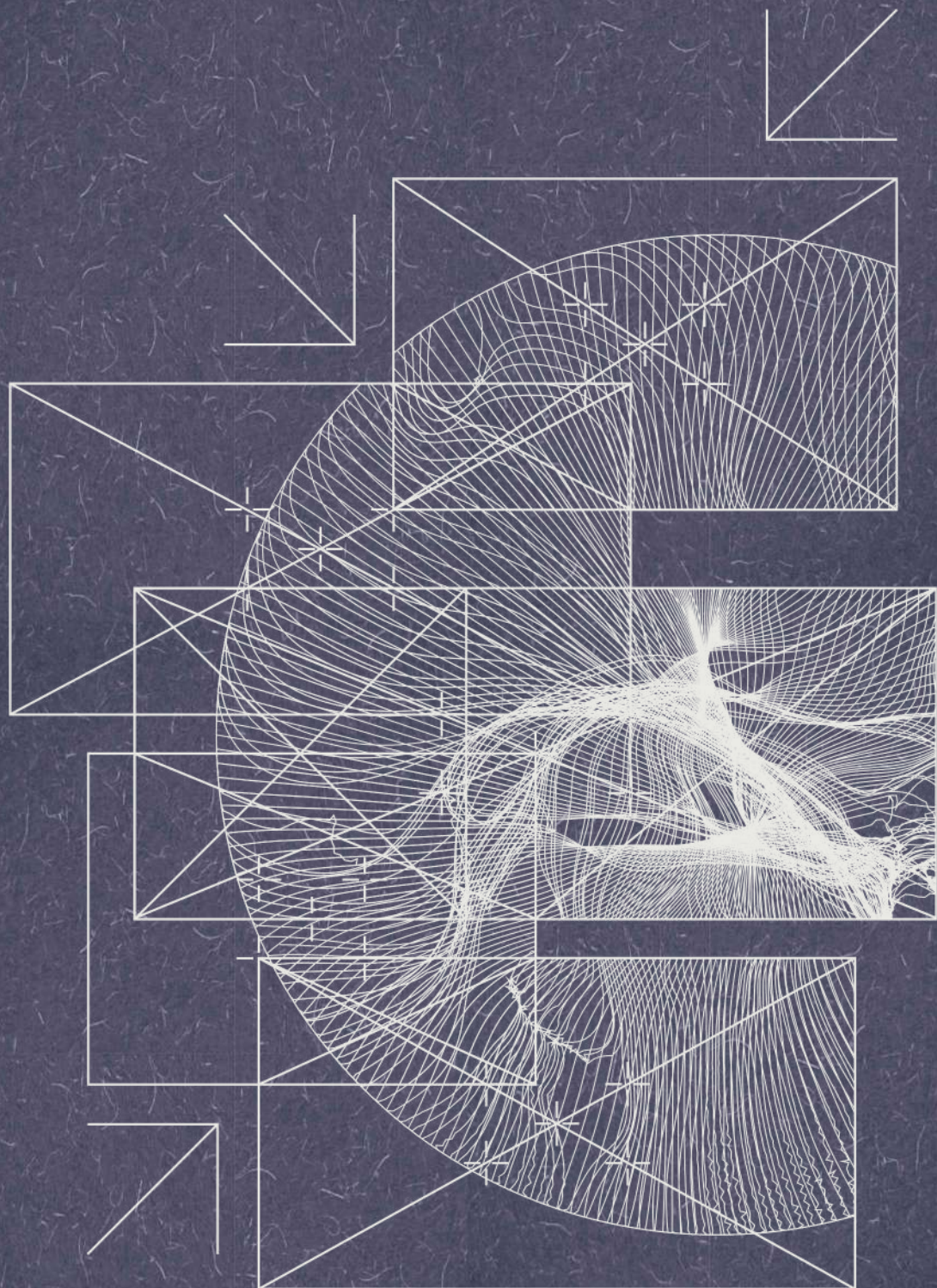


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journal of design culture
_Total Cinema: Film and Design



Disegno

JOURNAL OF DESIGN CULTURE

Double-blind peer-reviewed, open access scholarly journal.

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Aims and Scope

Disegno publishes original research papers, essays, and reviews on all aspects of design cultures. We understand the notion of design culture as resolutely broad: our aim is to freely discuss the designed environment as mutually intertwined strands of sociocultural products, practices, and discourses. This attitude traverses the disciplinary boundaries between art, design, and visual culture and is therefore open to all themes related to sociocultural creativity and innovation. Our post-disciplinary endeavour welcomes intellectual contributions from all members of different design cultures. Besides providing a lively platform for debating issues of design culture, our specific aim is to consolidate and enhance the emerging field of design culture studies in the Central European academia by providing criticism of fundamental biases and misleading cultural imprinting with respect to the field of design.

All research articles published in Disegno undergo a rigorous double-blind peer review process.
This journal does not charge APCs or submission charges.

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The full content of Disegno can be accessed online: disegno.mome.hu

Published by: József Fülöp

Publisher: Moholy-Nagy University of Art and Design, 1121 Budapest, Zugligeti út 9–25.

ISSN: 2064-7778 (print) **ISSN:** 2416-156X (online)

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Dave Gottwald is an Assistant Professor of Art + Design at the University of Idaho, where he teaches UI/UX for mobile, experiential design for the built environment, exhibit design, typography, digital imaging, and design history. His research explores the theming of consumer spaces, the genealogy and taxonomy of thematic design, and the liminal blur between the built environment and the virtual. Along with Gregory Turner-Rahman, he was recipient of the 2019 Design Incubation Writing Fellowship for their collaboration, *Theme Parks, Video Games, and Evolving Notions of Space: The End of Architecture* (forthcoming, Intellect Books/The University of Chicago Press). He is also co-author of *Disney and the Theming of the Contemporary Zoo: Kingdoms of Artifice* (forthcoming, Lexington Books) and *Virtual Interiorities* (forthcoming, Carnegie Mellon ETC Press), a three-volume collection, linking discussions in the humanities, film, game studies, architecture, and design disciplines under the aegis of what “virtual” means in a socio-spatial context.

Pedro Crispim began his studies on theatre (2010) at ACE, Porto and graduated in Cinema and Audiovisual (2013) from the Escola Superior Artística do Porto (ESAP). He then completed his master's degree in Audiovisual Communication (2016) at the Escola Superior de Música e Artes do Espetáculo (ESMAE), with a dissertation on the relation between mise en scène and enclosed spaces. He subsequently obtained a postgraduate diploma in Screenwriting (2019) from ESMAD, and his PhD in Communication Sciences: Cinema and Television (2022) from NOVA University of Lisbon, with a thesis on the relation between intimacy and unity of place in fiction film. He has been involved in short-film projects—his short-film *Palhaços* (2015) won the Sophia Student Award—and was Manuel Mozos's assistant director in *A Glória de Fazer Cinema em Portugal* (2015). He is an assistant professor of Film Aesthetics at ESAP and a researcher at its Arnaldo Araújo Research Centre.

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María Cecilia Reyes is a scholar, artist, and entrepreneur working at the intersection of narrative, immersion, and learning. She holds a double PhD in Digital Humanities from the University of Genoa and in Communication Sciences from Universidad del Norte, Colombia. Her research focuses on interactive digital narratives, immersive technologies, and film theory. Reyes is a member of the Association for Research in Digital Interactive Narratives (ARDIN), and Virtual Networking Manager of COST Action Interactive Narrative Design for Complexity Representations. Reyes has worked as a researcher at the Institute of Educational Technologies at the National Research Council of Italy (CNR-ITD), as a lecturer in digital storytelling and cinema, screenwriter and editor for cinema, creator of interactive VR projects, and as a producer at the Latin American Association of Educational Radio (ALER). She was Co-Creative Chair of the ICIDS 2020 Art Exhibition *Texts of Discomfort* and Artist-in-Residence at Schloss Solitude Akademie (2020–21).

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Ervin Török is senior lecturer at the Department of Visual Culture and Literary Theory at the University of Szeged, and editor of the journal *Apertúra*. His first book, *A szatíra diskurzusai a modernitásban* (*The Discourses of Satire in Modernity*; Szeged: Pompeji) came out in 2014, and a year later his second monograph was published, entitled *Elmozdult képek. Nyelvi kép és megértés Heinrich von Kleist műveiben* (*Moving Images. Language Image and Understanding in the Works of Heinrich von Kleist*; Budapest: Ráció). His studies have been published in the journals *Alföld*, *Apertúra*, *Filológiai Közlöny*, *Helikon*, *Literatura*, among others, as well as in Hungarian and foreign-language collections. His academic research field includes contemporary central and Eastern European documentaries. On this topic he recently co-edited with Lóránt Stóhr *Apertúra*'s bilingual thematic issue: *Contemporary Documentary in Central and Eastern Europe* (Autumn 2021).

Alexandra Karakas started to study art and design theory in 2011 at Moholy-Nagy University of Art and Design (MOME). She spent the second year of her MA studies in Dublin at the Design History and Material Culture Faculty at National College of Art and Design. She is currently a PhD candidate at the Doctoral School of Philosophy at Eötvös Loránd University of Sciences (ELTE) (her thesis focuses on the epistemic role of malfunction and error in scientific inquiry), Assistant Lecturer at the Department of Philosophy and History of Science at the Budapest University of Technology and Economics, and Assistant Research Fellow at the Lendület Values and Science Research Group, Institute of Philosophy, at Hungarian Academy of Sciences. Her research interests include design research, science and technology studies, and the philosophy of science, with a current focus on artefacts in science and technology.

