

Introduction

LINK 2024 Conference Proceedings: Cross-Cultural Practice-Led Research in the Global South

The **LINK 2024 Conference on Practice-Led Research and the Global South** brings together research that engages with cultural, environmental, and societal challenges from a Global South perspective. Structured into four sessions, the conference proceedings presents a range of methodologies, cultural insights, articulated through creative practices that address pressing emergent issues.

Session one features contributions from New Zealand researchers exploring practice-oriented research articulated through storytelling and image-making in its various forms, addressing themes such as environmental responsibility, identity, and sensory engagement. **Welby Ings** provides a historical view with *Genesis*, tracing the evolution of New Zealand's practice-oriented PhDs. **Tatiana Tavares'** *Saints of Paradox: Integrating Cultural and Storytelling Concepts in an Interactive Digital Narrative* blends imagination and reality through augmented reality. **Marcos Steagall** examines photography as a spiritual tool in *Immersive Photography: Exploring Spiritual and Embodied Dimensions Beyond Cognition*, while **Cecelia Faumuina** integrates Oceanic cultural

values into contemporary art with *A Practice-led inquiry led by an Oceanic Artistic Research Paradigm*. **David van Vliet** uses lens-based art to advocate for ecological awareness in *The dying lake: Waikare and the embodied artist*.

Jason Kennedy's *Animation-Directed Embodied Performance Technique (ADEPT): A Framework for Creating Better Animation Video Reference* applies scientific understanding to enhance animation techniques, and **Joseph Michael's** *The Sea Within: Navigating Transcendental Healing and Transgenerational Grief Through Encounters with Humpback Whales* explores inherited trauma through immersive multimedia. **Cherise Cheung's** *The Melancholic Traveller* reflects on diaspora using cyanotype techniques, and **James Smith** presents *Multiperspective Convergence in Transmedia Storytelling: A Practice-Led Exploration of Interactive Narratives*, fostering pluralism in media narratives. **Summer Shan's** *Wanderer: An aesthetic inquiry into the experience of exile* explores sensory aspects of exile, while **Qianying Li's** *Dreams of a Solo Traveller: Silk, Poetry, and Social Change in Chinese Visual Design* challenges traditional gender roles in China. **Hossein Najafi** discusses AI's potential in creative research with *AI as praxis: artificial*

intelligence as a method in practice-led research for art and design PhD students. **Herbert Spencer** promotes inclusivity in visual communication with *Designing a Pictogram-Based Visual Language Tool for Self-Determination*, and **Fiona Grieve** concludes the session with *Connecting communities: Curatorial approaches in collaborative publication design*, encouraging multivocality and inclusion. This session reflects New Zealand's engagement with environmental consciousness, cultural storytelling, and inclusive design practices.

In **session two**, Māori scholars present research rooted in Aotearoa's Indigenous research, focusing on redesigning a world with resilience, identity, and cultural reconnection. **Hinematau McNeill** opens with *Reviving Ancestral Māori Traditions: Urupā Tautaiāo and Modern Adaptations*, examining the preservation and adaptation of Māori traditions within contemporary design through Urupā Tautaiāo, ensuring these customs evolve while staying connected to cultural heritage. **Kat Freeman's** *Ancient Wisdom, Modern Sustainability: Māori Youth and Urupā Tautaiāo* explores sustainable practices in Māori burial sites, while **Sonia Mehana's** *The Cost of Dying: A Te Ao Māori Perspective* advocates for funeral practices that align with Māori cultural and ecological values. **Toiroa Williams** shares *He uri nō Te Whakatōhea: Navigating Cultural Heritage in the Face of Historical Injustice*, a work that honours Whakatōhea heritage through photography, music, and poetry. **Tangaroa Paroa's** *Rere atu taku poi; the artform that allows for true identity and expression* uses the poi art form to celebrate takatāpui identity. **Uenuku Jefferies'** *He tamaiti nā Tangaroa, He Ahuahu o Mataora: Documenting Puhoro* reclaims traditional Māori tattooing practices, while **Wiremu Tipuna** examines intergenerational Māori knowledge in *Ngā Mātāpuna me ngā Tikanga I tuku iho I te ao Māori – Māori principles of Inter-generational knowledge transmission*. **Jenni Hohepa-Tupu** discusses the

complexities of transracial adoption in *Transracial Adoption: How this practice embraces or deracinates our origins*. This session offers perspectives on how Māori research fosters cultural practices that reinforce identity and community connections.

In **session three**, Brazilian researchers focus on design's role in education, sustainability, and social history. **Guilherme Tadeu de Godoy's** *Manga Rosa Group and Alienarte Magazine: dialogues between editorial design and experimental art* examines Brazil's 1970s countercultural design. **Daniel Grizante de Andrade** explores the use of animation in museum contexts with *Immaterial Collections, Ephemeral Exhibitions: animations in exhibition design*. **Claudia Alquezar Facca** presents *Design thinking in engineering education: Fab Lab as a transversal space*, highlighting interdisciplinary collaboration in engineering education, while **Miriam Therezinha Lona's** *Management teaching in digital design courses* proposes a reflective model for design management education. This session demonstrates Brazil's commitment to sustainable design, interdisciplinary learning, and social impact within educational frameworks.

Session four extends the discussion to Chilean researchers and Aotearoa scholars addressing themes of place, heritage, and Indigenous design practices. **Michèle Wilkomirsky** synthesises four decades of South American design practice in *Reflections on design work practice in travesia*, investigating intersections between art and education. **Jaime Reyes** explores Chile's design heritage through creative documentation in *Notebooks and Journals: A Creative and Academic Legacy at the PUCV School of Architecture and Design*. **Nicolás Piérola** uses drawing as an observational method in *Drawing as a research tool*, and **Iván Ivelic** examines Indigenous values in urban planning with *Learning from Participatory Design Practices With Urban Indigenous Communities*

In Chile And Aotearoa, New Zealand. **Claudia Aravena Abughosh's** *Palestine Project* addresses transculturation within Santiago's Palestinian community, while **Alvaro Mercado** discusses the socio-environmental impacts of desalination in *On Tracing Extractive Urbanism Nexus in Chile's Norte Chico*. Contributions from **Tatiana Tavares, Toiroa Williams, Jason Kennedy, James Smith, Qianying Li,** and **Joseph Michael** bring additional perspectives adapted to the Chilean context, exploring cultural heritage, Indigenous knowledge, and socially engaged design.

Collectively, the **LINK 2024 proceedings** emphasise the conference's role in connecting scholars, facilitating collaborative practice, and advancing research that critically addresses cultural and social issues across the Global South. Through its commitment to cross-cultural, practice-led methodologies, LINK 2024 enables a collaborative framework that strengthens dialogue and mutual support, fostering a deeper understanding and appreciation of diverse perspectives within the field.

Marcos Mortensen Steagall

LINK 2024 Conference Chair



Actas de la Conferencia LINK 2024:

Investigación transcultural dirigida por la práctica en el Sur Global

La **Conferencia LINK 2024 sobre Investigación Orientada a la Práctica y el Sur Global** reúne investigaciones que abordan los retos culturales, medioambientales y sociales desde la perspectiva del Sur Global. Estructuradas en cuatro sesiones, las actas de la conferencia presentan una serie de metodologías y perspectivas culturales, articuladas a través de prácticas creativas que abordan cuestiones emergentes apremiantes.

La **primera sesión** presenta contribuciones de investigadores neozelandeses que exploran la investigación orientada a la práctica articulada a través de la narración y la creación de imágenes en sus diversas formas, abordando temas como la responsabilidad medioambiental, la identidad y el compromiso sensorial. **Welby Ings** ofrece una visión histórica con *Génesis*, que traza la evolución de los doctorados neozelandeses orientados a la práctica. **Tatiana Tavares'** *Saints of Paradox: Integrating Cultural and Storytelling Concepts in an Interactive Digital Narrative* mezcla imaginación y realidad a través de la realidad aumentada. **Marcos Steagall** examina la fotografía como herramienta espiritual en *Immersive Photography: Exploring Spiritual and Embodied Dimensions*

Beyond Cognition, mientras que **Cecelia Faumuina** integra los valores culturales oceánicos en el arte contemporáneo con *A Practice-led inquiry led by an Oceanic Artistic Research Paradigm*. **David van Vliet** utiliza el arte basado en la lente para abogar por la concienciación ecológica en *El lago moribundo: Waikare* y el artista encarnado. **Jason Kennedy's** *Animation-Directed Embodied Performance Technique (ADEPT): A Framework for Creating Better Animation Video Reference* aplica la comprensión científica para mejorar las técnicas de animación, y **Joseph Michael's** *The Sea Within: Navigating Transcendental Healing and Transgenerational Grief Through Encounters with Humpback Whales* explora el trauma heredado a través de la inmersión multimedia. *The Melancholic Traveller*, de **Cherise Cheung**, reflexiona sobre la diáspora utilizando técnicas de cianotipia, y **James Smith** presenta *Multiperspective Convergence in Transmedia Storytelling: A Practice-Led Exploration of Interactive Narratives*, que fomenta el pluralismo en las narraciones multimedia. *Wanderer*, de **Summer Shan**: *An aesthetic inquiry into the experience of exile* explora los aspectos sensoriales del exilio, mientras que *Dreams of a Solo Traveller*, de **Qianying Li**: *Seda, poesía*

y cambio social en el diseño visual chino cuestiona los roles tradicionales de género en China. **Hossein Najafi** analiza el potencial de la IA en la investigación creativa con AI as praxis: artificial intelligence as a method in practice-led research for art and design PhD students. **Herbert Spencer** promueve la inclusividad en la comunicación visual con Designing a Pictogram-Based Visual Language Tool for Self-Determination, y **Fiona Grieve** concluye la sesión con Connecting communities: Curatorial approaches in collaborative publication design, fomentando la multivocalidad y la inclusión. Esta sesión refleja el compromiso de Nueva Zelanda con la conciencia medioambiental, la narración cultural y las prácticas de diseño inclusivas.

En la **segunda sesión**, los académicos maoríes presentan investigaciones arraigadas en la investigación indígena de Aotearoa, centradas en el rediseño de un mundo con resiliencia, identidad y reconexión cultural. **Hinematau McNeill** abre con Reviving Ancestral Māori Traditions: Urupā Tautaiāo y adaptaciones modernas, en la que examina la preservación y adaptación de las tradiciones maoríes dentro del diseño contemporáneo a través de Urupā Tautaiāo, garantizando que estas costumbres evolucionen al tiempo que permanecen conectadas con el patrimonio cultural. Sabiduría antigua, sostenibilidad moderna, de **Kat Freeman**: Māori Youth and Urupā Tautaiāo explora las prácticas sostenibles en los lugares de enterramiento maoríes, mientras que The Cost of Dying: A Te Ao Māori Perspective, de **Sonia Mehana**, aboga por unas prácticas funerarias acordes con los valores culturales y ecológicos maoríes. **Toiroa Williams** comparte He uri nō Te Whakatōhea: Navigating Cultural Heritage in the Face of Historical Injustice, una obra que honra la herencia whakatōhea a través de la fotografía, la música y la poesía. Rere atu taku poi, de **Tangaroa Paroa**; la forma artística que permite la verdadera identidad y expresión utiliza la forma artística poi para celebrar la identidad takatāpui. **Uenuku Jefferies'**

He tamaiti nā Tangaroa, He Ahuahu o Mataora: Documenting Puhoro recupera las prácticas tradicionales maoríes del tatuaje, mientras que **Wiremu Tipuna** examina el conocimiento intergeneracional maorí en Ngā Mātāpuna me ngā Tikanga I tuku iho I te ao Māori - Māori principles of Inter-generational knowledge transmission. **Jenni Hohepa-Tupu** analiza las complejidades de la adopción transracional en Adopción transracional: How this practice embraces or deracimates our origins. Esta sesión ofrece perspectivas sobre cómo la investigación maorí fomenta prácticas culturales que refuerzan la identidad y las conexiones comunitarias.

En la **tercera sesión**, los investigadores brasileños se centran en el papel del diseño en la educación, la sostenibilidad y la historia social. El grupo Manga Rosa de **Guilherme Tadeu de Godoy** y la revista Alienarte: diálogos entre el diseño editorial y el arte experimental examinan el diseño contracultural brasileño de los años setenta. **Daniel Grizante de Andrade** explora el uso de la animación en contextos museísticos con Colecciones inmateriales, exposiciones efímeras: animaciones en el diseño de exposiciones. **Claudia Alquezar Facca** presenta el pensamiento de diseño en la enseñanza de la ingeniería: Fab Lab como espacio transversal, destacando la colaboración interdisciplinaria en la enseñanza de la ingeniería, mientras que **Miriam Therezinha Lona's** La enseñanza de la gestión en los cursos de diseño digital propone un modelo reflexivo para la enseñanza de la gestión del diseño. Esta sesión demuestra el compromiso de Brasil con el diseño sostenible, el aprendizaje interdisciplinario y el impacto social dentro de los marcos educativos.

La **cuarta sesión** amplía el debate a investigadores chilenos y estudiosos de Aotearoa que abordan temas relacionados con el lugar, el patrimonio y las prácticas de diseño indígenas. **Michèle Wilkomirsky** sintetiza cuatro décadas de prácticas de diseño sudamericanas en Reflexiones sobre la práctica laboral del diseño en travesía,

investigando las intersecciones entre arte y educación. **Jaime Reyes** explora el patrimonio del diseño chileno a través de la documentación creativa en Cuadernos y Bitácoras: Un legado creativo y académico en la Escuela de Arquitectura y Diseño de la PUCV. **Nicolás Piérola** utiliza el dibujo como método de observación en Drawing as a research tool, e Iván Ivelic examina los valores indígenas en la planificación urbana con Learning from Participatory Design Practices With Urban Indigenous Communities In Chile And Aotearoa, New Zealand. El Proyecto Palestina de **Claudia Aravena Abughosh** borda la transculturación en el seno de la comunidad palestina de Santiago, mientras que **Álvaro Mercado** analiza los impactos socioambientales de la desalinización en On Tracing Extractive Urbanism Nexus in Chile's Norte Chico. Las contribuciones de **Tatiana Tavares**,

Toiroa Williams, Jason Kennedy, James Smith, Qianying Li y Joseph Michael aportan perspectivas adicionales adaptadas al contexto chileno, explorando el patrimonio cultural, el conocimiento indígena y el diseño socialmente comprometido.

En conjunto, **las actas de LINK 2024** ponen de relieve el papel de la conferencia a la hora de conectar a los académicos, facilitar la práctica colaborativa y hacer avanzar la investigación que aborda de forma crítica las cuestiones culturales y sociales en todo el Sur Global. A través de su compromiso con las metodologías interculturales y orientadas a la práctica, LINK 2024 permite un marco de colaboración que refuerza el diálogo y el apoyo mutuo, fomentando una comprensión y una apreciación más profundas de las diversas perspectivas dentro del campo.

Marcos Mortensen Steagall

LINK 2024 Conference Chair



Anais da Conferência LINK 2024:

Pesquisa transcultural conduzida pela prática no Sul Global

A **Conferência LINK 2024 sobre Pesquisa Orientada pela a Prática e o Sul Global** reúne pesquisas que se envolvem com desafios culturais, ambientais e sociais a partir de uma perspectiva do Sul Global. Estruturados em quatro sessões, os anais da conferência apresentam uma variedade de metodologias e percepções culturais, articuladas por meio de práticas criativas que abordam questões emergentes.

A **primeira sessão** apresenta contribuições de pesquisadores da Nova Zelândia que exploram a pesquisa orientada pela a prática, articulada por meio da narração de histórias e da criação de imagens em suas várias formas, abordando temas como responsabilidade ambiental, identidade e envolvimento sensorial. **Welby Ings** oferece uma visão histórica com *Genesis*, traçando a evolução dos PhDs orientados para a prática da Nova Zelândia. **Tatiana Tavares** em *Saints of Paradox: Integrating Cultural and Storytelling Concepts in an Interactive Digital Narrative* combina imaginação e realidade por meio da realidade aumentada. **Marcos Steagall** examina a fotografia como uma ferramenta espiritual em *Immersive Photography: Exploring Spiritual and Embodied Dimensions Beyond Cognition*, enquanto **Cecelia Faumuina** integra os valores culturais da Oceania à arte contemporânea

em *A Practice-led inquiry led by an Oceanic Artistic Research Paradigm*. **David van Vliet** usa a arte baseada em lentes para defender a consciência ecológica em *The dying lake: Waikare and the embodied artist. A Animation-Directed Embodied Performance Technique (ADEPT): A Framework for Creating Better Animation Video Reference*, de **Jason Kennedy**, aplica o conhecimento científico para aprimorar as técnicas de animação, e *The Sea Within: Navigating Transcendental Healing and Transgenerational Grief Through Encounters with Humpback Whales*, de **Joseph Michael**, explora traumas herdados por meio de multimídia imersiva. *The Melancholic Traveller*, de **Cherise Cheung**, reflete sobre a diáspora usando técnicas de cianotipia, e **James Smith** apresenta *Multiperspective Convergence in Transmedia Storytelling: A Practice-Led Exploration of Interactive Narratives*, promovendo o pluralismo nas narrativas da mídia. *Wanderer: An aesthetic inquiry into the experience of exile*, de **Summer Shan**, explora aspectos sensoriais do exílio, enquanto *Dreams of a Solo Traveller: Silk, Poetry, and Social Change in Chinese Visual Design*, de **Qianying Li**, desafia os papéis tradicionais de gênero na China. **Hossein Najafi** discute o potencial da IA na pesquisa criativa com *AI as praxis: artificial intelligence as a method in practice-led research for art and*

design PhD students. **Herbert Spencer** promove a inclusão na comunicação visual com *Designing a Pictogram-Based Visual Language Tool for Self-Determination*, e **Fiona Grieve** conclui a sessão com *Connecting communities: Curatorial approaches in collaborative publication design*, incentivando a multivocalidade e a inclusão. Essa sessão reflete o envolvimento da Nova Zelândia com a consciência ambiental, a narração de histórias culturais e as práticas de design inclusivo.

Na **segunda sessão**, acadêmicos maoris apresentam pesquisas enraizadas na pesquisa indígena de Aotearoa, com foco no redesenho de um mundo com resiliência, identidade e reconexão cultural. **Hinematau McNeill** abre com *Reviving Ancestral Māori Traditions: Urupā Tautaiiao and Modern Adaptations*, examinando a preservação e a adaptação das tradições maori no design contemporâneo por meio do Urupā Tautaiiao, garantindo que esses costumes evoluam e permaneçam conectados ao patrimônio cultural. *Ancient Wisdom, Modern Sustainability (Sabedoria antiga, sustentabilidade moderna): Māori Youth and Urupā Tautaiiao*, de **Kat Freeman**, explora práticas sustentáveis em locais de sepultamento maori, enquanto *The Cost of Dying: A Te Ao Māori Perspective*, de **Sonia Mehana**, defende práticas funerárias que se alinham aos valores culturais e ecológicos maoris. **Toiroa Williams** compartilha *He uri nō Te Whakatōhea: Navigating Cultural Heritage in the Face of Historical Injustice*, um trabalho que homenageia a herança Whakatōhea por meio de fotografia, música e poesia. **Tangaroa Paroa** em *Rere atu taku poi: the artform that allows for true identity and expression* usa a forma de arte poi para celebrar a identidade takatāpui. **Uenuku Jefferies'** *He tamaiti nā Tangaroa, He Ahuahu o Mataora: Documenting Puhoro* recupera as práticas tradicionais de tatuagem maori, enquanto **Wiremu Tipuna** examina o conhecimento maori intergeracional em *Ngā Mātāpuna me ngā Tikanga I tuku iho I te ao Māori - Māori principles of Inter-generational knowledge transmission*. **Jenni Hohepa-Tupu** discute as complexidades da

adoção transracional em *Transracial Adoption: Como essa prática abraça ou desracializa nossas origens*. Esta sessão oferece perspectivas sobre como a pesquisa maori promove práticas culturais que reforçam a identidade e as conexões comunitárias.

Na **terceira sessão**, pesquisadores brasileiros enfocam o papel do design na educação, na sustentabilidade e na história social. O *Grupo Manga Rosa e a Revista Alienarte: diálogos entre design editorial e arte experimental*, de **Guilherme Tadeu de Godoy**, examina o design contracultural brasileiro dos anos 1970. **Daniel Grizante de Andrade** explora o uso da animação em contextos de museus com *Immaterial Collections, Ephemeral Exhibitions: animations in exhibition design*. **Claudia Alquezar Facca** apresenta *Design thinking na educação em engenharia: Fab Lab como um espaço transversal*, destacando a colaboração interdisciplinar no ensino de engenharia, enquanto **Miriam Therezinha Lona**, em *Ensino de gestão em cursos de design digital*, propõe um modelo reflexivo para o ensino de gestão de design. Essa sessão demonstra o compromisso do Brasil com o design sustentável, o aprendizado interdisciplinar e o impacto social dentro das estruturas educacionais.

A **quarta sessão** estende a discussão para pesquisadores chilenos e acadêmicos de Aotearoa que abordam temas de lugar, patrimônio e práticas de design indígena. **Michèle Wilkomirsky** sintetiza quatro décadas de prática de design na América do Sul em *Reflections on design work practice in travesia*, investigando as interseções entre arte e educação. **Jaime Reyes** explora o patrimônio de design do Chile por meio de documentação criativa em *Notebooks and Journals: A Creative and Academic Legacy at the PUCV School of Architecture and Design*. **Nicolás Piérola** usa o desenho como método de observação em *Drawing as a research tool*, e **Iván Ivelic** examina os valores indígenas no planejamento urbano em *Learning from Participatory Design Practices With Urban Indigenous Communities In Chile*

And Aotearoa, New Zealand. **Claudia Aravena Abughosh** em *Palestine Project* aborda a transculturação na comunidade palestina de Santiago, enquanto **Alvaro Mercado** discute os impactos socioambientais da dessalinização em *On Tracing Extractive Urbanism Nexus in Chile's Norte Chico*. As contribuições de **Tatiana Tavares, Toiroa Williams, Jason Kennedy, James Smith, Qianying Li** e **Joseph Michael** trazem perspectivas adicionais adaptadas ao contexto chileno, explorando o patrimônio cultural, o conhecimento indígena e o design socialmente engajado.

Coletivamente, os **anais da LINK 2024** enfatizam o papel da conferência em conectar acadêmicos, facilitar a prática colaborativa e promover pesquisas que abordem criticamente questões culturais e sociais em todo o Sul Global. Por meio de seu compromisso com metodologias interculturais e orientadas para a prática, a LINK 2024 possibilita uma estrutura colaborativa que fortalece o diálogo e o apoio mútuo, promovendo uma compreensão e uma apreciação mais profundas das diversas perspectivas dentro do campo.

Marcos Mortensen Steagall

LINK 2024 Conference Chair

