

VOL V

Ciências Humanas:

Estudos Para Uma Visão
Holística Da Sociedade



Silvia Inés Del Valle Navarro
Gustavo Adolfo Juarez
(Organizadores)

 EDITORA
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PRÓLOGO

*“No nos interesa solamente cómo hacer que alguien aprenda.
Nos interesa también entender cómo tendría
que construirse el conocimiento si el fin es su aprendizaje.”*

Ricardo Arnoldo Cantoral Uriza

Fundó un campo de investigación sobre los procesos de construcción social del conocimiento matemático avanzado, acuñado como Teoría Socioepistemológica de la Matemática Educativa
Distrito Federal, México, 25 de agosto de 1958 - Distrito Federal, México, 30 de diciembre de 2021.

Una vez más tenemos la oportunidad de acompañar a los autores, participantes de esta publicación del Editorial Artemis. Esta vez, en su quinto volumen de la obra titulada **Ciências Humanas: Estudos para uma Visão Holística da Sociedade.**

En ella se muestra la gran preocupación por la búsqueda de nuevas formas de alcanzar el conocimiento de diversas ciencias y áreas disciplinares, mediante la democratización de saberes, que se pueden obtener en diversos escenarios, respetando aspectos sociales, culturales e históricos. Estos se implementan ante problemáticas de género, ambiente, religión e histórico, proponiendo entre los recursos, la organización de exposiciones en el aula, desde lo tradicional a las de tipo colaborativa, re-pensando la educación infantil a través de prácticas, que desarrollen la imaginación, creatividad, competencias, experiencias emocionales y alentadoras. Tanto los niveles, desde la educación infantil, hasta el ingreso universitario, son de interés en los re-planteos de la nueva educación, como así también, el rigor, tanto en ciencias duras como matemática, pasando a la ingeniería, y contaduría, como la participación de la mujer en diversos tipos de educación, y de la comunidad en general, apuntando a un conocimiento contra-hegemónico, poscolonial, indígena, arqueológico y antropológico social, que llevan a un todo, a lo que podemos llamar la **sociedad del conocimiento**.

Es por ello, que debemos valorar las expectativas de los autores e investigadores que todavía sienten la necesidad y el deseo de entregar sus esfuerzos en la causa de la difusión de resultados de sus trabajos científicos.

Esperando que estos trabajos sean de gran aporte a los lectores, les deseamos una buena lectura.

SILVIA INÉS DEL VALLE NAVARRO

GUSTAVO ADOLFO JUAREZ

PRÓLOGO

“Não estamos interessados apenas em como fazer alguém aprender.
Também estamos interessados em entender como
para construir conhecimento se o fim é o seu aprendizado.”
Ricardo Arnoldo Cantoral Uriza

Fundou um campo de pesquisa sobre os processos de construção social do conhecimento matemático avançado,
cunhado como Teoria Socioepistemológica da Matemática Educacional.
Distrito Federal, México, 25 de agosto de 1958 - Distrito Federal, México, 30 de dezembro de 2021.

Mais uma vez temos a oportunidade de acompanhar os autores, participantes desta publicação da Editora Artemis. Desta vez, no quinto volume da obra intitulada **Ciências Humanas: Estudos para uma Visão Holística da Sociedade.**

Mostra a grande preocupação com a busca de novas formas de alcançar o conhecimento das diversas ciências e áreas disciplinares, por meio da democratização do conhecimento, que pode ser obtido em diversos cenários, respeitando aspectos sociais, culturais e históricos. Estes são implementados diante de problemas de gênero, meio ambiente, religião e história, propondo entre os recursos, a organização de exposições em sala de aula, do tipo tradicional ao colaborativo, repensando a educação infantil por meio de práticas que desenvolvem a imaginação, criatividade, competências, experiências emocionais e encorajadoras. Ambos os níveis, desde a educação infantil, até o ingresso na universidade, interessam no repensar da nova educação, assim como o rigor, tanto em ciências exatas e matemática, passando para engenharia, e contabilidade, quanto a participação de mulheres em vários tipos de educação, e da comunidade em geral, apontando para um conhecimento contra-hegemônico, pós-colonial, indígena, arqueológico e socioantropológico, que conduzem a um todo, ao que podemos chamar de sociedade do conhecimento.

Por isso, devemos valorizar as expectativas de autores e pesquisadores que ainda sentem a necessidade e o desejo de se empenhar na causa da divulgação dos resultados de seus trabalhos científicos.

Esperando que estas obras sejam de grande contribuição para os leitores, desejamos uma boa leitura.

SILVIA INÉS DEL VALLE NAVARRO
GUSTAVO ADOLFO JUAREZ

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MNEMOSPHERE RESEARCH PROJECT: AN INTERDISCIPLINARY EXPLORATION INTO PLACES, MEMORY, EMOTIONS AND SPATIAL ATMOSPHERE¹

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¹ This paper was published for the 9th European Conference on Arts & Humanities – ECAH 2021, and is presented here as an updated/edited version.

² Clorinda Sissi Galasso: She holds a PhD in Communication Design from the Politécnico di Milano. Her research activity is oriented toward memory representation systems and the valorization of documents preserved in historical archives. She is involved in the study of the complex relationship between memory and places from a communication design perspective, focusing on the notion of mnemotope. In particular, she deals with the study of communication phototextual apparatuses to visualize territorial mnemotopic networks. She is currently collaborating with the Design of Communication for the Territory (DCxT) research group of the Department of Design at Politécnico di Milano.

³ Marta Elisa Cecchi: Interior Designer (MSc) and Ph.D in Design at Politécnico di Milano. Her PhD research investigates the concept of atmosphere applied to temporary exhibition spaces, and she is currently responsible for the funded research Mnemosphere. She has worked at the Triennale Design Museum and the ADI Design Museum in Milan and is currently a lecturer in design history courses and interior design workshops. She collaborates with *Inventario* magazine, researching design and its relationship with contemporary art.

ABSTRACT: The remediation of memory appears to be a modern obsession. Since the “memory boom” of the 90s, relevant study fields and methodologies have addressed this subject. Although this topic is still broad, design can extend the scope of memory studies as a discipline that contributes to the development of culture. Through an interdisciplinary design approach, the Mnemosphere project explores how the memory of places is crafted and transmitted through emotional-stimulating experience locations. The study suggests a conversation between communication design and exhibition design in the atmospheric and aesthetic realm, focusing on converting information into a framework for comprehending the configuration of the mnestic environment. This is done with a particular focus on emotions, colour perception, and the design of temporary settings and services. The study initially analyses the development of a common lexicon for the recall of places, atmospheres of spaces, and emotional atlases, among other things. The project then analyses devices for activating memory in exhibition spaces using data collecting and proposes parameters for designing future memory and emotion-related places. As a result, a communal collection of visual assets for the proposed concepts has been created. This is accomplished through an open call for images distributed publicly via the project’s networks. The shared archive and results will

be made available online to contribute to a broader understanding of design research related to memory and atmospheres.

KEYWORDS: Design. Memory of places. Atmosphere. Aesthetics. Emotions. Exhibition spaces. Atlas.

1 INTRODUCTION

Mnemosphere is a research project supported by the MiniFARB 2020 grant and developed by Politécnico di Milano's Design Department, comprising PhD students and research fellows from various domains. The Mnemosphere project, as part of the multidisciplinary debate within the Design field, studies how the memory of places might be evoked through the design of exhibition spaces from an atmospheric perspective (Böhme, 2016).

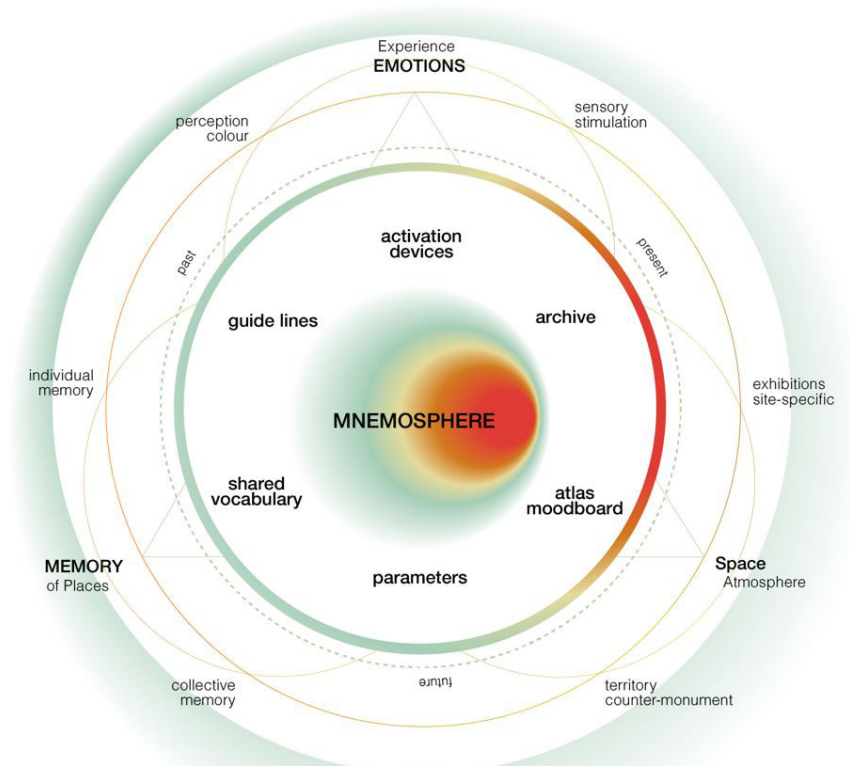
The term “mnemosphere” was generated expressly for this study to convey the issues explored thematically. The theme of place, memory and space environment are linked by the spectrum of emotions, which is the crucial element and combination of the entire investigation. According to Zumthor (2000), thinking about atmospheres is inextricably linked to spatial design; they become part of an all-encompassing design system when combined with fundamental elements such as light, materials, sounds, memory, and reminiscences. The *primary pivot* is emotion, and the atmosphere is generated by location memory (Alison, 2020). The new word-formation “mnemosphere” is thus researched to discover innovative interpretative routes within design culture, emphasising the translation of addressed knowledge into a set of parameters and criteria for forming mnemonic places. Mnemosphere's strategy is based on synergistic collaboration across many disciplinary domains. It enhances its integrative character by studying and analysing emotions and colour perception and designing temporary settings and services.

The research has been divided into two intermediate objectives, each of which aims to examine the research issue from a theoretical and practical standpoint uniquely and systematically. The first is to determine how the many disciplines participating in the research might contribute to a unique and ‘transversal’ approach to communicating place memory, beginning with existing literature and occasions of discussion with the scientific community of reference. The other is conducting field research to obtain data and understand the research issue. It is about evaluating, synthesising, critically interpreting information and conducting experiences to define standards and criteria that will contribute to design culture along the memory/emotions/spaces vector.

When considering place memory as a living and dynamic idea that is not just entrenched in the past, its horizon may be expanded until it comes into a design paradigm.

This is why the Mnemosphere research project includes a research team from various backgrounds, allowing for synergistic collaboration between different design domains to achieve multiple theme interpretations. As a result, the initial stages of the research were focused on developing a standard lexicon of reference to align the research team's different thematic approaches toward a unified theoretical framework. (Fig.1)

Figure 1: Mnemosphere research project map of concepts from the different disciplinary areas involved, 2020.



Focusing on a terminological compound, in fact, Mnemosphere project did not seek to immediately provide an unequivocal definition of the concept, but started from the intrinsic intangibility of its substance and the multiplicity of voices it contains. In order to identify a semantic perimeter of the term and the constellation of concepts that the research encompasses, a detailed questionnaire was created within the team to bring out the sensitivity and specificity of each member and serve as a tool to harmonise personal views and perspectives. The online survey was structured according to a list of questions with open and closed answers, aimed at analyzing the multicomponent dimension of

the mnemo-spheric structure. The questions opened up the possibility of introducing key concepts (lexical tags), describing their characteristics (semantic clarifications), indicating possible synonyms (terminological clusters) and the identification of perceived hierarchical levels between the notions, according to different parameters and evaluation scales (semantic fields).

According to first phase, the mnemosphere context appears as the sum of three basic concepts: “atmosphere of space,” “memory of places,” and “atlas of emotions.” The “atmosphere of space” is defined as a temporary spatial condition between resonance and permeation, physical, cognitive, and emotional, that involves the perceiving subject and the environment in a state of synchronicity; the “memory of places” as a specific site that embodies a collectively shared knowledge and, at the same time, a more private and personal form of attachment; and the “atlas of emotions” as the entirety of nature and geography of sensations, perceptions and emotions related to the living being experiences. The project aims to examine emergent themes by examining their distinctive communicative and visual components, collecting data, and analysing repeating features.

This lexicon activity was followed by the development of the project visual apparatus. The designed graphic system aims to integrate the different thematic areas of research, also corresponding to the approaches of the individual members of the group, focusing mainly on their points of contact. The system is composed of coordinated and shared formal and chromatic elements. The formal aspect of the system was developed starting from the circle as an element with dynamic potential for representing abstract concepts such as memory and emotion, and as a reference to the unifying element of the sphere, which alludes to the three-dimensionality of space. It was decided not to depict clear contours, but to use blurred graphic elements to reinforce the idea of intangibility of the themes and to promote visual connection between concepts. The chromatic system was generated from the five research themes, namely memory, emotion, color, atmosphere, and space. Each theme was assigned a color code, with a specific hue: Memory - beige; Emotion - orange; Color - red; Atmosphere - green; Space - blue. The five main shades have different levels in terms of brightness (high, medium and low) and saturation (medium and low), emphasizing the differences and complexity of the concepts represented. In addition, the absence of saturated colors facilitates the conveyance of a visuality that looks to the past without wanting to be old-fashioned or nostalgic. The graphic identity succeeds in overcoming conceptual idiosyncrasies by visually marking specific palettes for each interdisciplinary dialog.

2 THE OPEN CALL FOR IMAGES

The intermediate phase of the research aimed to collect data through a series of organized online activities focused on the visual component of the images. The lexical apparatus was undoubtedly fundamental in structuring the depth of the themes dealt with, but seemed insufficient in defining, representing and communicating the novel dimension of mnemosphere. For these reasons, the research group decided to organize and launch a public call to action. The major goal of the approach was to adapt a tool, the Open Call, often associated with the art world, to a design study, triggering a process of cross-fertilisation, or rather hybridisation, between different disciplines. The call, therefore, intended to 'give a texture' to the intangible mnemospheric concept with concrete visual contents. The Mnemosphere Open Call for Images took place online between mid-January and the end of March 2021. The open call consisted of a short questionnaire and the uploading of a maximum of three mnemospheric images per participant. The organization and development of the call was divided into three phases.

The first phase of the process was dedicated to the selection of the target. It was decided to refer in particular to the world of visual arts, photography and design, in order to stay in the field of creativity, which is closely related to the nature of the project, and to collect high quality results. The target was not limited to the professionals but expanded its boundaries to the amateur level. This choice stems from the desire not to consider Mnemosphere as a purely technical concept, but to broaden its terminological horizons.

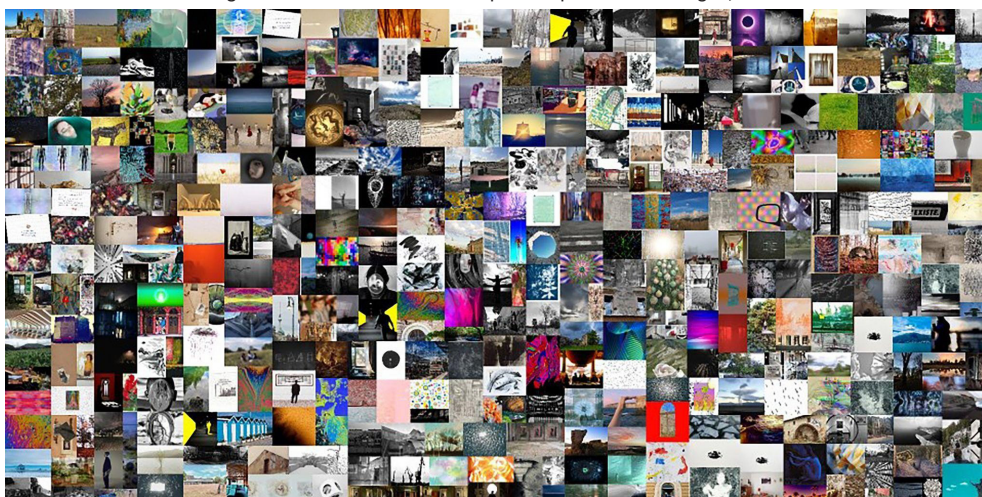
The second phase was entirely dedicated to the elaboration of the online survey. It has been developed using Typeform web-based tool which made it possible to manage the activity collectively and to have a quick and fast visualization and management of the results.

The primary section included general questions on the participant's identity, such as name, age, and nationality. The self-assessment questionnaire was then designed with questions targeted at examining the prospective mnemosphere dimension. The questions provided an opportunity to introduce other significant terms, describe distinct qualities, and suggest suitable synonyms. Another important aspect was to provide participants with the option of describing the notion using antonyms. Thus, participants were offered the chance to characterising intangible and enigmatic topics, such as those investigated in this study, using negational and oppositional descriptions (e.g., "the mnemosphere is not aseptic and it is not frigid"; "a mnemosphere cannot be palpable"). Other questions were posed with closed-ended answers and multiple choice options, allowing participants to select several items simultaneously, such as determining the mnemosphere's length and movement and imagining what kind of attributes it would have consistent from one's particular point of view.

The third phase focused exclusively on the upload of the images. Through the form each participant could submit up to three files with no constraints on format, communication, or figurative language. Indeed, the photos came in various styles, including photographs, illustrations, paintings, collages, drawings, and sketches. The wide range of pictures and visual emotions allowed for higher heterogeneity and expressive range in the research resources. Participants were also required to add the title and other information, such as the year and location of the shot, keywords and themes relevant to the photograph in question, to each image, uploaded. Participants were also asked to express, using percentage markers, the colours and sensations represented in the photos. This investigational segment aimed to gather information on sensory approaches and synaesthetic subtleties. Furthermore, a free description of the image has been given to provide the appropriate context for each contribution (whether independent experiments or related to didactic exercises, for example) and to deepen each mnemosphere *spectrum*.

The Open Call ran from mid-January to the end of March 2021, and more than 200 applicants from around the world participated, submitting over 400 diverse pictures depicting the mnemospheric essence that has yet to be uncovered. When the Call was officially ended, the quality of the submissions received was instantly apparent, as they were aesthetically expressive and capable of communicating specific present and previous experiences (through concepts and words). The evocative power of the visuals collected allowed for a preliminary outline of various emotional landscapes, either individual or collective, related to the memory and ambience of the places. After collecting all photos, a multi-method strategy was devised to classify and arrange all answers.

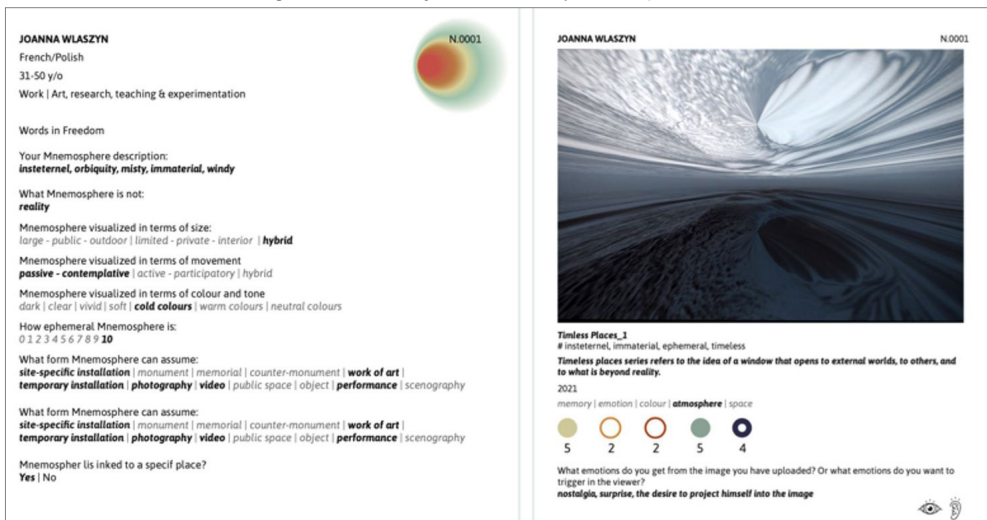
Figure 2: Results of the Mnemosphere Open Call for Images, 2021.



One of these acts was to build a website (<https://www.mnemosphere.polimi.it/>) as a medium for virtually organising an international ‘online exhibition’ of the pictures. A setup that functions as a digital database that anybody interested in looking at the work of other participants and the various ‘meanings’ ascribed to the notion of mnemosphere can access. Audiences are therefore involved in the project and motivated to develop new ideas.

A detailed investigation of the visual contributions presented was followed by defining standards, as if they were mnemospheric principles, through the development of Identity Cards.

Figure 3: ID Card layout of Mnemosphere Project, 2021.



The created identification cards serve the purpose of summarising all of the data inherent in each image in a more effective, synthetic, and visually coherent way, allowing the contributions to be ordered for analytical examination. As a result, each ID card has different interpretations based on textual information (concepts and descriptions), visual information (picture and colour percentages), and sensory information (related to the senses involved in each image narrative). The significance of identity cards in this first phase is critical in defining the link between the narrated and created data. They were also developed following the project’s aims and themes, which included mood, memory, space, emotion, and colour.

3 THE ATLASES

The historical context for the picture analysis was modelled by the visual investigation of one of the most well-known modern art historians, Aby Warburg. Since the early twentieth century, he has been an outspoken advocate for the interdisciplinary

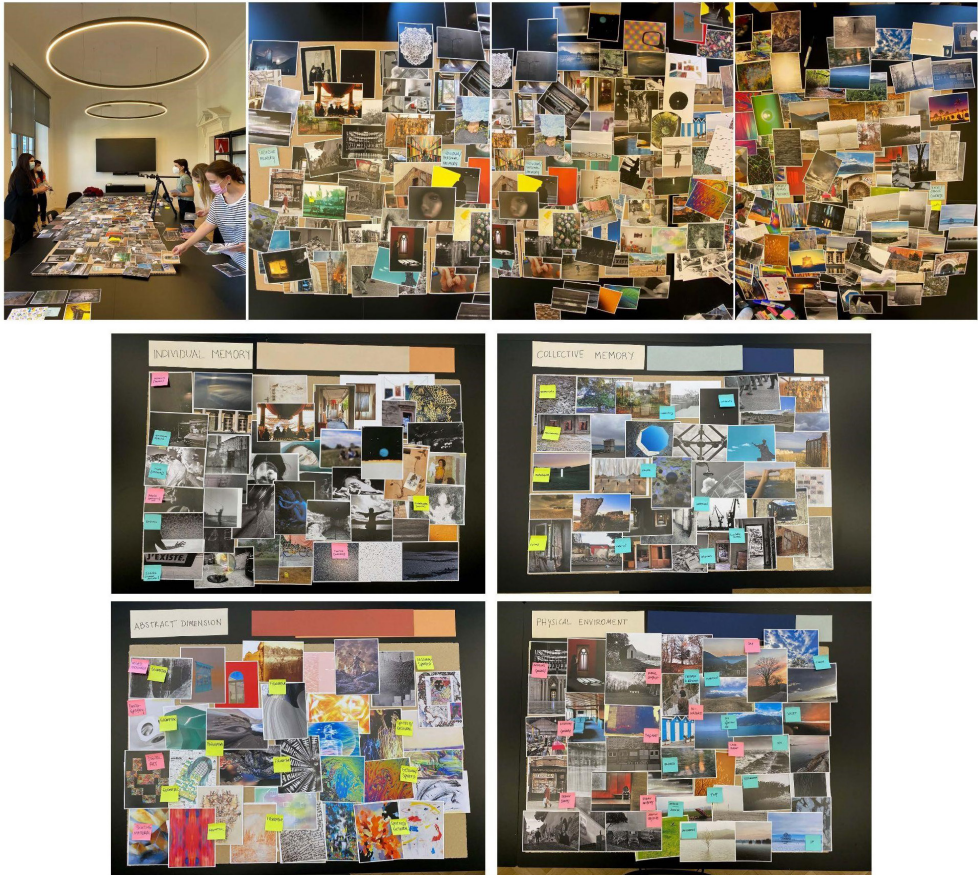
study of culture, arguing that scholars should abandon enforcing disciplinary borders to acquire insight into processes of cultural memory. (ErlI 2008). His research concentrated on what he called symbolic memory (Bildgedächtnis), which culminated in his masterwork, the *Atlas of Mnemosyne* (1924-28), which demonstrated how some “*pathos formulae*” travelled across various artworks, times, and nations.

The Mnemosphere workshop stage was inspired by his panel system, a technique of constructing and organising pictures that allowed one to detect at a glance the cores of visual and mnestic exploration, arranged not in hierarchical connection to each other and continually adjustable according to the evolution of research (Forster & Mazzucco, 2002). These iconographic systems were adequate for connecting artworks, artists, creative ideas, and recommendations, which merged into fitting tables, panels, and installations. The tables were intended to be only the beginning of Warburg’s study. However, they quickly became the heart of the work, which was dedicated to the Greek goddess of memory and remembering.

The visuals are the subject of preferential study in the Warburg Atlas, which comprises around one thousand photographs gathered and structured according to a new academic approach to seeing since they give a direct means of conveying cultures, histories, and aesthetics of the world. The picture is the point at which impression and memory collide and compress. Images, endowed with primal energy and evocation qualities based on their expressive vitality, are the primary vehicles and supporters of cultural tradition and social memory, which may be “reactivated and downloaded” in particular contexts (luav, 2012). In the Atlas, juxtaposing pictures that weave numerous themes around a central element generates energy fields and initiates an open interpretative process in the viewer: “the word to the image”. The significance of Warburg’s work resides in the evocative impact of panels that unfold in fluid and continually updatable assemblages rather than linear and organised sequences. Because of a well-structured juxtaposition, his translating approach enables new routes of meaning and emotion to be recognised in historical and pre-existing materials. Mnemosyne Atlas is an interpretive device, a massive condenser that collects all the *energy magnetic fields* that activate and enrich cultural and communicative memory.

The mnemospheric experimentation, which emerged from the open call, seeks to provide a collection of visual hypertexts in which pictures shed some of their original meaning to gather others ideal for atmosphere recognition and location memory. It will not be a waste of time but rather contribute to the evolution of the collective mnemosphere definition. The *Mnemosphere Atlas*, inspired by Warburg, aspires to be an activator of place memory, as well as a tool and device for navigating in the context of atmosphere, memories, colours, and emotions.

Figure 4: Example of the Internal Workshop tables arrangement, 2021.



4 CONCLUSION

Following the Open Call for Images, the research focused on identifying common red threads and recurrent components that ran across the gathered images and could be converted into parameters. Each atlas is distinct from the others. This component emphasises how examining pictures and texts can take several directions depending on how the notions are perceived. As a result, each atlas is considered a dynamic, ephemeral, and active instrument constantly transforming. As a result, these atlases represent the inner nature of the issues that are unlikely to be appropriately confined and described in one limited solution.

The photographs were initially grouped and structured according to the atmospheric viewpoint associated with locations and places during the first workshop inside the research group, considering the descriptions and notions provided by call participants. The following clusters were established in advance as reference macro-

categories: “air,” “bubble,” “diaphragm,” “haze,” “colourful,” “nets,” and “void.” Following that, more defined clusters of photos were found within each macro-area, serving as thematic sub-categories. The data was then converted into more detailed spatial conformations and morphological components, highlighting the critical aspects of each chart (Figure 5).

Natural vistas, portraits and vintage images, architecture, ruins, fuzzy surroundings, and abstract visualisations are common themes in these atlases.

Figure 5: Definition of the first seven visual atlases regarding the concept of atmosphere, 2021.

Main Clusters	Related Sub-categories	Spatial Conformations and Morphological Elements
AIR	air, wind, aperture, sky, flight, vastness, horizon, wingspan	openness, no borders, big long shots, low-angle shots, glance beyond
BUBBLE	focus, eyes, dimensions, habitat, fullness, closure	roundness, bubbles, nests, spheres, clear outlines inside out, focal point, light focus
DIAPHRAGM	filters, thresholds, constructs, entrances, views, portals	movement, sequences, linear paths, holes, cuts, passages, upturned reflections, over & below
HAZE	fog, overlaps, accelerations, faded, limitless, muffled, chaos	transparencies, opacity, blurred, out of focus, diffuse, dazzling, in motion, blended chaos
COLOURFUL	chromatic, rhythms, textures, vibration, rainbows, spectrum	tones, brightness, blends, accents, shadows, intensity, contrast, harmony, iridescence
NETS	webs, connections, contact, mutation, growth, systems	organic, natural, interconnected, interlaces, nucleus, bonds, complexity
VOID	lack, loneliness, instants, nothing, ruins, silence	old portraits, industrial abandoned places, no-places, close-ups and zoom-in, textures

The subsequent internal workshop proceeded with the layout of the atlases, this time from a memory of places standpoint. Four more theme clusters emerged spontaneously, mainly during the textual analysis of the descriptions provided by the participants, followed by the visual analysis of the imagery.

The following themes are referred to by thematic clusters, within which further subclusters and red threads can be identified:

- “individual memory,” which consists primarily of people’s faces, bodies, animals, portraits, frozen moments and instants, signs, and symbols of various kinds;
- “collective memory,” which consists primarily of memorials, monuments, ruins, cemeteries, and landmarks;
- “physical environment,” which is linked to images of anonymous places charged with their narrative, wild natural landscapes, generic urban contexts, and domestic or private interiors;
- “abstract dimension,” i.e. photos created using various creative approaches, marked by vibrant and saturated colours, to accentuate the emotional effect of exterior locations solely through interior emotional tones.

As a result, two distinct procedures were adopted to structure the atmosphere-based and memory-based atlases, emphasising two conceptual approaches that examine the issue of “mnemosphere” from opposing but complementary viewpoints while drawing on the same sources.

Figure 6 depicts an overview of several of the atmospheric and memory-based atlases.

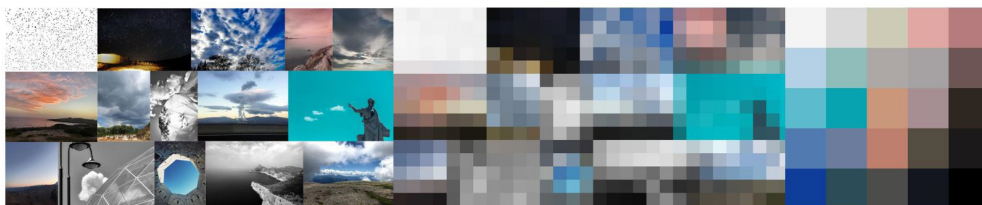
Figure 6: The first examples illustrate the atmosphere-based atlases of “bubble”, “haze”, and “void”, while the following three examples represent the memory-based atlases of “individual memory”, “collective memory”, and “abstract dimension”, 2021.



The findings illustrate the intricate structure of memory anchored in places and how emotions play a role in atmospheric transmission and expression. The image categorization is not meant to identify the topics explored accurately but rather to give an orientational framework through the arrangement of the different components.

Parallel to the picture analysis, the colour component was traversed, as it is one of the critical axes of this research. The chromatic analysis led to identifying distinct chromatic codes for each topic cluster.

Figure 7: Colour Analysis example to obtain specific chromatic codes for each atlas, 2021.



It assessed the various hues and saturation of the colours concerning the subjects examined. The ensuing identification of chromatic visual communication principles is complimentary to creating criteria and rules for designing exhibition spaces capable of evoking place memory.

As a result, the current state of study is still in the process of analysis to define criteria and principles for space design, which is one of the research's primary goals.

The project's objective is to define the notion of Mnemosphere in a collaborative and participatory approach and to illustrate its mutable expressions through interactive and dynamic atlases that are to be compiled in an open-access book. Furthermore, Mnemosphere's interactive and digital atlases chronicle remembrance, landscapes, and settings through shifting and transient visuals, with the purpose of paradoxically "turning a fleeting message into a permanent memory" (Tumminelli, 1997).

The ultimate aim is to encourage further original reflections by addressing academics and scholars captivated by the mnemospheric universe. The Mnemosphere Atlas can also help to foster and improve the interaction between design and other disciplines by bringing together different viewpoints and experiences.

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