

## D8.11 Tutorial for SSH and fashion / design schools on using SILKNOW for teaching purposes



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<b>List of acronyms</b>	
EASD	Escola d'Art i Superior de Disseny, Valencia
ICT	Information and Communication Technologies
SSH	Social Sciences and Humanities
UVEG	Universitat de València Estudi General

# SILKNOW

## Table of contents

1. INTRODUCTION	4
2. RELATIONSHIP WITH OTHER DELIVERABLES	5
3. STATE OF THE ART	6
4. METHODOLOGY	9
4.1. GENERAL WORKFLOW	9
4.2. CASE STUDIES	12
4.2.1. <i>Jewellery course</i>	12
4.2.2. <i>Fashion course</i>	14
4.2.3. <i>Product design course</i>	16
5. RESULTS	17
5.1. TANGIBLE OUTCOMES AND DISSEMINATION	17
5.2. SURVEY ANALYSIS	30
5.2.1. <i>Teachers' survey</i>	30
5.2.2. <i>Student survey</i>	33
6. CONCLUSIONS	38
REFERENCES	39

Deliverable D8.11 describes the project-based learning assignments developed with participating school staff. We introduce the methodology applied, and we explain how it can be replicated in any design school. Finally, we present the results of our work with students and how we evaluated this liaison.

## 1. INTRODUCTION

SILKNOW tools are designed to act as cultural mediators between silk heritage and the public in general. The interaction between ICT and cultural resources has meant that collections have been made available beyond the walls of each institution. In this regard, using cultural heritage as an educational resource is fundamental not only to transmit knowledge associated with it, but also to value local heritage and ensure that it is understood as something worthy of being bequeathed to future generations [1-2]. As stated, SILKNOW has been committed since its start to aligning its resources in order to continue the tradition of linking silk and design in the education of young artists and future designers. Involving cultural heritage in educational design programmes can serve as an inspiration for tomorrow's designers, as well as an aid to find concrete applications in the fields of design, industry and technology. The SILKNOW tool, when used for educational purposes, offers students innovative experiences and fosters interdisciplinary learning [3].

For example, the Virtual Loom [4,5] permits the merging of tradition, art and technology by allowing any image to be recreated or woven, as well as allowing the creation of jewellery based on historical fabrics. SILKNOW also provides tools for learning about the history of art thanks to ADASilk [6], which allows access to more than 40,000 records from different museums, fabrics that can also be located in time and space, as well as allowing fashion designers to draw inspiration from traditional motifs, techniques and designs to (re)create new collections with the lessons learnt from European silk history, or even use these tools to develop their creativity and think about how to improve them.

This document is organized as follows: firstly, we describe the relationship with other deliverables of the project (Section 2). Then, we give an overview of the state of the art, explaining the importance of using cultural heritage as a mediator in schools, as well as the

traditional link between design schools and silk production (Section 3). Section 4 presents the methodology followed with the EASD, the Design School of Valencia, which acts as a case study. This section is followed by the results produced and how they were disseminated (Section 5). The last sections are the conclusions and references.

## **2. RELATIONSHIP WITH OTHER DELIVERABLES**

Task 8.3 describes how SILKNOW results will be used by stakeholders, and especially how SILKNOW objectives relate to exploitation outcomes, and who will use them. In this regard, we stated that contents linked to cultural heritage have a crucial role to play in education, including all forms and levels of learning in different environments [7]. In D8.4, the exploitation plan was extended and for TA2 “Education sector”, we addressed two exploitation results: on the one hand, the experimental cloning of silk textiles (EO3), and on the other, Educational Materials (EO4). Nevertheless, as will be explained throughout this document, working with design schools showed us that the Multilingual Thesaurus (EO1) and Advanced visual tools (EO2) could be used to fully exploit the potential of SILKNOW.

With regard to this, WP5 includes several tasks and deliverables that are related to 3D prints and documenting historical silk textiles through the Virtual Loom module. These can be found firstly in D5.4 where version v0.9b of the Virtual Loom is deployed [4]. It embeds historical weaving techniques in order to produce 3D models of textiles given an input image. In D5.3, MonkeyFab adapted the results of the Virtual Loom and introduced techniques to print on textiles [8]. Both 3D printing and the Virtual Loom are part of the learning assignments. Moreover, this deliverable will be connected with D5.7 which will show a revised version of the Virtual Loom as well as the production of 3D printed textiles for creative industries which will be evaluated in tasks T7.5 and T7.6.

In D6.4 [9], SILKNOW’s multilingual thesaurus was deployed on the web; even though the thesaurus is more targeted towards cultural heritage, it was also shown to students as part of SILKNOW’s results. Another result used with design schools was ADASilk, which is described in D6.5 [6] where the exploratory search engine, ADASilk (named after Ada Lovelace, the mathematician who anticipated some of the main features of modern computing some 100 years before its advent), is implemented using facets which enable the filtering of search

# SILKNOW

results according to a number of dimensions. In the case of SILKNOW, these facets will typically be where the silk fabrics were produced and when, the material used, the technique employed, or the main subject being depicted.

Finally, the results will be also reported in D8.7, where a description of interdisciplinary synergies will be provided.

### 3. STATE OF THE ART

Design schools and silk heritage have a historical relationship. Since the 18<sup>th</sup> century, when the question of “a good designer” was the main concern of the silk market, designers have played a fundamental role in the creation of fashion trends. This led to the creation of schools for the artistic training of designers in the industrial arts, including those from Paris, Marseille and, of course, Lyon, where the economic and commercial conditions was combined with the desire to renew artistic creation [10]. *L'École Gratuite de Dessin* was founded in 1756 in Lyon, where academic teaching was intended not only for painters and sculptors, but also for craftsmen who were educated in geometry, architecture, figures and animals, flowers and ornaments, contributing to the emergence of a new generation of artists, some of whom would work for the textile industry [11]. In this school, freehand design, and the subsequent transfer to technical drawings, were taught; in some cases, even the threads that were supposed to be used, as well as the colours that would be used in silk fabrics, were specified.

The need to educate designers spread across the continent in order to improve and make it competitive in the market. In fact, one of the most outstanding inheritances of Lyon was the system itself that spread across Europe. In the case of England, in 1754 the English Society of Arts was founded to compete with the goods coming from France; this society became the Royal Academy in 1768, focussing on the arts of design [12]. Nevertheless, many of the designers were trained in non-official schools, leading to the publication of several manuals for didactic purposes, including *Youth's Guide to drawing of foliage* (1740), *A New Drawing Book of Ornaments, Shields* (1746) both by Matthias Lock, or *A New Book of Ornaments for the Instruction of those Unacquainted with that Useful Part of Drawing* by Copland and others (c. 1758). In Spain, the *Real Academia de San Carlos* was founded in 1768 in Valencia, and two years later the *Sala de Flores*, destined to the study of designs applied to silk fabrics which later became, by royal order, the *Escuela de Flores y Ornatos*, directed by Benito Espinós,

# SILKNOW

who maintained relationships with other academies and, in particular, with their floral studies, including those of Madrid, Murcia, Valladolid, Zaragoza and Barcelona [13]. The teaching system implied copying directly from nature during the months of spring and summer, while during the rest of the year the students copied archaeological models from antiquity: acanthus, rocailles, festoons, etc.; or, specifically, grotesques or the Renaissance lodges of Rafael de Urbino. In Spain, it was also usual to be inspired by the archaeological remains of Pompeii and Herculaneum, copying the models recorded at *Le Pitture antiche d'Ercolano e contorni: Incise con qualche spiegazione* (Napoli, 1757) by Ottavio Antonio Baiardi, under the patronage of Carlos III.

It was in the 19<sup>th</sup> century when textile design studies were permanently separated from the Academies and they became Schools of Arts and Crafts and, later Design Schools. In England, in 1837, the Government founded Schools of Design with the aim of improving the education of designers on the assumption that, if this improved, British industry would do so, too [13]. Meanwhile, the Arts and Crafts movement, in order to recapture the pre-industrial spirit of medieval English society insisting on the idea that a designer must be an artist and craftsman, returned to the manual elaboration of the arts [14] and sought inspiration from English sources, often consulting the collection of the Victoria and Albert Museum, which was founded as a repository of art objects intended to serve as an inspiration for the design community. From then on, the models used came from different sources. One worth mentioning among them is entitled *Les Maitres ornemantistes. Dessinateurs, Peintres, Architectes, Sculpteurs et Graveurs. Ecoles Francaise, Itallienne, Allemande et des Pays-Bas*, by Désiré Guilmard, published in Paris in 1880. Subsequently, a multitude of teaching methods and ornamental designs emerged, such as the *Colección de modelos para la enseñanza del dibujo. Aplicable a las Artes, Oficios e Industrias* (c. 1869) by Jaume Serra i Gilbert which taught floral motifs.

European institutions still maintain a rich and extensive collection of mises-en-carte that, in the 20<sup>th</sup> century, were acquired in Lyon, Barcelona, Venice and other Italian cities, and especially in the English textile industry, which is closely linked to the arts and crafts movement, as well as to modernism. Moreover, the tradition of silk design, as well as the study of silk designs applied to design in general, has been maintained over the last three centuries. SILKNOW maintains this tradition by returning silk to design schools with the aim of, on the

# SILKNOW

one hand, recovering this spirit and, on the other hand, acting as a mediator between heritage and young people in order to create links and thus preserve this important European heritage.

In this regard, one of the most important factors to be considered is education, the transmission and dissemination of the knowledge we have, in order to contribute to the creation of cultural identity. Having an awareness of origins means that, when the individual is an adult, he or she will be able to share values, customs and ideas with other cultures, in a way that guarantees an understanding of what is different [14]. If we go a little deeper, and following Pérez and Alagarda's text, through heritage education we are democratising the cultural assets themselves, making them available to society as an instrument at the service of the development of knowledge and turning them into the main tool for the protection of our heritage [15].

In order to really succeed with measures and policies applied to the conservation of silk heritage, we have to rely on education and training. Not only of new experts, artisans and producers who conserve the silk industry, but of society in general, particularly young people, since as they grow up, they will be new transmitters of knowledge. Therefore, the impact that we seek to have on society can be achieved by working with youth [15].

Through educational experiences, we will contextualise the use of silk in the social and cultural environment of the community, and we will present it from a current point of view, considering the need to maintain this cultural heritage. We need these didactic methodologies to re-contextualise a traditional craft to the era in which we live. It is in the present that we choose to continue our tradition, out of social will and not out of nostalgia. This is the framework for our educational experiences, giving the activity a present character, not a past one [16].

We are seeking to disseminate knowledge in order to lay the foundations for the interpretation of this activity in its current context. Education helps us to do so. Understanding and knowledge come through interpretation, identification comes from knowledge, appreciation and preservation come from identification. A cultural asset is preserved if it is appreciated. In other words, contextualising through educational processes is one of the most important purposes of cultural agents to offer and disseminate knowledge to society, and at the same

# SILKNOW

time it is a tool for heritage conservation [16]. Especially since, nowadays, silk heritage is usually stripped out of its original context. In other words, the new generations do not really understand the processes, techniques, materials, etc. in the same way as their ancestors did.

When we talk about contextualising and giving current meaning to intangible cultural heritage, we have to think that this heritage typology is the one that links the tangible, material heritage with the use that society gives to it. Thus, it is of great importance to know how to convey the meaning of objects through their implicit immateriality, and to go beyond the common historical and formal data. Silk is a link between a tangible and intangible, culturally well-defined heritage, whose knowledge is being lost [17].

Related to this, the Córdoba Declaration [18], the latest declaration by MINOM (International Movement for a New Museology - ICOM), specifies the part that museums should adopt in their role of active memory as a form of resistance, emphasising that museums should act as a bridge between the cultural heritage, safeguarded by them, and the resources, knowledge and experiences of the community. However, while cognitive, contemplative and educational values are paramount, we can neither separate them from development activities, isolate them from emerging social changes, nor alienate them from the concerns of communities. Cultural mediation can rely on the use of ICT to support communication between its collections and its public. In this regard, technology can be used to transmit knowledge and attract different categories of the public to museums.

In the following section, we specify how SILKNOW was applied as a cultural mediator between silk heritage collections and young creatives through technology.

## 4. METHODOLOGY

### 4.1. General workflow

SILKNOW aims to bring the European silk heritage from the 15<sup>th</sup> to 19<sup>th</sup> centuries closer to young designers so that, inspired by their heritage, they can *weave our past into the future*. We propose a three-session structure that works from SILKNOW (or collections in general) to students, and from students to SILKNOW.

# SILKNOW

## 1. Initial session: SILKNOW and European silk heritage

In the first session, which took place on the 26 September 2019, the SILKNOW team went to the Escola d'Art i Superior de Disseny de València (EASD). During this session, an interdisciplinary team made up of ICT and SSH researchers gave a talk to the students about the project and silk history, focusing on its motifs, techniques and its importance in Europe; in this case with a particular focus on Valencia in order to connect them with their local heritage<sup>1</sup>.

In order to make these sessions more appropriate for each subject, the SILKNOW team prepared the most suitable topics for the course in question (figure 1). Content for fashion course students focused on silk materials, techniques and motifs with the aim of motivating and inspiring the students to develop a fashion collection based on any of these three topics. Jewellery students focused on motifs and the use of the Virtual Loom and 3D printing, with the aim of having students develop a 3D jewellery collection based on historical silk motifs. Finally, for product design students we focused on the project and its tools with the aim of inspiring students to develop different tools to disseminate the project to various audiences and/or improve SILKNOW's own tools. This shows just one of several paths that cultural heritage can follow to connect with design students. This workflow of using SILKNOW tools to connect with designs students can be replicated all over the world.



(a)



(b)

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<sup>1</sup> We suggest that, when reproducing this session, it should be somehow connected with the local memories, identity and heritage of the site where it takes place.



(c)

Figure 1. SILKNOW represented by UVEG researchers at EASD: a) Ester Alba; b) Cristina Portalés; c) Mar Gaitán.

## 2. Second session: from design students to SILKNOW

This session is designed for the students to be the protagonists and share their initial ideas and sketches with the team. The SILKNOW team provides them with feedback (figure 2), and proposes changes and improvements to their project proposals. It took place on September 2020.



Figure. 2. Cristina Portalés giving her feedback to Product Design students.

### 3. Final session: conclusion and results of the project

In this session, the results of each student are presented (figure 3 the session took place on January 2021), and a dialogue is established with all the actors involved, the lessons learned, the importance of heritage, etc. At the same time, SILKNOW proposes several ways to showcase the results, and events are scheduled to disseminate them.

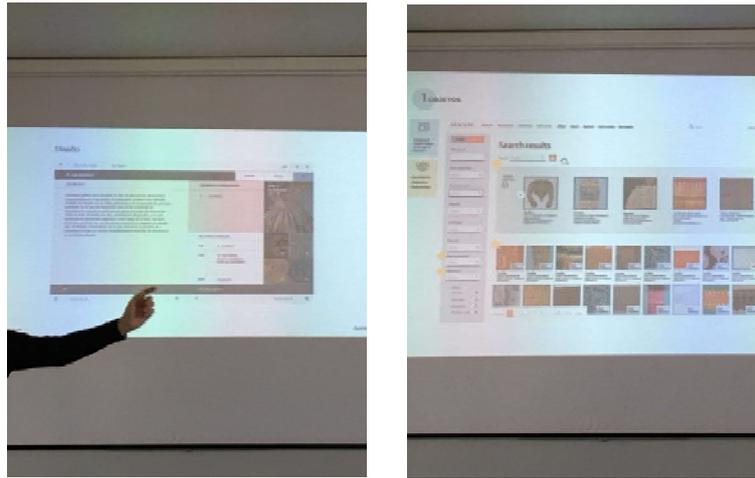


Figure 3. Students at the EASD showing their final results.

## 4.2. Case studies

### 4.2.1. Jewellery course<sup>2</sup>

As mentioned, a team of researchers from the Universitat de València went to the classrooms and explained European silk history to the students, the heritage associated with it, weaving techniques and the manufacturing processes. Special focus was given to the Virtual Loom, especially its ability to produce STL files that can be used in 3D printing. After this first session, it was clear that the students would also require the help of MonkeyFab, so we provided them a way to contact each other.

Once the eight students learnt about silk heritage, they selected the images they wanted to work with. By choosing Garin's designs, another project partner was also involved. Then they established conceptual maps for the elaboration of their projects. The pedagogical goal was to bring an artistic vision to SILKNOW, under the concept of merging tradition and technology.

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<sup>2</sup> We want to express our gratitude to José Marín, professor of jewellery at EASD.

# SILKNOW

They worked (figure 4) with the idea of giving volume to flat prints, stretching them into a third dimension.

The methodology was divided into 8 phases:

1. Selection of 8 digitized silk fabric prints from Garin.
  2. Design extraction from the Virtual Loom. Images were changed to black and white.
  3. Vectorization of the print motifs. Their silhouette was drawn with the 2D version of the Rhinoceros programme.
  4. Designing the brooch. They studied the prints and extracted a silhouette that met their technical and aesthetic needs.
  5. 3D modelling of the structure that holds the fabric and the base that will hold the attached fastening system.
  6. 3D prototyping of all the components of the brooch by MonkeyFab.
  7. Making the circular metal part that serves to attach the fabric to the structure.
  8. Once the plastic parts have been prototyped, the parts are fitted together, the burrs are removed and the stainless steel pin is created. Finally, the fabrics are attached to the structures, the metal part is attached, and the back parts are assembled with the fastener.
- The openwork technique of the structure of the pieces was inspired by a historical silk design, as well as the shape of the object imitating one of its classic motifs: a vegetable leaf, a flower, etc. This structure was covered with a silk fabric from Garin 1820.



Figure 4 Jewellery students vectorizing Garin's designs.

## 4.2.2. Fashion course

The second project focused on fashion students<sup>3</sup>. Thanks to the teacher leading this course, we were able to involve young fashion designers over two academic lectures.

Firstly, a team representing SILKNOW, made up of SSH and ICT researchers from the Universitat de València, visited EASD. In the 2019-2020 academic year, the goal was to gain in-depth knowledge of historical designs of European silk, as well as the different weaving processes: satin, damask, velvet, etc., through tools such as the Thesaurus and the Virtual Loom. Another objective was to create something innovative by using technology. A visit to the Garin 1820 factory was set up, to bring the young designers into contact with this living heritage which is part of their local culture. The understanding of the historical motifs of silk, the traditional weaving techniques and the understanding of the 19th-century Jacquard handlooms, which are still active in this small craft, were the main sources of inspiration developed by the students in the projects executed. This project is part of a fourth-year Design degree course, called Fashion Workshop, at EASD València. In this course, the students, coordinated by the teacher, have to carry out a project closely related with the outside world: museums, cultural institutions, creative industries, research projects, etc. The proposal sought to generate creativity based on inspiration from the material elements associated with silk and its production techniques, motifs and designs.

The creative designs (figure 5) focused on the redesign of 18<sup>th</sup>-century weaving and technical models. To this end, students carried out a historical study where they learnt about the structures of clothes, their function and designs, with the following methodology:

- Two portfolios prepared by students: one with shapes and structures, and a second one with colours and textures. silk historical designs and techniques of were the main creative inspiration, especially floral motifs, very common in the 18<sup>th</sup> century.
- The sketching process, perhaps the most creative part, begins afterwards. One of the sketches is chosen for its technical execution, always using ecological and sustainable materials. Once the prototype is made, it is photographed and exhibited.

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<sup>3</sup> We want to thank professor Mar Moya, who leads fashion courses at the EASD.

# SILKNOW

The academic year 2020-2021 the same methodology was followed, with the difference that due to the COVID-19 pandemic, students could not visit Garin, and contact with the SILKNOW team was carried out online. This time, the focus was on silk fabrics represented in paintings. Students navigated through art history and compared designs with fabrics safeguarded in ADASilk, developing their own designs.

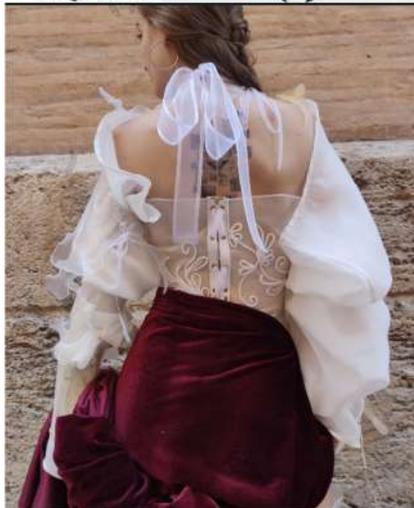


Figure 5. Project by one of the students, Carla Grau, with images of the creative process up to the final result.

## 4.2.3. Product design course

In the 2020-2021 course, SILKNOW liaised with the Product Idea<sup>4</sup> course, which aims to prepare students to identify market ideas that arise from consumer needs. These needs may result in the development of new technologies. In fact, new technologies are great generators of ideas for new products (figure 6). In this case, the product itself creates the need it will meet. As this module includes students from different design areas, the opportunity to improve and develop the SILKNOW tools was wider. The tasks were developed over a four-month period.

1. Initial, briefing session: a team from Universitat de València visited EASD and explained the importance of silk heritage, what SILKNOW is, and our tools. We asked them to choose between two paths: either they would give us ideas on how to improve our tools, or they would propose ideas to better communicate the project to the public.
2. Students worked directly with their teachers. They produced a portfolio and several mock-ups with more than one idea to share with SILKNOW.
3. Second session: from design students to SILKNOW. Students shared a presentation where SILKNOW acted as a “client”. The project team gave them their feedback and selected the most interesting ideas from each student.
4. Students selected 1-2 ideas and improved on them based on earlier feedback.
5. Final session. Each student again presented their results, and the team acted again as a “client” giving feedback and selecting the best projects. During the session, a dialogue was also established about the importance of silk heritage.



Figure 6. Final result by Paula Rives, who proposed a game based on silk history.

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<sup>4</sup> We wish to thank professors Xavier Giner and María Navarro for their collaboration.

# SILKNOW

## 5. RESULTS

### 5.1. Tangible outcomes and dissemination

During the jewellery course, eight brooches were produced (figure 7). These consist of a 3D prototype structure in black plastic. On this structure, a piece of silk fabric was attached, and an engraved piece of metal with the name of the collection "Like Silk" was placed at the top as a motif.

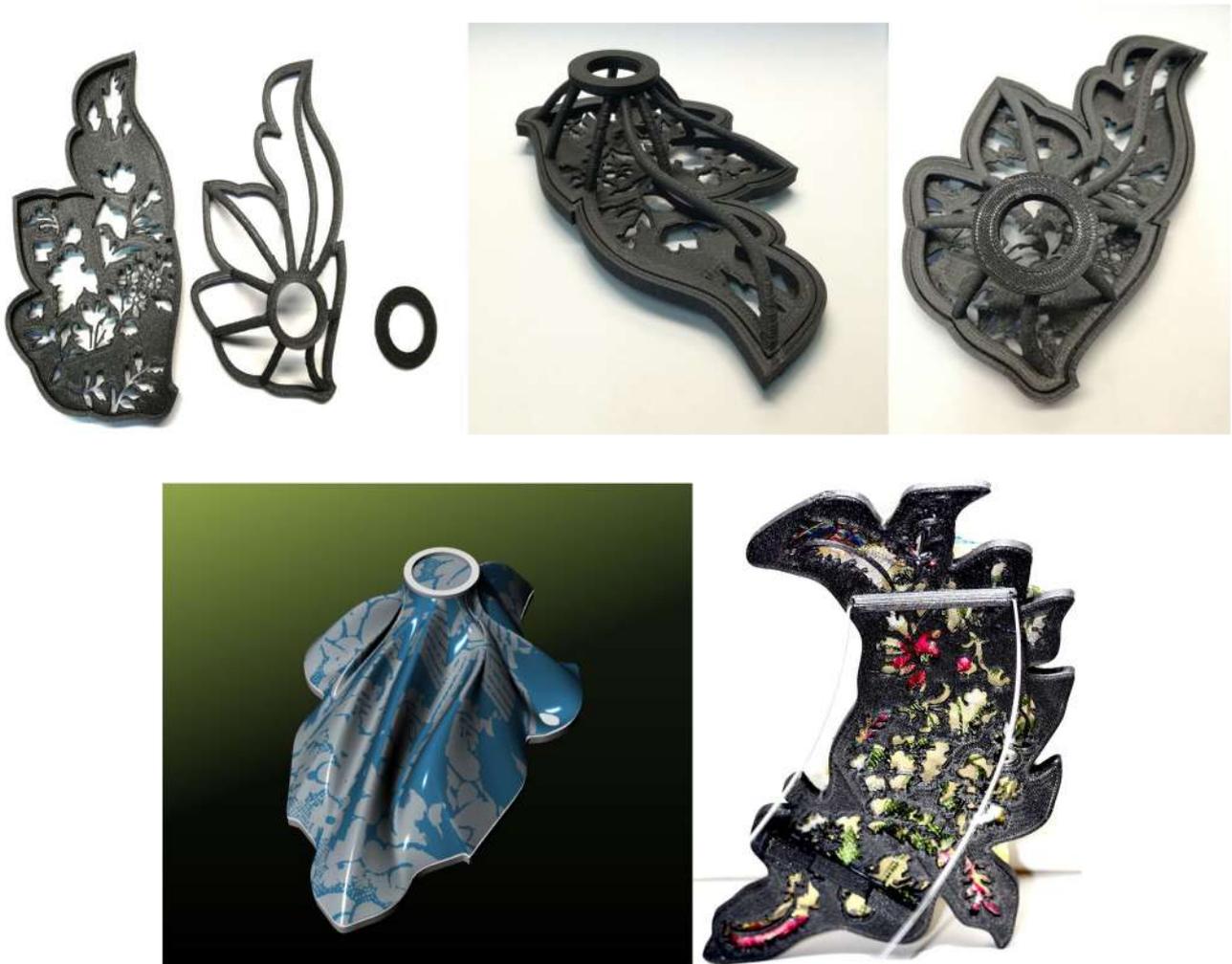




Figure 7. Production process of the brooches made by the jewellery students.

During the 2019-2020 course, the fashion students (figure 8) produced designs that reinterpreted 18<sup>th</sup>-century weaving and technical models, such as the ones shown below.



Figure 8. Fashion students showing their results on social media

These two courses worked together and prepared a fashion event with the SILKNOW team. This event was initially planned to be displayed in several locations, including a small town in Valencia in order to connect the rural world with cultural heritage. This fashion catwalk was

# SILKNOW

also going to be present at Instituto Cervantes' events. Nevertheless, due to the COVID-19 pandemic, we had to relocate this event in order to follow all the safety regulations. The fashion event finally took place on 2<sup>nd</sup> November 2020 at the Museo Nacional de Cerámica y Artes Suntuarias González Martí, in Valencia. This museum has already collaborated with SILKNOW in many aspects, from providing data to participating in the Weaving Europe conference. Hence, having them on board was an excellent choice to also show students their own heritage and establish links among creative industries (future designers), education and museums. The fashion event consisted of a catwalk and a photoshoot session with models from 5.0 Models Management, a model school, while the video and photos were taken by students from the EASD degree in audiovisual communication. SILKNOW and EASD tried to connect as many students as possible in this event, to foster silk heritage knowledge amongst young creatives. We aimed to inspire them and make them see that silk can be a source of inspiration, as well as part of their heritage.

The event took place during the whole morning, and the models wore the fashion designs and brooches produced by the students (figure 9). The following images show the results. Two videos were also shot, one representing the catwalk [19] and another one about the making of the entire event [20].

# SILKNOW



# SILKNOW



# SILKNOW



Figure 9. Photographs taken by EASD photography and video students. The models are wearing the dresses made by the fashion students during the 2019-2020 course. Images taken at the Museo Nacional de Cerámica y Artes Suntuarias González Martí.

# SILKNOW

The focus of the 2020-2021 students is silk fabrics represented in paintings. Some of the results are shown below (figure 10). In order to disseminate this work, the students themselves produced some videos. SILKNOW is working with the Museu de Belles Arts de València in order to present these results, as we did last year.



Figure 10. Images representing the results of the 2020-2021 fashion course. On the left, a representation of Saint Catherine painted by Fernando Yáñez de la Almedina. On the right, a representation of Eleonor de Toledo painted by Bronzino.

Finally, the product design students produced several results. We grouped them according to the following categories:

- a) Publishing: some students proposed converting the SILKNOW thesaurus into a book, a type of dictionary that would be available in its tangible form. Others proposed creating a book that related the intangible silk heritage as well as its relationship with territory (figures 11 and 12).

## REALIZACIÓN.

Maquetación

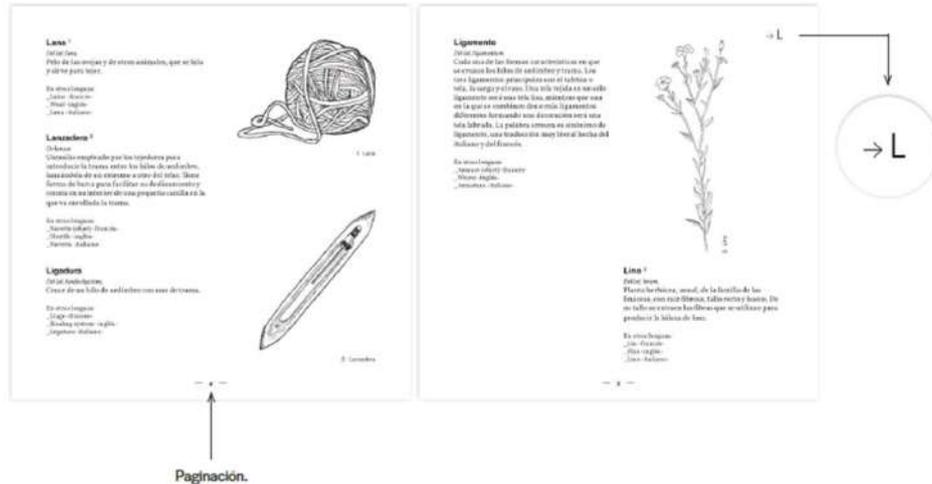


Figure 11. Fernando Valle recreates the thesaurus with his own designs.

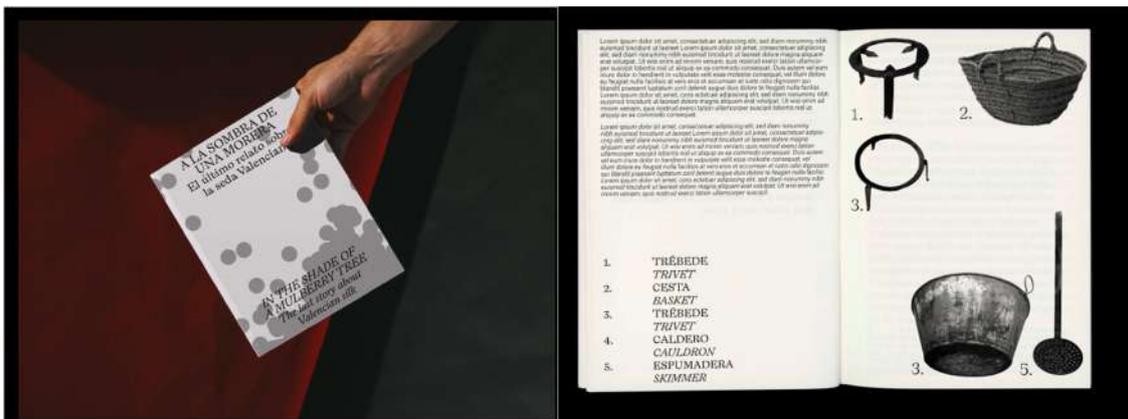


Figure 12. Miguel Ramal recovers the tradition of mulberry in Valencia.

**b) Exhibitions:** several students proposed a museum exhibition related to silk in many ways, from its history to its applications. The museum selected by all students was the Museu de Belles Arts de València, as it is close to them and acts as project stakeholder (figures 13 -15).



### 3. IDEACCIÓN:

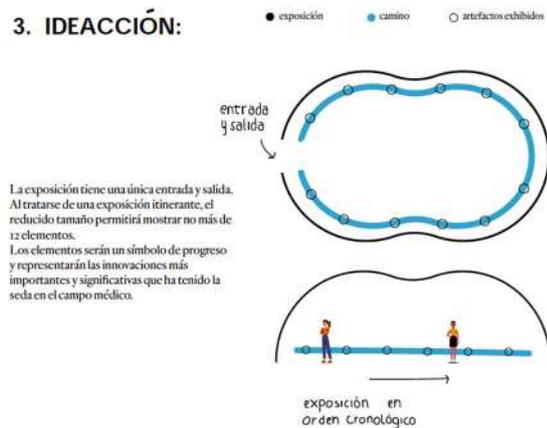


Figure 15. Nicole Dolci proposed an exhibition based on silk applied in medicine.

c) Games: one student created a collaborative game based on the silk world. She was inspired by Monopoly and Role Games. All the cards are inspired by Valencian silk history; however, she proposed that this game could be transformed into an EU silk history board game (figure 16).



Figure 16. Paula Rivas' game.

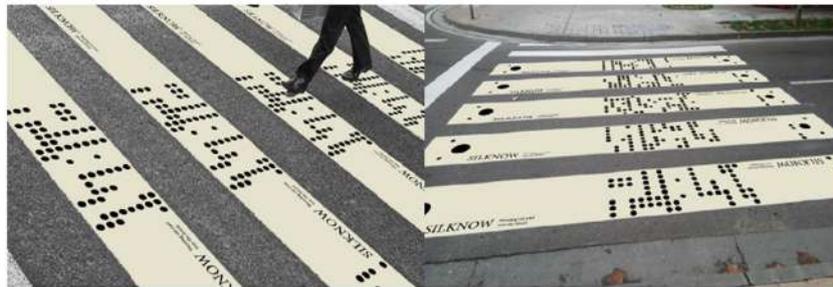
d) Outdoors events: some students proposed different types of events which could have a direct impact on the city plan, from cultural routes to urban interventions or street theatre. These students connected with their own city and rediscovered its hidden secrets related to silk heritage. All students thought that these interventions could be carried out in any EU city (figures 17 -20).

# SILKNOW



Figure 17. Andrea Picazo represented a cultural route based on the most iconic locations of silk in Valencia.

paso peatones



escalera mecánica



Figure 18. Emilio Álvarez, proposed interventions that could be used in several EU cities: a pedestrian crossing with punched cards and an escalator using Garin's designs.

*¿De qué trata la propuesta?*

- Concurso: Diseño de un motivo para objeto uso cotidiano
- Objetivo: Valor a las posibilidades seda en día a día
- Evento para anunciar ganador



Figure 19. Bosco Ballester, proposed a competition to create and recreate historical motifs.



Figure 20. Eduardo Cuevas proposed a street theatre in Valencia to show the most important historical events related to silk.

e) Improvements to SILKNOW tools: these types of proposals were made mainly by the design students; they wanted to make SILKNOW more accessible and visual to any audience. As a project, we are studying these proposals in order to incorporate them into our tools (figures 21-22).



Figure 21. Alexia Escribá, included a new user interface, with more visuals for ADASilk and the Thesaurus. She also proposed geolocating museums as we are doing in the STMaps, but using an App.

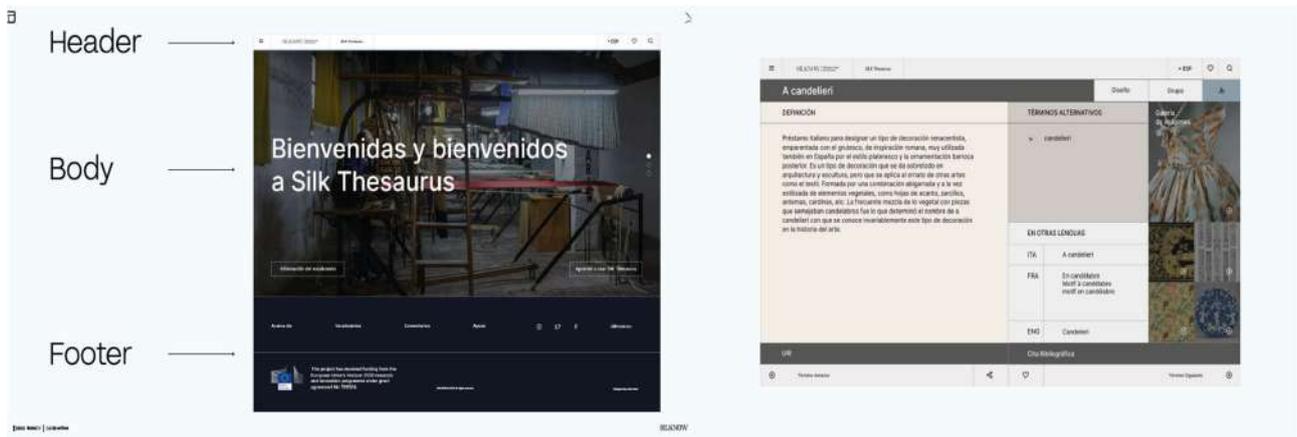


Figure 22. Carlos Real created a new user interface for the Thesaurus that is more visually attractive.

## 5.2. Surveys analyses<sup>5</sup>

### 5.2.1. Teachers' survey

As part of the evaluation, we asked the three teachers involved in these tasks to answer a short survey with the aim of knowing if the interaction was useful for them as educators, and if they would be willing to apply it again in other courses. One of the main questions to be answered was if this systematization was useful for them, as we intend to create and recreate a toolkit which could be useful for other teachers around the globe, and especially those that want to relate creative industries, cultural heritage and education in their curricula. We had a very positive response from the teachers who unanimously agreed that it was “extremely useful” or “useful”.

Regarding the content, firstly we asked them if they found applying the SILKNOW tools and working with silk heritage in their courses engaging, and they all agreed, rating the content at the highest level, as it can be seen in figure 23 with a likert bar plot, where 5 is the highest acceptance level, while 1 is the least acceptance level.

<sup>5</sup> See the questionnaires for teachers and students, annexed to this document.

# SILKNOW

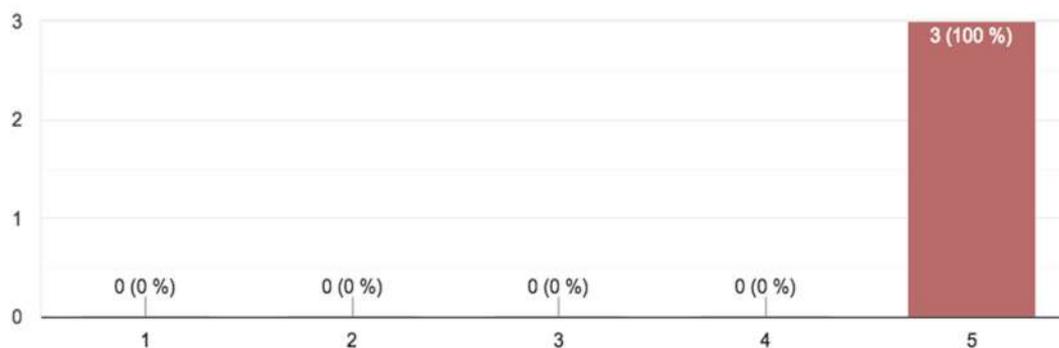


Figure 23. Bar plot with the results corresponding to the question: Did you find the application of the project in your classes engaging?, where 5 points represents most like and 1 represents less like.

Next, we asked them which SILKNOW tools they applied in the course. The results can be seen in Figure 24.

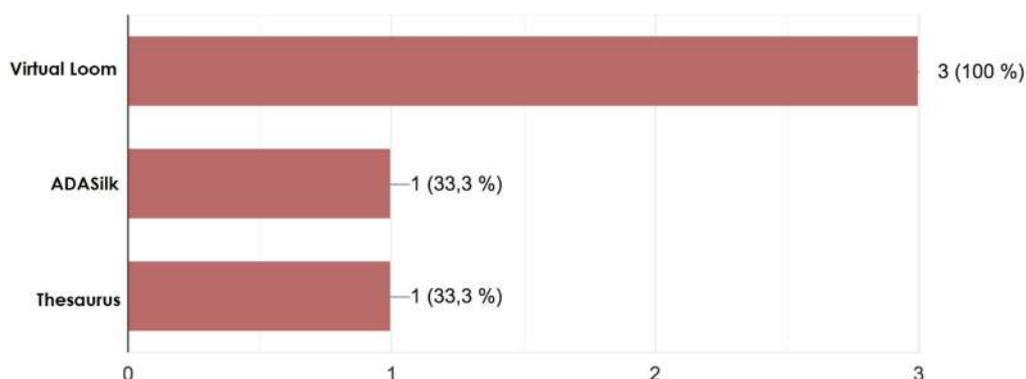


Figure 24. Bar plot representing the answers to the question: Which SILKNOW tools did you use?

The next question was which of these tools they thought to be the most useful to work with; the Virtual Loom turned out to be the most useful one, followed by the Thesaurus (only one respondent). And, surprisingly for us, none of them found ADASilk interesting to work with. In fact, the result of D7.4 will be extremely useful to help improve ADASilk. In this regard, we also asked them if they would be willing to use these tools again. 2 teachers answered giving the highest score, while one teacher put it in the middle of the table, neither yes nor no. Nevertheless when we asked them if they would repeat the whole experience again, they all answered "Yes" (that is, ranking it with the highest score).

We also asked them about silk heritage. On the one hand, we asked them if they thought their students had learnt about silk heritage; we had a very positive response as the following graphic shows:

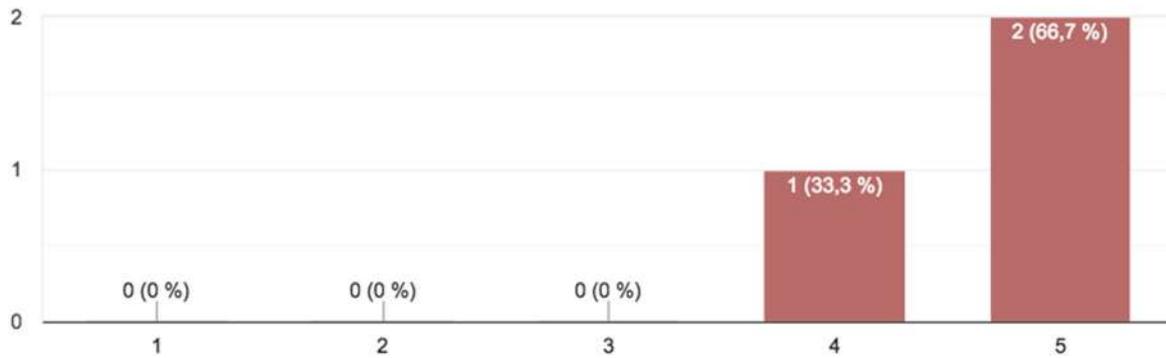


Figure 25. Bar plot representing the results for the question: Do you think your students have learnt anything about silk heritage?, where 1 means they did not learn anything and 5 means they learnt a lot.

We also asked them if they thought that cultural heritage should play a greater role in the Professional Design Schools' curricula, and all of the teachers agreed.

Finally, we asked them about their general impressions of this experience:

*This is a very interesting project that has allowed us to delve into the heritage of silk, to investigate it and, from the design point of view, to propose new applications. The students have learnt a lot and have worked on a real project for the first time.*

*A great contribution to the legacy of the whole silk manufacturing environment, both with regard to the types of fabric and the different patterns that help to locate the formal trends of the time and the country where they were made, a culture that is scattered around the world and almost forgotten.*

*I think it is a very interesting project for students in terms of its application to current fashion.*

## 5.2.2. Student survey

Just like with the teachers, we wanted to know the students' impressions of applying these types of projects to their curricula. The goal was to find out if they found it useful, engaging and if they would use them again. We applied a qualitative survey and subsequently carried out a data analysis using the SPSS v. 12.3 software package. Of the 19 respondents, 78.9% positively agreed on finding the application of SILKNOW useful to their curricula, while 10.5% agreed and the other 10.5% considerably agreed, which is a very positive answer for the project and every museum collection that wants to work with design schools.

Regarding the courses they received, we found that 15.8% correspond to the Fashion workshop, 36.8% to the Jewellery course, while the majority (47.7%) correspond to the Ideas Laboratory (Figure 26).

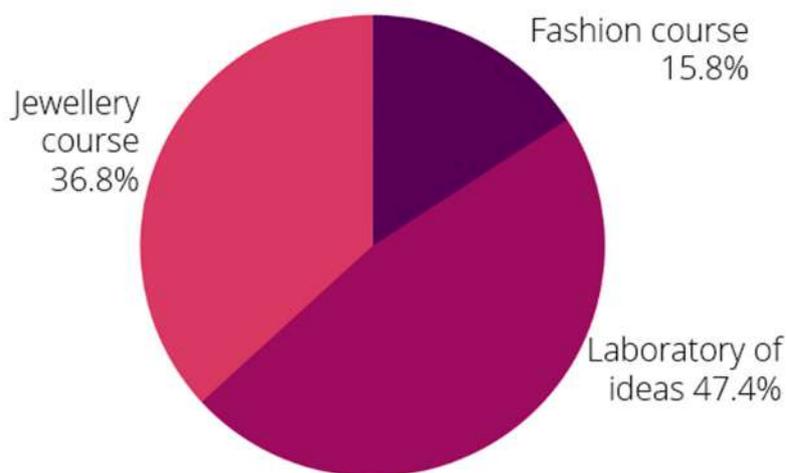


Figure 26. Plot representing the percentages of the student courses.

We asked the students which tools they used in their courses and which tool was the most engaging for them. In both cases the Virtual Loom was the most used and the most engaging one, as shown in the following graphics (Figure 27).

# SILKNOW

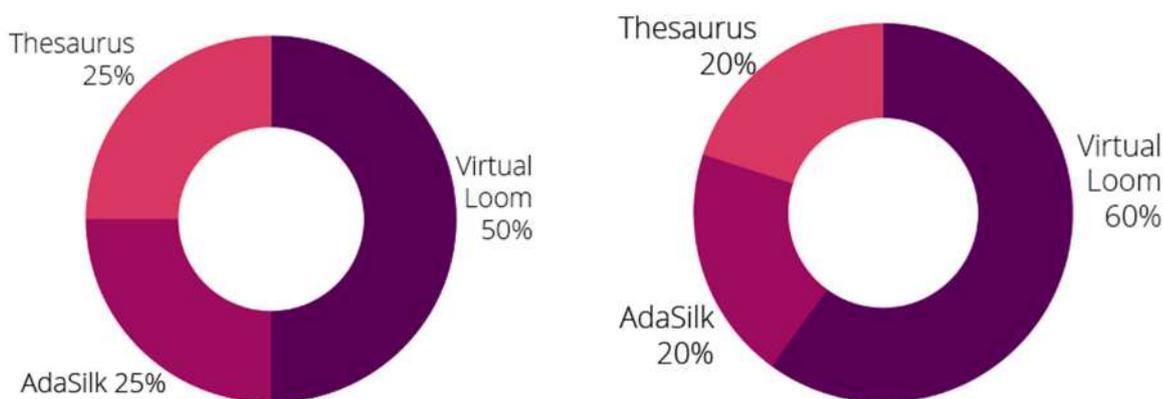


Figure 27. (a) Graphic showing the tool students used b) Graphic showing the tool students found the most attractive

As the students are future designers and creatives, we thought it was important to ask them if they were willing to use the SILKNOW tools in their future works. This question is meaningful to us as we want to understand if our results were actually useful for the creative industries, in this case, those related to design. The results vary; however, we are quite optimistic as more than half of the respondents are willing to re-use one or several SILKNOW tools, and only 21.3% answered that they would not use these tools again. To those who answered positively, we asked them which tool they would use; the Virtual Loom was top of the list, with a likelihood of 72%, while only 9% answered the Thesaurus and ADASilk.

Based on this, we asked them to provide us with suggestions to improve our tools. Only 4 students gave suggestions, and from those, 3 were directly related to the project, the other one asked for more time to be spent on the tools they used in the classroom. These respondents varied in their answers, from requesting more collaborations such as SILKNOW, to improving the project website or improving the accessibility and flexibility of the "Virtual Loom" tool. This feedback will be taken into account.

Next, we wanted to know if the SILKNOW tools really acted as mediators between heritage and young creatives. We did this in two ways: from SILKNOW to creatives and from creatives towards cultural heritage. To this end, we asked if they had learnt about silk heritage. The results are shown in Figure 28. As can be seen, we coded the answers by grouping them according to similar responses to each code, following the so-called "closing open-ended questions" process, which responds to an inductive coding. We manually coded the

# SILKNOW

responses in a flat frame, meaning that all codes are of the same level of specificity and importance [21]. As can be seen, we differentiate between students answering that silk is part of their heritage, students just saying it is part of EU heritage, and those who located this heritage in Valencia, their own territory. This was done to highlight differences to “that heritage” (far from me), “our heritage” (related to me) and “my heritage” (related and close to me). If we put these answers together, we see that 31.6% of the students had learnt that silk is part of their heritage. Other students answered that thanks to SILKNOW they had learnt the weaving art (techniques, difficulty, etc.) involved in the process of silk fabric production, while 5.3% recognized silk as an artisanal heritage. It is worth noting that only 5.3% believe that this heritage should be preserved. Finally, 21.1% expressed that silk is beautiful or has aesthetic values. Figure 28 shows these results where 4 are the highest number of students who answered.

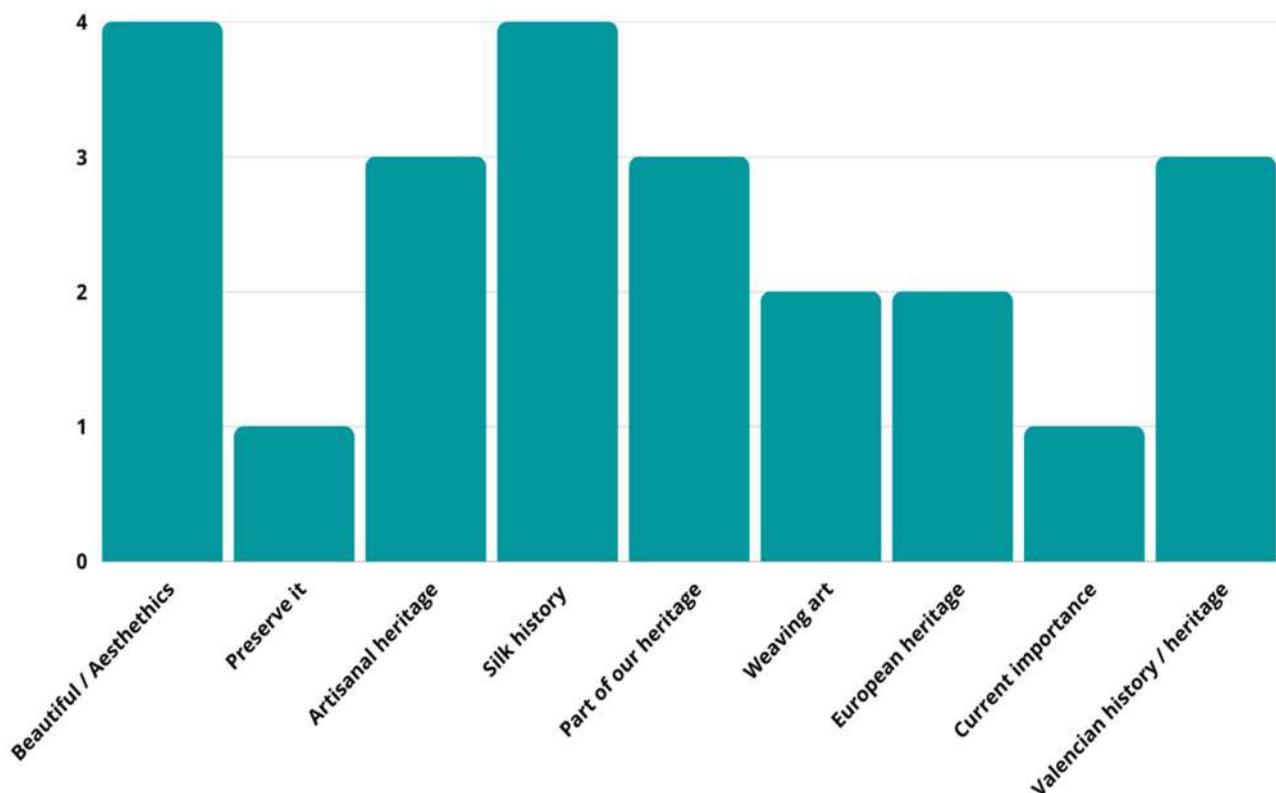


Figure 28. Plot representing the answers to the question:.. What have you learnt about silk heritage?

As mentioned, we wanted to know if they feel that their future work as part of the creative industries could contribute to preserve silk heritage. Almost 90% answered yes, as the next figure 29 shows.

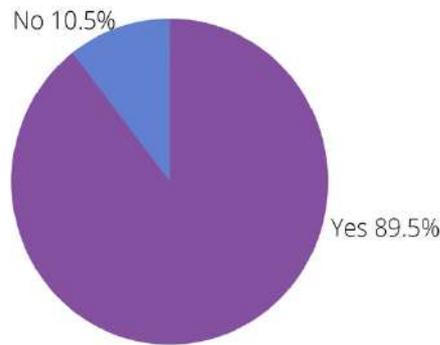


Figure 29. Do you believe that your work can contribute to the preservation of silk cultural heritage?

For those who answered affirmatively, we also wanted to know how they could contribute to the preservation of silk heritage. As we did with the previous question, we coded the answers into three groups: dissemination / communication, new products through the reuse of silk heritage and technology. It is not surprising that almost half of the respondents, as they are European young creatives, highlighted the creation of new products and the reuse of this heritage. In this regard, some stated that they would keep combining jewellery with silk, others said that using traditional silk knowledge could lead to the creation of new products. We would like to draw attention to the following statements, as the first one specifically names one SILKNOW tool, and the other refers to the student, herself, as a new designer who can weave the past into the future.

*Using the Virtual Loom and inspiration from historical silk dresses to preserve the heritage and use silk motifs in the present day.*

*As a new designer, I will do my utmost to renew this material with my creations and adapt its manufacturing processes to modern methods. To adapt its importance in representation of a tradition and culture, such as the Silk Road and the heritage it represents for the Valencian Community. A material that represents a whole culture, our culture, by itself.*

Other respondents related that they could help preserve silk heritage through its dissemination and communication, while only 17.6% answered that they could do it through technology, as one respondent said by *combining design, creativity and history* (figure 30).

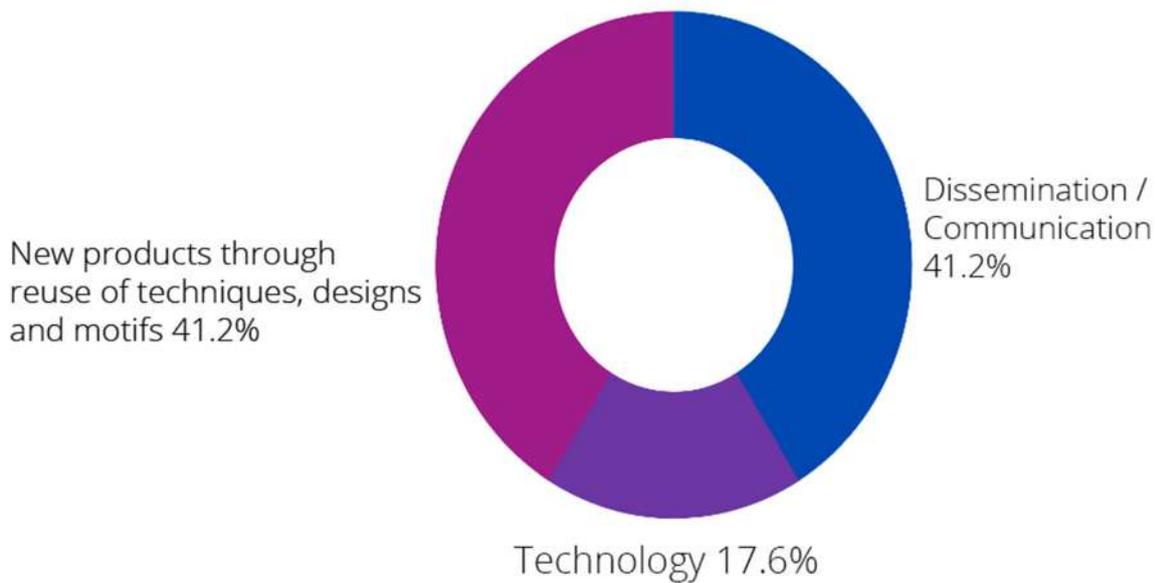


Figure 30: How can your work contribute to the preservation of silk cultural heritage?

Finally, we asked them about their experience working with SILKNOW (figure 31). 36.9% found this project interesting and satisfactory, while 10.5% found it a good experience, related to collaboration among domain experts and young creatives, especially since they found that *collaborative work with a variety of opinions is always better*. As regards learning experiences, this totals 42.2 %, taking into account every answer related to learning and also taking into account those who answered that they appreciated / learnt to work with clients for the first time. We split learning into four categories: the previously mentioned “working with clients” (15.8% - *I had never worked with a client before*); those who learnt about silk heritage, especially the techniques and motifs that can be reused in their future creations (15.8%- *It has been very interesting, learning about silk helps a lot when designing new elements using this heritage, its patterns and its history*); those who learnt that SILKNOW tools can be used for other things, such as *the Virtual Loom that provides patterns that can be used to create textures applicable to interiors or graphic projects*; and those who learnt more about tools that are specifically related to their courses, such as 3D. Finally, we have to mention those who said that we provided a lot of information, but it was not appealing.

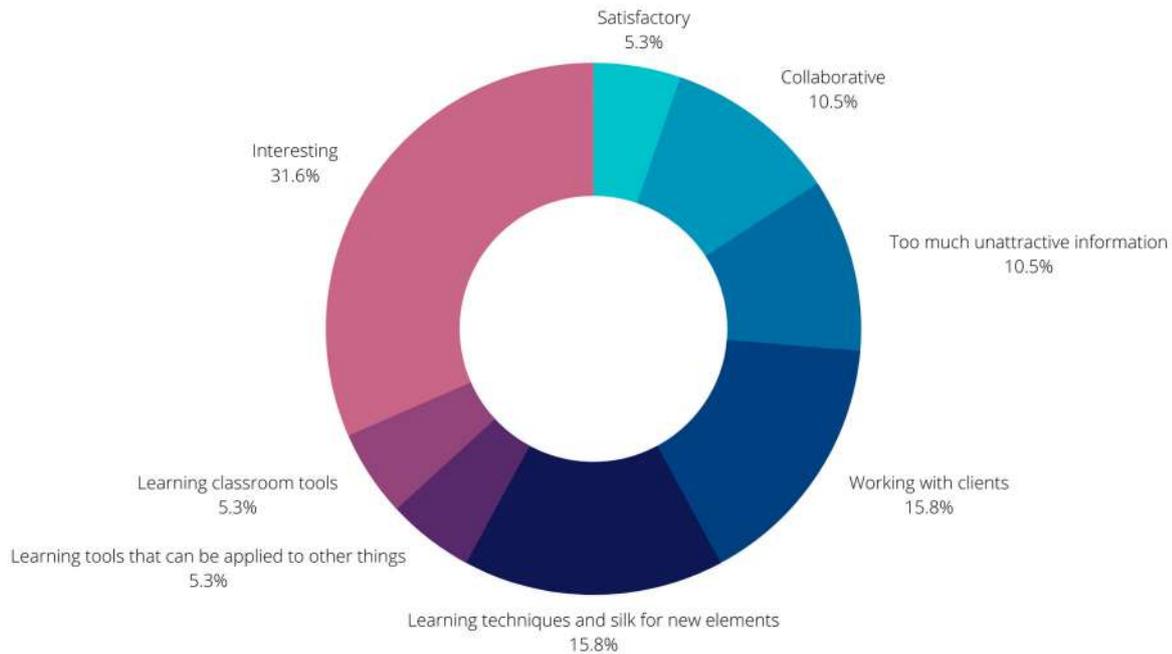


Figure 36. Please give your general opinion on SILKNOW's work applied to education.

## 6. CONCLUSIONS

The conservation of cultural heritage, and especially the appreciation of its creative qualities, forges an interrelationship between society and cultural heritage. It can intervene in the cognitive articulation of the process of contemplation, by using cultural objects as mediators. The outcome of these educational projects for future creatives and designers has been very useful. In particular, it has been indicative of the enormous potential that the stewardship and understanding of cultural heritage has for the development and innovation of the creative industries and the promotion of young talent.

The survey results show that students were keen to learn and use SILKNOW tools. Moreover, they showed a true appreciation for their heritage, and a willingness to preserve it and reuse it in their future creations. Cultural heritage in general, and silk in particular, presented itself as a source of inspiration for future designers, guaranteeing a return not only to traditional techniques, but to the safeguarding of silk heritage. Collaboration between design schools and silk heritage is not new. SILKNOW recovers this tradition and acts as mediator; young creatives recontextualized their heritage and wove it from the past to the future.

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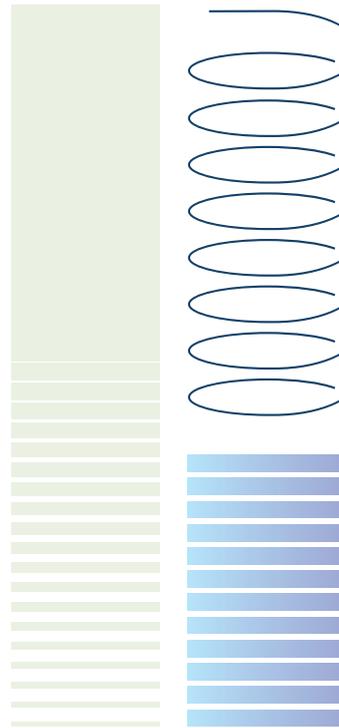
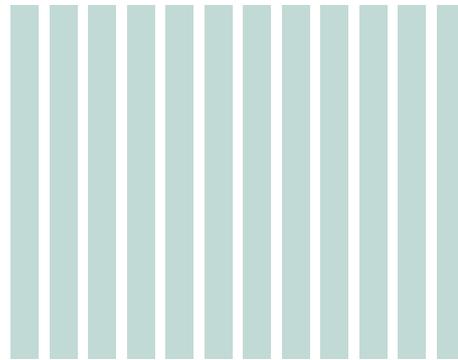
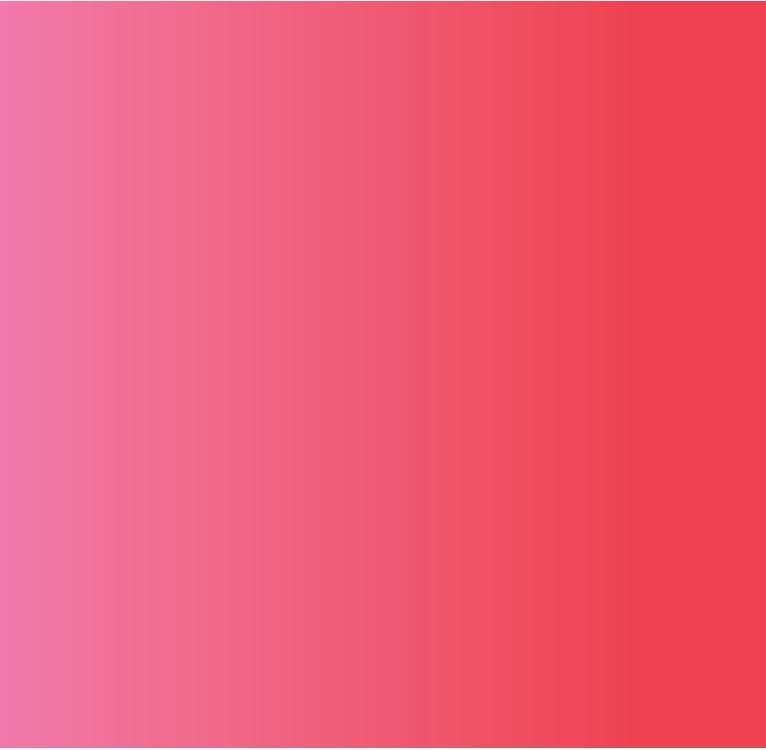
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# Proyecto SILKNOW - Cuestionario anónimo - Escuela de Diseño- Profesorado

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## INFORMACIÓN:

Cuestionario de la Universitat de València para los evaluadores del proyecto

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## TÍTULO DEL ESTUDIO:

Evaluación online de las herramientas del proyecto

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## DEPARTAMENTOS:

Instituto de Robótica y Tecnologías de la Información y la Comunicación  
Facultad de Geografía e Historia

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Dr. Jorge Sebastian, [Jorge.Sebastian@uv.es](mailto:Jorge.Sebastian@uv.es) (Universitat de València)

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## INVITACIÓN PARA RESPONDER AL CUESTIONARIO:

La Universitat de València le invita a responder el siguiente cuestionario acerca de su experiencia utilizando las herramientas del proyecto SILKNOW, financiado en el marco del programa Horizonte 2020 la Unión Europea número de acuerdo 769504.

Este cuestionario es llevado a cabo por los investigadores principales el Dr. Marcos Fernández, junto con la Dra. Esther Alba, Dra. Cristina Pórtales y el Dr. Jorge Sebastián, todos miembros de la Universitat de València.

El objetivo principal de este cuestionario es ayudar a la Universitat de València a comprender sus percepciones sobre las herramientas de SILKNOW. Además, las enseñanzas que se extraigan de este cuestionario se combinarán con otras evaluaciones de la Universitat de València y se compartirán con la comunidad internacional de investigadores y profesionales que trabajan en el ámbito de las humanidades digitales, con el fin de obtener unas buenas prácticas.

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#### ¿QUÉ PASARÁ CON LOS DATOS DE ESTE CUESTIONARIO?

- Los resultados serán compartidos entre los socios del project,
- La Universitat de València utilizará estos datos para mejorar las herramientas del proyecto SILKNOW.
- La Universitat de València puede compartir estos resultados con otras audiencias, las cuales incluyen: publicaciones académicas, blogs, informes de profesionales, documentos de conferencias y charlas.
- Los datos del cuestionario se reunirán de forma anónima.

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#### ¿CUÁLES SON LAS DESVENTAJAS Y RIESGOS DE FORMAR PARTE DE ESTE ESTUDIO?

Existe un pequeño riesgo de que se sienta incómodo al responder honestamente a las preguntas. Sin embargo, no sólo usted y sus respuestas serán anónimas, sino que estamos llevando a cabo este estudio en un espíritu colaborativo y constructivo para apoyar el proyecto SILKNOW.

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#### ¿CUÁLES SON LOS BENEFICIOS DE FORMAR PARTE DE ESTE ESTUDIO?

Los beneficios previstos para este estudio incluyen ampliar conocimientos, y, la retroalimentación que permitirá mejorar los resultados del proyecto SILKNOW. La comunidad de asesoramiento científico en general también se beneficiará de las observaciones, ya que podrán aprovechar las lecciones aprendidas para mejorar sus propias prácticas.

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#### ¿QUÉ PASA SI ALGO SALE MAL?

Si tiene alguna queja sobre su participación en el estudio, por favor diríjase al investigador principal, Marcos Fernández, en primera instancia. Si cree que su queja no ha sido tratada correctamente, por favor, póngase en contacto con nosotros a través de: [silknow@uv.es](mailto:silknow@uv.es)

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#### CONFIDENCIALIDAD Y DATOS PERSONALES

No se recogerán datos personales a través de esta investigación. Tenga en cuenta que la confidencialidad puede no estar garantizada, debido al tamaño limitado de la muestra de participantes. Sin embargo, todos los datos serán tratados de forma anónima.

#### ¿Qué pasará con los datos cuando el proyecto haya terminado?

El conjunto de datos será conservado durante 5 años por el consorcio del proyecto SILKNOW, y se almacenará en los ordenadores del proyecto SILKNOW en el sistema de TIC de la Universidad de Valencia. Después de este período todos los datos serán destruidos. Todos los archivos se protegerán en sistemas informáticos cifrados y protegidos por contraseña.

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#### ¿TENGO QUE PARTICIPAR?

La participación es totalmente voluntaria. Si decide completar el cuestionario puede retirarse en cualquier momento durante el proceso de recopilación de datos sin tener que

dar una razón. Si decide retirarse se le preguntará qué desea que ocurra con los datos que ha proporcionado hasta ese momento. La negativa a participar no le perjudicará en modo alguno ni afectará a su relación con la Universitat de València. Le rogamos que lea toda la información siguiente y que comente cualquier duda que tenga con el investigador principal, el Dr. Marcos Fernández, antes de decidir si consiente en rellenar el cuestionario. Si desea participar en este estudio, por favor haga clic en el botón "Inicio" y complete el formulario de consentimiento.

**\*Obligatorio**

## DECLARACIÓN DE CONSENTIMIENTO

1. Por favor, marque la casilla de abajo para indicar que consiente en participar en esta encuesta y que: ha leído la información presentada en la página anterior y entiende lo que implica la investigación. Ha tenido la oportunidad de hacer al investigador cualquier pregunta relacionada con esta investigación y de recibir cualquier detalle adicional que desee. Con pleno conocimiento de todo lo anterior, usted acepta, por su propia voluntad, responder al cuestionario. \*

*Selecciona todos los que correspondan.*

Estoy de acuerdo

Datos personales anónimos

## 2. Edad \*

*Marca solo un óvalo.*

<18

18-20

18-30

31-40

41-50

51-60

61-70

>70

## 3. Género \*

*Marca solo un óvalo.*

Femenino

Masculino

Prefiere no decirlo

## 4. Educación \*

*Marca solo un óvalo.*

Educación primaria

Educación media (Bachilletaro y /o formación profesional)

Educación superior (Universidad)

5. Asignatura \*

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Para cada una de las siguientes afirmaciones, marque la casilla que mejor describa sus impresiones sobre el proyecto SILKNOW y su aplicación en sus clases.

6. ¿Le resultó atractivo aplicar el proyecto en sus clases? \*

Marca solo un óvalo.

	1	2	3	4	5	
Muy en desacuerdo	<input type="radio"/>	Muy de acuerdo				

7. ¿Qué herramientas SILKNOW utilizó? \*

Selecciona todos los que correspondan.

- Telar Virtual
- ADASilk
- Tesouro

8. ¿Qué herramienta le resultó más atractiva para trabajar con los alumnos? \*

Selecciona todos los que correspondan.

- Telar
- ADAS
- Tesouro

9. ¿Cómo le pareció la comunicación, coordinación y sistematizado del proyecto? \*

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10. ¿Utilizaría alguna o todas las herramientas para un futuro? \*

*Marca solo un óvalo.*

	1	2	3	4	5	
Muy en desacuerdo	<input type="radio"/>	Muy de acuerdo				

11. ¿Cree que sus alumnos han aprendido algo sobre el patrimonio de la seda? \*

*Marca solo un óvalo.*

	1	2	3	4	5	
Muy en desacuerdo	<input type="radio"/>	Muy de acuerdo				

12. ¿Repetería la experiencia con otros alumnos? \*

*Marca solo un óvalo.*

	1	2	3	4	5	
Muy en desacuerdo	<input type="radio"/>	Muy de acuerdo				

13. ¿Crees que el patrimonio cultural debería tener más peso en el currículum del diseño?

Marca solo un óvalo.

	1	2	3	4	5	
Muy en desacuerdo	<input type="radio"/>	Muy de acuerdo				

14. Por favor, dé su opinión general sobre el trabajo de SILKNOW aplicado a la enseñanza \*

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Este contenido no ha sido creado ni aprobado por Google.

Google Formularios

# Proyecto SILKNOW - Cuestionario anónimo - Escuela de Diseño- alumnado

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## INFORMACIÓN:

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Facultad de Geografía e Historia

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## NOMBRE Y CONTACTO DEL INVESTIGADOR PRINCIPAL

Dr. Marcos Fernández, [Marcos.Fernandez@uv.es](mailto:Marcos.Fernandez@uv.es) (Universitat de València)

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## NOMBRE Y CONTACTO DE OTROS INVESTIGADORES:

Dr. Esther Alba, [EAlba@uv.es](mailto:EAlba@uv.es) (Universitat de València)

Dr. Cristina Pórtales, [Cristina.Portales@uv.es](mailto:Cristina.Portales@uv.es) (Universitat de València)

Dr. Jorge Sebastian, [Jorge.Sebastian@uv.es](mailto:Jorge.Sebastian@uv.es) (Universitat de València)

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## INVITACIÓN PARA RESPONDER AL CUESTIONARIO:

La Universitat de València le invita a responder el siguiente cuestionario acerca de su experiencia utilizando las herramientas del proyecto SILKNOW, financiado en el marco del programa Horizonte 2020 la Unión Europea número de acuerdo 769504.

Este cuestionario es llevado a cabo por los investigadores principales el Dr. Marcos Fernández, junto con la Dra. Esther Alba, Dra. Cristina Pórtales y el Dr. Jorge Sebastián, todos miembros de la Universitat de València.

El objetivo principal de este cuestionario es ayudar a la Universitat de València a comprender sus percepciones sobre las herramientas de SILKNOW. Además, las enseñanzas que se extraigan de este cuestionario se combinarán con otras evaluaciones de la Universitat de València y se compartirán con la comunidad internacional de investigadores y profesionales que trabajan en el ámbito de las humanidades digitales, con el fin de obtener unas buenas prácticas.

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## ¿QUÉ PASARÁ CON LOS DATOS DE ESTE CUESTIONARIO?

- Los resultados serán compartidos entre los socios del proyect,
- La Universitat de València utilizará estos datos para mejorar las herramientas del proyecto SILKNOW.
- La Universitat de València puede compartir estos resultados con otras audiencias, las cuales incluyen: publicaciones académicas, blogs, informes de profesionales, documentos de conferencias y charlas.
- Los datos del cuestionario se reunirán de forma anónima.

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#### ¿CUÁLES SON LAS DESVENTAJAS Y RIESGOS DE FORMAR PARTE DE ESTE ESTUDIO?

Existe un pequeño riesgo de que se sienta incómodo al responder honestamente a las preguntas. Sin embargo, no sólo usted y sus respuestas serán anónimas, sino que estamos llevando a cabo este estudio en un espíritu colaborativo y constructivo para apoyar el proyecto SILKNOW.

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#### ¿CUÁLES SON LOS BENEFICIOS DE FORMAR PARTE DE ESTE ESTUDIO?

Los beneficios previstos para este estudio incluyen ampliar conocimientos, y, la retroalimentación que permitirá mejorar los resultdos del proyecto SILKNOW. La comunidad de asesoramiento científico en general también se beneficiará de las observaciones, ya que podrán aprovechar las lecciones aprendidas para mejorar sus propias prácticas.

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#### ¿QUÉ PASA SI ALGO SALE MAL?

Si tiene alguna queja sobre su participación en el estudio, por favor diríjase al investigador principal, Marcos Fernández, en primera instancia. Si cree que su queja no ha sido tratada correctamente, por favor, póngase en contacto con nosotros a través de: [silknow@uv.es](mailto:silknow@uv.es)

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#### CONFIDENCIALIDAD Y DATOS PERSONALES

No se recogerán datos personales a través de esta investigación. Tenga en cuenta que la confidencialidad puede no estar garantizada, debido al tamaño limitado de la muestra de participantes. Sin embargo, todos los datos serán tratados de forma anónima.

#### ¿Qué pasará con los datos cuando el proyecto haya terminado?

El conjunto de datos será conservado durante 5 años por el consorcio del proyecto SILKNOW, y se almacenará en los ordenadores del proyecto SILKNOW en el sistema de TIC de la Universidad de Valencia. Después de este período todos los datos serán destruidos. Todos los archivos se protegerán en sistemas informáticos cifrados y protegidos por contraseña.

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#### ¿TENGO QUE PARTICIPAR?

La participación es totalmente voluntaria. Si decide completar el cuestionario puede retirarse en cualquier momento durante el proceso de recopilación de datos sin tener que dar una razón. Si decide retirarse se le preguntará qué desea que ocurra con los datos que ha proporcionado hasta ese momento. La negativa a participar no le perjudicará en modo

alguno ni afectará a su relación con la Universitat de València. Le rogamos que lea toda la información siguiente y que comente cualquier duda que tenga con el investigador principal, el Dr. Marcos Fernández, antes de decidir si consiente en rellenar el cuestionario. Si desea participar en este estudio, por favor haga clic en el botón "Inicio" y complete el formulario de consentimiento.

**\*Obligatorio**

## DECLARACIÓN DE CONSENTIMIENTO

1. Por favor, marque la casilla de abajo para indicar que consiente en participar en esta encuesta y que: ha leído la información presentada en la página anterior y entiende lo que implica la investigación. Ha tenido la oportunidad de hacer al investigador cualquier pregunta relacionada con esta investigación y de recibir cualquier detalle adicional que desee. Con pleno conocimiento de todo lo anterior, usted acepta, por su propia voluntad, responder al cuestionario. \*

*Selecciona todos los que correspondan.*

Estoy de acuerdo

## Datos personales anónimos

2. Edad \*

*Marca solo un óvalo.*

<18

18-20

21-30

31-40

41-50

51-60

61-70

>70

3. Género \*

Marca solo un óvalo.

- Femenino
- Masculino
- Prefiere no decirlo

4. Educación \*

Marca solo un óvalo.

- Educación primaria
- Educación media (Bachillerato y /o formación profesional)
- Educación superior (Universidad)

5. Asignatura que recibe \*

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Para cada una de las siguientes afirmaciones, marque la casilla que mejor describa sus impresiones sobre el proyecto SILKNOW y su aplicación en sus clases.

6. ¿Le resultó atractivo aplicar el proyecto en sus clases? \*

Marca solo un óvalo.

1      2      3      4      5

\_\_\_\_\_  
Muy en desacuerdo                  Muy de acuerdo  
\_\_\_\_\_

7. ¿Qué herramientas SILKNOW utilizó? \*

*Selecciona todos los que correspondan.*

- Telar Virtual
- ADASilk
- Tesouro

8. ¿Qué herramienta le resultó más atractiva? \*

*Selecciona todos los que correspondan.*

- Telar
- ADASilk
- Tesouro

9. ¿Utilizaría alguna o todas las herramientas para un futuro? \*

*Marca solo un óvalo.*

	1	2	3	4	5	
Muy en desacuerdo	<input type="radio"/>	Muy de acuerdo				

10. En caso afirmativo, ¿cuál o cuáles?

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11. ¿Qué ha aprendido sobre el patrimonio de la seda? \*

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12. Como joven creativo ¿cree que su trabajo puede contribuir en la conservación del patrimonio cultural de la seda? \*

*Marca solo un óvalo.*

Sí

No

13. En caso afirmativo, ¿cómo?

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14. Por favor, dé su opinión general sobre el trabajo de SILKNOW aplicado a la enseñanza \*

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15. ¿Tiene alguna sugerencia sobre alguna herramienta o herramientas?

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