



The Iberian Connection in Six Erasmus+ KA107 Project-Based Learning Experiences on Design for Social Innovation

M. del Pilar Rovira¹(✉), J. M. Sempere¹, M. Muntaner¹, K. Matabeli²,
N. Mgaloblishvili², and T. Malazonia²

¹ Escola d'Art i Superior de Disseny de les Illes Balears, Palma, Spain
erasmus@escoladisseny.com

² Tbilisi State Academy of Arts, Tbilisi, Georgia

Abstract. This paper is aimed at identifying and disseminating six project-based learning international good practices, developed by the Escola d'Art i Superior de Disseny de les Illes Balears (Spain) and the Tbilisi State Academy of Arts (Georgia), in the framework of an Erasmus+ KA107 project. Based on Erasmus+ staff mobility for teaching, six project-based learning experiences were proposed. They focused on Design for Social Innovation, which included Social Design, Sustainable Design, and Universal Design. From 25th to 29th October 2021, professors from the Tbilisi State Academy of Arts visited Spain and presented the “White Chronotope” project («I can see with the fingers», to open the art to visually impaired and blind people), and developed three workshops addressed to Graphic, Fashion and Product Design students, respectively. From 14th to 18th March 2022, professors from the Escola d'Art i Superior de Disseny de les Illes Balears moved to Georgia and offered three workshops: «Collaborative Open-Source Animation», «Powerful letters. Calligraphy & Lettering for Activist Design», and «Inclusive Fashion Design», respectively. The added value of these international workshops was to promote “Internationalisation at Home” and expand the benefits of the Erasmus+ program to a higher number of participants, including students with fewer opportunities.

Research Contribution: Identify and disseminate project-based learning international good practices, and promote the results of the Erasmus+ project 2020–1-ES01-KA107–077891, involving the Escola d'Art i Superior de Disseny de les Illes Balears (Spain) and the Tbilisi State Academy of Arts (Georgia).

Keyword: Project-Based Learning · Social Innovation · Social Design · Sustainable Design · Universal Design

1 Introduction

This paper is aimed at identifying and disseminating six project-based learning international good practices developed by the Escola d'Art i Superior de Disseny de les Illes

Balears (Spain) and the Tbilisi State Academy of Arts (Georgia), in the framework of an Erasmus+ KA107 project.

International mobility is an important added value for higher education institutions' international strategy. It reinforces the cooperation among partners' higher education institutions. It offers participant students and staff the possibility to know and interact with different languages, environments, and social realities. It can provide a wide range of enriching international and practical experiences to participant students and staff. It also enhances the motivation of mobile and non-mobile participants, students and staff.

From this perspective, there are two main ways to analyse international mobility benefits:

- Directly, by the “Internationalisation Abroad”, that is, individual incoming/outgoing students & staff mobility; however, it only has an impact on each participant.
- Indirectly, by the “Internationalisation at Home”, that is, incoming/outgoing teaching staff mobility, which usually involves a higher number of local students, including people with fewer opportunities.

Internationalisation is in both higher education institutions' DNA. It is very hard and challenging, especially for medium and small higher education institutions, but it is worth it for students, academic and non-academic staff, and the local community.

2 Background

The Escola d' Art i Superior de Disseny de les Illes Balears and the Tbilisi State Academy of Arts are higher education institutions based in countries known in the past as «Iberia». Both countries share a common history as trader regions: Spain on its way to the north of Africa, with multiple influences of different cultures and religions, and Georgia as a crossroad of diverse cultures and the «Silk Road» passing from Asia to Europe.

On the one hand, the Escola d' Art i Superior de Disseny de les Illes Balears is a small-size regional higher education institution. It has about 60 employees (teaching and non-teaching staff) and 500 students. It offers a wide range of Plastic Arts VET short cycle (Comic, Photography, Illustration, and Artistic Jewellery) and BA in Design (Graphic, Interior, Fashion, and Product).

It is connected to the local community and keeps a closer working relationship with different public and private institutions on the Balearic Islands. It also promotes community active cooperation for regional development and joins Service-Learning projects engaged with the community and its social actors, especially with the Third Sector.

International mobility is a key issue for the international strategy at the Escola d' Art i Superior de Disseny de les Illes Balears. It is an important way to enhance the curricula and the quality of teaching-learning. It was stated according to the schedule explained below:

- Since 2008–2009, by participating in exchange mobility programmes such as LLP/Erasmus or Erasmus+.

- Since 2013–2014, by allowing BA in Design students to present their final major Project in a foreign language (tribunal's authorization needed).
- Since 2014–2015, by offering BA in Design students a certain number of non-compulsory courses taught through English.

On the other hand, the Tbilisi State Academy of Arts is a medium-sized higher art educational university, founded in 1922. It currently operates with five faculties (Fine art, Architecture, Design, Restoration/Art History and Theory, and Media Art) at all levels of tertiary education (first degree: Bachelor; second degree: Master, and third degree: Doctorate). It involves about 1700 students and more than 100 teaching staff. It is also an accredited higher art university that follows the Bologna Process since 2003.

It is focused on international partnerships by arranging joint projects-master classes, workshops, exhibitions, conferences, and cooperation with Georgian-based international cultural institutions such as the British Council Georgia, the Goethe Institute Georgia, and the Institut Français de Géorgie. The internationalisation strategy is relevant for this higher education institution because it is required by the accreditation standard for Georgian higher education institutions.

Despite their different international backgrounds, both higher education institutions run similar programmes, focused on design teaching-learning, which is a field of study involving arts, technology, and communication.

After the Global Economic Crisis in 2008, the design came to «Save the Day». In 2009, the European Commission published a staff working document, and launched a public consultation on design as a driver of user-centred innovation. It published the results in 2012, in the publication *Design-driven innovation* as a response to the urgent need for growth and jobs in Europe, set up The European Design Leadership Board in 2011, and implemented an action plan in 2013 [15].

According to these documents, design is not only a polysemic word, but a multifaceted concept. The design is an activity; the design is a process; the design is a result. The design is a strategy; the design is a policy; the design is a competitive advantage with potential for the future. Design is a growing low-tech creative service sector with the potential to lower costs. The design is a multidisciplinary and cross-functional tool (input, driver) of innovation.

This is the reason why the European Commission emphasised on the design and its important role as «a driver of user-centred innovation across Europe», because «Good Design» is by nature user-centred [3]. Design links creativity (generation of new ideas) and innovation (exploitation of new ideas).

As a type of «user-centred innovation» goes beyond «user-centred design» in terms of user involvement, a few years later, the European Union started working on Social Innovation, another important key concept added to the equation. It can be defined as «the development and implementation of new ideas (products, services, and models) to meet social needs and create new social relationships or collaborations», by using design methods and co-creation [4]. The design adds value to Social Innovation.

Social Innovation and design are, both, an activity, a process, and a result. They share the same purpose and focus on goods and services, environments, information and graphic communication to improve human welfare. However, Social Innovation is a broader «umbrella concept» for creating solutions to current and future challenges.

Due to the strong links between design and Social Innovation, and their importance for the future, for pedagogical purposes, we move to a mixed concept that we call Design for Social Innovation, including three different particular approaches to Social Innovation through design:

- Social Design, which is focused on empowering citizens, starting with the local community.
- Sustainable Design, which is focused on the environment, lower-impact materials, durable solutions, «cradle-to-cradle» circular economy, and others.
- Universal Design (or Design for All), which is focused on human diversity, social inclusion, and equality of opportunities.

In the meanwhile, in 2015, all United Nations Member States adopted the 2030 Agenda for Sustainable Development [16], as «a shared blueprint for peace and prosperity for people and the planet, now and into the future». Participants approved 17 Sustainable Development Goals, which are entirely interlinked with Design for Social Innovation and its three different approaches:

- Social Design, which is related to «Good health and well-being» (goal #3), «Quality education» (goal #4), «Gender equality» (goal #5), and «Reduce inequalities» (goal #10).
- Sustainable Design, which is related to «Sustainable cities and communities» (goal #11), and «Responsible consumption and production» (goal #12),
- Universal Design, which is related to «Reduce inequalities» (goal #10).

Last but not least, Design for Social Innovation is committed to «Partnership for the goals» (goal #17).

After COVID-19 Mundial Pandemic, the design came to «Save the Day», again. In June 2021, the European Commission launched the New European Bauhaus initiative [6], based on sustainability (in harmony with nature, the environment and the planet), inclusion (all together across cultures, disciplines, genders and ages), and aesthetics (beautiful beyond functionality). According to the European Commission website, «The New European Bauhaus is a creative and interdisciplinary initiative that connects the European Green Deal to our living spaces and experiences».

3 Six Project-Based Learning International Experiences

In this international context, the Escola d'Art i Superior de Disseny de les Illes Balears and the Tbilisi State Academy of Arts developed an Erasmus+ KA107 project (reference number 2020-1-ES01-KA107-077891) from 1st August 2020 to 31st July 2022.

Based on Erasmus+ staff mobility for teaching, six project-based learning international experiences were planned (three incoming workshops and three outgoing workshops). All activities were focused on Design for Social Innovation, and worked on Social Design, Sustainable Design and Universal Design-related learning outcomes (described in each workshop).

The Escola d'Arts i Superior de Disseny de les Illes Balears and the Tbilisi State Academy of Arts did not offer lectures, but practical workshops, where professors shared their knowledge and skills with participants. Students worked on suggested topics by using a project-based methodology (professionally known as design methodology).

Design methodology evolved from Architecture [2], so Architecture studies have been the mirror for Design studies. However, in education design methodology turns out to be project-based methodology. It was developed by William H. Kilpatrick in the 1920s of the 20th Century, and is closely linked to project-based learning. This project-based methodology promotes the use of different sources in different learning environments, allows creativity, increases motivation, encourages cooperation and team-working, and provides a basic research background [17].

Professors agreed on using design methodology to develop the international workshops, and for pedagogical purposes adapted it in the following steps: 1/ theoretical introduction; 2/ design problem approach; 3/ collective development of ideas; 4/ realisation from the proposed material; and 5/ exhibition.

From 25th October 2021 to 29th October 2021, Ketevan Matabeli [10], Nino Mgaloblishvili [12], and Tamar Malazonia [9], from the Tbilisi State Academy of Arts, visited the Escola d'Art i Superior de Disseny de les Illes Balears. They presented the ongoing project «I can see with the fingers» (as an active way to integrate visually impaired and blind people into art), developed their «White Chronotope» workshops (addressed to Graphic, Fashion and Product Design students, respectively), and exhibited all workshop results [11].

The main purpose of the ongoing project «I can see with the fingers» is to create a special educational and social environment that could help in more active integration of visually impaired and blind people with society, most importantly, bring society closer to people with sight problems. The development of the project idea is based on the conceptual and creative approach. It will help to refine teaching methods and techniques in the field of teaching fine arts to visually impaired and blind people [1, 8]. Professor Ketevan Matabeli, PhD, is the leader of this ongoing research project.

From 14th March 2022 to 18th March 2022, Jordi M. Sempere [21], Miquel Muntaner [13, 14], and Maria del Pilar Rovira [20], from the Escola d'Art i Superior de Disseny de les Illes Balears, visited the Tbilisi State Academy of Arts. They offered three workshops: «Collaborative Open-Source Animation», «Powerful letters. Calligraphy & Lettering for Activist Design», and «Inclusive Fashion Design», respectively.

Workshops were developed during the COVID-19 pandemic. The host higher education institution proposed open spaces for the development of workshops. Participant students used face masks and social distancing, when possible.

3.1 Workshop #1: «White Chronotope for Graphic Designers», by Ketevan Matabeli

This workshop was part of the project «I can see with the fingers», and a perfect opportunity to show the experiences of artists involved in exhibitions addressed to people with visual disabilities. Artists and their audience should be united by the specifics of the artwork, and seek the ways of the world and themselves through their artworks.

Also, the workshop was the perfect place to discuss information from the leading specialist of the Marburg School for the Blind, which is one of the largest centres for visually impaired and blind people in Germany.

The learning outcomes of the workshop were:

- To search for new approaches and visions in contemporary art.
- To promote Universal Design and Sustainable Design among students.

In this workshop, students practised different collage techniques, found special materials for art installations, and created shapes and mini objects, while performing artworks that can be felt by touch with textures, shapes, and movements.

Participant students discussed using specific work material for visually impaired and blind people. Researching and exchanging information in this direction increased the competence of students in general, which is an important issue for this type of workshop. It is also interesting for those who worked on this topic.

Participant students used different techniques to create collages for sensory perception. They used old magazines for collages with interesting photo materials, white cardboard, textured papers, strong paper glue, scissors, stones, fabrics of different quality and painting materials, and listened to audio recordings.

It was a practical workshop where students created artworks individually and in group works, as well, and presented their artworks to the group before the exhibition. The technologies of the final artworks belong in different directions and genres are united in the exposition.

3.2 Workshop #2: «White Chronotope for Fashion Designers», by Nino Mgaloblishvili

The use of traditional design methods sometimes does not provide new and exciting solutions. It is essential to intensify such a creative search in clothing design. It will help the designer to develop project thinking and, therefore, the project design process.

The learning outcomes of the workshop were:

- To create an educational and creative environment for students.
- To enhance the creative potential of students with practical experience.
- To realise students' ideas before their full implementation.
- To promote Universal Design and Sustainable Design among students.
- To foster co-design by working in a team to develop a personal project to share with the class.

Working in groups, students had the opportunity to create fashionable 3D objects in space, with a wide range of recycled materials and specific methods of fabric surface treatment. The resulting artworks had different associative meanings and different interpretations.

Heuristic methods were chosen to activate the student's creative process. Heuristic methods are usually opposed to formal methods and make it possible to use both one and

several methods. In this case, students used the Inversion Method, the Deconstructivism Method, the Fantasy Method, the Focal Object Method, and the Analogy Method.

The workshop allowed students to be actively involved in the creative-experimental process of clothing design. During the workshop, Students generated artistic ideas, acquired practical skills in modular design, and developed new technical skills of execution.

3.3 Workshop #3: «White Chronotope for Product Designers», by Tamar Malazonia

This workshop was part of Tamar Malazonia doctoral dissertation (PhD) about the Peculiarities of teaching Fine Arts to people with disabilities, at the Faculty of Psychology and Educational Sciences (Ivane Javakishvili Tbilisi State University).

Her current research is aimed at finding methods and techniques in the field of teaching Fine Arts to people with disabilities. The object of observation is creative feedback that occurs when artists and people with disabilities collaborate when working on art projects.

It is directly on the advice of visually impaired and blind people (students and their teachers) that the artists can take into account specific remarks in the work process that they had not even thought of before when they were creating works for ordinary visitors.

The learning outcomes of the workshop were:

- To search for new approaches and visions in contemporary art.
- To create an artwork based on the perceptions and sensations of those visually impaired.
- To promote Universal Design and Sustainable Design among students.
- To foster co-design by working in a team to develop a personal project to share with the class.

Tamar Malazonia proposed a quick practical course for participant students interested in working in fine arts for visually impaired and blind people. Participant students put themselves in the place of those visually impaired and blind when creating 3D objects that can be perceived by the five senses (sight, sound, smell, taste, and touch).

Workshop participant students tried to find innovative methods to create artworks for visually impaired and blind people, for example, the perspective, or warm and cold colours. They worked with the three dimensions, with specific lights. They were eager to create works using textures and performing techniques that would enable those visually impaired and blind to understand what contemporary art is based on the teaching of art sense; to feel it on the level of feeling what is for example abstraction, cubism, and so on.

Participant students were interested in terms of finding and developing innovative teaching methods when the artist puts himself/herself in the place of the spectator instead of seeing, which perceives information only by four of the five senses (sound, smell, taste, and touch), and vice versa, it puts visually impaired and blind people in a position of the ability to see.

Participant students presented interesting works in completely different artistic languages and textures that included motor and synesthetic reflections in human eyesight. The final results will help in the development of the creative and aesthetic skills of visually impaired and blind people. Such art projects have made participant students think that work for artists in this direction opens new ways to find creative approaches to art; also, how to introduce new methods of teaching fine arts in the school of the visually impaired and blind people as a result of the artist's experience.

3.4 Workshop #4: «Collaborative Open-Source Animation», by Miquel Muntaner

Lecturer Miquel Muntaner is BA in Multimedia and teaches a course on «Design Digital Technology». Open-source software is a part of the contents of this course and the tools used for this workshop.

The learning outcomes of the workshop were:

- To promote Social Design and Sustainable Design among students.
- To work with photo/video language to create an animation.
- To foster co-design by working in a team to develop a personal project to share with the class.

Working in groups, participant students prepared four one-minute stop-motion animations based on students' personal experiences. The idea was to focus on the coronavirus pandemic, worldwide shut-down, and mental health; but, due to the geopolitical situation in Western Europe, participant students proposed a new topic based on the culture of peace.

Participant students had to prepare the script, animate the video, and edit it. They used open-source software called «Open Shoot Video Editor» (<https://www.openshot.org>), which students downloaded for free to their laptops. They also used their mobile phones and tablets to take pictures for the movie.

It was Miquel Muntaner's first international staff mobility for teaching experience. He found very receptive and participative students that enjoyed the experience. Participant students had a previous background in animation; however, they have never experienced stop-motion animation.

3.5 Workshop #5: «Powerful Letters. Calligraphy & Lettering for Activist Design», by Jordi M. Sempere

The workshop focused on the potential of the written message in a social and vindictive way. The decontextualization of the letter (presented outside its natural support in paper) and the formal analysis to connect meaning and significance are the starting point of the workshop.

The learning outcomes of the workshop were:

- To enhance the resources of manual lettering and contextualise them on a T-shirt.

- To practise the rudiments of manual signage towards the letter (modules, repetitions...), the image and both (composition, overall shape, rhythm, balance, movement...).
- To promote Social Design and Sustainable Design by using open-source software.

One of the main objectives of this workshop was to develop a striking, direct, and reproducible composition. But the key to it was the manual work, oriented to technically understanding how written messages are constructed with defined graphic intentionality.

Participant students worked on basic lettering concepts such as hashtags, words, or slogans. They worked with the chosen text as it was an image. Participant students used manual techniques of drawing and tracing letters. They presented social messages on clothes to promote conflict resolution and the culture of peace.

After all, the most interesting issue for participant students was to experience being part of a human group and how the graphic experience can help modulate ourselves and our environment.

3.6 Workshop #6: «Inclusive Fashion Design», by Maria Del Pilar Rovira

This workshop reproduced two inclusive experiences developed at the Escola d'Art i Superior de Disseny de les Illes Balears with third-year BA in Fashion Design students, during the academic year 2020–2021.

- «Museum and Inclusive Fashion», with two micro-fashion collections with four outfits for achondroplasia (women) and wheelchair users (unisex), in cooperation with context, the Museum-Foundation «Juan March in Palma» and ASPAYM Illes Balears [18].
- «SaviS», with one outfit for 80 years or older (unisex), developed online during the COVID-19 shutdown [19].

Both inclusive experiences were part of an academic research project funded by the Balearic Government (2017–2021), and professor Maria del Pilar Rovira, PhD, was the leader of this research project.

The learning outcomes of the workshop were:

- To sensitise students and promote a change of attitude, and a better understanding of the challenges of the clothing design process.
- To promote Universal Design and Sustainable Design among students.
- To foster co-design by working in a team to develop a personal project to share with the class.

Working in groups of two-three students, participants created three inclusive ready-to-wear fashion outfits: jacket and trousers, corset and trousers and dress. An exhibition/performance was held after the workshop.

It was a positive experience for participant students. It was their first experience with inclusive fashion design, and they had the opportunity to experience different disabilities while designing. Finally, proposals focused on wheelchair users, and the technical solutions chosen were perceived as decorative elements of the outfit.

4 Findings and Discussion

The six project-based learning international experiences were presented in the previous section as good practices. Erasmus+ workshops developed at the Escola d'Arts i Superior de Disseny de les Illes Balears and the Tbilisi State Academy of Arts. Participant students worked on any aspect of Design for Social Innovation: Social Design, Sustainable Design and Universal Design (Table 1).

These six international workshops involved a large number of BA students and specialities at both higher education institutions. As a part of their international strategy, both higher education institutions focused on the "Internationalisation at Home", Erasmus+ KA107 project workshops involved seven out of one hundred students enrolled at the Escola d'Art i Superior de Disseny de les Illes Balears. Also, the workshops involved three out of one hundred students enrolled at the Tbilisi State Academy of Arts (Table 2).

These international and practical experiences allowed participant students to acquire, develop and/or consolidate European Union key competences for lifelong learning, defined as a combination of knowledge, skills and attitudes [5]:

- Citizenship competence (#6).
- Cultural awareness and expression competence (#8).

Both key competences for lifelong learning are related to Design for Social Innovation.

Table 1. Design for Social Innovation workshops at the Escola d'Art i Superior de Disseny de les Illes Balears and at the Tbilisi State Academy of Arts.

	Social Design	Sustainable Design	Universal Design
<i>Workshop #1</i>		X	X
<i>Workshop #2</i>		X	X
<i>Workshop #3</i>		X	X
<i>Workshop #4</i>	X		
<i>Workshop #5</i>	X		
<i>Workshop #6</i>		X	X

Table 2. Six project-based learning international experiences, in short.

	Workshop #1	Workshop #2	Workshop #3	Workshop #4	Workshop #5	Workshop #6
<i>Host higher education institution</i>	EASDIB	EASDIB	EASDIB	TSAA	TSAA	TSAA
<i>Country</i>	Spain	Spain	Spain	Georgia	Georgia	Georgia
<i>Dates</i>	25–29 October 2021	25–29 October 2021	25–29 October 2021	14–18 March 2022	14–18 March 2022	14–18 March 2022
<i>Professors</i>	Ketevan Matabeli	Nino Mgaloblishvili	Tamar Malazonia	Miquel Muntaner	Jordi M. Sempere	Maria del Pilar Rovira
<i>Working language</i>	English	English	English	English	English	English
<i>Duration</i>	10 h	10 h	10 h	12 h	12 h	12 h
<i>Speciality/es involved (BA)</i>	Graphic Design	Fashion Design	Product Design	Graphic Design & Fine Arts	Graphic Design & Fine Arts	Fashion Design & Cinema
<i>Students enrolled (total)</i>	500	500	500	1700	1700	1700
<i>Students involved (total)</i>	18	7	8	15	24	10
<i>Students involved (%)</i>	3.6%	1.4%	1.6%	0.9%	1.14%	0,6%

5 Conclusion

This paper was aimed at identifying and disseminating six project-based learning international good practices developed by the Escola d'Art i Superior de Disseny de les Illes Balears (Spain) and the Tbilisi State Academy of Arts (Georgia).

In the framework of an Erasmus+ KA107 project, both higher education institutions developed six project-based learning international experiences, focused on Design for Social Innovation (Social Design, Sustainable Design and Universal Design).

Related to the methodology used, the added value of these international workshops was to encourage project-based learning based on projects-based methodology (or design methodology) because it is a key tool to improve the teaching-learning process in a multicultural and multilingual world.

Relating to the Erasmus+ experience, the added value of these international workshops was to promote “Internationalisation at Home” and expand the benefits of the

Erasmus+ program to a higher number of participants, including students with fewer opportunities.

Initially presented as project-based learning good practices developed in the framework of an Erasmus+ KA107 project, these international and practical experiences have become an attempt at research through design. Based on hands-on experimentation, professors have used a common topic (design for social innovation) and shared methodology (project-based methodology, or design methodology) for doing research [7]; however, much more work remains to be done. As with internationalisation, the future of plastic art and design is very hard and challenging, but it is worth it.

Disclaimer: The Erasmus+ project 2020–1-ES01-KA107–077891 has been funded with support from the European Commission. This paper reflects the views only of the authors, and the European Commission cannot be held responsible for any use which may be made of the information contained therein.

References

1. R. Burk. *Painting in the Dark: Esref Armagan, Blind Artist*. Boston (USA): Tumblehome Learning, 2016.
2. I. Campí. *¿Qué es el diseño?*. Barcelona: Gusrtavo Gili, 2020.
3. European Commission, *Implementing an Action Plan for Design-Driven Innovation. Commission Staff Working Document SWD(2013) 380*. Brussels (Belgium), 23 September 2013, url: <https://ec.europa.eu/docsroom/documents/13203>.
4. Directorate-General for Regional and Urban Policy of the European Commission, *Guide to Social Innovation*. Luxembourg: Publications Office of the European Union, 2013, <https://doi.org/10.2776/72046>.
5. European Union, *Council Recommendation of 22 May 2018 on key competences for lifelong learning (Text with EEA relevance) ST/9009/2018/INIT*. Luxembourg: Official Journal of the European Union C 189, 4 June 2018, url: https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=uriserv%3AOJ.C_.2018.189.01.0001.01.ENG.
6. European Union, *New European Bauhaus*. 2021, url: https://europa.eu/new-european-bauhaus/index_en.
7. C. Frayling, “Research in Art and Design (Monograph)”, *Royal College of Art Research Papers*, Vol. 1, No. 1, 1993, url: http://researchonline.rca.ac.uk/384/3/frayling_research_in_art_and_design_1993.pdf.
8. S. Hayhoe, “How a blind artist is challenging our understanding of colour”. *The Conversation*, 28 March 2018, url: <https://theconversation.com/how-a-blind-artist-is-challenging-our-understanding-of-colour-93872>.
9. T. Malazonia, Erasmus+ KA107 «White Chronotope for Product Design» workshop, 25–20 October 2021, url: <https://www.instagram.com/p/CVnMJicDg6n/>.
10. K. Matabeli, Erasmus+ KA107 «White Chronotope for Graphic Design» workshop, 25–20 October 2021, url: <https://www.instagram.com/p/CVnKXVujyXH/>.
11. K. Matabeli, N. Mgaloblishvili and T. Malazonia, Erasmus+ KA107 «White Chronotope» exhibition, 25 October 2021 t0 12 November 2021, url: <https://www.instagram.com/p/CVuXdZ-jUp5/>.
12. N. Mgaloblishvili, Erasmus+ KA107 «White Chronotope for Fashion Design» workshop, 25–20 October 2021, url: <https://www.instagram.com/p/CVnLSaYjIwc/>.
13. M. Muntaner, Erasmus+ KA107 «Collaborative Open-Source Animation» workshop, 14–18 March 2022, url: <https://www.instagram.com/p/CbYBZucDKuf/>.

14. M. Muntaner, Erasmus+ KA107 «Collaborative Open-Source Animation» video, 18 March 2022, url: <https://www.facebook.com/escoladissey/videos/670814747233393>.
15. M. Thomson and T. Koskinen (editors), *Design for Growth & Prosperity. Report and Recommendations of the European Design Leadership Board*. Helsinki (Finland): Directorate-General for Enterprise and Industry of the European Commission, 2012, <https://doi.org/10.2769/52223>.
16. United Nations, *The 2030 Agenda for Sustainable Development*. 2015, url: <https://sdgs.un.org/2030agenda>.
17. M. P. Rovira, "Bases generals per a una didàctica del disseny". *Educació i Cultura 21, Revista Mallorquina de Pedagogia*, pp. 147–160, 2010, url: <http://www.raco.cat/index.php/EducacioCultura/article/viewFile/214569/284861>.
18. M. P. Rovira, M. M. Vilalta, F. M. Torrens, M. F. Abando, I. Mestre and M. Canet, "The «Museum and Inclusive Fashion» Project. A Design for All Experience at the Balearic School of Art and Design". *Studies in Health Technology and Informatics 282: Universal Design 2021: From Special to Mainstream Solutions (5th International Conference on Universal Design)*, pp. 120–134, 2021, <https://doi.org/10.3233/shti210389>.
19. M.P. Rovira, A. Molla, F. Fernandez de Heredia, M. Durán and M. M. Vilalta, "3-The «SaviS» experience: Designing for «The Golden Age»". *Diálogos com a Arte. Revista de arte, cultura e educação 11/2021*, pp. 39–47, 2021, url: https://9c6a2e0d-453e-40c4-aed1-da121f257c31.filesusr.com/ugd/afa471_e7dd398ec97f4485b0c7f0c4a50a0f3e.pdf.
20. M.P. Rovira, Erasmus+ KA107 «Inclusive Fashion Design» workshop, 14–18 March 2022, url: <https://www.instagram.com/p/CbYEmbFj5gM/>.
21. J. M. Sempere, Erasmus+ KA107 «Powerful letters. Calligraphy & Lettering for Activist Design» workshop, 14–18 March 2022, url: <https://www.instagram.com/p/CbYC-pJDAKF/>.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

