The project has been divided into two parts. In the first one, we developed the basics, including the different researches, theoretical framework and so on. On the other hand, we developed the game mechanics and story. The first sketches

were made to start the layout of the Art Bible. In the second part, we finished developing all the graphics, including characters, backgrounds and interface. We will also wrote the conclusions and made the final mock-ups of the Art Bible.

Table 2: First half of the calendar.
Own production.

	FEBRUARY	MARCH	APRIL
WEEK 1		Theoretical framework State of the Art Target	Graphic Style Concept Art
WEEK 2	Timeline Investigation	DAFO, CAME User Flow Customer Journey	Concept Art Dossier
WEEK 3	Investigation Dossier	Game Mechanics Dossier Art Bible	
WEEK 4	Objetives Justification	Game Story Sketches	

Table 3: Second half of the calendar.
Own production.

	APRIL	MAY	JUNE
WEEK 1		Methodology Concept Art	Dossier Art Bible
WEEK 2		Dossier Art Bible Concept Art	Print Presentation
WEEK 3	Concept Art Brand Identity	Art Bible Panel Concept Art	
WEEK 4	Cover Interface	Art Bible Concept Art	

3. CONCLUSIONS

From the results obtained we can draw the following conclusions:

Firstly, the main objective of our proposal was to create a video game concept that would help the user to manage stress, we successfully developed a didactic storytelling approach to depict stress through our video game concept, utilizing the “Hero’s Journey” structure and incorporating specific mechanics, dynamics, and aesthetics.

Furthermore, we have created an unique universe with its distinct characters, showcasing our ability to design a cohesive graphic identity for this concept.

However, it is not possible to claim that we succeeded in raising awareness of the importance of learning emotional management techniques, nor can we claim to have successfully imparted these techniques to players at this stage.

This raises possible lines of further research into the potential of video games as therapeutic tools. We highlight the importance of testing this concept with the support of a dedicated development team and rigorous testing procedures to ascertain its effectiveness. Thus, we extend an invitation to other researchers to explore and expand upon this area of study.

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PRODUCT DESIGN AND BIOMIMETICS.

RESEARCH AND DEVELOPMENT OF A WATER RESOURCE IN HARMONY WITH ARCHITECTURE

Illustration - Psychology - Video Game - Stress - Concept Art

Abstract. Building professionals face urgent and complex challenges related to climate change adaptation and biodiversity loss. It is essential to restructure and upgrade cities to promote ecological and social health rather than damage it. The application of biomimetics emerges as a solution where whole ecosystems and their functions are mimicked to significantly improve the ecological performance of buildings and urban environments. It contributes to some of the United Nations global Sustainable Development Goals such as “Goal 6: Ensure availability and sustainable management of water and sanitation for all”; “Goal 11: Make cities inclusive, safe, resilient and sustainable”; “Goal 12: Ensure sustainable consumption and production patterns”; “Goal 13: Take urgent action to combat climate change and its impacts”; and “Goal 15: Sustainably manage forests, combat desertification, halt and reverse land degradation, halt biodiversity loss”.

The aim is to link research with practical development, sharing the hypothesis that in the future buildings and cities can be active contributors in socio-ecological systems, through strategic and technological approaches.

A building has been designed in Granada that integrates with ecosystem services to address water stress and apply regenerative design principles. Extensive research covers the topics mentioned above, as well as important elements for future practical applications. The result is a building with a cyclic rainwater harvesting, purification and reuse system that meets the established objectives. Rainwater and humidity collecting blades are used, taking advantage of the non-potable resource obtained.

Resumen. Los profesionales de la construcción se enfrentan a desafíos urgentes y complejos con la adaptación al cambio climático y la pérdida de biodiversidad. Es esencial reestructurar y actualizar las ciudades para promover la salud ecológica y social en lugar de dañarla. La biomimética surge como una solución donde se imitan ecosistemas completos para mejorar de manera significativa el rendimiento ecológico de los edificios y entornos urbanos. Contribuye con algunos de los Objetivos globales de Desarrollo Sostenibles de las Naciones Unidas como el “obj. 6: Garantizar la disponibilidad de agua y su gestión sostenible y el saneamiento para todos”; el “obj. 11: lograr que las ciudades sean inclusivas, seguras, resilientes y sostenibles”; el “obj. 12: Garantizar modalidades de consumo y producción sostenibles”; el “obj. 13: Adoptar medidas urgentes para combatir el cambio climático y sus efectos”; y el “obj. 15: Gestionar sosteniblemente los bosques, luchar contra la desertificación, detener e invertir la degradación de las tierras, detener la pérdida de biodiversidad”.

El presente trabajo une la investigación con el desarrollo práctico, compartiendo la hipótesis de que en el futuro los edificios y las ciudades pueden ser contribuyentes activos en los sistemas socioecológicos, mediante enfoques estratégicos y tecnológicos. Para ello se ha diseñado un edificio en Granada que se integra con los servicios ecosistémicos que aborden el estrés hídrico y aplique principios de diseño regenerativo. La investigación exhaustiva abarca los temas mencionados anteriormente, así como elementos importantes para futuras aplicaciones prácticas. El resultado es un edificio con sistema cíclico de captación, depuración y reutilización de agua pluvial, que cumple los objetivos establecidos. Se utilizan aspas recolectoras de agua pluvial y humedad, aprovechando el recurso no potable obtenido.

1. INTRODUCTION AND OBJECTIVES

This research paper is based on a project developed from Katharina Hetch's research "Biomimicry for Regenerative Built Environments: Mapping Design Strategies for the Production of Ecosystem Services" (Zari & Hecht, 2020), with her authorization and collaboration. This article investigates the creation of a qualitative relational diagram in an interactive way, relating ecosystem services concepts to design strategies and other information in a format for professional environmental purposes. Its conclusion is the hope that buildings and cities will be active contributors to social-ecological systems, as there is currently a possibility for this at both the technological and strategic levels.

The main objective of this project is to extend and apply the theoretical concepts of his original research in the practical development of a product. The research is divided into two main parts: the theoretical part, which covers various aspects related to the growth of the Spanish population (INE - Spanish Statistical Office, n. d.), the use of water in the city of Granada (Diputación de Granada, n. d.), the canalization of drinking water (Plan of Granada with the main water distribution pipes by

Alvarez de Toledo 1889 | Histocarto, n. d.), regenerative urban design and biomimetics and relevant legislation. In addition, the exploration of materials and innovative elements that are considered relevant for the development of the product and the practical part, where the possible solution to the problem proposed in the document is developed in the field of product design.

As the research has been carried out, several proposals have been designed for the case study, which have been evaluated and discarded until a viable proposal has been found that meets the requirements of regenerative design and is based on the ecosystem services identified in the project on which we are relying.

In order to visualize and place the products of the selected proposal in a spatial context, a scale model showing this element has been created.

Through this research and practical development, we seek to contribute to the field of biomimetics applied to regenerative urban design, focusing on the optimization of water use in the city of Granada. This study provides innovative and sustainable solutions that promote a more efficient use of natural resources and contributes to the improvement of the urban environment and the quality of life of its inhabitants. The solutions proposed as a

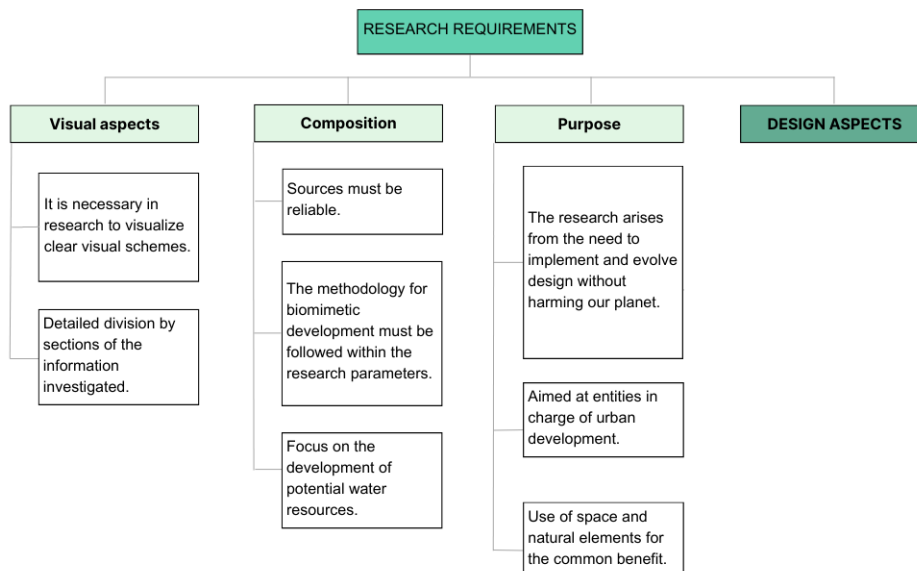


Image 1: Outline of research requirements (own elaboration)

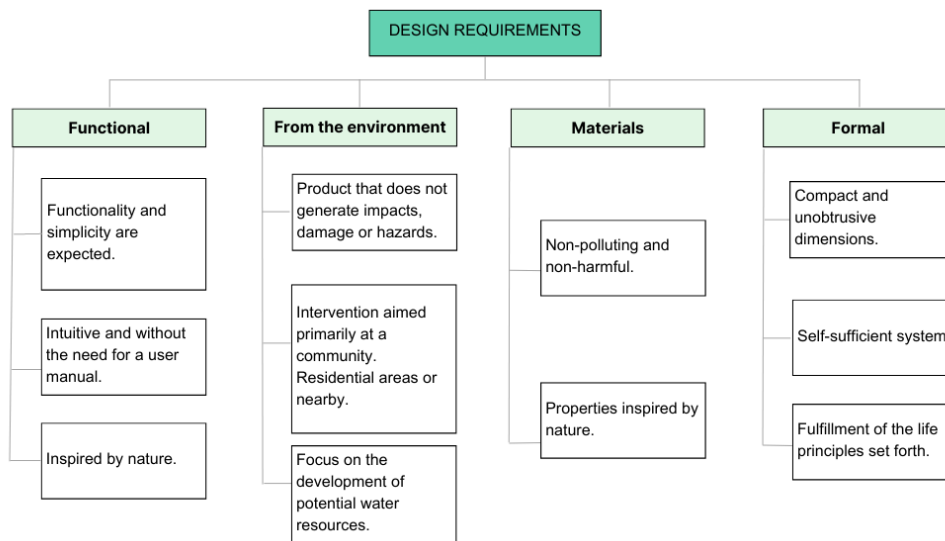


Image 2: Diagram of design requirements, prepared in-house (Own elaboration)

result of the research are graphically summarized in Figure 9.

The main and clear **objectives** of the project are:

1. **To understand** the concept of biomimetics in order to be able to apply the acquired knowledge in the practical development of the project.
2. **To investigate** possible applications of biomimetics in the design of products to develop water resources.
3. **Develop** a water resource that allows architectural improvements favoring the environment.
4. **Execute** a final physical product to demonstrate the viability of our main hypothesis.

Followed by **secondary objectives** such as:

1. **To create** an innovative and sustainable water resource that promotes ecological and social health in the city of Granada.
2. **To develop** water resources based on biomimicry.
3. **Contribute** to the water sustainability of the city, benefiting the environment and improving the quality of life.
4. **To show** the results of the project through a final physical product.

In addition to the objectives, research and design requirements are established that allow us to organize the research in a coherent manner in its different stages. These are shown in Figure 1 and Figure 2.

2. HYPOTHESIS

A fundamental hypothesis has been formulated that will guide our exploration and analysis. This hypothesis holds the following:

1. New construction can be active contributors to socio-ecological systems.

We present secondary hypotheses that complement the main hypothesis:

1. Effective dissemination of the benefits of biomimetics in urban design and visual presentation of the results will increase public awareness of sustainable solutions and encourage them in future projects.
2. The application of biomimetic principles in the development of a water resource integrated into urban architecture will improve water use and promote environmental sustainability in Granada.
3. The review of previous projects with biomimetic applications in the design of water resources will facilitate the development of a water resource in Granada.

Based on these hypotheses, our research focuses on exploring potential advances in regenerative urban design in the city of Granada. This involves the study of possible applications of biomimetics or biomimicry in building facades, taking into account a number of factors, including environmental, ecological, social and structural aspects of the city that will allow us to know the feasibility of the proposal.

3. METHODOLOGY

As the theoretical phase of the research is carried out, several design proposals are simultaneously generated in relation to the construction of galleries and canalizations for the handling of non-potable water, which are evaluated and discarded due to their complexity when intervening in the historic center of Granada, until finally a viable proposal is proposed for its development in the field of product design, where the intervention is on the facades of buildings and new buildings. In the latter, the different elements involved in the design have been proposed based on research and corroboration of their performance, as in the case of fog-catching meshes (Pascual, J. A., Naranjo, M. F., Payano, R., & Medrano, O., 2011).

For the development of the theoretical part of the research, different methodologies have been used (Sosa Compeán, Liliana Beatriz (2010)). For the theoretical part, the methodology of the design school Hochschule für Gestaltung, better known as the Ulm, has been used, demonstrating an active search for previous knowledge and relevant approaches. The “Literature Review” technique is used. This technique involves researching and analyzing existing literature related to the topic of study. The decision of this technique is paramount in the research, as it lays the theoretical foundation and provides an in-depth understanding of the topic of study.

Throughout the research we found elements studied with this approach, such as the materials to be used, serving as an example Aquaporin (A selective membrane inspired by aquaporin channels filters and purifies water - Innovation - AskNature, n. d.), climatic values or reference projects such as ‘The Sponge City’ (Lagos et al., 2022).

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Below is a table of the project phases into which the research has been divided and their contents.

3.1. CHRONOGRAM

The sections to be investigated have been recorded in a Gantt Chart (Figure 4), organized in order of priority according to their influence on the investigation.

4. RESULTS AND/OR CONCLUSIONS

Thanks to the use of the literature review technique, the biomimetic principles have been understood for the practical development of the project and its application in product design. In addition to raising proposals for biomimetic applications in product design for water resources and developing one of them, complying with the established characteristics, identifying opportunities and designing sustainable and innovative solutions. Reflecting the results of this research in a physical prototype. This ful-

Table 1: phases of the project, prepared by the company. (Own realization)

PART I Justification	- Summary of research and results. - Hypothesis. - State of the art and related works. [Analysis of the specific problem. Specification of the life principles to be covered].
PART II Objectives	- Demarcation and specification of the problem. - Project objectives.
PART III Methodology	- Project methodology. - Project development and description.
PART IV Development	- Development of the research. - Practical development of the proposal. - Incidents detected. - Data collection. [Biomimetic applications to products. Brainstorming. Product development with biomimicry].
PART V Critical evaluation	- Critical evaluation of product development. - Confirmation or not of the initial hypothesis. - Evaluation of the fulfillment of objectives. - Conclusions and personal assessment.
PART VI Bibliography	- Bibliography. - Sources of information.

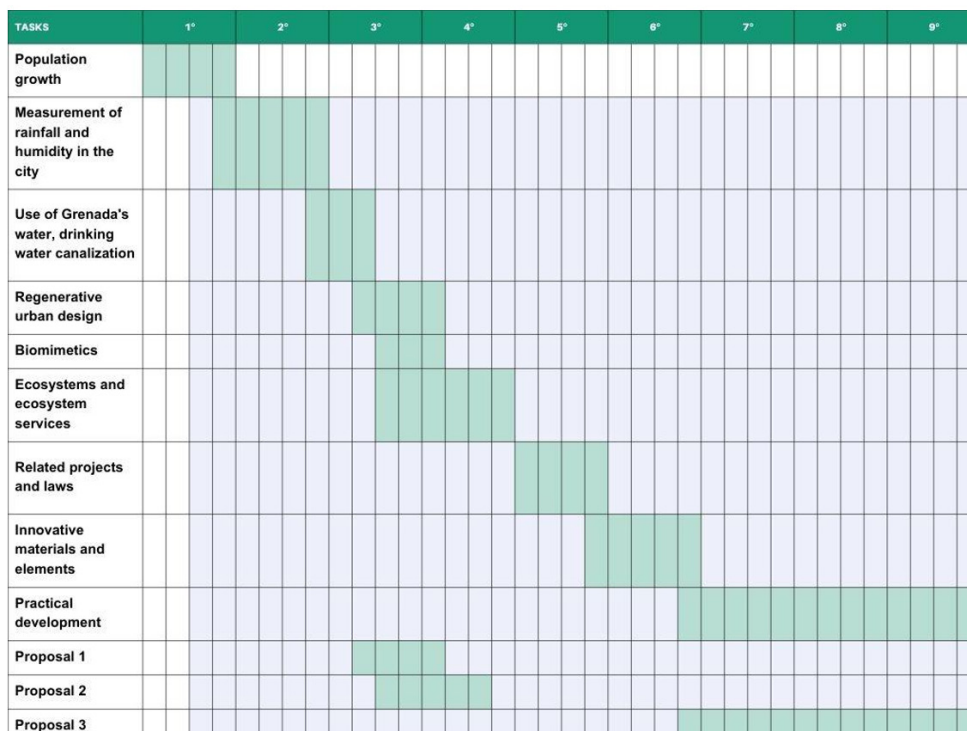


Image 3: Gantt chart according to priority and order of research. (Own realization)

fills the four primary objectives of the research.

The secondary objectives have also been fulfilled since a clear proposal for an innovative and sustainable water resource based on biomimetics has been reached, applied mainly on the facades of buildings in the city of Granada, promoting ecological and social health and contributing to the water sustainability of the city. Showing these results through the physical prototype and facilitating the understanding of the proposal.

Through this information, we can ensure that the approach for new constructions can be active contributors to the socio-ecological systems, considering the results of the research for its development, such as: the ecosystem in which to intervene, suitable materials that meet the established characteristics, aesthetics and structure of the current buildings of the city in question or the climatic values of the area.

The main data of interest obtained for the realization of the project have been: -Obtaining the humidity and amount of annual rainwater in the city of Granada. -Similar projects or projects with a shared purpose and objectives.

- -Situation of the levels of ecological design (Wahl, 2018).
- -Biomimetic applications (The Top 10 real world Examples of Biomimicry in architecture, n. d.).

Images of the final project proposal will be shown through the initial sketches (Figure 4),

the approach to the operation of the blades (Figure 5 and 6) and the scale model (Figure 7), a positive result of the practical implementation of the theoretical research.

The following figure concisely presents the proposed elements of regenerative building design research, accompanied by a brief explanation of how they work:

PERSONAL APPRAISAL

The project has been carried out correctly but, in spite of the effort to complete the research until practically its total closure, new lines of

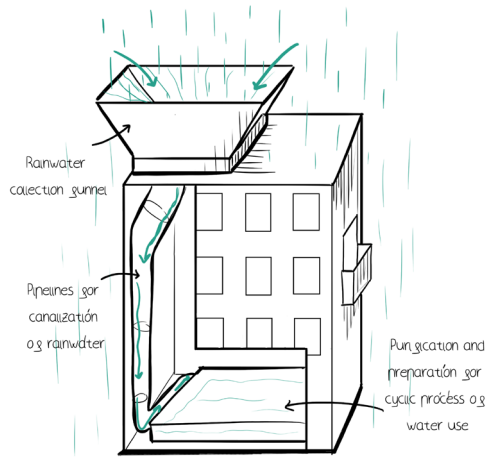


Image 4: Initial approach to the operation of the building. Rainwater and humidity collection by means of an “X” element. (Own elaboration)

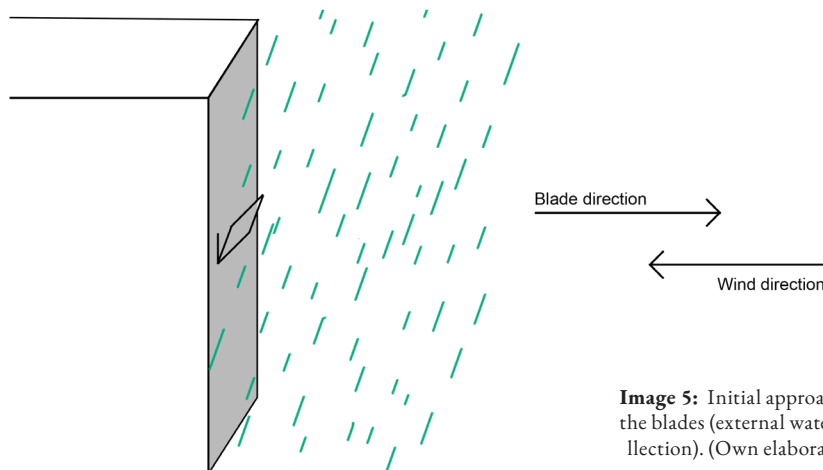
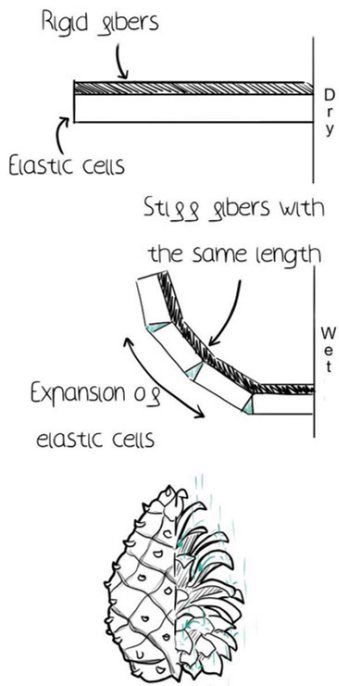


Image 5: Initial approach to the blades (external water collection). (Own elaboration)

Operation of the pineapples



Initial product ratings

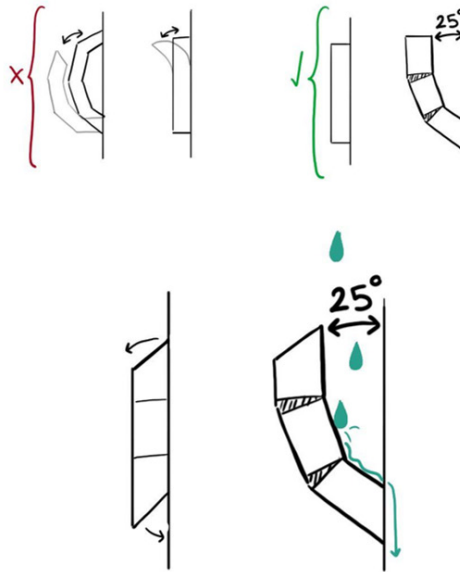


Image 6: Position of the blades with respect to the direction of the average annual rainfall. (Own elaboration)



Image 7: Image of the general view of the building with the blades (on the left). Scale model. (Own elaboration)

research have been left open on different topics that should be continued in the future to complete the functions proposed for new urban buildings:

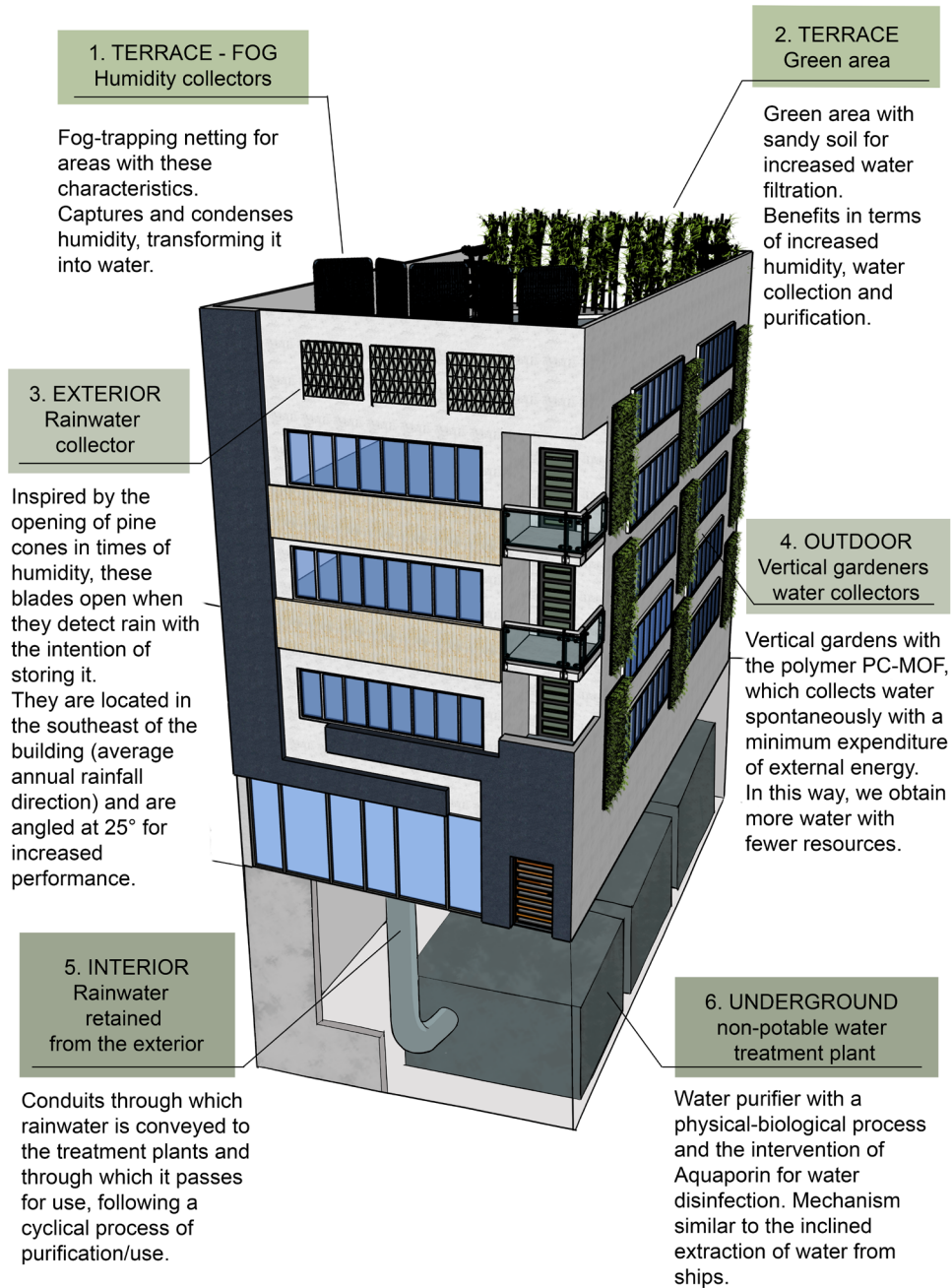


Image 8: Elements of regenerative building and functions. (Own elaboration)

- Different types of vegetation in the green areas of the building according to the situation of the building.
- Continue with the formal development of the rainwater purifiers using Aquaporin Inside's product (aquaporin) and of the rainwater collecting blades on the facades. -To know the status of the development of the mixed polymer-MOF matrix (PC-MOF) in order to further develop its application in vertical gardens and, if the research is successful, to proceed to its testing (Yilmaz et al., 2020).
- As for the architectural branch, to develop the ideal distribution of the water conduits obtained from the exterior.

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GRAPHIC DESIGN FOR WOMEN.

PACKAGING ANALYSIS FOR MENSTRUAL PRODUCTS. CASE: 2022 MENSTRUAL CUPS

Graphic Design - Sensorial - Packaging - Woman - Menstruation - Menstrual Cup

Abstract. This paper aims to analyse the packaging of menstrual products, taking into account that they are indispensable for women in their cycle days. Within this range of products, menstrual cups stand out. A quantitative analysis of the packaging of the most sold menstrual cups in 2023 will be carried out, looking at the colors, shapes, typographies, materials and textures to see if they respond to the particular state of women on those days. There are numerous studies that investigate the advertising of this type of product, but there is no analysis that explains how the packaging design is adapted to the situation of women during menstruation. This research aims to fill that gap and provide data on this. The conclusion reached is that the most superficial needs of menstruation have been taken into account in the designs observed, but without delving into a more realistic design. The environments evoked are far from reality and therefore from the understanding of women in those days.

Resumen. Este trabajo tiene como objetivo analizar el packaging de productos menstruales, teniendo en cuenta que son algo indispensable para las mujeres en sus días con el ciclo. Dentro de esta gama de productos destacan las copas menstruales. Se realizará un análisis cuantitativo del packaging de las copas menstruales más vendidas en 2023, atendiendo a los colores, formas, tipografías, materiales y texturas para ver si responden al particular estado de las mujeres en esos días. Existen numerosos estudios que investigan la publicidad sobre este tipo de productos pero no hay un análisis que explique cómo el packaging se adecua a la situación de la mujer durante la menstruación. Esta investigación pretende cubrir esa carencia. La conclusión a la que se ha llegado es que en los diseños observados se han tenido en cuenta las necesidades más superficiales de la menstruación pero sin ahondar en un diseño más realista. Los ambientes evocados están alejados de la realidad y por ende de la comprensión de la mujer en esos días.

1. INTRODUCTION AND OBJECTIVES

Menstruation is a biological process that all women go through, and it is made more bearable thanks to the wide variety of menstrual products. The menstrual cup has become one of the most consumed and even more so in Spain. According to a study published in 2019 by the journal *The Public Lancet Health*, Spanish women are the European women who use menstrual cups the most. This research aims to contribute to improving the quality of packaging design in this sector, and to promote a design that responds to the

preference of women on the days of the menstrual cycle.

OBJECTIVES

- **Analyze** the packaging of menstrual products, specially the cups.
- **Identify** the elements most present in these products.
- **Determine** the graphic language for a female audience.

HYPOTHESIS

- **General hypothesis:** The packaging design of menstrual cups does not address the needs of women on the days of menstruation.

This hypothesis is further elaborated in the following sub-hypotheses

- **Sub-hypothesis 1:** “The packaging design of menstrual cups does not exploit the therapeutic value of colors”.
- **Sub-hypothesis 2:** “The packaging design neglects the synaesthetic value of shapes”.
- **Sub-hypothesis 3:** “The packaging design of menstrual cups evokes positive values that do not correlate with women’s emotions on those days”
- **Sub-hypothesis 4:** “The packaging design recreates idyllic environments that do not reflect the reality of the days of menstruation”.

2. METHODOLOGY

This paper analyzes the graphic design of the packaging of menstrual products. Specifically, the menstrual cup has been selected, as it is a booming product in our days. With our research we intend to study if the visual language used in the packaging and accessories of this type of product, and if it approaches the needs of women in the days of the period. In the following, we will describe how this research has been carried out.

In order to see if the hypotheses raised are fulfilled, an analysis has been carried out. This is based on the technique known as content analysis, which is defined as a valid and replicable method through statistical inferences from the text to its sources and properties, which serves to formulate certain reproducible and valid data to be applied in a context (Krippendorff, 1990).

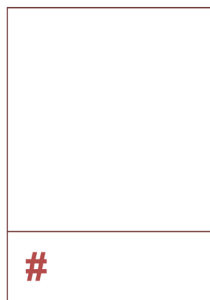
In addition, a quantitative approach was applied, which according to Hernández Sampieri, Fernández Collado y Baptista Lucio (2018) is defined as research that seeks to describe, explain, compare and predict phenomena (causality), generate and test theories. For the development of this research project, we have combined methodologies, considering that they are the ones that adapt to the object of our research.

The analyzed sample is composed of 40 menstrual cups. This selection was made according to the following criteria: the most sold according to the Amazon online store website in the year 2022. In the next images we can see the analyzed products.





Image 1: Composition of analyzed sample. The 40 menstrual cups most sold in Amazon 2022. Source Amazon.es



Packaging

- Box
- Envelope
- Container jar

Components

- Cup
 - 1
 - 2
- Glass cleaner
- Instructions
- Aplicator
 - Gift
 - Sachet

Visual language

Materials	Reusable	Texture
Cardboard	Yes	
Soft plastic	No	
PVC		
Tinplate		Smooth
		Rough
		Matt

Typography

Ranking

- Romanes
- Dry stick
- Manuscript
- Calligraphic
- Gothic

Forms

Geometric	Types
Organic	kiki
	bouba
	Other

Brand

- Logo
- Corporate colours
- Product name

Values

Friendship	Guarantee	Security
Love	Equality	Tenderness
Beauty	Freedom	Technology
Well-being	Maturity	Fun
Commitment	Nature	Ecological
Success	Peace	Hygiene
Family	Health	Irony

Graphics

- Typography
- Illustration
- Photography
- Photomontage

Elements represented

- Human figure
- Object
- Animal
- Vegetation

Evoked environments

- Reality
- Fiction
- Idyllic
- Fantasy
- Hightec
- Glamour
- Kawai
- Space/moon

Colour

Monochromatic

- Duochromatic
- Polychromatic

Gama

- Warm
- Cool
- Neutral

Shade

- Intense
- Pastel
- Harmonic
- Contrast

Colours

- White
- Black
- Green
- Red
- Blue
- Turquoise blue
- Violet
- Pink
- Yellow
- Orange
- Grey
- Brown

Image 2: Analysis matrix. (Own elaboration)



Packaging

- Box ●
- Envelope
- Container jar

#5

Components

- Cup
 - 1 ●
 - 2
- Glass cleaner
- Instructions
- Aplicator
- Gift
- Sachet

Visual language

Materials	Reusable
Cardboard ●	Yes
Soft plastic	No ●
PVC	Texture
Tinplate	Smooth ●
	Rough
	Matt

Typography

Ranking

- Romanes
- Dry stick ●
- Manuscript
- Calligraphic
- Gothic

Forms

Forms	Types
Geometric	kiki
Organic ●	bouba ●
	Other

Brand

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- Corporate colours ●
- Product name ●

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Evoked environments

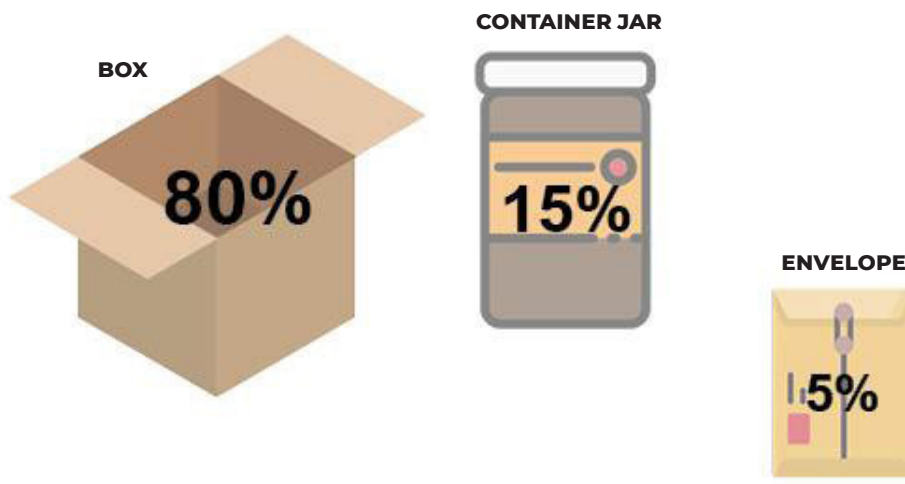
- Reality
- Fiction
- Idyllic ●
- Fantasy
- Hightec
- Glamour
- Kawai
- Space/moon

Colour

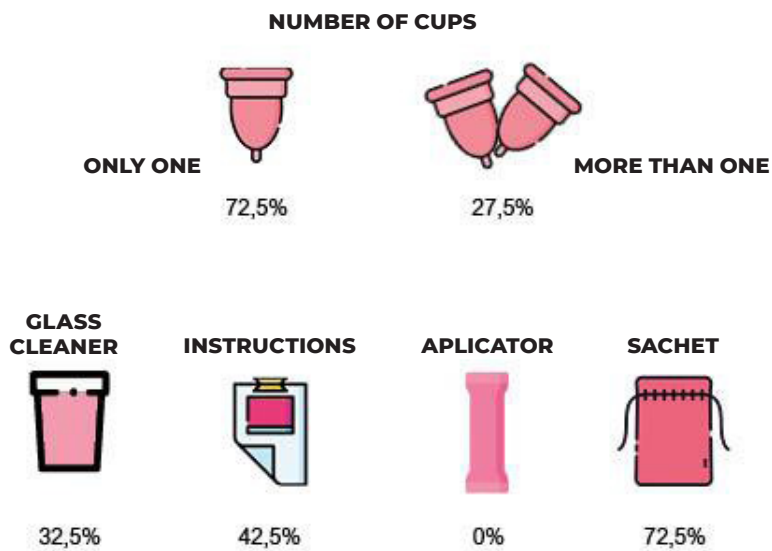
Colour	Colours
Monochromatic ●	White ●
Duochromatic	Black
Polychromatic	Green
Gama	Red
Warm ●	Blue
Cool	Turquoise blue
Neutral	Violet
Shade	Pink ●
Intense ●	Yellow
Pastel	Orange
Harmonic ●	Grey
Contrast	Brown

3. RESULTS AND CONCLUSION

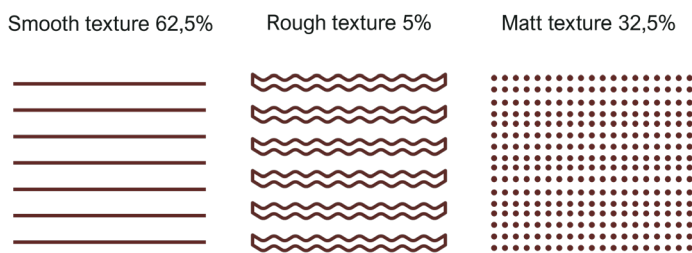
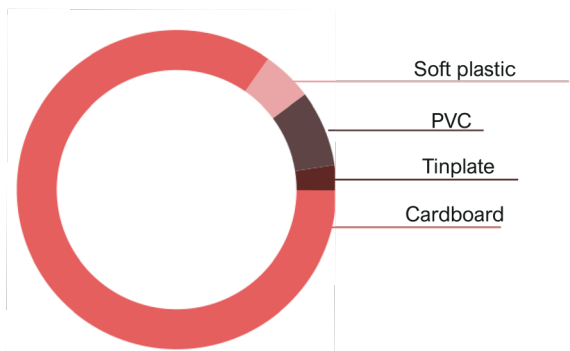
PACKAGING



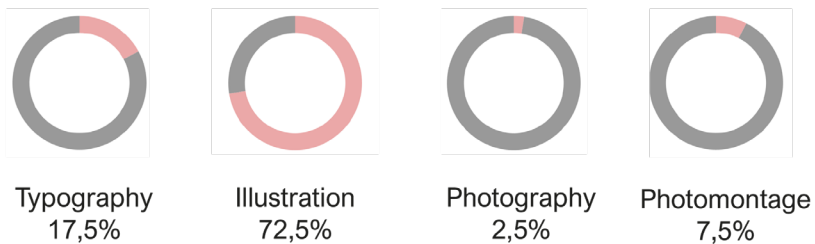
COMPONENTS



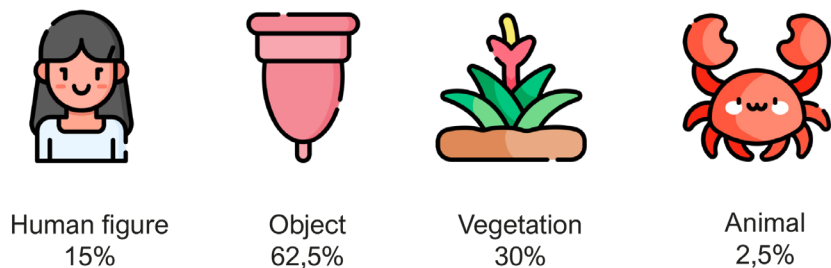
VISUAL LANGUAGE



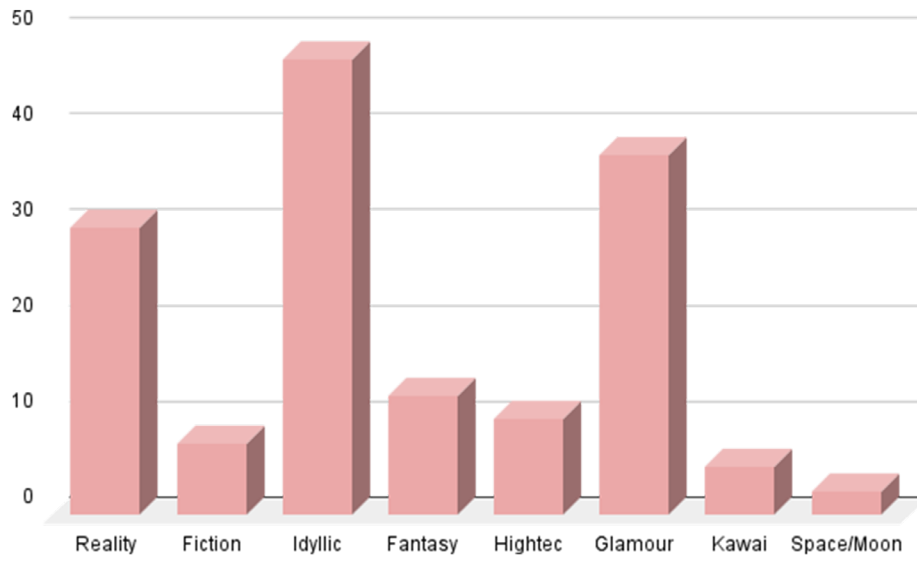
TECNICS



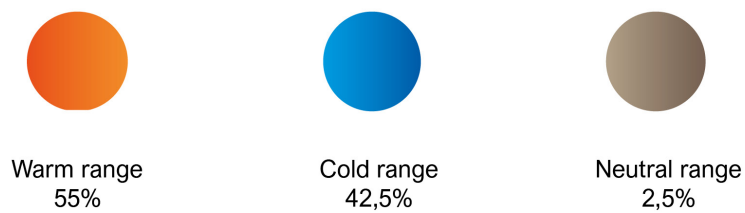
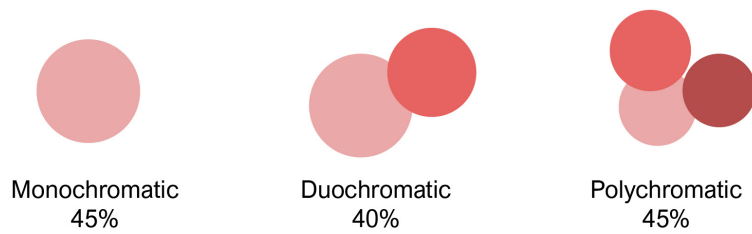
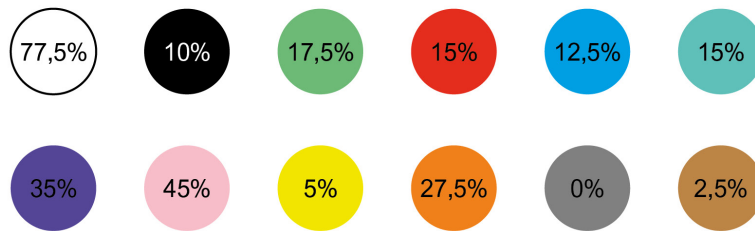
REPRESENTED ELEMENTS



EVOKED WORLDS



COLORS



Harmony
65%

Pastel
47,5%

Contrast
35%

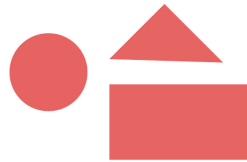
Intense
52,5%

TYPOGRAPHY

Sans Serif 45%
 Serif 10%
 Gothic 0%

Caligraphy 22,5%
Handwritten 22,5%

FORM



Geometric
42,5%



Organic
57,5%

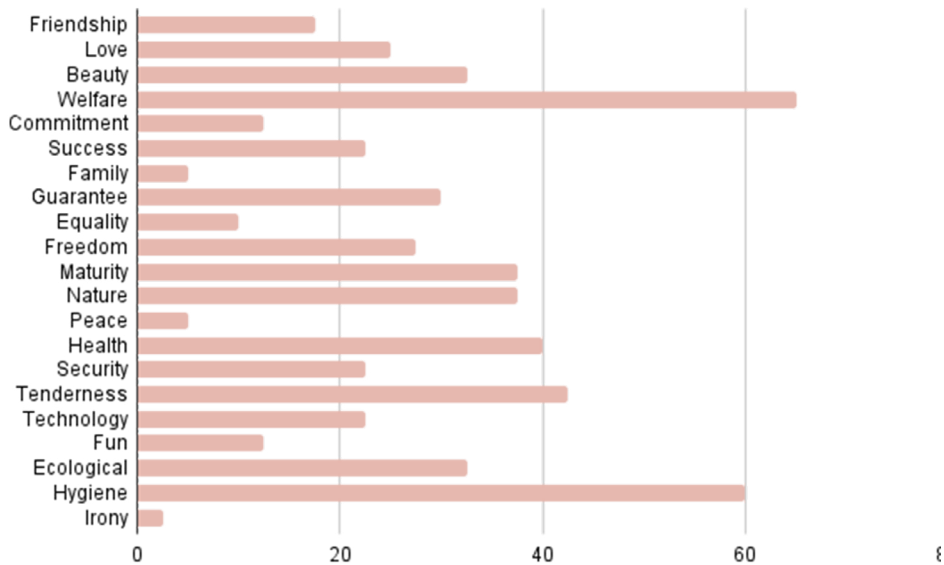


Kiki
42,5%



Bouba
57,5%

VALUES



From the results obtained we can formulate the following conclusions.

In relation to **SH1**: “Packaging design does not take advantage of the therapeutic value of colors”, white is by far the most used color. According to color psychology it transmits peace, purity, cleanliness and innocence. From this we can say that this sub-hypothesis is not validated and that the packaging design of menstrual cups takes into account in a timely manner the selection of colors. The second most frequent color is pink, which is not surprising since it has traditionally been the color associated with femininity. This color conveys sweetness, friendship, tenderness, love and is related to positive and pleasant emotions. Thus, it continues to emphasize that the packaging design has taken into account the mood of women in the days of menstruation. In third place, we find the color violet, which currently represents the feminist movement, in addition to this, it conveys elegance and spirituality. However, blue and green are underused, something that is striking since they transmit tranquility and hope; in the case of blue, ecology, relaxation and wellbeing with green.

Continuing with **SH2**, “Packaging design does not take advantage of the synaesthetic value of shapes”, we can say that this statement is not valid since the most represented shapes are mostly organic, “bouba/ boluba” type (Abad, 2017). With this type of silhouettes, sensations of warmth and closeness are transmitted. Therefore, we can say that the design in the analyzed cases does respond appropriately to women in the days of menstruation. However, in half of the cases, the typographies are dry stick, that is to say, they present sharp endings, which correspond to the “kiki / takete” (Ibid.) that transmit violence, or at least do not evoke balance or serenity. On the other hand, calligraphic and handwritten typographies are rarely represented and those that have been observed are usually rounded and spontaneous, which transmit cordiality.

Regarding **SH3**: “The packaging design evokes positive values that are not correlated with women’s emotions in those days”. This hypothesis is fulfilled since the value of wellbeing presents the highest percentage. Thus, we can affirm that the real emotions of women on those days are not captured. However, it is co-

herent because through this message the need to feel better is being answered. In second place comes hygiene, which can have two perspectives: the hygiene value in this product is in line with the woman’s need to feel clean, but all this is accompanied by a negative connotation of menstruation being a dirty process, when the reality is that menstruating women are healthy. In third place is the value tenderness, it may be contradictory since irritability and sadness are very present emotions in those days. However, as we said before with the wellness value, this is a way for the design to fill a gap in the target audience.

According to **SH4**: “Packaging design evokes only one type of environment, without taking reality into account”. It can be said that this sub-hypothesis is fulfilled, since the environment evoked with more percentage has been the idyllic one. This can be associated with the example of not putting the blood of menstruation in a way that does not correspond to reality, as well as emotions, and therefore with the environment it evokes. This is followed in second place by a glamorous atmosphere, this is associated with what we commented before of a stereotype of a woman with maturity when menstruating. This does not relate to any of the real environments in which women find themselves on those days. It should be noted that in third place is the real environment, this should be in first place, since there is no better environment for a woman in those days than to feel understood with the reality of them.

As a final conclusion and in relation to the **general hypothesis**, “The packaging design of menstrual cups does not meet the needs of women on the days of menstruation”, it can be said that it is fulfilled, since both the emotions and the environments evoked are far from reality and therefore from the understanding of women on those days. This design has taken into account the most superficial needs of menstruation, but without delving into a more realistic design.

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GENDERLESS FASHION DESIGN.

ANALYSIS OF THE COLLECTIONS FROM THE FASHION WEEKS OF COPENHAGEN, NEW YORK, LONDON, MILAN AND PARIS. CASE: AUTUMN-WINTER SEASON 2023

Fashion Design - Genderless - Unisex - Garments - Visual language

Abstract. The aim of this study is to analyze the state of genderless fashion design in current fashion weeks. Specifically, a quantitative content analysis was carried out. This was applied to a sample of looks from proclaimed or self-proclaimed genderless firms that have paraded on the five most important western catwalks according to publications such as Vogue, Elle or The New York Times. In this way, it was possible to observe the current state and evolutions that have occurred in western genderless fashion design. This analysis concludes that, even if there are still several fields in which genderless fashion embraces the most discreet, less daring and more utilitarian choices, this fashion is moving away from a merely pragmatic and traditionally masculine approach.

Resumen. El objetivo del presente estudio es analizar el estado del diseño de moda genderless en las pasarelas actuales. Concretamente, se ha realizado un análisis de contenido de tipo cuantitativo. Éste se ha aplicado a una muestra de looks de firmas proclamadas o autoproclamadas genderless que han desfilado en las cinco pasarelas occidentales más importantes según publicaciones como Vogue, Elle o The New York Times. De este modo ha sido posible observar el estado actual y las evoluciones que han ocurrido en el diseño de moda genderless occidental. El análisis permite concluir que, aunque todavía se observan campos en los que la moda genderless abraza las elecciones más discretas, menos atrevidas y más utilitarias, esta moda se está alejando del enfoque meramente pragmático y tradicionalmente masculino.

1. INTRODUCTION AND OBJECTIVES

1.1. JUSTIFICATION

The concept of genderless fashion was a social evolution of unisex fashion. This genderless fashion evolved hand in hand with the new social paradigms of the time, which began to define a person beyond their gender and also began to question preconceived ideas about individuality and expression.

In this way, genderless fashion proposed the use of garments that were not born of or based on garments that had traditionally been assigned a gender, but that could serve as a means

of expression for anyone, regardless of their gender. More than a fashion designed to serve different genders, genderless fashion proposed garments without gender.

However, whether this fashion achieved this objective or not is currently in question. Both fashion analysts and the general public have raised some concerns and given reasons to believe that genderless fashion still has a way to go before reaching its goal.

One of the main arguments that are used to criticize what is currently called genderless fashion, is the possible closeness of this fashion to typically masculine fashion. It is stated that current genderless fashion is fundamentally based on the

lines and types of garments associated with typically masculine fashion. This fact would sacrifice the expression potential that genderless garments should have for a large part of the public, since they are more aimed at the masculine market.

Another strong argument is the perception that current genderless fashion prioritizes the merely functional aspect of clothing, directing the focus on creating garments that can be used to cover the body of any person rather than serving as a means of personal expression.

These current criticisms are the ones that justify carrying out this research, which seeks to analyze the aforementioned points as hypotheses and to propose a genderless fashion that can be separated from the merely masculine and the merely functional in order to glorify the individual.

1.2. STATE OF THE ART

In relation to previous works that have analyzed genderless fashion, we encounter studies on the perception of certain societal groups towards this fashion trend, almost all of which have emerged within the last five years.

In 2020, Dana conducted a “sociocommunicative analysis” studying the history and current status of non-binary fashion as a tool for expression.

Ugarte (2020) examined “Genderless clothing as a form of gender equity communication among students in the Fashion Design and Management program at UPC in Lima today (2020).” According to this study, there is a connection between gender equity and genderless clothing.

For his part, in 2021, Suárez analysed the “Perception of Millennial gay men about genderless fashion in Lima” qualitatively through interviews, through which he concluded that, although the perception of this fashion was positive, it was understood that the country was not ready to leave gender stereotypes aside.

However, there are no studies that analyze the current state of Western genderless fashion on runways. Therefore, this present work aims to provide more information in this field and offer a perspective in the study of current fashion trends.

1.3. HYPOTHESIS

- **Hypothesis 1:** In current genderless fashion design, what is traditionally associated with the masculine gender predominates.
- **Sub-hypothesis 1.1.** In genderless fashion collections, the garments most associated with the male wardrobe prevail, such as pants, shirts and suits.
- **Sub-hypothesis 1.2.** The silhouettes of genderless collections’ looks correspond to those of traditionally masculine fashion, which are mostly rectilinear.
- **Hypothesis 2:** Current genderless fashion prioritizes the functionality over the creation, limiting garments’ capacity of serving as a means of personal expression.
- **Sub-hypothesis 2.1.** Prints and colors within genderless fashion are not varied or remarkable.
- **Sub-hypothesis 2.2.** The fabrics used are characterized by being more utilitarian and typical of everyday garments.
- **Sub-hypothesis 2.3.** The presence of ornaments and fasteners on garments is scarce.
- **Sub-hypothesis 2.4.** The use of accessories and complements is very limited.

1.4. OBJECTIVES

The main objective is:

- **1:** Analyze the current state of genderless fashion design on catwalks

Other objectives

- **2:** Examine how is genderless design portrayed on the five main catwalks
- **3:** Check if genderless fashion is close to a fashion associated with a specific gender
- **4:** Verify if genderless fashion prioritizes the function over the design
- **5:** Make a methodological proposal for analyzing fashion design

2. METHODOLOGY

2.1. CONTENT ANALYSIS: QUANTITATIVE TYPE

According to Krippendorff (1990) “content analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the context of their use.”

Collado (2003) defined quantitative research as “the method that uses data collection

ANALYSIS MATRIX

	ORNAMENTS		FASTENERS
Embroidery	Lace	Hair	Buttons
Buttons	Bows	Feathers	Zippers
Straps	Sequins	Studs	Eyelets
Zippers	Knots	Ruffles	Velcro
Frayed	Eyelets	N/appreciable	N/appreciable

SHOES		
High-heeled boot	Barefoot	Asymmetrical shoe
Flat boot	High-heeled sandal	High-heeled shoe
Ankle boot	Flat sandal	Flat shoe
High-heeled ankle boot	Sneakers	N/appreciable

ACCESORIES			
Scarf	Tie	Hat	Neckerchief
Socks	Glasses	Gloves	Headdress
Belt	Cap	Stockings	Other

JEWELRY	PURSES
Rings	Shoulder bag
Brooches	Handbag
Necklaces	Backpack

GARMENTS			
Coat	Jacket	Pullover	Sweatshirt
Bodysuit	Blazer	Leggings	Top
Shirt	Suit jacket	Jumpsuit	Jeans
T-shirt	Corset	Trouser	Dress
Cloak	Skirt	Shorts	Indeterminate

SILHOUETTE			
Anatomical	Circular	Straight	Trapezoid

FABRICS	PRINT
Light with drape	Abstract
Ligh w/o drape	Curved
Heavy with drape	Organic
Heavy w/o drape	Straight

COLORS			
Combination	Primary	Secondary	Others
Monochrome	Yellow	Orange	Tertiary
Bichrome	Blue	Green	Gold
Polychrome	Red	Violet	Silver
Darkness		Neutral	
Light	White	Beige	Earths
Medium	Black	Gray	
Dark			

Image 1: Clothing analysis sheet.
Own elaboration.

and analysis to answer research questions and test previously established hypotheses, and relies on numerical measurement, counting, and often the use of statistics to accurately establish patterns of behavior in a population”.

2.2. SAMPLE

The quantitative analysis was carried out on looks belonging to the most relevant collections in the genderless fashion field at the main fashion catwalks worldwide. 36 firms were analyzed in the five main fashion weeks, distributed as follows:

- 7 in Copenhagen
- 7 in New York
- 8 in London
- 4 in Milan
- 10 in Paris

Two looks from each collection were analyzed, for a grand total of 72 analyzed looks.

3. RESULTS AND CONCLUSIONS

All percentages indicate the proportion of looks that include the element or feature in question, unless otherwise indicated.

The most used garment in the analyzed collections is the dress, followed with very little difference by pants. This is very enlightening, as the fact that a garment so traditionally linked to women’s fashion is the protagonist of genderless

fashion is far from sub-hypothesis 1.1, which refers to the prevalence of masculine clothing. It is also especially interesting to see how pants have lost their status as a symbol of virility, as they are presented in a significant way in collections aimed at people of any gender.

Also, despite the season, coats are combined more frequently with shirts than with jackets, sweatshirts or jumpers, as would be expected. Therefore, hypothesis 2 is not fulfilled: “Current genderless fashion prioritizes the functionality over the creation.”

The most prevalent silhouettes are “straight” and “anatomical”. The straight silhouette having such a presence is not surprising, since genderless and unisex are commonly associated with straight shapes that do not define the body. However, and surprisingly, the second most observed silhouette is the anatomical one.

The fact that the anatomical silhouette is reaching the same point as the rectilinear silhouette is especially relevant, since it indicates that genderless design is evolving from a more “simple” and “utilitarian” rectilinear design, towards the appreciation of curves and aesthetics. This data allows us to refute sub-hypothesis 1.2: “The silhouettes of genderless collections’ looks correspond to those of traditionally masculine fashion, which are mostly rectilinear”.

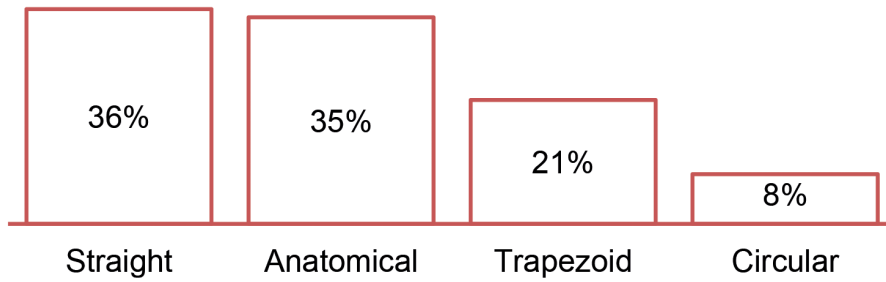
GARMENTS

Dress 36%	Skirt 19%	Pullover 15%	Shirt 13%		
		Blazer 11%	T-shirt 8%	Swe... 6%	
Trouser 28%	Coat 17%		Top 11%	Cloak 4%	Jacket 3%
		Jeans 4%		* 3%	** 1%
					** 1%

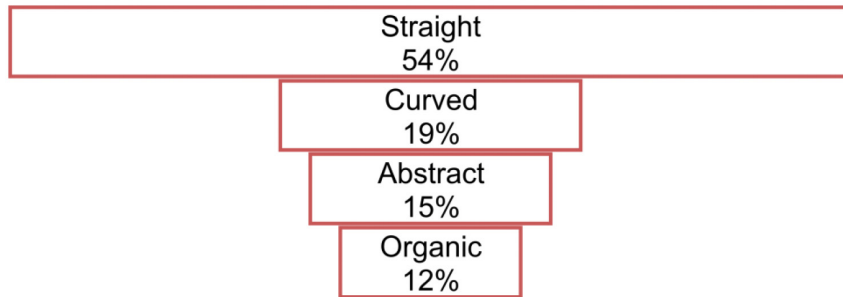
* Shorts

** Corset, Leggins, Suit jacket, Indeterminate

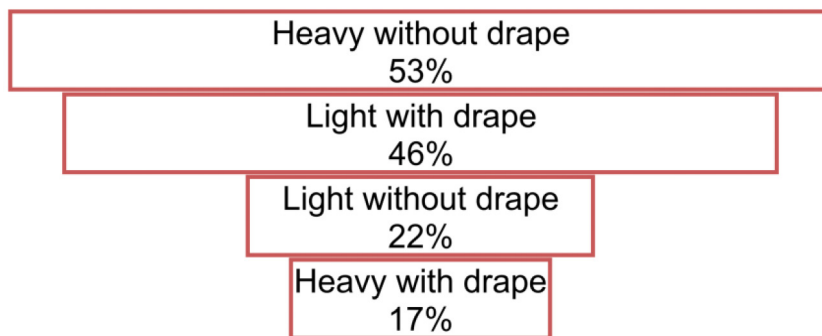
SILHOUETTES



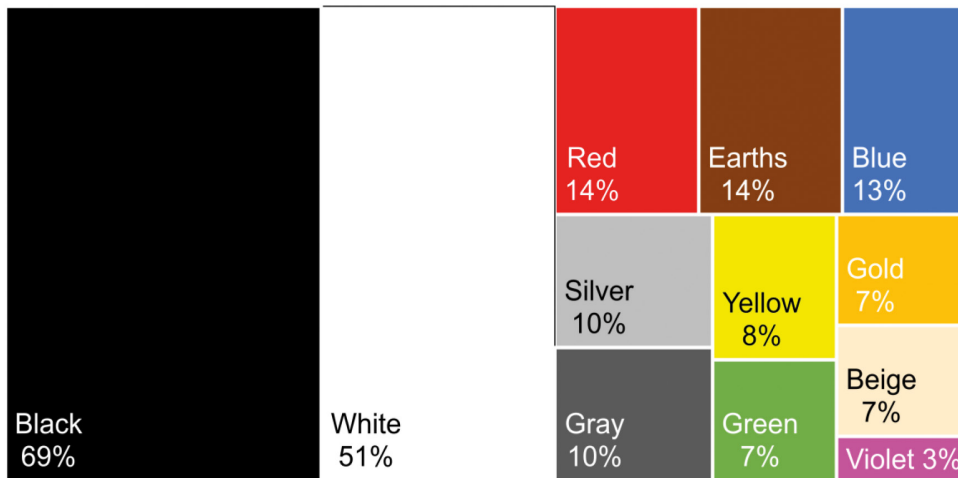
PRINTS



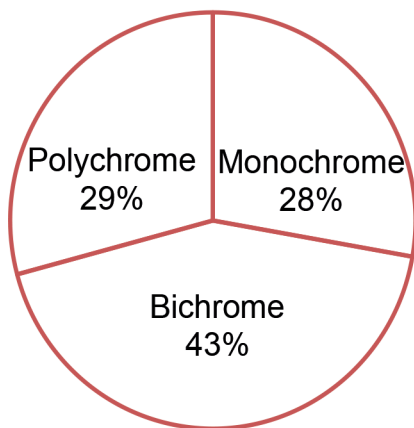
FABRICS



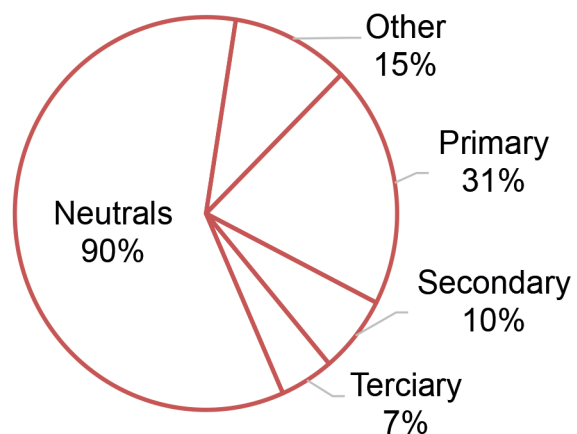
COLORS



COLOR COMBINATIONS



COLOR CATEGORIES



The absence of prints prevails in the analyzed looks. When prints are found, the most common ones are straight. Geometric patterns and straight and angular shapes are associated with little innovation. It is appropriate to consider that geometric and straight shapes transmit coldness, in contrast to curved and organic shapes, which are considered warmer and closer. This fact confirms sub-hypothesis 2.1, which stated that in current genderless fashion prints are not varied or remarkable.

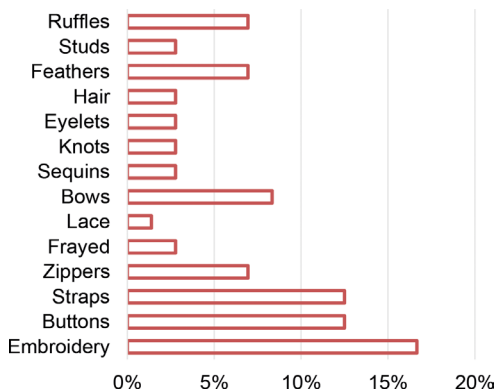
Most garments use heavy fabrics without drape. This was expected for two reasons. In the first place, this kind of fabrics are typical of utilitarian and day-to-day garments in these autumn and winter seasons. Hence, sub-hypothesis 2.2 is fulfilled: “The fabrics used are

characterized by being more utilitarian and typical of everyday garments.” Secondly, as expected, heavy fabrics usually have a significant role in the autumn-winter season. However, the strong presence of light fabrics stands out, which seem to be gaining share despite the cold season.

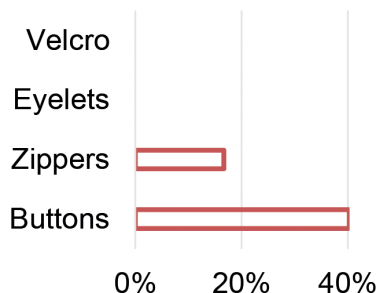
The predominance of two-color combinations and neutral colors (especially black) stands out. This would match sub-hypothesis 2.1: “Prints and colors within genderless fashion are not varied or remarkable”, while it is also true that it is a common range of colors in the autumn-winter season.

Traditionally, autumn and winter colors tend to be dark, muted, with blue, black and brown tones, and this coincides with the

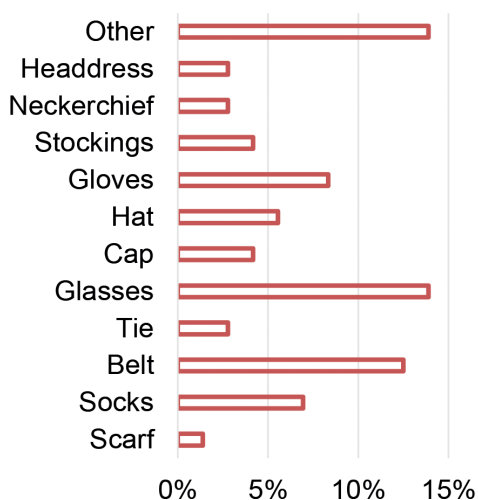
ORNAMENTS



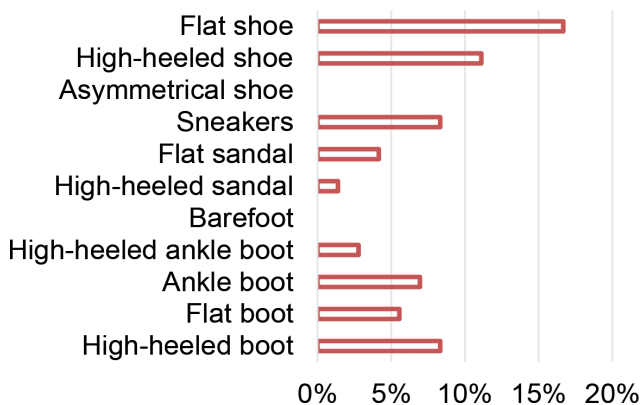
FASTENERS



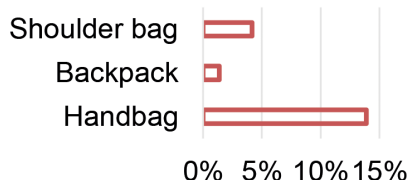
ACCESSORIES



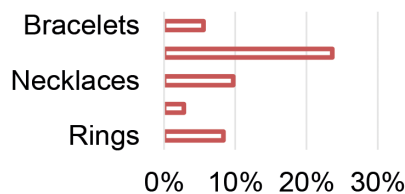
SHOES



PURSES



JEWELRY



analyzed looks. However, we also find a strong presence of white, as well as beige garments and light colors.

Even so, a very discreet palette is seen, in which no purples, oranges or daring color combinations are observed, which also fulfills sub-hypothesis 2.1.

In general, we find few ornaments, following this trend of lack of remarkable and daring garments. When we find ornaments, they are usually embroidery, buttons or straps, closely related to the most established and less innovative trends.

Something similar happens with fasteners.

When we appreciate them, we usually find buttons and zippers, without creative or daring elements, so sub-hypothesis 2.3 is fulfilled: “The presence of ornaments and fasteners on garments is scarce.”

A relevant presence of high-heeled footwear is observed, whether in boots or shoes. Something very significant considering that the heeled shoe is more common in the female public.

As for other accessories, handbags predominate (when there are bags) as well as necklaces and rings (when there is jewelry).

It is noteworthy that we did find originality and creativity in all the accessories - heels,

bags and jewelry- which allows us to refute hypothesis 2.4: “The use of accessories and complements is very limited”, as we observe an increase in these accent elements in the analyzed collections.

GENERAL CONCLUSIONS

In short, the quantitative analysis shows us that, although there are still several fields in which genderless fashion embraces the most discreet, less daring and more utilitarian choices, an evolution can be observed in terms of garments and accessories. It seems that genderless fashion is moving towards including creativity and fearlessness in its designs, moving away from the merely pragmatic.

CONFIRMED HYPOTHESES:

- **2.1.** Prints and colors within genderless fashion are not varied or remarkable.
- **2.2.** The fabrics used are characterized by being more utilitarian and typical of everyday garments.
- **2.3.** The presence of ornaments and fasteners on garments is scarce.

REFUTED HYPOTHESES:

- **1.** In current genderless fashion design, what is traditionally associated with the masculine gender predominates.
- **1.1.** In genderless fashion collections, the garments most associated with the male wardrobe prevail, such as pants, shirts and suits.
- **1.2.** The silhouettes of genderless collections’ looks correspond to those of traditionally masculine fashion, which are mostly rectilinear.
- **2.** Current genderless fashion prioritizes the functionality over the creation, limiting garments’ capacity of serving as a means of personal expression.
- **2.4.** The use of accessories and complements is very limited.

OBJECTIVES

The main objective, which was to analyze the current state of genderless fashion design on catwalks, was successfully accomplished.

Other objectives were:

- **2:** Examine how is genderless design portrayed on the five main catwalks
- **3:** Check if genderless fashion is close to a fashion associated with a specific gender

- **4:** Verify if genderless fashion prioritizes the function over the design
- **5:** Make a methodological proposal for analyzing fashion design

All these objectives were also accomplished with the results of the investigation through the methodology used for the research and with the analysis sheet created and used to analyze the looks.

3.1. PERSONAL APPRAISAL

In the first place, the quantitative methodology has been adequate in this study since it has allowed the analysis of the necessary elements to achieve the objectives of the research.

Secondly, given the time limitations typical of an End of Degree Project, only a quantitative analysis has been carried, but it could be interesting for future research to complement this with a qualitative analysis.

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THE USE OF TEXT IN FASHION DESIGN.

ANALYSIS OF SLOGANS IN INDITEX GARMENTS. CASE SPRING-SUMMER 2023

Fashion Design - Slogans - Social values - fast fashion

Abstract. The main objective of this work is to determine the use of the slogan in current fashion design. We focus on the company that sells the most in Spain, this being Inditex. Specifically, the texts that appear printed on the garments of Zara, Stradivarius, Bershka and Pull&Bear, from the spring summer 2023 season, will be analyzed. This work observes fashion design as a tool for communicating values to society. There are studies that analyze the slogan as a purely advertising element, however, there is a lack of research on its presence in garments consumed massively through the fast fashion market.

Resumen. El objetivo principal de este trabajo es determinar el uso del eslogan en el diseño de moda actual. Nos centramos en la empresa que más vende en España, siendo ésta Inditex. En concreto se analizarán los textos que aparecen impresos en las prendas de Zara, Stradivarius, Bershka y Pull&Bear, de la temporada primavera verano 2023. El presente trabajo observa el diseño de moda como herramienta de comunicación de valores a la sociedad. Existen estudios que analizan el eslogan como elemento únicamente publicitario, sin embargo, hay una carencia de investigaciones sobre la presencia de éste en las prendas consumidas masivamente a través del mercado fast fashion.

1. INTRODUCTION, OBJECTIVES AND HYPOTHESIS

Every design communicates a message and has a social impact. Design aims to have an effect on people whether through knowledge, attitude or behavior. Furthermore, every element that communicates, in a public place, generates cultural approval (Frascara, 1997).

In the case of fashion design it is quite evident, especially when text with a specific message has been included in the garments. It is common to enter a clothing store and find mainly t-shirts and sweatshirts with printed textual messages. Therefore, it is appropriate to analyze what slogans or phrases are used on the most consumed garments, what the texts that appear on them convey and what social values are communicated.

1.1. OBJECTIVES

Determine the presence of the slogan on Inditex products for the spring-summer 2023 season.

- **Observe** what social values appear in these texts.
- **Provide** a methodological proposal to analyze the values transmitted through slogans in fashion design.
- **Underline** or highlight the importance of fashion design as a communication tool.

The starting **hypotheses** are set out below.

- **H1:** The slogan is an element present in current fashion design, this can be observed in the garments offered by the Inditex group.
- **H2:** The slogans expressed transmit social values and claim some topic in vogue.
- **H3:** The texts on the garments use elements of advertising language: rhetorical figures and use of other languages.



Image 1: Pink embroidered sweatshirt
Source: daydreamgraphicdesign.com

2. METHODOLOGY

To respond to the stated objectives, the methodology used is based on the content analysis technique and the quantitative analysis technique.

According to Krippendorff (1990), content analysis is defined as “a research technique designed to formulate, from certain data, reproducible and valid inferences that can be applied to their context.” This technique is effective for this study because it allows for objective and objective observation. systematically whether the hypotheses are met based on the determination of the evidence.

On the other hand, quantitative analysis is a method to precisely establish a series of patterns

in the behavior of the population under study. It is mainly based on the analysis of categorical and numerical variables, through data collection and analysis. Through statistical use and numerical measurement, the trend of the data is shown in order to answer research questions and test established assumptions (Hidalgo, 2019). In this case it is convenient to codify the different possibilities that are studied.

Next, we explain and justify the corpus that makes up the analyzed sample. This sample is made up of products that contain slogans from the Spring/Summer 2023 season sold in Inditex group stores.

According to the study carried out by info-RETAIL Magazine (2023), the fashion group Inditex has reached the position of the textile company that sells the most in Spain. Therefore, the study will focus on this company, the garments to be analyzed being t-shirts and sweatshirts. Because these are the type of pieces that usually contain printed texts.

The selected sample covers the dates between April 14th and May 15th, 2023, when new products are routinely introduced for the spring-summer season. The photographic captures of these garments were taken in the women section of the different Zara, Pull&Bear, Bershka and Stradivarius websites. Other Inditex brands such as Massimo Dutti were not included, because due to their market niche, in these the element to be analyzed was not present or barely appeared in their collection.

The analyzed corpus is made up of a total of 64 sweatshirt or t-shirt type garments.

Being such a specific research project, no analysis sheet was found that was completely appropriate. Therefore, a matrix had to be created from those used in other previous studies. In this way, we resorted to the work of Martín Montesinos and Mas Hurtuna (2009), specifically these authors were useful to us in observing the fonts.

Perelman's analysis (1996) was also useful for its way of studying the presence of rhetorical figures.

In addition, it was considered appropriate to add a list of social values and a use of colors.

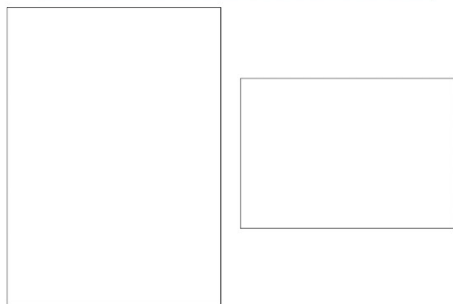
Below is the analysis sheet matrix that has been applied to each of the cases in the sample:

ANALYSIS MATRIX

BRAND LOGO

WOMAN

X ^{Number indicating order or position} NAME OF THE GARMENT ON THE WEBSITE PRICE



SLOGAN OR VERBAL MESSAGES

TRANSLATION

NUMBER OF WORDS

LANGUAGE

English

Spanish

French

Others

OTHER ELEMENTS?

YES

NO

- IF YES, WHICH?

Human figures

Animal figures

Vegetable figures

Abstract figures

Artistic works

Objects

Symbols

Others

LOCATION

Front

Back

Sleeves

DISPOSITION

Horizontal

Upright

Arched

AMOUNT OF SPACE OCCUPIED IN THE GARMENT

1/2

1/3

1/4

2/2

FONT TYPE

Roman or serif

Linear or sans serif

Italic or script

Decorative or display

FONT COLOUR

Black

White

Blue

Green

Red

Orange

Gold

Degraded

COLOUR OF THE GARMENT

Black

Grey

White/Beige

Green

Blue

Red

Pink/Purple/Lila

Printed

RHETORICAL FIGURES?

YES

NO

- IF YES, WHICH?

VALUES IT TRANSMITS

Historical date

Place/Geographical identity

Friendship

Love

Beauty

Welfare

Civility

Commitment

Convenience

Difference

Sport

Éxito

Success

Security

Quality

Economy

Equality

Freedom

Happiness

Utopia

Knowledge

Motivation

Maturity

Nature

Adventure

Novelty

Brand

Peace

Progress

Empowerment

Health

Measure

Security

Senses

Solidarity

Religiosity

Technology

Tenderness

Claim

War/Violence

EXAMPLE OF THE USE OF THE MATRIX

♫ STRADIVARIUS

WOMAN

53 GOLDEN LETTERS T-SHIRT 7,99 €



SLOGAN OR VERBAL MESSAGES

LOOK AT THE WORLD THROUGH KIND EYES
CHANGE

TRANSLATION

MIRA EL MUNDO CON OJOS AMABLES
CAMBIA

NUMBER OF WORDS

8

LANGUAGE

English



Spanish

French

Others

FONT TYPE

Roman or serif

Linear or sans serif ●

Italic or script ●

Decorative or display

FONT COLOUR

Black ●

White

Blue

Green

Red

Orange

Gold ●

Degraded

COLOUR OF THE GARMENT

Black

Grey

White/Beige ●

Green

Blue

Red

Pink/Purple/Lila

Printed

OTHER ELEMENTS?

YES

NO

- IF YES, WHICH?

Human figures

Animal figures

Vegetable figures

Abstract figures

Artistic works

Objects

Symbols

Others

LOCATION

Front

Back

Sleeves

DISPOSITION

Horizontal

Upright

Arched

AMOUNT OF SPACE OCCUPIED IN THE GARMENT

1/2

1/3

1/4

2/2

RHETORICAL FIGURES?

YES ●

NO

- IF YES, WHICH?

Synesthesia

VALUES IT TRANSMITS

Historical date	Knowledge ●
Place/Geographical identity	Motivation ●
Friendship	Maturity
Love	Nature
Beauty	Adventure
Welfare	Novelty
Civility ●	Brand
Commitment	Peace
Convenience	Progress
Difference	Empowerment
Sport	Health
Success	Measure
Family	Security
Warranty	Senses ●
Quality	Solidarity
Economy	Religiosity
Equality	Technology
Freedom	Tenderness
Happiness	Claim
Utopia	War/Violence

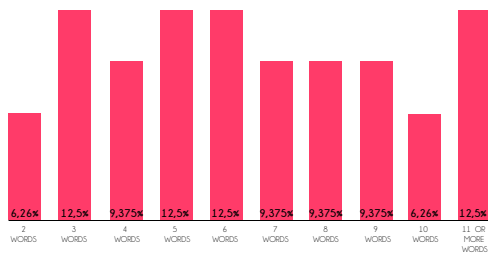
LIST OF THE SLOGANS THAT APPEARED ON THE GARMENTS ANALYZED

- “MASTER THE ART OF LIVING”
- “YOU SHINE DIFFERENTLY EVERY DAY”
- “THE POINT IS THIS: YOU NEED TO THINKS & ACT WITH KINDNESS”
- “SOMETHING NEW IN THE WORLD”
- “AVAILABLE FOR THINGS THAT MAKE ME FEEL AWESOME”
- “IT’S TIME TO START DREAMING AGAIN, WITH LOVE FROM ME TO ME. MY STORY NEVER ENDS”
- “CHAMPS ÉLYSÉES PARIS AXE HISTORIQUE .1983-”
- “SMILEY ORIGINALS TAKE THE TIME TO SMILE”
- “ARTE CLASSICA VENUS OF MILO GREEK ART 150-125 B.C.”
- “CALIFORNIA UNITED STATES SINCE 1992 THE CHILL OF THE HOLIDAYS”
- “WASHINGTON D.C. DISTRICT OF COLUMBIA”
- “LET’S CELEBRATE SINCE 1923. 100 YEARS DISNEY”
- “MONDRIAN DE LIGNES ET COULEUR: III, 1937”
- “BUT NEAR MISSED THINGS. ADERERROR”
- “SAN FRANCISCO 1990 NORTHERN CALIFORNIA U.S ROUTE 101”
- “QUIET THE MIND FIND PEACE IN SERENITY”
- “CHILL MINDSET CREATE GOOD VIBES”
- “SHINE AS THE SUN LIFE IS PERFECT AND WE ARE AMAZING”
- “CALM MY MIND CREATIVE NEW WAYS TO ENJOY THE NOW”
- “FLOWERS AND SOUL IN FULL BLOOM”
- “FREE AS THE WIND FEEL FREE AND ENJOY THE SUNNY WAVES PALM BAY, FLORIDA 1991”
- “FIND THE DREAM BE GENTLE TO YOU”
- “LO-FI BEATS UNDER THE SUNNY SKYLINE”
- “EXPECT ALL THE GOOD THINGS FIND TIME TO CALL YOUR SOUL FIND TIME TO FIND YOUR INNER PEACE”
- “BE THE MAIN REASON SOMEONE FEELS VALUED, LOVED & SUPPORTED”
- “CREATE A NEW CYCLE A NEW CYCLE TO BEGIN TO CREATE NEW ADVENTURES AND MEMORIES SUNBEAM DREAM”
- “NEXT CHAPTER THE FUTURE IS BRILLIANT MOVE FORWARD”
- “WILD SPIRIT SOFT HEAR”
- “I DIDN’T CHANGE I FOUND MYSELF REMAIN AS YOU ARE”
- “COLORADO TEAM UNITED DON’T LIMIT YOURSELF”
- “ALL THINGS GROW UNDER THE SUN”
- “ENJOY THE NOW IF YOU CHANGE YOUR PERSPECTIVE, YOU CHANGE EVERYTHING”
- “THRIVING ON CHAOS”
- “STOP STOPPING YOURSELF”
- “I LOVE PIZZA (EVERYDAY)”

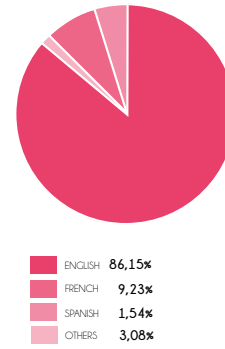
- “I LOVE YOU BUT I CHOOSE ME”
- “SEOUL’ 98
SOUTH KOREA”
- “SELF LOVE
BELIEVE IN YOURSELF ALWAYS
NEVER FORGET”
- “MOONLIGHT HEAVEN
SWEET PARADISE
SEARCHING FOR GOOD VIBES
ONLY”
- “N’OUBLIE PAS DE VIVRE”
- “FREEDOM
GARAGE ROCK
NOWHERE, ARIZONA, USA”
- “YOU WILL BLOOM IF YOU TAKE
THE TIME TO WATER YOURSELF”
- “I LOVE CALIFORNIA
SOUTH BEACH
WELCOME TO PARADISE”
- “MONTECARLO
ATHLETIC VIBES”
- “ARIZONA PHOENIX
A DREAM A VISION 1972
OUT THE ORDINARY”
- “GRENELLE SPORTIVE CLUB
CENTRE DE LOISIRS DE LA CITÉ”
- “EVERYTHING MATTERS”
- “CARA MIA
SORRENTO 96
ESTATE ITALIANA”
- “I LOVE SALSEO!
CASA_STRADIVARIUS & BIBO DANI
GARCÍA”
- “LOYAL TO MYSELF
DON’T LET OTHERS DEFINE YOU”
- “GIRLS DO IT BETTER”
- “WHEN ART MEETS FASHION”
- “LOOK AT THE WORLD THROUGH
KIND EYES
CHANGE”
- “FEEL ALL THINGS AS THEY COME”
- “MAIN CHARACTER”
- “KEEP PUSHING FORWARD
GOOD THINGS TAKE TIME”
- “KEEP PUSHING FORWARD
GOOD THINGS TAKE TIME”
- “LET IT FLOW”
- “OH HEY THERE
YOU LOOK AMAZING”
- “SACRAMENTO
CALIFORNIA 1987”
- “BROOKLYN
EST 1996”
- “MANHATTAN
DOWNTOWN ATHLETIC CLUB”
- “FRENCH RIVIERA
SAINT TROPEZ SAILING CLUB
COTE D’ AZUR FRANCE”
- “NEW JERSEY ESTD 1998
VINTAGE TEAM
UNITED STATES OF AMERICA”
- “LOS ANGELES CALIFORNIA
DOWNTOWN”

3. RESULTS

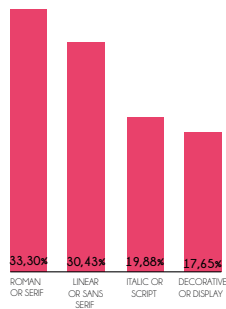
1. NUMBER OF WORDS



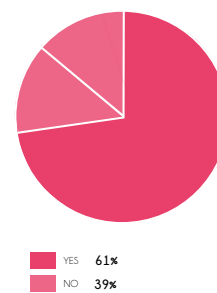
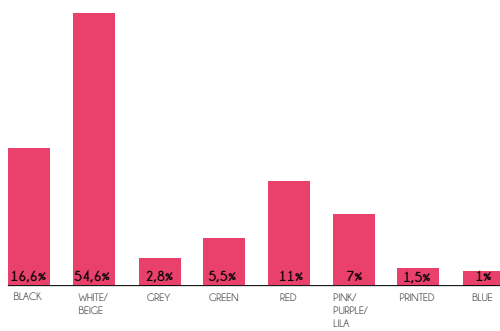
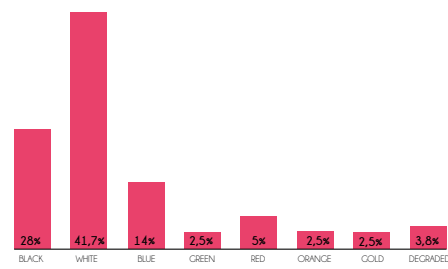
2. LANGUAGE

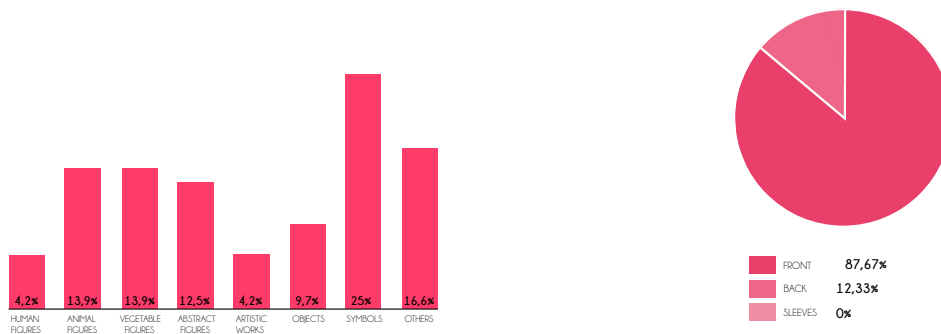


3. FONT TYPE

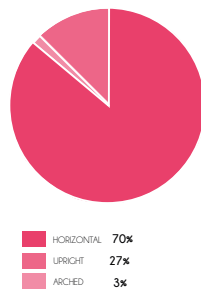


4. FONT COLOUR

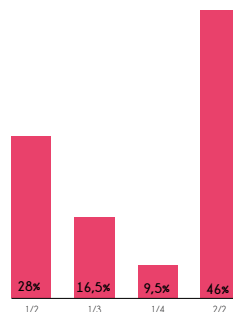




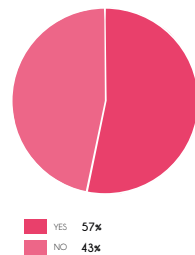
8. DISPOSITION



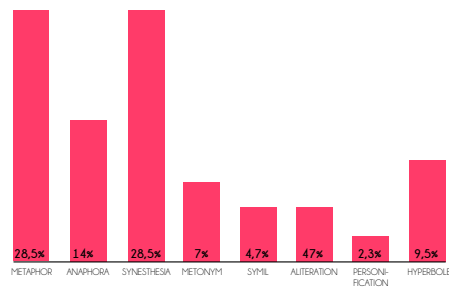
9. AMOUNT OF SPACE OCCUPIED IN THE GARMENT



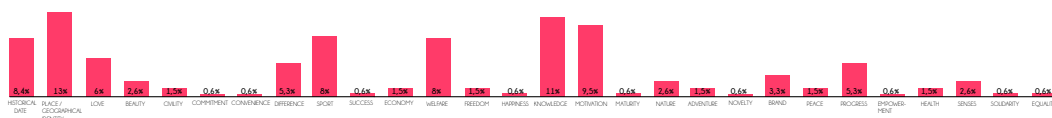
10. RHETORICAL FIGURES?



10.1. IF YES, WHICH?



11. VALUES IT TRANSMITS



CONCLUSIONS

The most notable results and their relationship with the consequences of the stated objectives are presented below.

Además en estos eslóganes hemos observado que la extensión en número de palabras más representativo en los eslóganes es tres, cinco, seis y once palabras. Todos ellos con el mismo porcentaje.

In relation to hypothesis **H1**: The slogan is an element present in current fashion design, specifically this occurs in the garments offered by the Inditex group.

It is observed that all the garments analyzed contain textual elements and that these are usually combined with other visual elements.

In favor of hypothesis **H2**: The slogans expressed transmit social values and claim some topic in vogue. This is reaffirmed and the values that appear the most are Place and Geographic Identity, both with the same presence. They are followed by Wisdom, Motivation, Historical Date, Wellbeing and Sports.

Currently, as Lipovetsky (1990) expresses, the consumer is hedonistic and seeks the enjoyment of pleasures. The fact that the Geographic Identity value appears first corresponds to this statement because the places mentioned are usually places of recreation, leisure, vacations and sports. Although it is worth noting that there are more and more phrases that appeal to wisdom and emotional and intellectual motivation, something that moves away from that consumer who simply seeks well-being and appeals to reflection and personal enrichment.

H3, which stated that the texts on the garments use elements of advertising language such as rhetorical figures and the use of other languages, is validated. The most used resources are metaphor and synesthesia, followed by anaphora and hyperbole. And in relation to languages, the language most used is English. The rest of the languages present are French and others such as Italian but with a very little relevant presence. It is striking that Spanish only appears in one of the garments analyzed and combined with terms in English.

To conclude, looking to the future, we encourage other researchers to continue this analysis looking at more textile brands and di-

fferent seasons. Finally, we want to highlight the contribution we have made as a methodological proposal to analyze the use of textual elements in Fashion Design.

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GRAPHIC DESIGN AND POLITICAL REGIMES.

COMPARATIVE ANALYSIS OF POSTERS FROM FRANCO'S SPAIN AND FRANCE AS A DEMOCRATIC COUNTRY. FILMS AWARDED TO THE OSCARS FROM 1939 TO 1975

graphic design - film poster - sociopolitical context - quantitative analysis - censorship

Abstract. The objective of this work is to determine how censorship can influence the design of film posters. To do this, a comparative analysis has been made between Spain and France in the period from 1939 to 1975, a time in which the Franco dictatorship and the censorship that this entailed developed, and at the same time the French had a democracy with freedom of expression. The posters analyzed are those of the films that won Oscars in those years. The methodology is based on quantitative analysis using a sheet that observes the use of color, typography, composition, technique and illustration in addition to the social values present. It is evident that censorship acted by limiting freedom of expression, but in the case at hand and from the results obtained, it can be concluded that at the cinematographic level the Spanish poster is not so far from that produced in France, a regime whose freedom was more present due to democracy.

Resumen. El objetivo de este trabajo es determinar como la censura puede influir en el diseño de los carteles cinematográficos. Para ello se ha hecho un análisis comparativo entre España y Francia en el periodo de 1939 a 1975, tiempo en el que se desarrolló la dictadura franquista y la censura que esto conllevó, y al mismo tiempo los franceses tenían una democracia con libertad de expresión. Los carteles analizados son los de las películas que en esos años ganaron premios Oscars. La metodología se basa en el análisis cuantitativo mediante una ficha que observa el uso del color, la tipografía, la composición, la técnica y la ilustración además de los valores sociales presentes. Es evidente que la censura actuó limitando la libertad de expresión, pero en el caso que nos ocupa y de los resultados obtenidos se puede concluir que a nivel cinematográfico el cartel español no dista tanto del producido en Francia, régimen cuya libertad estaba más presente debido a la democracia.

1. JUSTIFICATION

The importance of this work lies in the fact that it considers graphic design as a reflection of the context in which it is born, specifically it approaches the film poster to study how graphic language and the messages it transmits can be influenced or limited by freedom of expression, specifically censorship. For this reason, posters

made in Francoist Spain have been compared with those in democratic France.

1.1. OBJECTIVES

- **To analyse** what the film poster looks like in times of censorship.
- **To compare** graphic design between countries with different political regimes.

- **To determine** the predominant or characteristic graphic elements of the film poster.
- **To underline** the importance of the film poster in the history of graphic design.

1.2. HYPOTHESIS

- **H1:** The film poster is a reflection of the political regimes of countries.
- **H2:** The effects of censorship can be seen in Spanish film posters when compared to those of a democratic country like France. and this can be seen in graphic design elements
- **H3:** The presence and treatment of the female figure is one of the most manipulated elements.
- **H4:** The presence and treatment of social values related to politics, religion and sex are also affected by censorship.

1.3. ABOUT THE ADVERTISING POSTER

The poster plays an important role as a means of communication; in addition to its artistic value, it provides relevant sociological, economic and political information (Vázquez, 2015). Since the 19th century, when the poster was at its peak as an advertising medium, it has been used as a form of propaganda, political and even educational.

Nowadays, the poster has not lost its relevance, and has been updated in various media, being present on walls and shop windows in our cities.

The poster thus comes to the forefront of communication and its purpose is not only aesthetic, but also informative, convincing and seductive (Eguizábal, 2014).

Costa, (2003) adds that the poster is a bi-media message (image - text), the result of graphic design work, that is to say, of mental synthesis, of creative abstraction to transmit concentrated, instantaneous information with the same effectiveness.

2. METHODOLOGY

The present work is based on a research that uses the well-known methodology of content analysis (Bengoa, 2020), which is a systematic and objective procedure as it uses variable techniques and categories that respond to study designs and defined and explicit analysis crite-

ria. On the other hand, Krippendorff (1990) defines it as: "a research technique designed to formulate, from certain data, reproducible and valid inferences that can be applied to their context". Thus, it allows different comparative studies to be carried out between different documents with different objects of reference between different sources or periods.

Hernández Sampieri, Fernández Collado, y Baptista Lucio (2018) states that we can talk about two types of content analysis: quantitative and qualitative.

Such analysis will focus on the quantitative approach, which uses data collection to test hypotheses based on numerical measurement and statistical analysis, in order to establish patterns of behaviour and test theories. It is successive and evidential. Each stage is sequential and precedes the next. It starts with an idea from which research questions and objectives are developed and a theoretical framework is constructed. Hypotheses are established and variables are determined, tested by means of a sample or matrix and a series of conclusions are drawn regarding these hypotheses.

This corpus is made up of 58 posters, taking as a reference 29 Oscar-winning films from 1939 to 1975. Therefore, we will analyse the sample composed of 29 posters produced for broadcasting in Spain, where censorship prevailed due to Franco's repression, and 29 posters for France, which enjoyed freedom of expression due to the democratic policy of the time. As they are representative of the same feature films, they will be analysed.

A survey of film history has been carried out through FilmAffinity, which is an honest, reliable and comprehensive film database. For those that could not be found there, we used another source called Sensacine.

For our analysis, we have referred to other research theses in which we have found similar matrices that have been of great help to us.

Thanks to Pazos & Benítez (2014), we have added to our analysis sheet determinations such as: format, colour, typographies, different types of shots, different types of angles, composition, reading axes of the poster...

We also decided to carry out a content analysis based on (Ibid.), where the authors examine posters for fairs and festivals. We give the re-

search a formal character and at the same time we obtain more concrete results...

In addition, we have added other data to the file for later analysis, such as: poses of the model, values conveyed, characters represented, even elements that are modi-

fied, juxtaposed or eliminated. Below is the analysis tab matrix.

In some sections the sum of certain percentages is greater than 100, this is due to the fact that more than one variable/ more than one element per poster has been observed in the same poster.

FILM TITLE	DIRECTOR
<input type="text"/>	<input type="text"/>
DATING	COUNTRY
<input type="text"/>	<input type="text"/>

VALUES

- | | |
|-------------|-----------------|
| Freedom | Nature |
| Hedonism | Family |
| Youth | Tenderness |
| Peace | Economic Wealth |
| Progress | Suffering |
| Utopia | Death |
| Religiosity | Beauty |
| Erotism | Happiness |
| Thriller | Heroism |
| Classism | Commitment |

STYLE

- Baroque
- Cubism
- Surrealism
- Russian Constructivism
- Avant-garde
- Pop Art
- Classicism
- Expressionism

TECHNIQUE

- | | |
|----------------------|-------------|
| Watercolour | Stencil |
| Oil | Pointillism |
| Gouache | Collage |
| Airbrush | |
| Pastel painting | |
| Tempera or gouache | |
| Fresco | |
| Ink | |
| Mixed media | |
| Illustration | |
| Coloured photography | |
| Photomontage | |

STROKE

- Simple lines
- Compound paths
- Compound shapes

TYPES OF REPRESENTATION

- Realistic
- Conceptual
- Mixed

CENSURED ELEMENTS

- Tobacco
- Alcohol
- None of the above

COMPOSITION

- Dynamics
- Static
- Figurative
- Abstract
- Modular

PRINCIPLES OF COMPOSITION

- Balance
- Symmetry
- Regularity
- Unity
- Complexity
- Profusion
- Exaggeration
- Subtlety
- Activity
- Transparency
- Depth
- Variation
- Juxtaposition
- Sequentiality
- Continuity
- Exaltation

TYPES OF SHOT

- American shot
- Panoramic shot
- Panoramic or wide shot
- General shot.
- Short general shot
- General shot
- Figure shot
- Medium shot
- Medium close-up
- Close-up

FIGURES REPRESENTED

- | | |
|--------------|-----------|
| Animals | Buildings |
| Objects | |
| People | |
| Typographies | |
| Landscapes | |
| Other | |

GENDER WHO APPEAR

- Male
- Woman
- Child

INLET ANGLE

- Upper
- Lower
- Natural

MODEL POSITION

- Frontal
- Profile
- ¾

COLOUR DOMINANCE

- | | |
|------------------|-------|
| Blue | Brown |
| Magenta | Pink |
| Red | |
| Yellow | |
| Orange | |
| White | |
| Black | |
| Green | |
| Purple or violet | |

FONT FAMILY

- Egyptian
- Palo Seco
- With serifs
- Script
- Decorative or fancy
- Ancient Roman

FONT STYLE

- Round
- Italic
- Bold
- High box
- Low box
- Versalitas
- Condensed
- Expanded

TEXT ALIGN

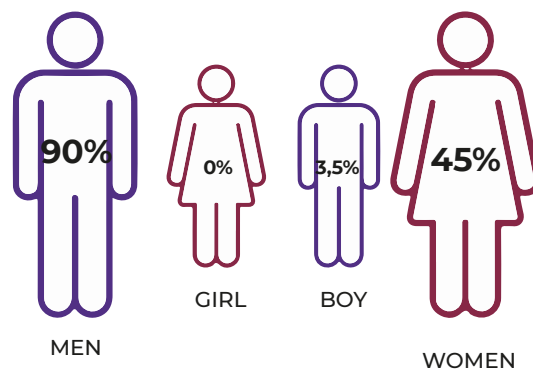
- Left
- Right
- Centred

The films whose posters have been analysed in this order are:

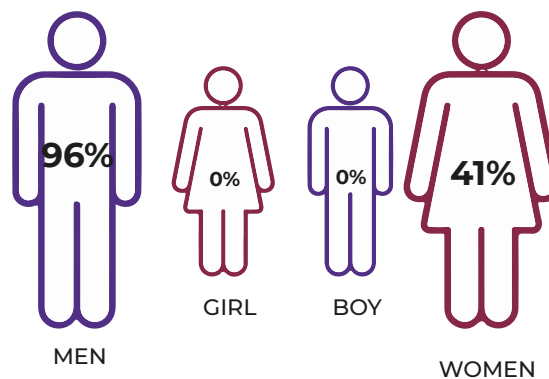
- Gone with the Wind
- Rebecca
- How green was my valley
- Mrs. Miniver
- Following My Path
- Days without a trace
- The best years of our lives
- The invisible barrier
- The politician
- Naked Eve
- An American in Paris
- The Greatest Show on Earth
- The law of silence
- Around the world in 80 days
- The bridge over the river Kway
- Gigi
- Ben-Hur
- The Apartment
- West side story (love without barriers)
- Lawrence of Arabia
- A man for eternity
- In the Heat of the Night
- Midnight Cowboy
- The French Connection (Against the drug empire)
- The Godfather
- The Sting
- The Godfather Part 2
- Somebody Flew Over the Cuckoo's Nest

3. RESULTS

GENDER WHO APPEAR SPAIN



GENDER WHO APPEAR FRANCE



TEXT ALIGNMENT SPAIN

LEFT TEXT ALIGNMENT

31%

CENTRE TEXT ALIGNMENT

86%

RIGHT TEXT ALIGNMENT

7%

TEXT ALIGNMENT FRANCE

LEFT TEXT ALIGNMENT

34%

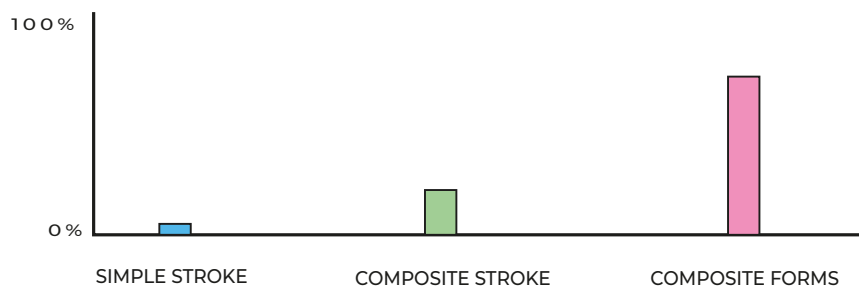
CENTRE TEXT ALIGNMENT

69%

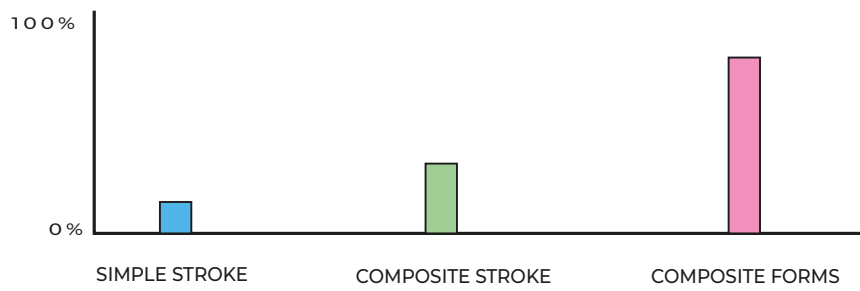
RIGHT TEXT ALIGNMENT

10%

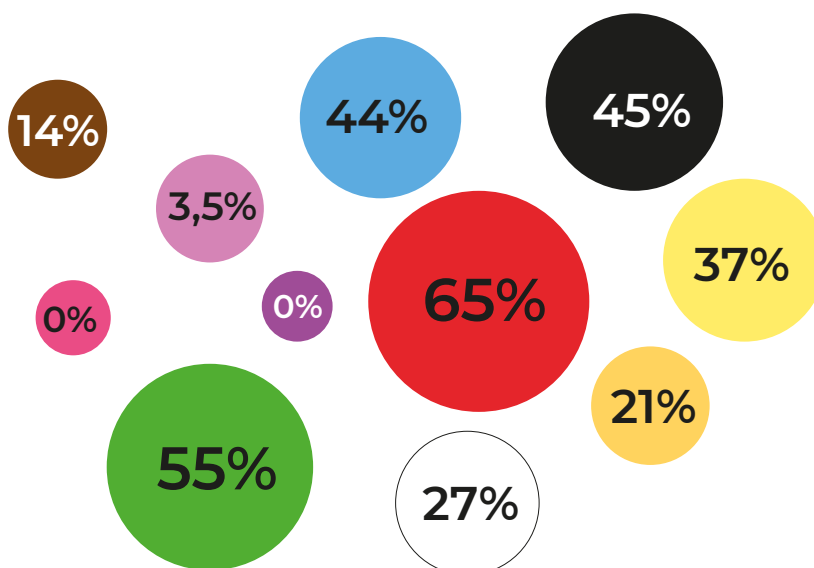
STROKE SPAIN



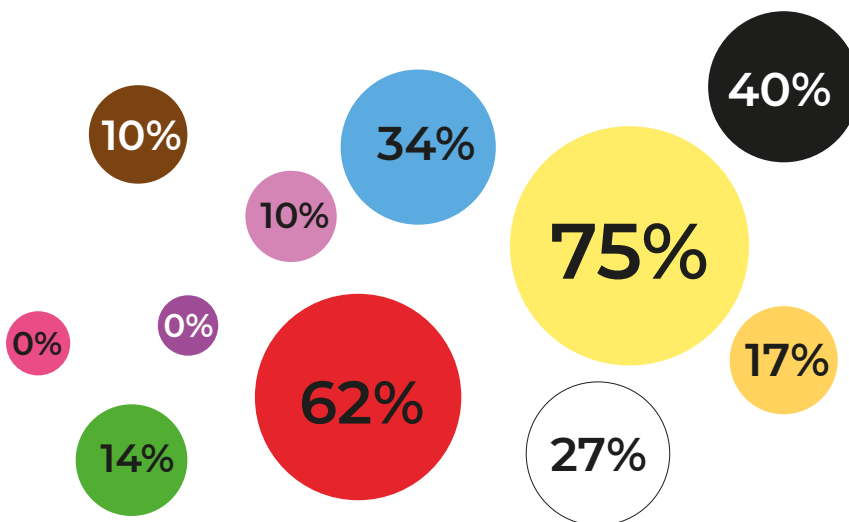
STROKE FRANCE



COLOUR DOMINANCE SPAIN



COLOUR DOMINANCE FRANCE



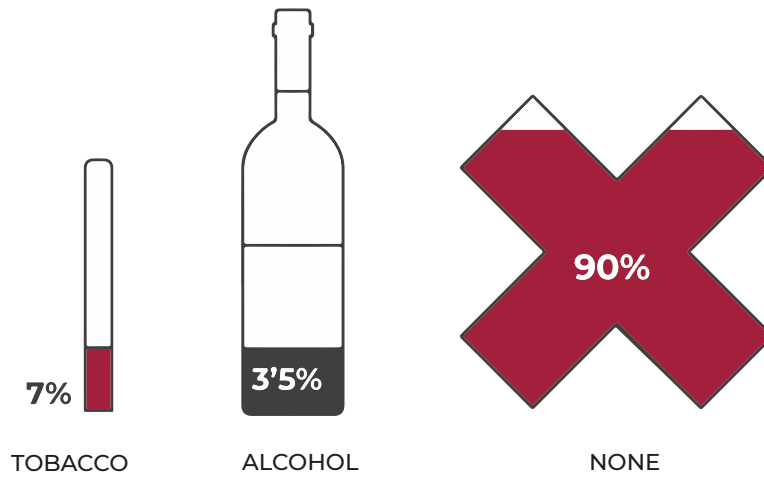
MODEL POSITION SPAIN

MODEL POSITION FRANCE

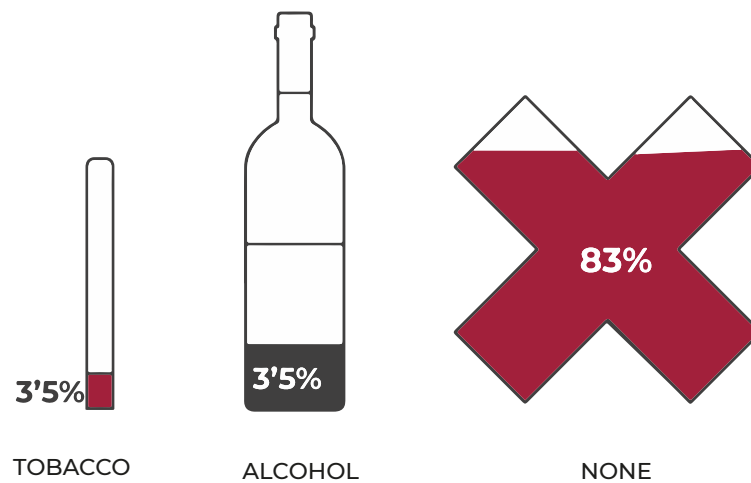
PROFILE 48%
FRONT 62%
3/4 37%

PROFILE 34%
FRONT 59%
3/4 24%

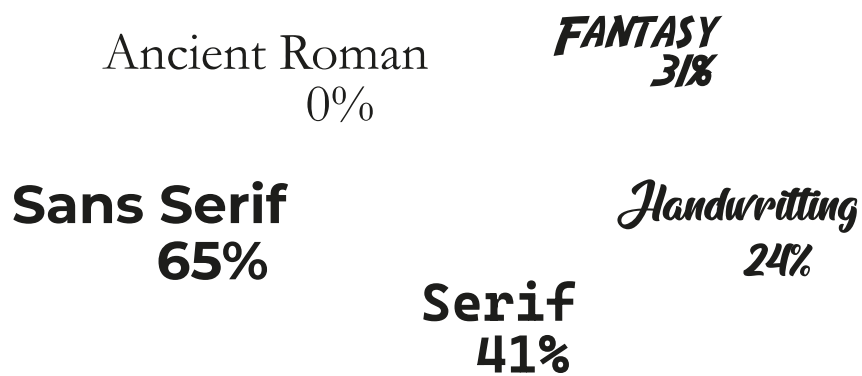
CENSORED ELEMENTS SPAIN



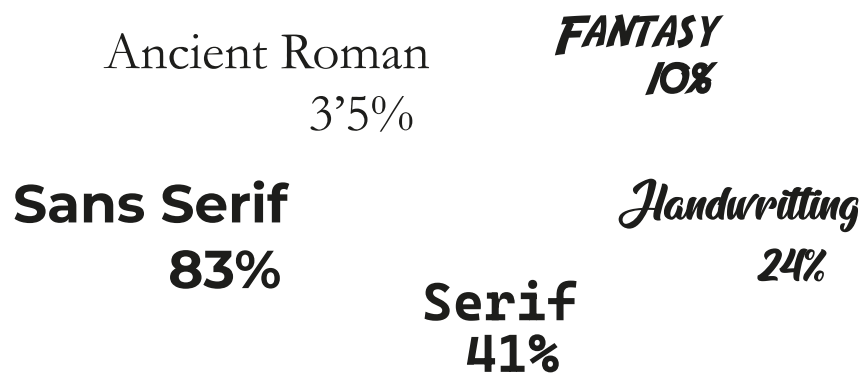
CENSORED ELEMENTS FRANCE



FONT STYLE SPAIN



FONT STYLE FRANCE



3.1. CONCLUSIONS

We are faced with a period in which they did not have advanced technology or other ways of advertising as they do today, to which they responded with their own supports used at the time, such as the so-called hand programmes, large posters and advertisements in printed media such as newspapers and magazines feature that characterises the advertising design of posters from a certain period onwards is the use of several different posters for the same film.

In relation to the female figure, in this case, there are not too many differences, the woman in the Spanish poster is usually in the background, although surprisingly, and having analysed the French poster later, we can see that in both cases she does not usually occupy a leading role.

At the end of the 1950s, many posters in both countries are the same, i.e. they unify the same poster, adapting it only to the language of the country in which it is to be published or broadcast.

In both cases, i.e. in France and Spain, the composition is dynamic, breaking with the formality of the static compositions that appear in the background.

As is well known, the maintenance of the family and the transmission of religion were fundamental for Francoism (Herranz, 2005). In our analysis, we have observed that in these values, which were so important for Spain in those years, there are hardly any differences with the representation observed in France. However, the most frequently mentioned is suffering, which is also the most present in the French case. It is striking that eroticism, something greatly pursued by the Franco regime (Sarasola, 2017), holds the second most prominent position. In France, however, eroticism is relegated to lower positions, which is surprising considering the freedom that France enjoyed.

In two countries where the political regimes were so different, we observe a coincidence or similarity in the colours, since the most represented colours are red and yellow, which have traditionally been related to vitality and great passions. On the contrary, magenta has not been represented, according to Heller, it is the representation of balanced emotions, not as passionate or intense as the previous ones. In

relation to the cultural movements, a greater presence of the avant-garde is observed, this is manifested in the use of artistic techniques typical of this, stencils and airbrushes.

The technique of photomontage (Bertúa, 2008) is the most representative of the avant-garde and modernity, and is used more than twice as often in Spain than in France.

H1: The film poster is a reflection of the political regimes of countries.

This hypothesis cannot be verified since a European Mediterranean style can be appreciated, that is to say, it does not depend directly on the political regime, but rather it is referenced from the styles of nearby countries. In France in recent years there has been a certain taste for innovation, with more conceptual and synthesised posters, without so much ornamentation.

H2: The effects of censorship can be seen in Spanish film posters.

Despite the censorship that was present in all areas of Franco's Spain, it is surprising that it is far removed from this idea, as it goes hand in hand with France, a certain freedom can be seen in these representations, although in Spain there is a tendency to transmit messages in which the feelings are negative, such as suffering, sadness and in which the colour red predominates, which can represent eroticism in some cases, as well as tension.

H3: Female figure is one of the most manipulated elements.

Actually, it is, since both in France and in Spain the figure of the man predominates over that of the woman, since in fewer cases, even in the case of girls and boys, boys always appear and in no case girls.

H4: Social values related to political, religious and sexual question are also affected by censorship.

Both France and Spain make a lot of reference to the religious question, and really, politics in this case does not influence the artist's freedom of expression, as similar freedoms can be observed in both countries despite the important difference between dictatorship and democracy.

It is obvious that censorship acted by limiting freedom of expression, but in the case it can be concluded that on a cinematographic level, the Spanish poster is not so different

from the one produced in France, a regime with more freedom due to democracy.

When it came to researching and contrasting posters, we came across those issued in the USA and the UK, and curiously, we can see that they had similar characteristics to each other but were different from those of Spain and France, which in many cases were similar. We could recognise a European Mediterranean style as opposed to an Anglo-Saxon model when it came to advertising.

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Concept Vol. 2 was completed on 20 November 2023.
On the same day in 1942, American fashion designer Calvin Klein was born.

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