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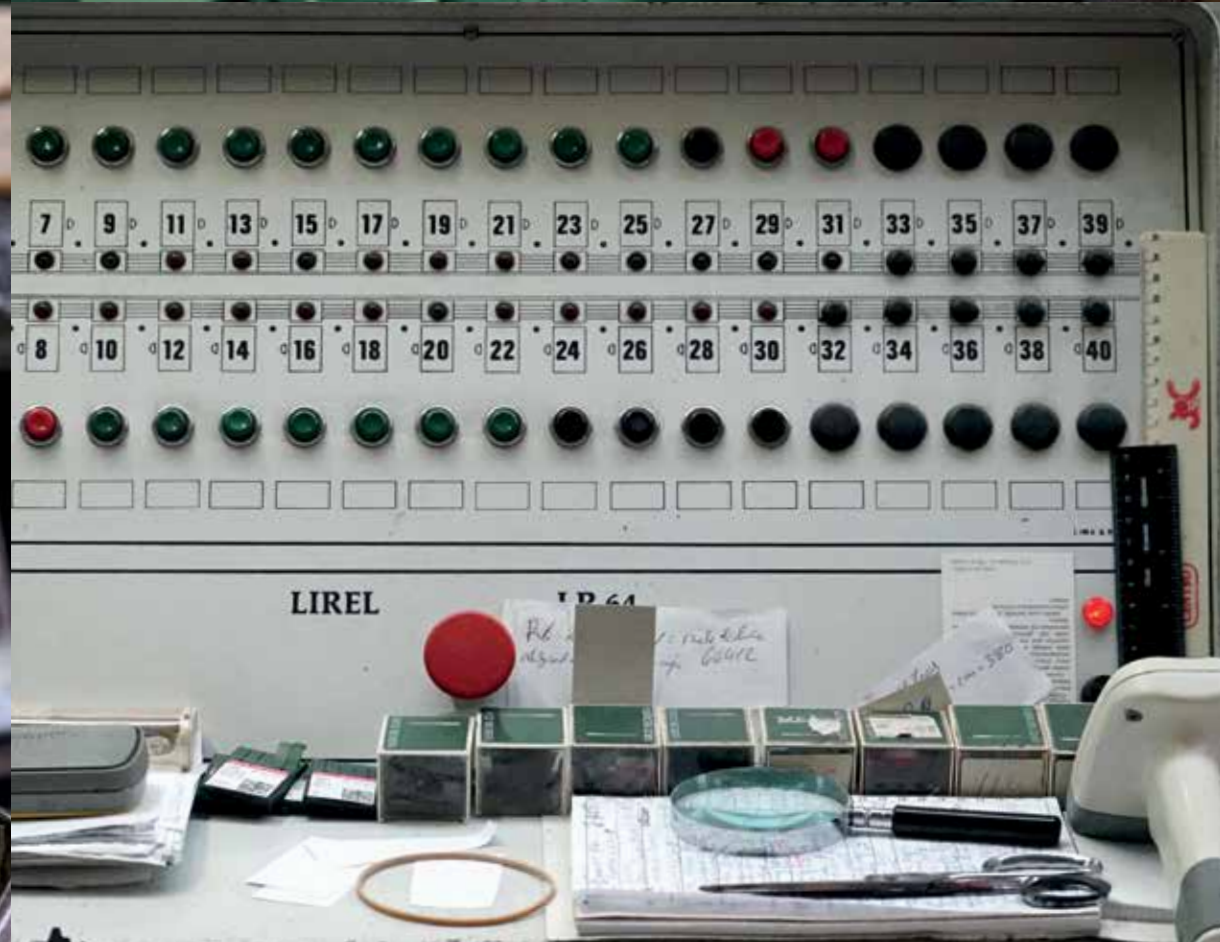
ANTI-AMNESIA

**DESIGN RESEARCH AS AN AGENT
FOR NARRATIVE AND MATERIAL
REGENERATION AND REINVENTION
OF VANISHING PORTUGUESE
MANUFACTURING CULTURES
AND TECHNIQUES.**











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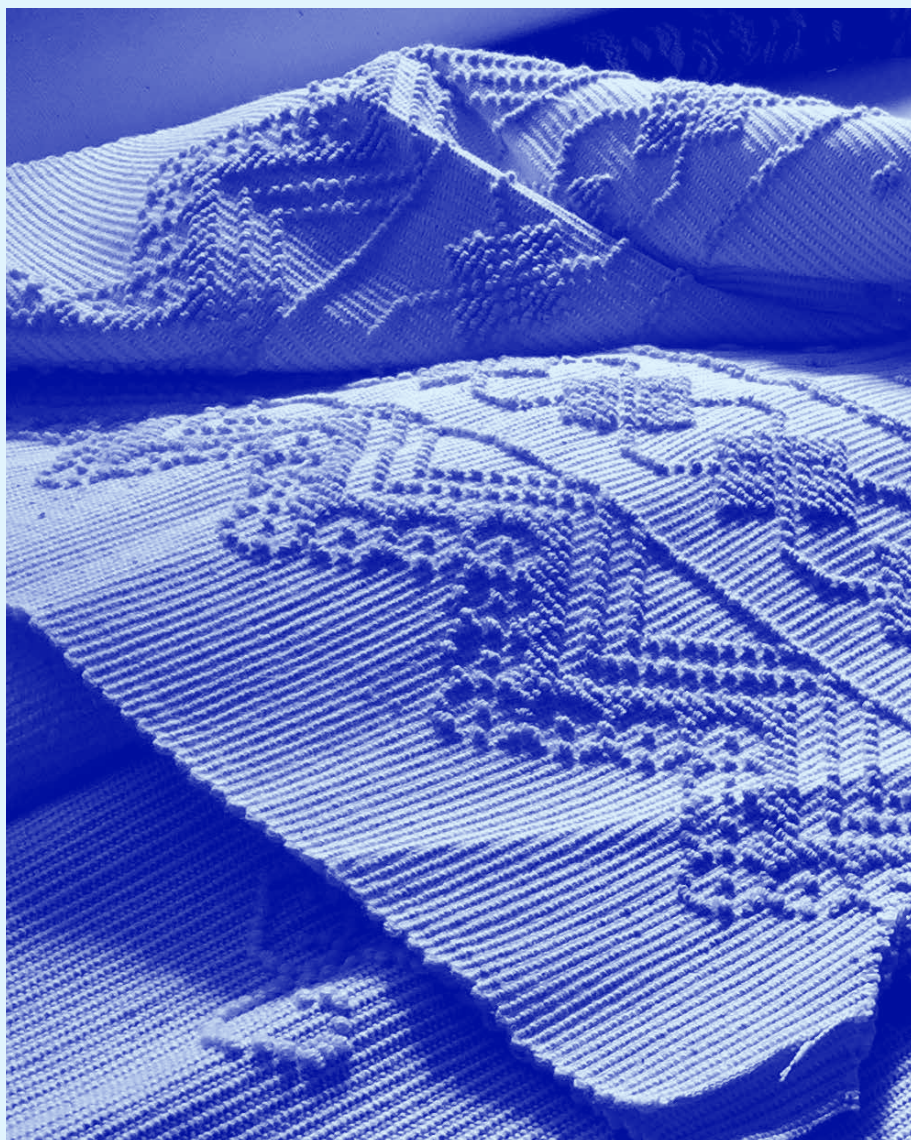
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FOREWORD

There have been many intellectual and creative pleasures stimulated through engagement with the Anti-Amnesia research programme; in particular, the opportunity to participate in design research dialogues as part of the Research Institute for Design, Media and Culture's (ID+) Laboratory of Unexpected Media (LUME).

Over the past two years, Anti-Amnesia has captured a fascinating research journey into the heads, hands, hearts, and traditions of northern Portuguese craft industries, and provided new insights in understanding the volatility, and the existential and economic challenges that they face, as they confront 21st century global capitalism, and more immediately the local/global schisms highlighted by the onset of COVID19.

As Portugal seeks to modernise and strengthen its global positioning, Anti-Amnesia set out to research and document the cultural, social, economic and tacit knowledge that resides in each of four Portuguese craft-based industries; namely weaving, typography, shoemaking, and ceramic tile production. Its purpose has been to reflect on their sustainability and their capability, capacity and potential to re-shape, regenerate and re-position themselves in a contemporary (albeit pre-COVID) world. This volume recounts the findings, experiments and reflections of this research.

What singles out Anti-Amnesia from other similar research projects, documenting craft industries in Portugal, or indeed other parts of Europe, is the approach of LUME to design and to research, and how both engage with the contemporary world. LUME draws its name and approach from a broad etymological understanding of the term 'media', (plural of medium, derived from the Latin 'medius') meaning 'middle'. The laboratory considers and reflects on 'media' not solely, or predominantly as 'digital', but more as a 'holding' or 'bridging' form that cherishes its contingent nature and its potential to connect to other systems and ecologies, within which there will inevitably be a continuum of tangible and less

tangible conditions. Design research within LUME is therefore best characterised as a mediating and reflexive practice, that stimulates and demands continuous dialogue, through which ideas and research questions are tested and honed through scholarship, close observation and conversations that distil ideas and strengthen shared narratives and chains of reasoning.

Portuguese history, from its extensive colonial influence in the sixteenth century and its significant contribution to the ‘age of discovery’; a century of mass migrations to Brazil and to the United States and subsequent dictatorship until the mid 1970’s, resonate and are reflected within the Anti-Amnesia project. This timeline has, in part, resulted in Portugal’s relatively slow engagement with neo-liberal economics and globalisation in the late 20th Century, and has to some degree permitted the persistence of craft industries and traditions, decades after many western nations elected to outsource their manufacturing base and transfer their skills east in search of an abundance of low cost labour and materials. In our current context, being somewhat ‘out of synch’ with other European and global economies presents the surviving crafts industries of Portugal with potential opportunities for growth and development, made possible by the prior expansion of supply chains and the exponential growth of digital and technological transformations that have occurred since the turn of the 21st Century.

In order to realise the project the research team chose to address a number of specific themes including:

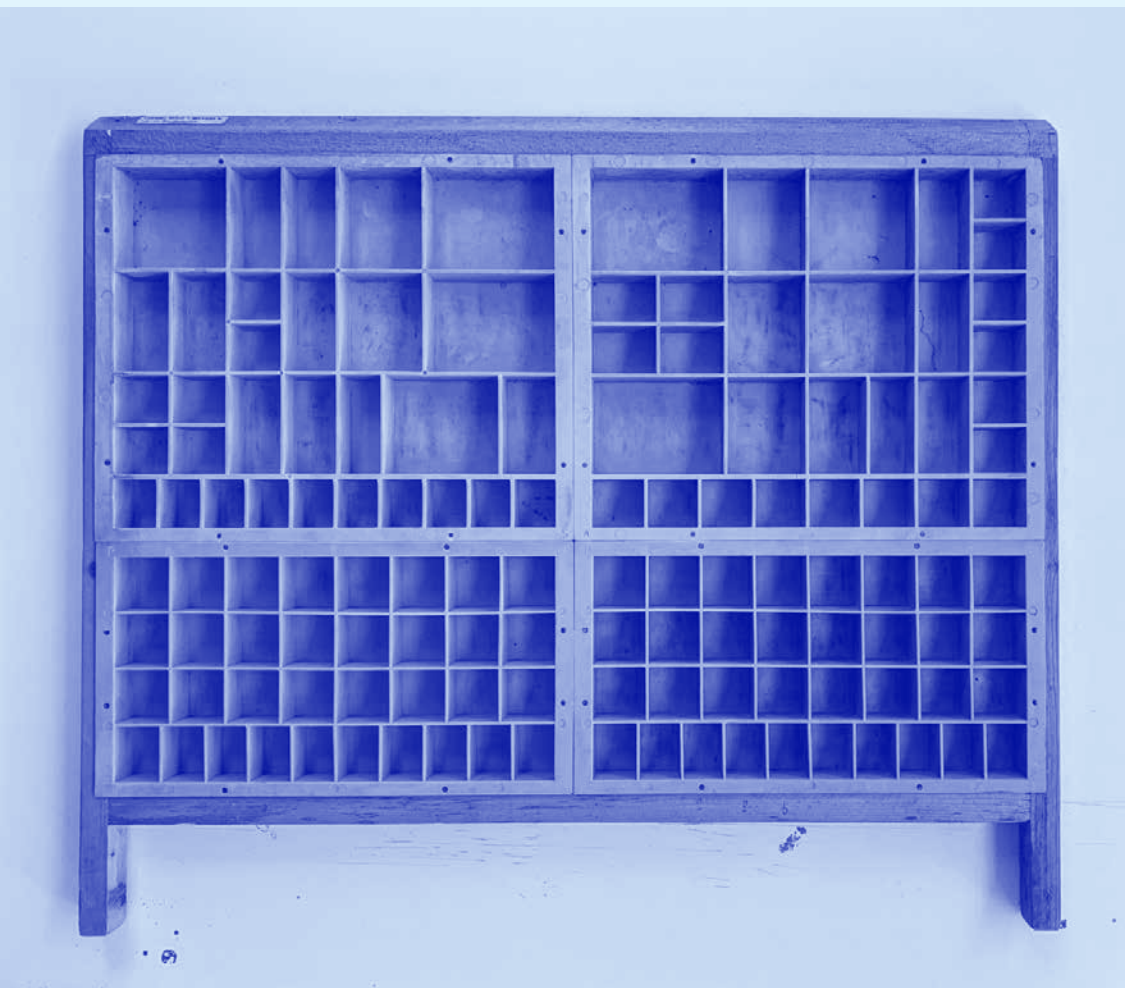
1. the potential loss of indigenous skills and tacit knowledge;
2. an absence of public narratives about these craft industries,
3. their longer-term sustainability, and
4. the historical and symbolic value these industries have to the places, people and cultural geographies of their immediate locale.

The research conducted included meetings, observation, and dialogue with members of the selected communities, student engagement, analysis, and reflections on the craftsmanship and the potential for future product, commercial, and economic development.

Embracing LUME’s approach to ‘media’ as a ‘bridging’ or ‘holding’ form and considering the core objectives of the Anti-Amnesia project required the research team to examine the nature and interrelationships between the wide array of ‘media’ that they encountered including the materials (e.g. leather, ceramic), products (e.g. shoes, tiles), analogue tools (e.g. looms, lathes), and the craftsmanship of the protagonists; as well as the immaterial (e.g. sound, data), realised through digital tools and technologies and the associated portfolio of skills and knowledge these demand.

To this array of analogue ‘media’, LUME’s design researchers introduced a new ‘media’ and activities to the mix. These included: the next generations of student learners, alternative creative and economic models; and a series of creative experiments blending intergenerational ‘craftsmanship’ and tacit knowledge with the





intangibles of ‘code’ and ‘data’, to posit ideas for new products and services and stimulate place-based innovation and invention. Through dialogue the research team also documented a series of public narratives about the chosen craft-industries and traditions, through exhibitions, presentations and academic papers, in tandem with developing new pedagogies developed by facilitating workshops and developing hybrid prototype products. These

shared engagements have also inspired a renewed sense of self-actualisation and pride of individual craftsmen and women within these industries in producing quality work for its own sake; as well as heightening awareness and understanding within the workforce, of the social role they play in sustaining local historical and cultural heritage.

In conclusion, the Anti-Amnesia programme, funded by FCT and conducted by researchers at LUME, has effectively demonstrated the creative potential and intersections between innovation, invention, design and craftsmanship. The outputs and outcomes of the programme provide examples of design research as an incisive and dynamic agent for encouraging and motivating local creative enterprise, unearthing and celebrating cultural heritage, balancing innovation, and invention and stimulating action from activism. Throughout the duration of programme researchers have observed, documented, and unlocked potential value, innovation (and intervention) through the use of existing materials, traditional tools and craftsmanship, product ranges and supply chains, alongside opening up spaces and encounters for invention of entirely new products, through introducing and/or blending ‘unexpected media’ from different or diverse traditions, both new and old.

Through their approach to design research LUME offers an eloquent exemplar of Richard Sennett’s [1] thesis on the vital importance of skills acquisition in developing craftsmanship; as a slow, conscious, persistent ‘problem-finding’ activity, that perpetually oscillates (mediates) between tacit and explicit knowledge formation. In looking ahead, Anti Amnesia offers vital insights that are central to quality design research, to regenerating a sustainable, resilient, creative ‘skills economy’ and to building back better in our ‘next normal’.

/

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[1] Richard Sennett
Lecture:
MAK Museum,
HandiCRAFT:
Tradition Skills
(in/of) the Digital
Age 12.10.2016.

INTRO — DUCTION

IT WAS MEANT TO HAVE BEEN DIFFERENT: ON HOW ANTI-AMNESIA ENSURED ITS PURPOSE AMONG ITS OWN IMPOSSIBILITY

“It was meant to have been different”: the title of the present essay encapsulates humankind’s ongoing existential dilemma in face of what we expect the future to be, and how the future always finds ways of deviating from our plans. The Future, so often a projection of optimism, nowadays particularly fixated on economic growth and technological sophistication... more recently cast into doubt by multiple signs of a perverse, self-sustaining hubris. On a more tangible, contextual level, the title describes the ambivalent evidence that strategic research involving local realities will always entail a deep respect for what has always been there all along (i.e., design research must question its own compulsion to present itself as an endlessly replicable panacea), and a humble awareness that no amount of goodwill and specialised skills can thoroughly respond to ongoing, tectonic shifts in macroeconomics.

i.e.

From its onset, Anti-Amnesia did well in distancing itself from a potentially naive ambition to single-handedly salvage ailing sectors of local industry and crafts, choosing instead to zoom in and focus intuitively on four case studies that flickered with the potential to consider other ways of doing things: besides transcending the scope of design research per se, a grand scheme would risk mirroring the conundrum identified as the problem itself. Instead, we were guided by discreet evidence, observable needs, good practice, and shifts of perception. In these approaches, design research found multiple paths and dynamics where it can indeed intervene: by providing communicability to existing narratives, as well as the means for their self-recognition; by

ensuring the longevity of heritage that, while regarded as past, can be activated beyond memory; by providing bridges between the factory and the classroom, and further legitimising existing ones; by acknowledging that hand craft can be a healthy, viable solution to a micro-regeneration of dilapidated specimens; by collecting and re-fashioning leftovers as testimonies themselves; by making ourselves available to learn the crafts in question; and through these processes, contributing to a renewal of the discourse that currently dominates design education, often hostage to global models and aesthetics.

The sudden emergence of COVID-19, as well as its shockwaves on economic and interpersonal levels, could have taken a high toll on the project, had it been formulated under the ambition of a macro-model for strategic implementation. The reason why the project managed to flourish, even managing to renew its poise under these circumstances, lies precisely in this premise: ultimately we all constitute an endlessly complex web of makers, and among its subtle intricacies, we can make ourselves available to one another in an ongoing process of reciprocal learning.

This is how a local shoe factory has managed to flourish among the global phenomenon of outsourcing: by maintaining strong family ties and an explicit sense of community that extends towards local cultural manifestations.

This is how a millenary textile craft association holds hope for further millennia: by reinventing its outputs in exploratory new products, and by realising they are the protagonists, the proud names and faces of potential outreach.

This is how a discreet, traditional typography has managed to celebrate 50 years of uninterrupted daily activity: by ensuring an unequivocal social vocation, side by side with a renewed interest on the part of local design schools.

This is how a small tile-making workshop is breathing life into the dissipation of a quintessentially regional industry: by teaching the craft to tourists, students and residents, while collecting and digitally archiving every motif ever produced, thus ensuring its potential future re-production; and certainly by fulfilling specific requests for manual restoration of single tiles that were lost to black-market theft or vandalism.



And this is ultimately how Anti-Amnesia has fulfilled its purpose: by identifying what already works yet has resisted becoming a template due to the overall absence of a facilitating infra-structure. As such, paradoxically, these four case studies can ultimately be a source for replication: certainly not as templates for indiscriminate implementation, but rather as evidence that viability lies in the unwritten details. And it is therefore up to us to keep ensuring their inscription.

/

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DESIGN RESEARCH: OUTPUTS AND OUTCOMES

The efficacy of the project Anti-Amnesia has largely depended on how well it has been able to articulate its actions on various creative, generative, and restorative fronts within the scope of design research towards attaining the proposed goals. The research team, in this regard, has often perceived and promoted the project as a process of mediation through design, which seeks to contribute meaningfully to the preservation of creative heritage by introducing measures and mediums that can be of mutual benefit to all involved stakeholders. With respect to attaining the proposed objectives, and keeping in mind the relatively brief duration of the project, it was thus important to identify avenues, early on, through which tenable contributions could be made. In doing so, the project looked at documentation, design, and dissemination as cornerstones of the mediation process, each representing a separate but complementary pathway to the realization of the global intention – to curate and conserve Portuguese industrial heritage prone to irrevocable loss.

The findings that have emerged as a result – both expected and unexpected – broadly fall into the above three main segments, and can be seen as covering distinct territories while sharing the vision to perpetuate specialized knowledge and skills from Portugal's manufacturing heritage. Some of the outcomes, therefore, can be considered tactical, both in terms of research (such as the source material library for archiving distinctive elements of a creative culture for future reference and reinterpretation) and hands-on creative intervention (design-based workshops aimed at augmenting the perceived value of products by providing more information and visibility). Respectively, another section of outcomes has been exploratory, focusing on reconsidering the materialities, approaches,

and semantic values towards deriving a novelty of perception that can sustain manual techniques and practice communities – and not only the essence of a craft – in a predominantly digital contemporaneity. In sequence, the project has invested in creative pedagogy to drive a significant part of its research and restorative actions because it believes that education, and particularly art and design education, can and must become a key component of discourses on cultural preservation. This is because by bringing together communities of practice and academia in a long-term dialogue, new, unexpected, and sustainable domains of value generation can be chartered and created, much beyond what is achievable from conventional collaborations involving craft and business, such as the fashion industry for example, which effectively pursue short-term financial gains.

Therefore, the outputs are reflective of the fact that as a mediation strategy, project Anti-Amnesia has sought to not only utilize principles of design towards developing applicable and sensitive product and communication approaches, but also to create conditions that are directional for maintaining a long-term cultural and socio-economic relevance of heritage industrial practices.

/

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THE ROLE OF DESIGN PEDAGOGY

FROM ENTHUSIASM OF ACTION — PROJECT ANTI-AMNESIA AS AN ACTIVE EXPERIENCE IN LEARNING DESIGN

Enthusiasm is a powerful engine that can override starting fears. The main takeaway from the pedagogical experiences covered during the implementation of Project Anti-Amnesia is the development of an ethos that considers hands-on involvement as a key emerging strategy for design pedagogy – in particular in higher education contexts – and reflects on how this space can become a privileged stage for the reinstatement of disappearing elements of culture and heritage.

The integration of such research projects into the design curriculum has had the capacity to enhance instruction methodologies, encouraging tutors to build upon their role through involving in a teaching-learning dialogue between research and pedagogy. It also contributes towards the addition of new learning-based contexts in classroom environments, enriching educational activities and inviting students to explore, take risks, and actively engage in the search for primary information, as demonstrated by the introduction of the case study themes in the design coursework at IPCA during the project period. The overall dynamism of a practical project, and the experience derived from the developed activities has allowed the students to consolidate their existing knowledge and skills in design, and furthered their understanding of the processes of research and experimentation.

There is a growing interest in participatory forms of thinking and designing. The collaborative learning-based activities, in this regard, provided opportunities for interaction between the students and protagonists from the case studies, allowing to verify that the context in which the discipline of design operates today is holistic. It is an area of investigation that creates dialogues

with other fields, helping construct new meaning, realities, and artefacts. The main objective is to develop ideographic knowledge within pedagogical and professional realities that are dynamic, multiple and comprehensive, and highlight the interpretation of these assets as fundamental to the creation of a reasoned discourse.

Project Anti-Amnesia is based on the understanding that in the scope of the relationship between global models of interpretation and pedagogical activities, more concrete learning can be attained in environments that are favourable for fostering meaningful learning processes. In accordance, we established a conducive classroom environment through introducing thematic project-based workshops with the aim of creating a learning ladder between understanding, meaning and action: which was adjoined to the students' professional training, and entailed processes of active learning and pedagogical construction within contexts not previously observable or open to experimentation. These activities were built in the ambit of the research project and contributed to the modelling of a distinct design pedagogy. In this way, the pedagogy was motivated by and open to external processes, maintaining and stimulating the habit of questioning in the students about their surroundings. The successful implementation of this bridge also brought more cognitive maturity, combined with a deeper understanding of pedagogical processes in general for the researchers, providing an accentuated view of the role of design, and learning built at the service of knowledge and the understanding of the world and of real issues. In addition, it involved everyone equally within a shared space and with shared purpose, and provided greater motivation on the part of those wanting to learn.

The activities developed and the dynamism of practical work in class allowed students to consolidate their comprehension of research and experimentation in terms of graphic and visual communication, as motivated by the work proposals. The proposals also called for the identification of historical and semantic capital embedded in case study scenarios as fundamental ingredients for arriving at a reasoned visual discourse and for gaining greater design autonomy in the development of the projects. The

results demonstrate that the impact of design and its strategy is not absolute, either at individual or collective level, but it is the discussion around that fosters literacy and interpretation among citizens. The difficulty in determining a quantified output reinforces the pertinence of collecting primary data and getting directly involvement with the practice cultures in order to obtain information that is both relevant and representative. This design related aspect of the research contributed to indelible changes that are now incorporated into the creative processes which facilitate the regeneration and reinvention of these antiquated narratives and materials.

In sequence, participating in the project also extended the traditional notion of a classroom, validating the pedagogical curriculum in an unanticipated manner, and at the same time, leading to the development of practical-empirical activities of great relevance for the students. The hands-on involvement, contextual research, and contact with primary sources triggered learning which was enmeshed with significant autonomy on part of the students, and induced new concepts and discussions. The in-depth exploration of the introduced themes (Almalaguês weaving, Azulejos, and Letterpress Typography) in articulation with the conception of visual communication history and the contemporary praxis of graphic design, provided the required creative stimulus towards expanding the capacity in students to think and reason critically on the various perspectives of design and its role in society and culture.

And it helped generate enthusiasm from within throughout the process.

The pedagogic strategy also enabled the course content to be developed on the basis of experiences that were positive. The directive was not to solve an issue in the typical dialectic of preparing a student for the professional market or for corresponding with 'clients', but to seek an overall enhancement of instruction through affirmative action which would foster in students the ability to interpret a given situation, and simultaneously, help bring favourable changes to the situation and its actors. The overall results from the exercises were very



satisfactory, conforming to curricular expectations, and there were a significant number of responses that were exceptional in their applicability. This also emphasises the conceptual groundwork done to configure and organise the project into different phases which supported the successful implementation of the methodological model, and helped secure possibilities for

garnering auto-motivation and capacity building on part of all involved.

The collaborations with the respective case study contexts consolidated their relationship with Anti-Amnesia, and opened up territories for further expansion of theory and practice. Teachers, acting as mediators between the research and the students' creative discourse, found a suitable position to collect and interpret crucial information, reflect on the learnings, and propose advancements regarding the configuration and execution of an effective pedagogical model for design. The concept of classrooms as living laboratories for research was also validated, and underlined its potential to transform and be transformed.

Although the different student proposals were heterogeneous in terms of design language and approach, a significant majority of the works showed concern for creative exploration and experimentation while linking or deriving from other elements of their overall curricular structure, such as parallel theoretical subjects and skills training. The experience of engaging in a project wherein their creative actions and outputs could have “real-world” applicability, additionally added two substantive vectors: the experience was both formative – in lieu of the contextualised, reflective, and collaborative learning towards development of knowledge and practice of design; and transformative – since the participants gained from sharing know-how with masters of traditional forms of creativity.

In moving the pedagogical process to a different narrative that was built within a new symbolic space, the experience brokered in three fundamental concepts of intervention – participation, revelation, and transmission – which also helped refine Anti-Amnesia's approach towards amplifying the connection between culture and territorial realities.

As a result, the educational models and resources that were derived showed reliance on registering and reflecting upon the pedagogical activities themselves, as scientific contributions to the higher education in design community. The discipline of design, incorporated as a key aspect of the evolving dynamic with traditional craft and creative education, also found an opportunity

to re-configure its own makings in light of the new challenges and territorial approaches. For this specific reason, the following pedagogical guidelines were observed:

The activities were revealing, as they proposed a proven transformation in specific and contextual narratives, which reinforced the established patrimonial relationship. They rehearsed a holistic vision that treats design as a method of narrative content and opens space for dialogue and awareness about its own heritage;

The experience was substantive, as it expressed a contextual essence of the place, and the associated community. Design and its actions became a point of convergence, in this regard, for all stakeholders;

The process was participatory, as it believed that the viability of this pedagogy will pass through media interpretation, finding ubiquitous and practical resources in crafts' making heritage, that can contribute to the re-emergence and sustenance of such dynamic.

The 'ethnographic deep-dive' correspondingly became a methodological inspiration, wherein, the consistent discovery of nuances in the making cultures kept contributing to a constant renovation of the pedagogic process. In then describing what was observed, we gradually built a process of mediation, recognising mutual heritage and complementarities between craft and design, and identifying the implications of the same towards constructing meaningful and sustainable paths of learning and innovation. Consequently, the research proposal of Anti-Amnesia itself stood reformulated, taking into consideration new queries and revelations that emerged from the intervention. The evolution also invited a re-examination of instruction methods, and lay emphasis on gaining process orientation through seeking thorough contextual understanding and a good perception of the students' and participants' skills, experiences, and interpersonal dynamics. Action research, thereby, showcased that it can become a potent means of attaining positive change and innovation, and accordingly, the discipline of design can move from being a specialised practice to

a basis for participation and co-creation, securing opportunities for the inclusion of disconnected practices and their communities.

The four case studies covering four dissipating Portuguese traditional manufacturing practices seeking sustenance of techniques, trade and cultural relevance have a common aspect: people who are keen to make a difference. This interpretation of the contexts is at the heart of our intent to intervene and offer support as design researchers, educators, and practitioners. The success of this investigation will ultimately be determined by the overall improvement to the cultural, economic, social, and human facets of the practices, and the continuity of their resonance in the future. Such humanistic view of science is at the essence of any restorative research and action.

Amidst the project, the researchers, and the protagonists of traditional making, in the end a point of confluence is felt – We look forward, without any reservations, to the new phases of learning and epiphanies this work will bring, because the contexts are steeped in real and symbolic capital, and have the capacity to bring people together and start over again. With much enthusiasm.

/

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REVIEW OF CREATIVE AND ARTISTIC EXPLORATIONS

PART 1

A HANDFUL OF STORIES

Imagery, either still or moving, has been an excellent platform for telling stories as it brings the visual component to the foreground, and triggers a personal connection with people and contexts otherwise seemingly extraneous.

The human connect is witnessing a remarkable revival of sorts in the present times of global crisis; after being stifled by the incoherent din of contemporary visual communication media that has presided over quotidian existence for decades. Creative visual productions made in this regard imbibe empathy, and take the form of an autonomous expression that creates its own communication strategy, and carries semantic capital that is distinctive from more mainstream approaches.

Respectively, Anti-Amnesia converges a diverse set of visual media expressions towards conserving, curating, and communicating the human and social narratives that surround its various case study contexts. The approach mirrors niche initiatives concerning the management of creative heritage, wherein there is clear focus given to preserving the autonomy of traditional practices and practitioners, and where creative engagements that incur reciprocal gains play a prominent role on several fronts.

The same is evident from the project's variety of creative outputs that inculcate distinctive perspectives of the authors towards generating a repository of individual and collective memories: which help traditional making permeate contemporary creative culture and social consciousness.

The outputs from pedagogic activities present an interesting interweaving of self and circumstance, wherein, the involved students of art and design through their engagement gain active authorship of their production, and at the same time, exercise

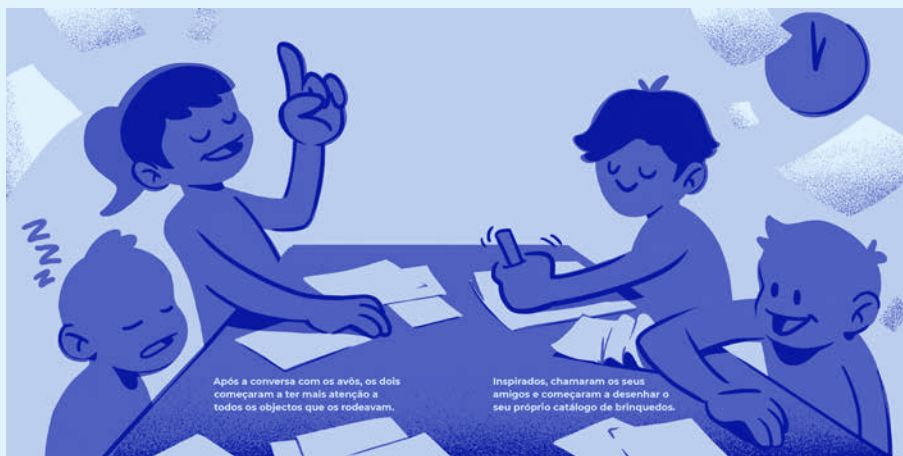
agency in sustaining and advancing well-established narratives. Thus, the notion of ‘identity’ takes centerstage in generating creative resources and outcomes, and decisively influences both traditional and contemporary territories of creativity.

The urgency of action, of revival and restoration fosters a metrical dialogue, in this case, between the exterior and the interior, wherein cultural influences from the study contexts draw possible pathways for the involved students to trace – or mark anew – their own identities as authors.

Exploratory production, as showcased by the binary tiles, for instance, asserts itself as interpretative art, sharing complementarity with more linear and descriptive creative outputs such as those based on communication design and archiving. However, any form of creative expression, be it descriptive or analytical, that is meant to represent causality, is bound to inherit layers of interpretation based on biographical experiences, thereby extending the subjective side of perceptions.

The works also reveal historical, social, and aesthetic impresses of the studied cultures on the authors and their approach, and are initial signs of their integration into contexts that can eventually expand their global outlook.

I see the same happening in the case of my students’ projects that share thematic affinity and association with Anti-Amnesia: Diogo Rocha’s *Traditional toys of Alfena – an illustrated history*; and



Mafalda Monteiro’s *Lagoa Escura – the mythological imaginary in the creation of an illustrated album*.

Both are masters-level dissertation projects that incorporate the authors’ experience-based perspectives as engines for understanding illustration’s value in the archiving and perpetuation of collective memory pertaining to a region or a local culture.

Diogo Rocha’s project situates the historical and geographical context of *Fábrica de Brinquedos Bruplast*, a traditional toymaker from Alfena in Northern Portugal. The illustrated narrative is constructed in light of contemporaneity, and seeks to rescue from sheer oblivion the stories associated with a relatively recently outdated form of making that is in danger of dissipating in the same way as some of Anti-Amnesia’s core study contexts. In this regard, Diogo’s work intersects the story of the toy factory with those of children (characters) who play to learn from the past.

Mafalda Monteiro’s project, on the other hand, looks closely at how myths and legends that are often perpetuated by word of mouth take on a physical dimension as temporal testimonies of a mythological imaginary that is predisposed to fade with time. The work respectively undertakes an ethnographic rescue of folkloric anecdotes associated with the *Lagoa Escura* lakes in central Portugal, which are then revisited by the author through a lens of personal interpretation: the author becomes a character of the legends, thereby amplifying the mythological imagery through the introduction of self as a lead character.

In either case, and in the case of similar visual material outputs under Anti-Amnesia, the interactions tell more than one story; and the audience is witness to the agency of sensitized creativity, be it by design or by art, that rescues and reimagines elements of fading cultural archetypes as intellectual resources for future-making.

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PART 2

SHORT NOTES ON ASSOCIATED STUDENT RESEARCH

Anti-Amnesia is based on acknowledging the value of reviving traditional Portuguese crafts and industries that due to a plethora of constraints have been declining and disappearing over the past few decades. In undertaking the seemingly impossible task of resolving the never ending conflict between production and consumption – whose anatomy is complex and consequences unpredictable – a group of researchers, educators, and students chose to observe particular forms and processes of traditional making, towards determining viable paths to reactivate their creative potential. During the past two years, this group has been able to identify, document, and cross-utilize traditional creative know-how between different disciplines, invert contemporary perspectives on conventional production practices, and examine the value of the resulting products using a set of activities that can be seen as being far from more established processes of production. It can be said that new objects have been created from direct actions that were controlled and decidedly attentive to concerns that are increasingly coming into focus in terms of present-day life: sustainability, environment, and fair trade.

The project's guidelines and the ensuing activities have been discussed at length in this publication, however, I would like to bring attention to certain points of intersection based on shared objectives and concerns between Anti-Amnesia and the Master in Image Design (MDI) course at the Faculty of Fine Arts, University of Porto. The course was established in 2006, and over the years it has supported the development of dissertation projects that prioritize valorization of social, cultural, and historical contexts

through developing visual solutions that integrate the image as a central element of communication, such as a photo, or a video, or an illustration. In summary, the masters course has been asserting itself as a space that fosters the transmission of knowledge built from the addressing of contemporary issues set in local and regional realities, encouraging students to participate more actively in life beyond classrooms. Here, I would like to present the examples of five recent multidisciplinary student projects that emphasize this point, and which share Anti-Amnesia's concerns regarding the preservation of regional cultural and industrial heritage. Some of these projects have been officially associated with Anti-Amnesia.

Miriam Zanini's dissertation work explores the intersection of academic research with traditional forms of trade. The research proposal states that handmade artifacts have always occupied a significant place in our daily lives. It further emphasizes the important role that traditional know-how, passed on from generation to generation, can play towards gaining new perspectives towards mitigating the shortcomings of modern-day conventions of production and consumption. The proposal also argues that understanding manual production is imperative to comprehending the world we live in, in all its complexity. The central objective of the dissertation project is to examine a set of handicrafts and their adaptation to the new needs of responsible consumption, which can provide an understanding of how these activities are putting into practice their intent to harmonize economic interests with social and environmental responsibilities. The student explains in the research proposal that, "the knowledge and resilience accumulated by the traditional practices in their long existence can be used to reframe contemporary objects, towards becoming more sustainable, supportive, and empathic".

Beatriz Girão's project focused on the theme of Herbal medicine in Portugal, articulating the knowledge of the field with research and illustration. Particularly, the work aimed to consolidate the intergenerational transfer of knowledge corresponding to culinary recipes that improve general health.



The student chose Illustration as a means to better communicate the legacy and efficacy of traditional medicinal practices. The proposal was to “give the knowledge and practice of Herbalism a national purview, by disseminating a hermetic content in a playful way to a wider audience”, wherein the contribution lay in “identifying and working on a set of native flora, and establishing its ethnobotanical relationship with traditional Portuguese societies”.

Ana Lisboa’s proposal, titled ‘Women in the History of Portuguese Design (1950-1974): Construction of an archive for the preservation of collective memory’, aimed at building a digital platform that aggregated a repertoire of graphic works developed by Portuguese designers. In view of the sheer scale of the proposal, which could have exceeded the time and resources required to conclude the project within the one year stipulation,

the investigation was eventually streamlined to focus on the analysis of works developed by noted designers Alda Rosa and Cristina Reis. The project revisited the depth and uniqueness of the designers’ works which had made significant contributions to the expansion of the study of Graphic Design in Portugal, and had helped garner a greater rate of enrolment of women in the disciplines of design.

‘Trinta Por Uma Linha’ is a research project of Marina Moreira, which takes up space between illustration and the transformation of language, in particular, typical Portuguese idioms. The project is based on the evidence that idioms acquire new connotative meanings when applied in written or verbal contexts, and that

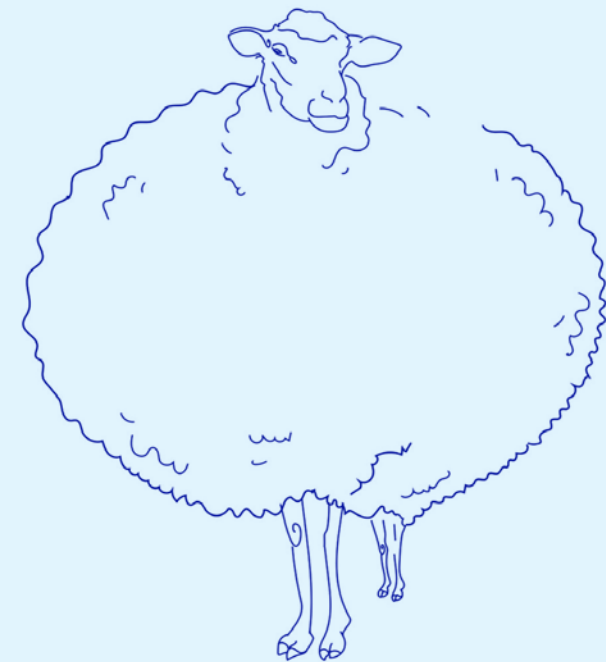


Illustration *Pano para mangas*. Equivalent translation not found
March 2020

proverbs characterize informal conversations which reflect the collective identity and dynamics of an individual culture. These are results of popular knowledge that have been summarized spontaneously through language and used in quotidian situations. These idioms also enrich our vocabulary, and allow us to create mental images for different contexts, thereby stimulating communication. Respectively, the student's work underlines the complexity of unfolding written language through illustration, stating that the confrontation of Portuguese common tongue and its miscegenation with contemporary culture also incites the questioning of prevailing worldviews from individual, local, and regional perspectives.

Miguel Oliveira's research critically analyses the dynamics of urban growth in the city of Maia in Portugal. Utilizing photography as a testimony to this evolving reality, the dissemination project, titled 'Local Access: Maia in the Periphery of Porto', documents the transformation of the place from being an indisputable intersection, and charts the transition of relationships between the rural and urban contexts of Maia as an autonomous city lying in shadow of Porto, an adjacent urban center of the country. As the student describes, for a greater part of the last century, the peripheral municipalities of Porto had been hanging in time, characterized by their rurality and the associated activities. Maia is a great example of such suspension, and now, it is a hybrid landscape that crosses old rural areas with new urban infrastructure. The project is about creating a photographic series that explores and captures these new border paradigms, and which enhances the construing of autonomous rural landscapes, as so well analyzed by geographer Álvaro Domingues.

In the recent years, design has increased its influence on society, and the project Anti-Amnesia demonstrates that the broadening of the scope of this relatively new scientific field can have multiple and meaningful impacts on the restoration of heritage practices. The project has found affinities with the objectives of the MDI course which has always encouraged the conducting of applied research based on the construction of

objects of visual communication and the crossing of scientific interests with ethical and social perspective. The above five research themes deepen the theory and practice of engagement in this regard, and maintain their essence as student projects that are increasingly aware of the complexities of contemporary life.

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CONCLUSIONS AND FUTURE WORK

PART 1

LOOKING AT THE PAST TO UNDERSTAND THE PRESENT

In the concluding notes one tends to look back at the beginning of the project – how it was conceived, what moved us to develop the contents and arguments, and what we thought we could, or should achieve. In sequence, two design research projects were proposed and accepted, both arguing for the preservation of specialised knowledge on the brink of disappearance: Anti Amnesia and Wisdom Transfer.

I believe the idea of going back to the past as a form of understanding the changing nature of the present was at the center of either proposal, as was the intention to inscribe and recover knowledge, practices, and narratives that could be irreparably lost if not recorded and documented with their original makers and masters in native contexts. The loss of embedded creative elements and empirical wisdom, some of which may have evolved over centuries, and which embodied deep-rooted historical significance, would also imply that the unique stories would remain untold, and subsequently, their cultural legacies would remain unacknowledged.

The project thus focused on cultural sustainability, engaging with local knowledge, practice, and materials in four typical industrial practices of Portugal – handloom weaving, shoemaking, Azulejos tilework, and letterpress typography. The overarching objectives concerned the reactivation of traditional making that had lost, or was fast losing market and cultural viability and due to various factors including financial crises, technological obsolescence, and now, the covid pandemic; marking a rocky transition of older praxis to a predominantly digital future.



During the project period, a significant amount of deliberation was done on developing a creative research approach that could help attain our core objectives, and at the same time, be conscious of contextual sensitivities and identities. Creating strong bonds with the practice communities, and sharing a vision of their reinstatement led us to develop design research mediation models that were fundamentally scalable and replicable, and could form a reference for future interventions focusing on creative heritage – especially ones that are keen on bringing together the past and present by creating a dialogue between the older and newer generations.

The research team also worked closely with members of the associated communities to uncover elements that could potentially extend value propositions typically associated with traditional making. This was done through introducing a wide array of research actions, including creative ethnography, pedagogical interactions, and hands-on engagement with practice contexts. These different methodological approaches were supplemented by the researchers' creative intuitions, and entailed a host of unexpected outcomes.

Most of the fieldwork was done in situ, except the workshops that were conducted in classroom environments, wherein traditional makers were invited to participate and share the story of their crafts. This was an interesting experience for the participating traditional makers, some of whom were far out of their normal habitat, but enjoyed playing their role as conveyors of cultural, industrial, and creative heritage. These interactions in learning-based environments provided ideal conditions for the transfer of specialized skills and know-how between different creative disciplines and generations.

Food, interestingly, was a key agent of bonding between the researchers and the practice communities, significantly facilitating ethnographic approaches. Research events, especially in Almalaguês, often became social occasions where a great number of stories and anecdotes related to the millenary weaving practice were shared over homemade local delicacies. The influence even managed to trickle down to design outcomes, wherein a footwear prototype bore the name of Arroz Doce (sweet rice), commemorating the exceptional skills of the weaver who had managed to interpret the complexion of the traditional dessert into woven fabric which was used in the construction of the shoe.



The project determined that such human centred nature of engagement was highly effective in creating long-term relationships between craft and academia, which could provide a sustainable basis for safeguarding systems of traditional industrial knowledge.

The workshops held in IPCA, as well as at the University of Porto's Faculty of Fine Arts, proved ideal test beds for studying and documenting elements of the connected material culture and the recovery and potentiation of inherent creative, human, and social values. The most significant outcomes and outputs in this regard were:

1. The development of curricular content for students of art and design at undergraduate, post graduate, and doctoral levels;

2. A compilation of best practices aimed at creating a scholarly infrastructure that could help endure tangible and intangible values of traditional making to contemporary society and culture;
3. The realisation of both tactical and experimental interventions by means of curricular participation from graphic and multimedia design students;
4. The establishing of an international network that shared aspects of the identified issues and proposed missions;
5. Contributions to a functional perpetuation of the legacies in question through channels offered by higher education and business incubation (as made possible by the project's ligations with UPTEC);
6. The development of research and pedagogical models that could be interpreted and implemented in future contexts;
7. And lastly, the validation of the efficacy of bridging creative research, practice, and education towards sustaining cultural heritage in times of flux.

The unfortunate Covid-19 pandemic has provided a renewed purposefulness to this research, setting forth the need to go back to old ways of doing things, which legitimises the initial premises of the project.

This otherwise paradox of going back and forth – between resuscitating old ways and using current digital resources and modern technology to strategically conserve, curate, and potentiate traditional know-how – grants new impetus to such research. A research in which the transition from older paradigms to a digital future is made through the recovery, reanimation, and reinterpretation; and most importantly, through the revaluation of traditional praxis.

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PART 2

IF THERE IS ANYTHING TO SAY, IT IS ABOUT PASSION, EMPATHY, AND BEAUTY

1 —

If there is anything that keeps us moving forward, it is Passion

When asked to write about the conclusions and future scope of project Anti-Amnesia, which is now coming to an end, I could only recall the motivation that sparked its beginning. Passion is indeed a fuel for motivation.

But before getting into the details, I must convey a feeling of happiness for writing this text. First off, to express gratitude to life in general for conjuring up the opportunities that paved the way for the project to take place, as much as for the sequence of events that inspired its conception.

Passion, as natural with geneses of any kind, has been core of this venture: A passion for Portuguese culture and its history, the country and its people, and a passion for sneakers. Such interest in footwear is not derived as much from a sense of shoes as objects of art and design, but more as vehicles for cultural promulgation, in line with articulations on objects as discourse [1], and as having meaning embedded in their forms, uses, and trajectories [2].

Anti-Amnesia shares some of its provenance with an earlier research intervention of mine that was dedicated to the recovery of distinctive elements attributable to brand identities within traditional industrial cultures [3]. This study in itself was informed by my doctoral research, which contributed to the advancement of Brand Archaeology as a research field and as a methodological

[1] A. Seago, & A. Dunne (1999). 'New methodologies in art and design research: the object as discourse'. *Design Issues* 15 (2), pp.11-17.

[2] A. Appadurai (1986). 'The social life of things'. Cambridge University Press.

[3] Research funded by the AHRC Cultural Engagement Fund UK, 2013, and FCT, SFRH/BPD/92949/2013.

approach, situating Brand Archives [4] as a generative resource that designers and corporations can use to recover and potentiate value from their own archival materials. Both interventions were conducted in the facilities belonging to iconic Portuguese footwear labels that had originally helped spur my lifelong fascination with footwear design and brand imagery since childhood, and eventually lead to epiphanies regarding intangible values embedded in objects.

In sequence, the research path has led to a series of momentous and meaningful happenings that have helped evolve a contextual basis for Anti-Amnesia: such as the challenge of conducting on-ground creative research in an industrial setting beset with infrastructure and resource-based constraints, situating the cultural heritage and industrial legacies connected with indigenous Portuguese sneaker brands [5]; the showcasing of our produced footwear prototypes at the London Fashion Week [6]; and the international premier of Almalaguês, a rare and ancient weaving craft from central Portugal [7]. Therefore, it is better to view the project neither as an end in itself nor as a conclusion of these past actions, but in the form of an important stage in an enduring investigative journey: A journey into the history of objects – their origins, the materials and techniques that bring them to life, the stories of their makers, the expectations that they are asked to fulfil, and what such objects truly mean to their end users.

This type of investigation has demanded immersion into the research contexts, and a practice component that has helped realise some of the learnings into manifested outcomes, namely, sneakers. I can also vouch for the fact that the experiences have also contributed significantly to the personal and professional betterment of all involved. And although the journey has had its share of impediments, a sense of hope and happiness has prevailed throughout.

If there is anything one can aspire for, it is to be passionate about what one does, or makes.

[4] Research funded by FCT, SFRH/BD/38821/2007. URL: <https://ualresearchonline.arts.ac.uk/id/eprint/5689/>

[5] 'Sapatilhas: Cultural significance and industrial legacy'. Encontro com a Ciência e Tecnologia.

'Design-related research into iconic and obscure Portuguese sneaker brands'. URL: <https://cortebel.wordpress.com/>

[6] 'Futou'. Presented at the Sustainable Fashion Symposium, organised by the International Society for Sustainable Fashion. London Fashion Week, 2017.

[7] 'Cortebel 50 in Almalaguês'. Intersections, Exploring Collaborations in Textile Design Research conference and exhibition, Loughborough University London. URL: <https://www.lboro.ac.uk/departments/aed/staff-research/intersections/>

'Rediscovering Almalaguês: A Strategic Design Approach to a Traditional Portuguese Hand-Weaving Technique'. Journal of Textile Design Research and Practice, 5:2, 110-137. URL: <https://doi.org/10.1080/20511787.2018.1449075>

2 —

If there is anything making us feel alive (and socially useful) it is Empathy

Empathy is often regarded as the capacity to comprehend what another person is experiencing by placing oneself in the other's position. Various definitions of empathy correspondingly encompass a range of states, including cognitive, emotional, and compassionate. It can also mean being “wired to connect” and being “designed for sociability, constantly engaged in a ‘neural ballet’ that connects us brain-to-brain with those around us (...) We humans have a built-in bias toward empathy, cooperation, altruism – provided we develop the social intelligence to nurture these capacities in ourselves and others” [8].

We are not isolated islands. We live surrounded by other people, and generally form a part of an ever-widening social network since birth, that is made out of interpersonal relationships. In our ability to connect and relate to other people lies the opportunity for us to understand our human condition, with its limitations and potential, and to decipher our role in life.

In this regard, throughout its progression, project Anti-Amnesia has offered the possibility for consolidating the social networks that have been established during the project period and in the preceding stages. It has allowed us to reinforce our learning-based connection and communication with diverse communities of traditional practice and industries, and provided the possibility to bring them together around a shared objective of revivification.

Embracing such engagement empathically to create an atmosphere of mutual understanding is key to contemporary research in Design. The project has presented design researchers and educators opportunities to interface with creative cultures that are far removed from their professional and academic norms, with a view to widen subject matters and instruction strategies. The interconnectedness of the project, as a result, has revealed itself not only through the linking of these two often disconnected segments – as exemplified by the bringing weavers from a remote rural area to university contexts for sharing their crafts skills

[8] In: D. Goleman (2007). 'Social Intelligence'. Random House.

and broader life wisdom with students – but also by connecting contrasting creative activities through a similar approach. The project eventually can therefore be proposed as a precedent on how universities can be brought out from their comfort zone to address other areas of social concern where their knowledge and resources can prove useful and create meaning.

The project's overall approach has also proven to be applicable in a variety of contexts. It has differentiated itself by focusing on the value of the discarded and the almost forgotten, and has sought to validate their time-tested legacies at a time when many such unique skills and practices are being replaced by global trends: that favour sterile uniformity and cultural oblivion, and are actively pushing locally specific creative contexts to the verge of irreversible loss. By embodying genuine interest in what the associated communities are passionate about, and in their cultural roots; and by highlighting the undiminished relevance of uniqueness, and potentiating the embedded creative potential of what is in disuse, the project has delivered on creating conducive conditions for the revaluation and reinvention of traditional making. Simultaneously, it has managed to create an atmosphere of mutual trust and understanding between the involved entities, which forms one of its most positive achievements. In this sense, the project has attained a way to interface with and learn from traditional systems of specialized knowledge, while the custodians of these systems have (belatedly) found relevance in academic discourses as a consequence of empathic engagement and social interrelation. This has allowed the project to expand, to transcend boundaries and territories, to overcome limitations, to create spaces for cooperation, to raise awareness of the value in what is being undervalued, and to nurture self-esteem. A wired space to give a voice to the unheard.

Tiles, letterpress, weaving, and traditional shoemaking have come together to become a unified narrative. If there is anything that has kept us moving, it is empathy.

The word 'beauty' can be subject to misinterpretation in this context; thus, it requires some clarification. The pursuit of beauty here is meant as the quality of something that makes it worth doing. However, beauty does not need to be justified. One can recall the Eames's *Questions & Answers* when posed a similar question: "Who would say that pleasure is not useful?" [9].

In the context of Anti-Amnesia and its potential future developments, beauty may lie in a further proliferation of inter-cultural exchanges, in giving a new life to the discarded, in building fruitful collaborations, and in the utilization of the unexpected. Therefore, the idea would be to pursue 'beauty' not in a decorative sense, but in terms of fostering conditions for making meaningful developments.

Leading up to this concluding phase of the project, a further series of opportunities and spaces for collaboration have emerged. My current role at the Glasgow School of Art (GSA), to help the Innovation School establish a new master programme in Design Innovation and Future Heritage, has placed me in a privileged position to be in contact with students, fellow academics, designers, and entrepreneurs from different cultural backgrounds who share similar interests. For example, a student from Mauritius living in London who is a weaver interested in zero waste fashion proposed a collaboration with Anti-Amnesia. Challenged by the reutilization of selvedge scrap from fabric rolls produced by Johnstons of Elgin (a premium and long-standing tweed and cashmere manufacturer from the Scottish Highlands), the student found opportunity to test the applicability of the discarded pieces in footwear being prototyped by the project. Another example lies at a more profound level in a number of key questions raised in the context of instituting the new master's programme at GSA: what does Future Heritage mean? What examples could be referred to illustrate it? Does it lie in past-present hybridization of creative practices as proposed in Anti-Amnesia? What kind of profile will the Future Heritage students have after graduation?

[9]
In: L. Amic (1972).
'Design Q&A, Charles
Eames', Palais du
Louvre.
URL: <https://www.eamesoffice.com/the-work/design-q-a/>

Where will they work? What will their core activities be like? Which type of organisations will employ them or would require their expertise? Although these questions are yet to be answered, and the programme is yet to be established, a promising resolution can already be surmised. The principles behind Anti-Amnesia and its underlying narratives resonate in the work of organisations such as Johnstons of Elgin; they raise the interest of students with a multicultural background, and are shared by world renowned academic institutions such as GSA, offering long- and short-term opportunities for collaboration.

Hence, regardless of what the future holds for the weavers of Almalaguês, the traditional shoemakers of São João de Madeira, the entities involved in letterpress, and for Azulejos tile-makers, there is yet hope: from securing fertile grounds for cross-pollination of ideas and know-how; and in the future value of the learnings and outputs achieved throughout the project.

It has been beautiful to observe the crossing of generations as weavers from Almalaguês shared their knowledge at the university with future creatives. It has been beautiful to see their traditional work songs, that only existed as tacit knowledge, being given tangibility through print at the Damasceno letterpress. It has been beautiful to see the art of Azulejos tile-making being explored in new ways. It has been beautiful to see new footwear propositions open up novel avenues for sustaining antiquated manual practices. And it has definitely been beautiful to see the smiles on people's faces who have engaged with the project during its entirety.

In the future, it would be beautiful to garner a greater involvement of industrial sectors addressing similar challenges in different contexts. It would be beautiful to explore other forms of inter-cultural and manufacturing hybridization. It would be beautiful to see the project expanding, to see it crossing further regional and national boundaries, to enmesh Portuguese, Scottish, Mauritian, and a whole lot of other cultures through interwoven exchanges. It would be beautiful to see what passionate researchers and designers can further attain from the regeneration and reinvention of vanishing manufacturing cultures and techniques.



Whatever the future course of the project Anti-Amnesia may be, either in its current form or a radically new one, if there is anything worth pursuing, it is Beauty.

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PEDRO CARVALHO DE ALMEIDA

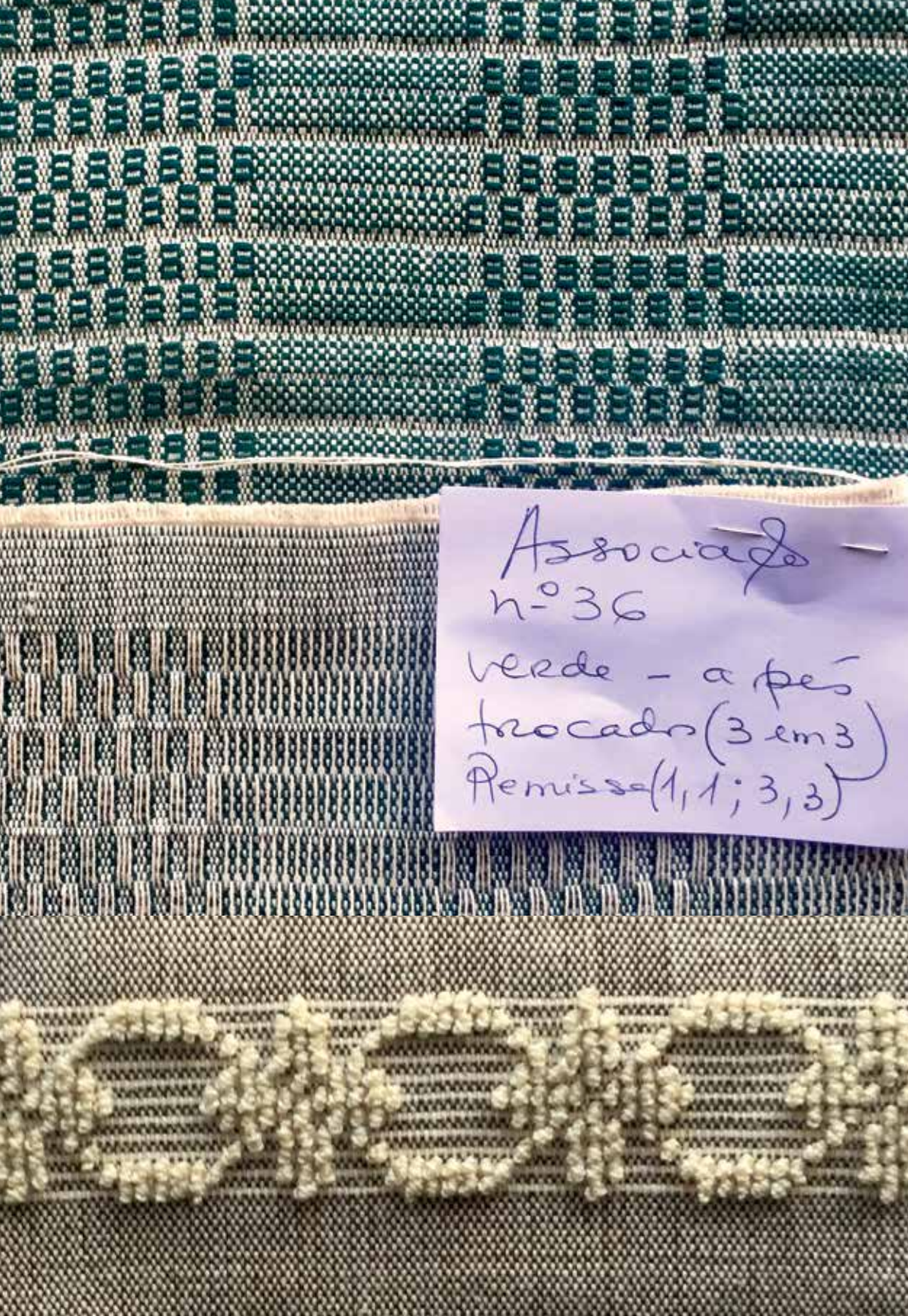
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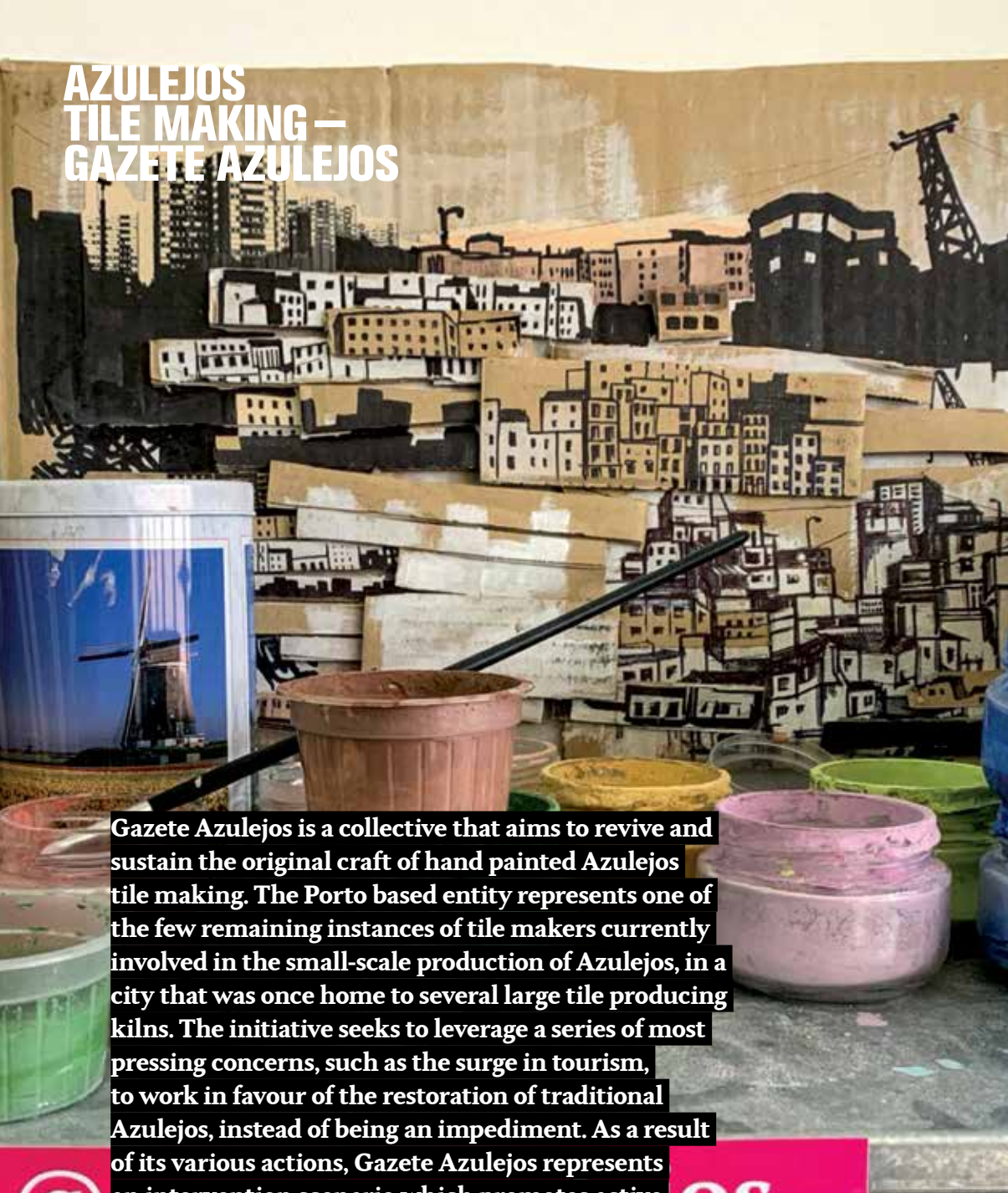


ALMALAGUÊS HANDWEAVING — HERANÇA DO PASSADO

Almalaguês handweaving is an 11th Century textile craft uniquely found to be in practice in the rural communities of Almalaguês and Anagueis located on the outskirts of Coimbra in Central Portugal. The handmade textile is characterized by a special technique of 'pulled' weaves which allows the incorporation of geometric and organic patterns on the fabric. The handloom on which the textile is woven is configured to lend robustness to the weave structure, and Almalaguês products such as bed covers and floor rugs have been known to last several generations of use, and are considered as family heirlooms. A typical household industry run entirely by women, the Almalaguês handweaving practice is deeply significant to the historical and cultural landscape of the region.

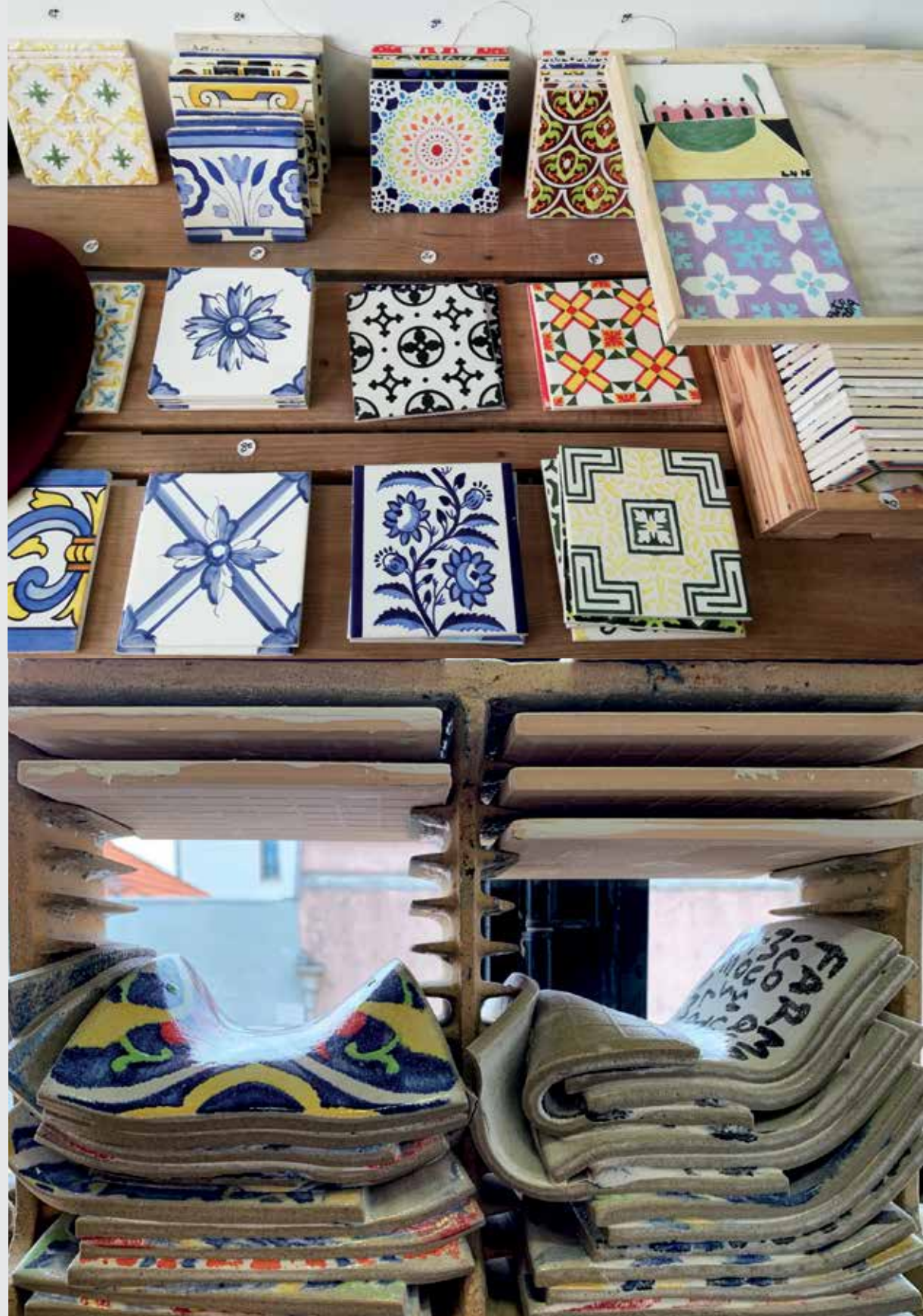


AZULEJOS TILE MAKING — GAZETE AZULEJOS



Gazete Azulejos is a collective that aims to revive and sustain the original craft of hand painted Azulejos tile making. The Porto based entity represents one of the few remaining instances of tile makers currently involved in the small-scale production of Azulejos, in a city that was once home to several large tile producing kilns. The initiative seeks to leverage a series of most pressing concerns, such as the surge in tourism, to work in favour of the restoration of traditional Azulejos, instead of being an impediment. As a result of its various actions, Gazete Azulejos represents an intervention scenario which promotes active community-based creative engagement with a heritage craft, and which communicates the cultural legacy of Porto's Azulejos to a global audience.





LETTERPRESS TYPOGRAPHY — CLUBE DOS TIPOS & TIPOGRAFIA DAMASCENO

Clube dos Tipos is a typography related initiative that encourages original perspectives on the age-old art form of letterpress typography with a view to derive unconventional forms and charter new territories of printmaking. It is based in Tipografia Damasceno, a printmaking studio in Coimbra which celebrated its 50th year in 2019. The studio attributes its longevity to maintaining a zoetic connect with younger generations, ideas, and projects, and derives strength from associations such as with Clube dos Tipos, which have helped it overcome uncertain times and multiple shifts in the paradigms of printmaking over the decades.

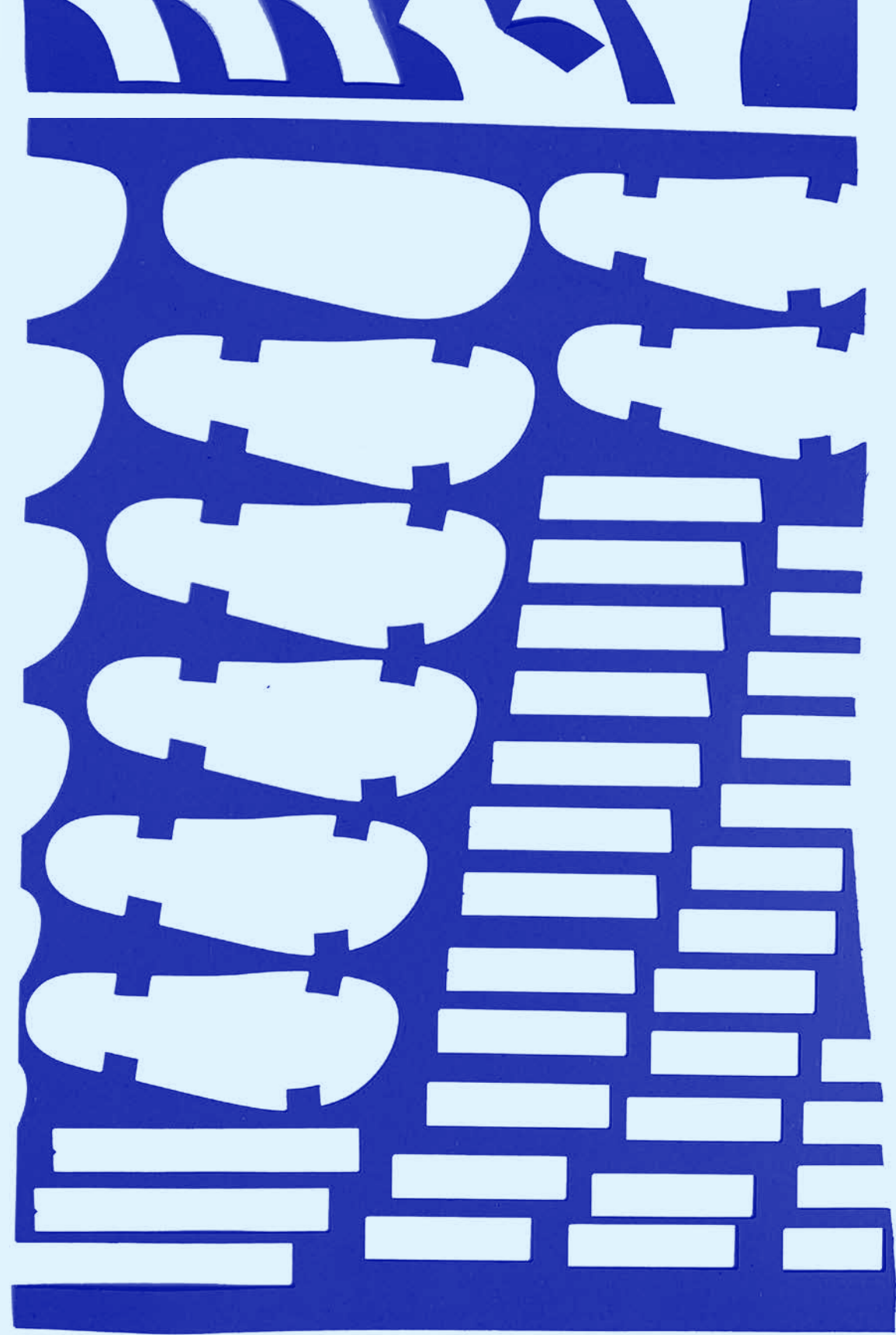


TRADITIONAL SHOEMAKING INDUSTRY — FÁBRICA NETOS



Established in 1957, Fábrica Netos is a family-run footwear manufacturer based in São João de Madeira that typically caters to foreign private labels. Its main markets are Northern and Central Europe, Russia, and North America. The company is driven by its commitment to values of quality and tradition in footwear production. Quality, in particular, is a key focus of the master shoemakers at Netos, and as a result, it garners interest from high fashion labels that require top quality and comfort in their products.





DOCUMENTATION

A grid of blue storage bins, likely from a hardware store, arranged in rows and columns. Each bin contains different types of materials, some in plastic bags and some loose. Handwritten labels are attached to the front of many bins, identifying the contents. The entire image has a blue color overlay. The word 'DOCUMENTATION' is written in large, bold, white capital letters across the top left of the image.

An important objective of this research activity was to collate relevant source material and information pertaining to the research contexts within a systematised reference library for further interpretation and communication. Respectively, the project maintained on-ground engagement with the research cases throughout the reporting period and conducted multiple semi-structured interview sessions that documented testimonies and oral histories pertaining to each of the four case studies. In addition a comprehensive collection was developed of material/product samples, contextual imagery, audio documentation, archival information, and video recordings. Towards creating an inventory of the gathered source materials, a clear distinction between the different categories of relevant information had to be made in order to obtain a streamlined indexing system. Accordingly, the following structure was created and adopted as an output:

Current Source Materials

Imagery, audio-visual material, prototypes, artwork, digital content, and audio documentation produced during project period by members directly in relation to the project's practical and theoretical objectives and outputs.

External Reference Materials

Relevant reference material, including publications, imagery, art/design work, and audio-visual content produced by external entities which inform theoretical or functional aspects of the project.

Preparatory Source Materials

Relevant data including publications, images, audio-visuals, prototypes, artwork and audio documentation that were produced by the project members in anticipation of the project timeframe.

The key segments of data gathered in this regard are as follows:

SEMI-STRUCTURED INTERVIEWS

Regular engagement with key project partners afforded suitable conditions for conducting interview sessions towards detailing historical, cultural and practical facets of the respective practices. In consideration of the multifarious nature of the project's creative endeavors involving the core case study partners over a 24-month period, the interview sessions were structured in four principal installations:

1. **Introduction:** Through initial interview sessions with protagonists from each of the four industrial partners, the project gained access to historical, cultural, social and individual narratives surrounding respective manufacturing contexts.
2. **Materiality and Production:** Corresponding sessions of interviews focusing on processual aspects of the industrial cultures helped document and understand facets pertaining to materials produced, designs and embellishments, production processes and associated techniques and scales, procurement and distribution, and communication, among others.
3. **Value Sharing and transmission of traditional knowledge systems:** Scheduled towards the latter part of the project, these interview sessions provided insights on the following questions regarding the transmission of specialised knowledge:
 - How did traditional know-how passed down through generations in craft and traditional industries?
 - How was past knowledge being reinvested towards supporting future practice?
 - What were the contextual factors that were aiding or inhibiting growth?

How were the particular forms of making integral to the cultural landscape of their respective region?

The sessions also included feedback from the project partners regarding the ongoing collaboration with Anti-Amnesia, in order to determine viability, aspirations, and opportunities that such interaction with research and academia may incur.

COLLECTION OF SPECIMENS AND IMAGES

The task of collecting specimens from the respective case study entities occurred over the entirety of the project period. The specimens were collected and digitised, and corresponded to the following categories:

Almalaguês —

Fabric Swatches

Products

Marketing material (posters, presentations and brochures)

Yarn samples

Gazete Azulejos —

Images and samples of original hand-painted tiles

Images of tools, materials, machinery, and various processes

Contextual imagery including visual materials from the archives of Gazete Azulejos

Tipografia Damasceno —

Samples and imagery of typeset cases

Images of Type letters and graphics

Images of tools, machinery, and processes

Samples and imagery of printed materials produced at the studio

Fábrica Netos —

Images of footwear and raw materials

Images of tools, machinery, and processes

Samples of manufacturing residues such as pattern boards and PVC surplus

RECORDING OF ORAL HISTORIES AND ACOUSTIC ENVIRONMENTS

Testimonies and acoustic environments including ambient sounds and industrial onomatopoeia were recorded in conjunction with on-field interviews and the conducted workshop sessions.

INDEXING SCHEME

An indexing scheme was developed to serve as a scalable and replicable model for documenting craft and traditional practice cultures which could be of interest to comparable research and restorative interventions in the field of industrial heritage preservation. The recorded data was respectively indexed within the source material library as per the following structure:

1 Digital Media

1.1 Digital Images

- 1.1.1 Product only
- 1.1.2 Product in-context
- 1.1.3 Product detailing
- 1.1.4 Material detailing
- 1.1.5 Prototyping Process
- 1.1.6 Production Process
- 1.1.7 Academic Event
- 1.1.8 Cultural Event
- 1.1.9 Portrait
- 1.1.10 Packaging
- 1.1.11 Digital copy of archival image
- 1.1.12 Other contextual Imagery

1.2 Video

- 1.2.1 Product only
- 1.2.2 Product in-context
- 1.2.3 Product detailing
- 1.2.4 Material detailing
- 1.2.5 Prototyping Process

- 1.2.6 Production Process
- 1.2.7 Academic Event
- 1.2.8 Cultural Event
- 1.2.9 Interview
- 1.2.10 Digital copy of archival footage
- 1.2.11 Other contextual Footage
- 1.2.12 Documentaries

1.3 Audio

- 1.3.1 Production Soundscape
- 1.3.2 Academic Event
- 1.3.3 Cultural Event
- 1.3.4 Interview
- 1.3.5 Digital copy of archival audio
- 1.3.6 Other contextual audio



2 Publications

2.1 Publications from AA members

- 2.1.1 Conference Paper
- 2.1.2 Journal Paper
- 2.1.3 Exhibitions
- 2.1.4 Doctoral Thesis

2.2 Publications from connected research network

- 2.2.1 Conference Paper
- 2.2.2 Journal Paper
- 2.2.3 Exhibition
- 2.2.4 Doctoral Thesis

2.3 Other related publications

- 2.3.1 Book/Chapter
- 2.3.2 Journal Article
- 2.3.3 Report
- 2.3.4 News Article

3 Physical Samples

3.1 Products

- 3.1.1 Product Sample
- 3.1.2 Prototype
- 3.1.3 Swatch

3.2 Raw Materials

- 3.2.1 Material Sample
- 3.2.2 Experimental development
- 3.2.3 Sample of Packaging
- 3.2.4 Trims

3.3 Other related items

- 3.3.1 Residues
- 3.3.2 Miscellaneous
- 3.3.3 Archival material



DESIGN

ARTISTIC AND CREATIVE PRODUCTION

ALMALAGUÊS FOOTWEAR SERIES

Anti-Amnesia produced a series of footwear prototypes utilizing handwoven Almalaguês textile, as a means for showcasing multi-sectoral applicability of the craft, and therefore, its enduring resonance to contemporaneity.

The batch of footwear prototypes made with genuine handwoven Almalaguês fabric was presented to the Associação Herança do Passado on 19 September 2020, at the Museu e Sede do Grupo Folclórico e Etnográfico in Almalaguês, where they were correspondingly put on display for two weeks. A pair of shoes were presented afterwards to artisans from the weaving community who generously offered their time and fine craftsmanship in producing the fabrics that were used in developing the prototypes. The different styles were named after the respective artisans in acknowledgement of their contribution to the research project, and as a mark of respect for their crucial role in maintaining the rare and exemplary craft form.

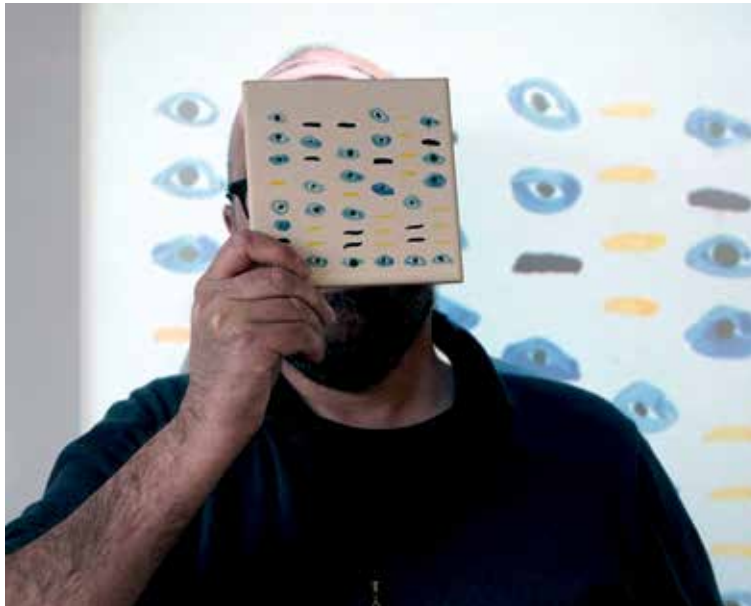


BINARY TILES

Anti-Amnesia organised the two-part workshop “Binary Tiles” for students of Master in Multimedia, University of Porto (class: Multimedia Art and Communication, tutor: Heitor Alvelos). The workshop took place on December 5 and 9, 2019, and each session lasted three hours.

Part one of the workshop, titled “Analogue coding”, coordinated by Eduardo Morais, introduced the participants to the non-digital analogue fundamentals of codification, and how it creates visual and mathematical bases for our everyday digital interactions. The participants were subsequently encouraged to create their proprietary coding systems and utilise them towards creating a proprietary bitmap pattern that represented short information such as names.

On part two, held at and coordinated by Gazete Azulejos, the participants manually transferred their bitmap patterns to ceramic tiles which were then glazed using the Majolica traditional tile making technique. The consequent set of Azulejos, which was named Binary Tiles, thus became an exercise in contemplating the semantic paradoxes between convention and contemporaneity pertaining to the term ‘media’.



AZULEJOS AO LUME SERIES

A series of workshops named “Azulejos ao Lume” was held at Gazete Azulejos involving the researchers associated with project Anti-Amnesia, with the aim of producing contemporary versions of traditional tile patterns. The exercise was also intended as a mode of reflection and interpretation for the researchers, most of whom are also active practitioners of contemporary art and design, towards appreciating the continued viability and the inherent meaning and mindfulness of engaging in a manual art form. A selection of the outcomes has been published in the project publication “Tilegeist”.



ARCHEOLOGY OF THE DISCARDED EXHIBITION

Among the project Anti-Amnesia's research interventions, a critical set of activities was devoted to the identification, recovery and archiving of artefacts from Portugal's heritage industries that showcased their intrinsic cultural value and enduring creative potential.

Alongside ethnographic findings and outcomes, the investigation also focused on uncovering material facets of traditional manufacturing that were unconventional, out of general view, or discarded: for the purpose of bringing original perspectives, and to look further into their capacity as generative resources for future contextualization.

The archaeological aspect of the research was intuitive, and entailed an approach to engagement underlined by curiosity, with a view to augment the likelihood of encountering desired artefacts, and was correspondingly sensitive to their prospective scope as objects of design and art, and the possibility for them to be exhibited as such.

A majority of the found articles were essentially residual matter from processes connected with production, renovation, and modernization. Some represented leftovers from bustling workflows – such as cardboard sheets from Netos footwear factory, from which sets of patterns corresponding to different shoe components were cut out, leaving stencil-like impressions of unique configurations in shapes and motifs to be eventually scrapped.

Although these objects may have been designated as mundane or derivative by their surrounding ethos, from an external viewpoint, they were steeped with possibilities of extracting meaning and reference. In reframing their material and physical form through reorganization, we were presented with a mode of reflection and interpretation, by which the continued viability of traditional practices could be appreciated, and which could help reveal connecting threads between seemingly unrelated creative human activity.

A selection of such pieces was accordingly exhibited as 'The Archeology of the Discarded' in Galeria Cozinha at the Faculty of Fine Arts, University of Porto during October, 2019.

ANTICLOCKWISER

Anticlockwiser is a testimonial sound collage artwork that aims to broaden the conceptual, historical and geographical outlook of the research in order to recognise and substantiate potential patterns of use, production, life-cycles, semantic attribution and repurposing pertaining to the notion of 'dead media'. It is based on people's testimonies regarding their earliest or fondest memories of the use of now archaic digital media, interlaced with some of the most iconic soundscapes pertaining to past digital experiences.

A critical component of Anti-Amnesia's investigation has been devoted to the auscultation of a plethora of challenges faced by traditional makers due to the hastened onfall of technological obsolescence brought about by rapidly evolving production, consumption, and distribution standards. The research has accordingly questioned the imperativeness of digital literacy in cultural ecosystems that have historically maintained a different interpretation of progress. It has worked closely, in this regard, with individuals from traditional industrial cultures and craft communities to understand and situate the dynamics of the occurring conflict between convention and contemporaneity: with a view to develop generative resources such as product and communication strategies, intergenerational and interdisciplinary knowledge networks, and mediation models based on active pedagogy. An institutive reasoning behind these measures is to abut the revivification of traditional praxis as scaffold, but with a requisite amount of sensitivity and discretion so as not to compromise the associated cultural identities and creative/processual legacies.

The leitmotif that connects Anti-Amnesia's strategic objectives with Anticlockwiser's artistic concerns and inducements pertains to the qualitative multiplicity of the term 'media', wherein its understanding as a medium of expression in manual crafts finds consonance with theoretical and practical paradigms of the digital domain, such as in terms of formats, applications, channels, and gadgetry. The artwork therefore intends to draw attention to the risk of loss which media heritage (both digital and cultural) is exposed to as a consequence of the accelerated obsolescence of the underpinning tools, processes, and mechanisms, alongside some other depreciative factors such as resource uncertainties and public and administrative apathy towards past standards.

The artwork can be found at: unwww.org/anticlockwiser



ALMALAGUÊS WORK SONGS

A printed series of Almalaguês work songs was developed in letterpress at Tipografia Damasceno, with a view to formally inscribe them as cultural artifacts that had previously only existed in tacit knowledge. This workshop was also intended to encourage correspondence between the two case study contexts, who are geographically proximate, towards furthering future opportunities of cultural co-production.



DESIGN-LED PEDAGOGICAL ACTIVITIES

WORKSHOPS

The incorporation of active pedagogy in research actions provided an applicable basis for attaining a greater impact in terms of the extent of outcomes, while ensuring intergenerational and interdisciplinary transfer of specialised knowledge. The developed workshops sought to extrapolate material/conceptual elements from studied cultures for dynamic reuse in non-conventional scenarios.

Product and Communication Design Workshops

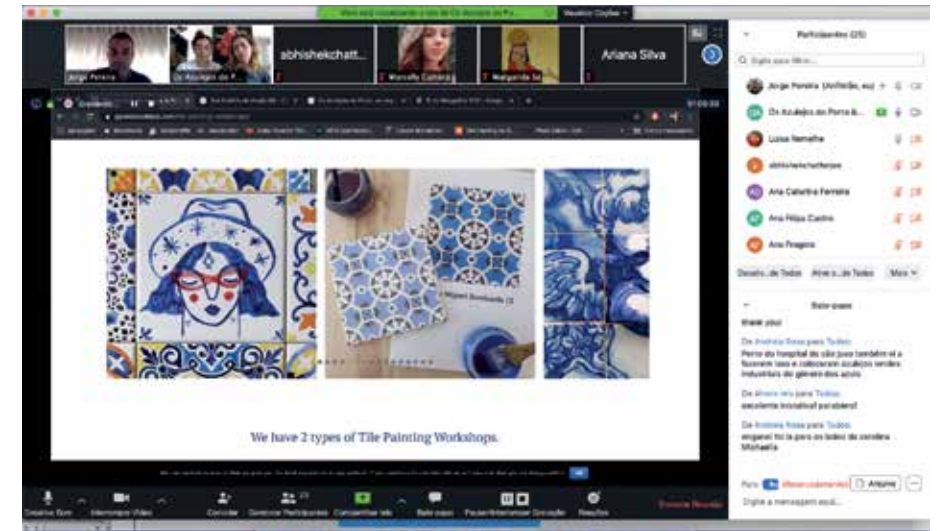
The activities conducted under this ambit focused on the employment of design and communication led strategies for product innovation, and public acknowledgement and reinscription of traditional knowledge embedded in the studied contexts. The workshops were thus tactical in nature, developed with the intention of producing short and medium terms outcomes that could allow contemporary design to make meaningful contributions to the studied context of traditional making. Respectively, the following workshops were organised:

A set of packaging design workshops was organised at the Polytechnic Institute of Cávado and Ave with undergraduate students of graphic design. The workshops sought to showcase deep-rooted historical and cultural significance and unique materiality of Almalaguês weaving, and gain a wider outreach for the craft through incorporating packaging design as an articulated strategy for communication. The pedagogic intervention was formulated to consider both the overall material /



visual context of the craft and the physicality of typical Almalaguês products towards developing potential solutions. In addition, the students were also encouraged to develop packaging design concepts for hypothetical articles made from the handloom textile, in order to envision new territories for implementation. All results were shared with the Almalaguês weaving community (March 2019).

Two letterpress printing workshops at Tipografia Damasceno, with participation of (1) undergraduate students of Graphic Design from the Polytechnic Institute of Cávado and Ave, and (2) doctoral students of design from the Faculty of Fine Arts, University of Porto, which were aimed at producing contemporarily significant cultural content through traditional means, thereby, connecting students with their own creative heritage (January 2020).



A set of two online workshops with undergraduate students of graphic design from the Polytechnic Institute of Cávado and Ave, which were organised in collaboration with Azulejos do Porto (key partner) and aimed at exploring graphic design principles towards conceptualizing new collateral materials such as packaging, tags, labels, and handbills: that could be utilized by a variety of tourism related industries towards spreading awareness regarding the uniqueness and cultural legacy of Azulejos tile making (March 2020).

Conceptualisation Workshop

A conceptualization workshop aimed at identifying new and culturally, economically, and environmentally sustainable product categories for the weaving craft of Almalaguês was organised with Masters students of Industrial Design at the Faculty of



Engineering, University of Porto, under the subject of Eco-design and sustainability. The results were correspondingly shared with Herança do Passado, the representative organisation for Almalaguês weaving (November 2019).

Workshop on Artistic Exploration

A workshop 'Binary Tiles' with Masters students of Multimedia Design from the Faculty of Engineering, University of Porto, wherein the participants were encouraged to explore the semantic paradoxes between convention and contemporaneity by reproducing digital codification through Azulejos tile-art (December 2019).

ASSOCIATED STUDENT PROJECTS

PhD

Rui Miguel da Costa Monteiro

Course: PhD in Design Program, FBAUP

Thesis Title: Designed in Translation: contributions for a better positioning of Design within public policies and funding programs
Supervisors: Bruno Giesteira, Anne Boddington and Cristina Farinha
Project Summary: The study argues that multiple, confusing, or simply absent definitions, expectation and/or configurations of the word "Design" in policies, may limit access to funding and fundamentally limit the possibilities it represents for different sectors and society at large. In this regard, it raises the question of how to build a shared understanding as to what Design means and can do; and how it can be coherently translated into policies?

Masters

Sara Alexandra Lopes da Silva

Course: Masters in Digital Design, Polytechnic Institute of Cávado and Ave, Barcelos

Project Title: Resgatar e impulsionar o património artesanal português através de um Marketplace

Supervisor: Nuno Martins

Project Summary: This research aims to contribute to the preservation and revitalization of these crafts through the development of an electronic marketplace that brings together buyers and sellers within a single ecosystem, encouraging artisans to shift and expand their sales channel into a low-risk online scenario.

Telma Filipa Monteiro Arzileiro

Course: Master in Image Design, Faculty of Fine Art, University of Porto

Project Title: Formas de experienciar a azulejaria portuguesa

Supervisor: Heitor Alvelos

Project Summary: The premise of the research lies in the area of cultural heritage pertaining to artisanal practices. It investigates how such practices can be reinterpreted in a society that seeks a return to the manual. The study, in this regard, looks at various facets of heritage, history and tourism, with a special focus on Azulejos tiles.

Miguel Sanches Filho

Course: Master in Image Design, Faculty of Fine Art, University of Porto

Project Title: Revendo o relevo: Desenvolvimento de um repositório 3D dos azulejos em relevo do Porto

Supervisor: Heitor Alvelos

Project Summary: The research aims to recover, archive, and photographically document traditional Azulejos tiles in Porto towards creating a 3D repository of digitalized reliefs as a way to maintain a record of the city's tile heritage.

Bibi Samshad Duman

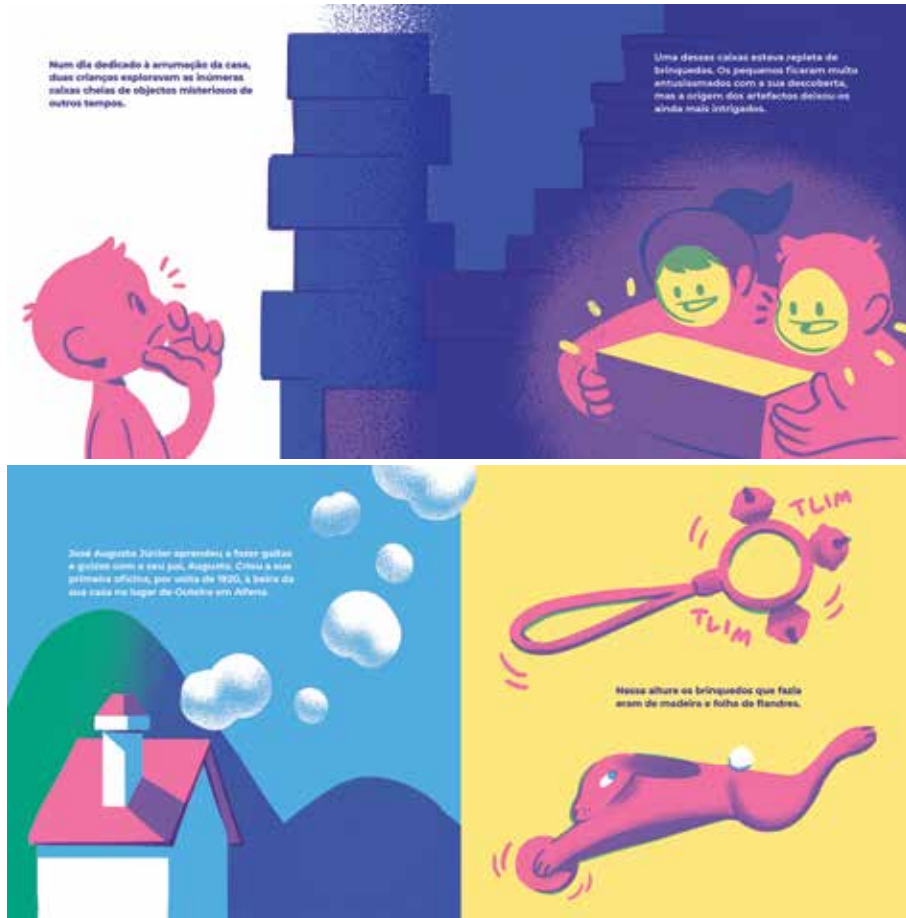
Course: Master in Design Innovation and Collaborative Creativity, Glasgow School of Art

Project Title: Collaborating for a zero-waste fashion community

Supervisor: Pedro Carvalho de Almeida

Project Summary: The project explored fabric construction methods with a view to reduce the wasting of tons of luxury Scottish textile scraps that are dumped into landfills. It involved engaging stakeholders and collaborators in the process of designing, making and testing of textiles, in conjunction with strategically upcycling fabric remnants sourced from a local textile mill – Johnstons of Elgin. The approach to upcycling treated the textile source as laden with information that could guide the forming of new fabrics out the textile waste. The project was based on the argument that these kinds of industrial waste can have meaningful outlets and can be brought to life as new materials instead of being put to waste.





Diogo Alexandre dos Santos Rocha

Course: Master in Graphic and Editorial Design, Faculty of Fine Arts, University of Porto

Project Title: Traditional Toys of Alfena – An illustrated history

Supervisor: Júlio Dolbeth

Project Summary: The project seeks to create an illustrated album depicting and describing the story of BruPlast, a traditional toy maker from Alfena in northern Portugal, as a means of showcasing the history and legacy of traditional industrial toy making in the region.

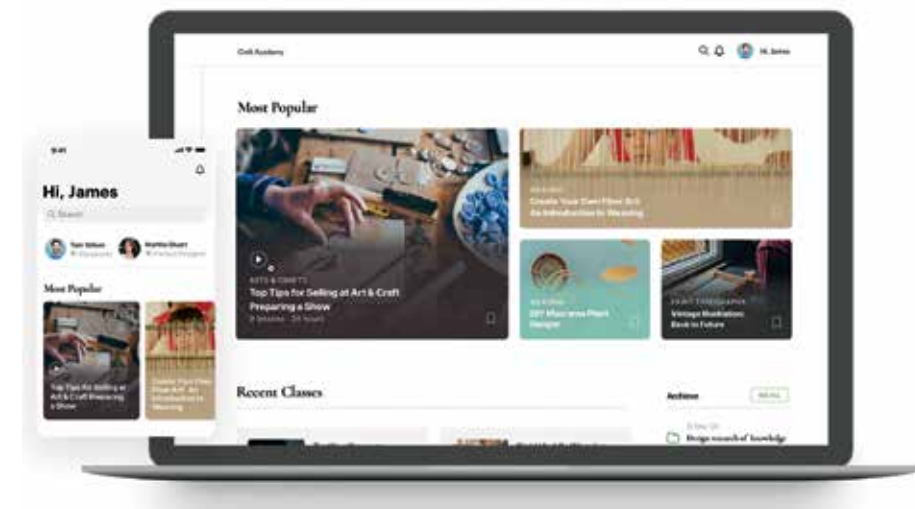
Mariana Henriques Quintela

Course: Master in Digital Design, Polytechnic Institute of Cávado and Ave, Barcelos

Project Title: Developing a collaborative e-learning and digital archive platform towards contributing to the preservation and revitalization of Handicrafts Industries

Supervisor: Nuno Martins

Project Summary: This study aims to develop a platform for digital archiving, collaboration, and e-learning, targeted at aiding craft makers. It seeks to utilize digital technology towards making information more accessible and universal, and to facilitate access to specialised craft knowledge. Through the platform, and with the support of educational tools and services, the project intends to promote the learning of Portuguese manufacturing techniques, in order to attract younger people to value and recover older practices.



Miriam Regina Zanini

Course: Master in Image Design, Faculty of Fine Arts, University of Porto

Project Title: Looking to the past in search of a new future – Use of an online platform for the dissemination and preservation of traditional trades in a time of pandemic.

Supervisor: Heitor Alvelos

Project Summary: The project seeks to strengthen the memory and perceived value of traditional trades and makers in Porto through building a digital platform that can provide further visibility to the artisans, master craftsmen, and architects, and promote their activities, thereby helping them maintain their practice for the generations to come.



MODEL FOR PEDAGOGIC ENGAGEMENT IN TRADITIONAL INDUSTRIAL CONTEXTS

Multi-tier curricular integration in Design Research Projects

| | <u>Research Activities</u> | <u>Implementation Activities</u> |
|--|---|--|
| Tier I Early Stage PhD / 12 – 18 months | Ethnographic Research – Recovery of Human / Social Narratives Classification and Archiving Technical and interpretative Analysis | Academic Dissemination Consolidation of Collaborative Networks |
| Tier II MA Dissertation / 4 – 6 months | Contextual Research Mission-based strategy development | Strategic Action requiring specialized skills |
| Tier III BA Module / 1 – 6 weeks | Short-term recovery-based interventions | Impact-driven tactical actions |

The above diagram outlines a multi-tier pedagogical model produced by the project in light of its commitment to design education. The model is intended as a replicable framework of engagement to facilitate multi-level curricular integration in comparable research interventions. It is essentially based on the partition of project tasks and outputs into two broad categories – Research and Implementation – suffused across three differing temporal demarcations. The demarcations are segregated functionally upon considering the scholastic preconditions attached with each of the three represented academic levels, and taking into account crucial factors such as the affiliated skill sets, and prospects of/for reciprocal advantage.

The undertaken research has laid special emphasis on a consistent reversion of its outcomes into multiple contexts of socio-cultural appropriation through a “build-measure-learn” loop

approach that correspondingly guides the movement of knowledge between the different tiers. Both research and implementation related activities have thus been organised concurrently to expedite the reversion of learnings into outcomes.

The work-packages for each of the three functional levels are allocated strategically to ensure compatibility with curricular timings and requirements. The induction of early-stage PhD students, accordingly, complies with the period (12-18 months) that may be required to establish a groundwork for further individual research and dissemination. At the same time, working in tandem with experienced researchers, from the outset, can advance the maturation of research approaches and competencies.

Correspondingly, the model's proposal for the medium-term integration of Masters students involves allocating work packages in conjunction with end-term dissertation, wherein individual students are designated particular assignments in consideration of their area of specialisation, under the supervision of a research team member. In the case of Anti-Amnesia, an example in this regard pertains to the development of an interactive online platform by a student of digital design. The stipulated time frame for completion of such project-based assignments was 4-6 months, in conformity with the standard development period for Masters dissertation work.

The project also realised the need for tactical short term courses of action which address specific impairments/ impediments associated with the research examinees that are identified as expeditiously resolvable by prior / ongoing studies. In this respect, project-based modules with undergraduate students can provide the premise for conducting themed workshops which address important but relatively less complicated concerns. In the case of project Anti-Amnesia, this applies to strategic workshops dedicated to packaging design and new product development, and supplementary actions for ethnographic recovery, including photo documentation and digitisation. These workshop exercises were conducted in groups, and in doing so, the model sought to leverage a considerably larger participation in order to achieve a greater

number of outputs, and / or significantly reduce the amount of time and effort required to attain specific resolutions.

The model has been configured keeping in mind the two-year duration of the project, the nature of work involved, and consequently, the possibility to include three academic levels. However, if used as a template, individual components of the model can be reconfigured and customised as per case-specific requirements.



DISSEMI — NATION

RESEARCH EVENTS ORGANISED BY AA

AA FORUM

The Anti-Amnesia Forum was organised on 8 May 2019 at the Department of Communication and Art, University of Aveiro during the consortium 'Immersion 2019 – A design innovation week', with a view to expand on discourses surrounding the project's motto of 'design research as an agent for narrative and material regeneration and reinvention of vanishing manufacturing cultures and techniques'. The session was chaired by Pedro Carvalho de Almeida. Principal investigator of the project Heitor Alvelos made the opening keynote while invited speakers Michael Pierre Johnson and Mafalda Moreira from the Glasgow School of Art and Nuno Dias from University of Aveiro presented parallel interventions / case studies that share AA's concerns regarding the relationship between traditional crafts and contemporary design.





AA WEBINARS

In November 2020, the project organised two public webinars on the themes of “Knowledge Management in traditional making and creative industries”, and “Value creation in traditional industries through design – Incorporating a sustainable culture of improvisation”, respectively. The webinars were held in collaboration with UPTEC, and were aimed at various entities representing creative industries including students, researchers, makers, entrepreneurs, and manufacturers. Further details are as follows:

Webinar 1 — Knowledge Management in traditional making and creative industries 10 November 2020

Speakers:

António João Gomes (Professor of Design, University of Aveiro),
Ana Neto (Entrepreneur, Maria Maleta),
Diogo Oliveira (Advocate),
Diana Monteiro (Entrepreneur, A Oficina),
Abhishek Chatterjee (Researcher, Anti-Amnesia),
Fátima São Simão (Session Moderator and Head of Arts, UPTEC)

Description of Objectives:

Cultural and creative industries have a favorable impact on society, culture and economy and play a critical role in sustainable growth and promotion of cultural diversity. For this reason, government regulations grant creative entities legal rights and incentives to create, manage, disseminate and protect their work.

It is with the purpose of increasing knowledge about intellectual property laws that the webinar “Knowledge Management in Traditional Making and Creative Industries” has been organized. By bringing together entrepreneurs, professionals, educators and legal experts specialized in the creative sector, the intention has been to list challenges and opportunities that can contribute to protect intellectual property in this sector.

Webinar 2 —

Value creation in traditional industries through design
– Incorporating a sustainable culture of improvisation
24 November 2020

Speakers:

Pedro Carvalho de Almeida (Professor of Design, University of Aveiro),
Marta Nestor (Design Researcher),
Luís Leite (Entrepreneur, BleeBla),
Filipa Mendes (Designer, Galula),
Heitor Alvelos (Professor of Design, University of Porto),
Fátima São Simão (Session Moderator and Head of Arts, UPTEC)

Description of Objectives:

The webinar has brought together various perspectives on how design can generate added value in creative industries, in terms of both products and processes. The expert panel, comprising creative entrepreneurs, design professionals, and design educators have shared their personal experiences of how inculcating aspects of design in traditional workflows can help optimise intellectual assets, and uncover further capacities to innovate. The panel has discussed the efficacy of design to potentiate distinctiveness – a core criterion for creative industries in the contemporary era – as a means of reaching out to new audiences and market segments, while consolidating customer retention strategies. In sequence, design educators were invited to provide key insights on how modern pedagogical approaches are preparing future designers and makers to navigate present-day uncertainties regarding industries and entrepreneurship; and simultaneously foster opportunities for developing generative resources that can help promote and perpetuate the key importance of creative industries to economy and culture.

CONFERENCES AND PUBLICATIONS

The dissemination of the project's research outcomes is considered as one of the three pillars (Documentation and Design being the other two) of making meaningful and sustainable contributions to the contexts and their study. Over the course of its period of implementation, the project has presented its findings in a significant number of national and international scientific conferences, covering a broad spectrum of thematic discourses, including on craft and industrial heritage, design research, active learning, and on specific contexts such as textiles and letterpress typography, among others. In the same period, it has shared its results and outputs through articles in notable peer-reviewed international journals such as *Craft Research* and *Media Education and Research*, and contributed chapters to edited books published by Springer, IGI Global, and Taylor and Francis. The list of conference presentations and publications as per FCT, the funding body's format is as follows:

TALKS

During the implementation period, the project's dissemination component also focused on integrating learnings and outcomes in public knowledge and higher education curricula. This was achieved through a number of ways including lectures, masterclasses, roadshow presentations, and workshops. The scope of the project's intervention in this regard was both national and international. The following are a few of the most relevant instances:

Heitor Alvelos, Public Lecture, "AntiAmnesia and Wisdom Transfer: Research methods in design", University of Saint Joseph, Macau, November 2018.

Heitor Alvelos, Lecture, “Citizen Labs as an antidote to cultural amnesia: from Future Places to Wisdom Transfer”, SciShops 2019, Universidad Carlos III de Madrid, May 2019.

Heitor Alvelos, Lecture, “O Futuro da Transformação digital: do pensamento analógico para o digital”, Programa da Formação para executivos, UPTEC Asprela, Porto, June 2019.

In addition, the project was also presented regularly to students of design in higher education institutions such as University of Porto, University of Aveiro, Polytechnic Institute of Cávado and Ave, and ESAD.



PRESENTATION IN RESEARCH EVENTS AND CONFERENCES

J. Pereira, “Dicotomias do processo criativo: Investigação e experimentação pedagógica da memória gráfica e da produção com a contemporaneidade do design gráfico”, 9º Encontro de Tipografia, Politécnico de Tomar, Portugal, November 2018, p. 33.
URL: http://get-ipt.pt/ficheiros/691053-BookOfAbstracts9ET_download.pdf

J. Pereira, H. Alvelos, A. Chatterjee, “Bridging Design Education and a Portuguese Handicraft Tradition – Pedagogical Experimentation through Design for Doing”, The Future of Education International Conference (9th Ed.), Pixel, Florence, Italy, June 2019, pp. 23-27.
URL: <https://conference.pixel-online.net/FOE/files/foe/ed0009/FP/6000-ART4116-FP-FOE9.pdf>

H. Alvelos, “Media, Mediation, Remediation: what do we research amongst common spaces?”, Stix Camp: Community Development through Science and Arts, Plataforma de Ciência Aberta, Castelo Rodrigo, Portugal, June 2019.
URL: https://docs.wixstatic.com/ugd/6358ac_25f33ce684co4c80aaec57313dc1b1ao.pdf

H. Alvelos, A. Chatterjee, “A Cidade Troca de Pele: contributos do design para a longevidade do património da azulejaria na cidade do Porto”, The 26th APDR Congress, Associação Portuguesa para o Desenvolvimento Regional (APDR), Universidade do Aveiro, Aveiro, Portugal, July 2019.
URL: http://www.apdr.pt/congresso/2019/uploads/1/7/2/5/17254170/abstracts_bookandprogram_a_pdrcongress2019_final.pdf

H. Alvelos, S. Barreto, A. Chatterjee, E. Penedos-Santiago, P.C. Almeida, A. Gomes, J. Pereira, “Wisdom and Amnesia: media as a key concept for the sustainability of traditional knowledge in design education”, Encontro com a Ciência, Lisbon, July 2019.
URL: <http://www.encontrociencia.pt/programa/detalhesprograma/?dia=10#0930>

J. Pereira, H. Alvelos, A. Chatterjee, “Para uma experiência ativa na aprendizagem do design – estudo de caso sobre o diálogo entre design gráfico e a tradição artesanal Portuguesa da tecelagem de Almalaguês”, CNaPPES 19: 6º Congresso Nacional de Práticas Pedagógicas no Ensino Superior, Instituto Politécnico de Santarém, Portugal, July 2019.

URL: http://cnappes.org/files/2019/07/Paralelas_salas_horario.pdf

H. Alvelos, S. Barreto, P.C. Almeida, A. Chatterjee, A. Gomes, “Anti-amnesia: The Viability of Millenary Weaving in a World of Acceleration”, ECAH European Conference on Arts & Humanities 2019, IAFOR International Academic Forum, Brighton, United Kingdom, July 2019.

URL: <http://iafor.org/archives/conference-programmes/ecah/ecah-programme-2019.pdf>

H. Alvelos, J. Pereira, A. Chatterjee, “Media – Mediation – Remediation: the inscription and purpose of weaving traditions in narratives dominated by digital investment”, NordMedia 2019 – Communication, Creativity & Imagination: Challenging the field, Malmö University, Sweden, August 2019.

URL: <https://www.nordicom.gu.se/sv/nordmedia-2019>

H. Alvelos, A. Chatterjee, “Anti-Clockwiser: A listening session on ARTECH participants’ early memories of now-obsolete media, and a speculation on their possible roles in contemporaneity”, (May 2019) for presentation in ARTECH 2019 – Digital Media Art Ecosystems, Universidade Católica Portuguesa, Braga, Portugal, October 2019.

URL: <http://2019.artech-international.org/>

H. Alvelos, S. Barreto, A. Chatterjee, E. Penedos-Santiago, “On the Brink of Dissipation: the reactivation of narrative heritage and material craftsmanship through design research” Proc. of Research & Education in Design: People & Processes & Products & Philosophy, Lisbon, Portugal, November 2020.

URL: <https://www.taylorfrancis.com/books/e/9781003046103>

Research & Education in Design:
People & Processes & Products
& Philosophy
Lisbon, Portugal,
November 2020.



ARTECH 2019 – Digital Media Art Ecosystems,
Universidade Católica Portuguesa,
Braga, Portugal,
October 2019.



3rd International Conference on Design and Digital Communication
Barcelos, Portugal,
November 2019.

A. Chatterjee, H. Alvelos, “Hands versus Fingers: Digital Media as Unexpected Mediator of Traditional Craft and Industry”, Proc. of the 3rd International Conference on Design and Digital Communication, Barcelos, Portugal, November 2019, pp. 43-50.
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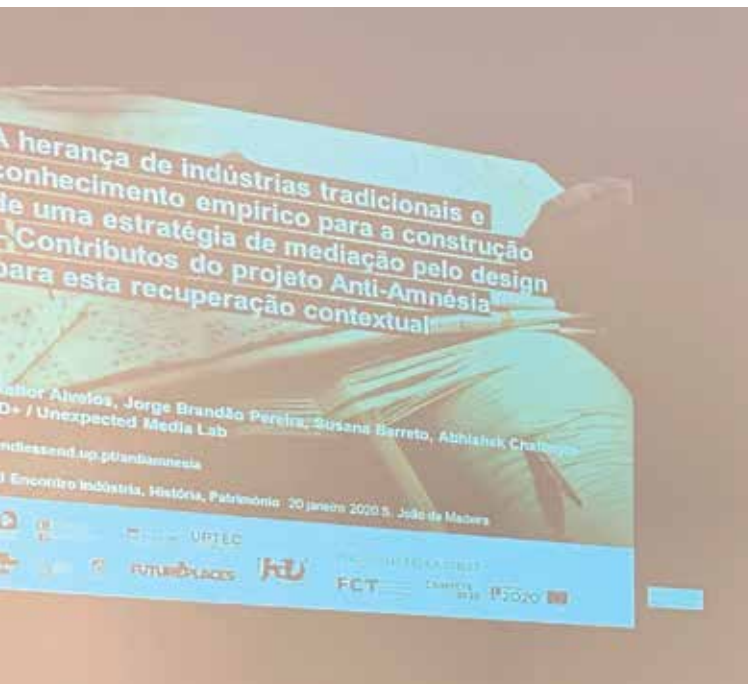
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PUBLIC DISSEMINATION OUTPUTS

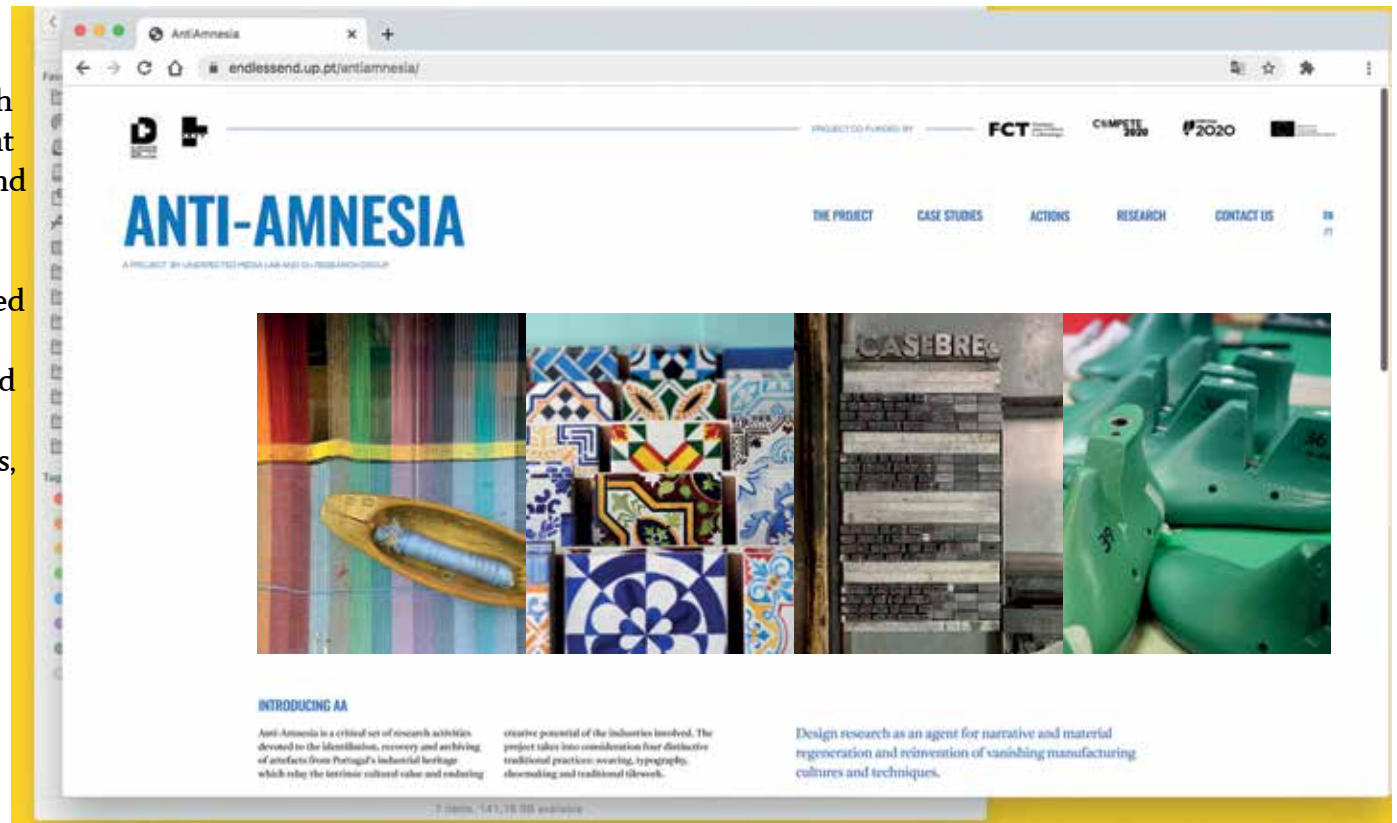
PROJECT WEBSITE AND ONLINE VISITING CARD

The project has commissioned the development of an official project website at the concluding stage of the implementation period in order to provide a comprehensive viewing of its research contexts, actions, and outputs, which forms an important segment of Anti-Amnesia's intent to sustain learnings and outcomes beyond the project period and serve as a template to consider for future interventions in cultural heritage management.

Additionally, in order to transmit essential information related to the project to interested entities during the implementation period, an online landing page was created. The page was intended for use as a visiting card for industrial and institutional partners, prospective national and international collaborators, and students, and provided essential information regarding the project's objectives and funding. The page can be found at: antiamnesia.fba.up.pt

SOCIAL MEDIA CAMPAIGN

The project maintained a regular channel of communication with the general public through its social media page, created for providing updates on the project's various activities including workshops, conferences, speaking engagements, and networking meetings. It also provided general updates on news and events connected with its four case study practices. The page is accessible at: facebook.com/antiamnesia/



BOOK: ANTI-AMNESIA

This book is intended as an institutional publication, produced in both digital and print format, that discusses the project objectives, methodologies, and attained strategic, pedagogic and creative outcomes, alongside their future scope. It also provides personal insights from project members and advisors regarding the multidisciplinary of the project's outcomes, and its relevance to cultural conservation and the research and pedagogy of design.

BOOK: TILEGEIST

A book documenting action research pertaining to the revitalisation of tile craft: through a critical inventory of classic designs, an aesthetic and semantic reinvention by researchers and designers, and a re-calibration of formal perception and expectations.

INSTITUTIONAL VIDEO

The project produced an institutional video that compiles testimonial insights from project partners, advisors, and researchers regarding the research theme, process, and significance. The video is available for viewing at the project website antiamnesia.fba.up.pt

POSTERS AND FLYERS

The project also produced two sets of posters, and one set of flyers as distributable collaterals intended for communicating project outlines and essential information in national and international conferences, roadshow presentations, and network meetings.



PROJECT DATA

ANTI-AMNESIA

Design research as an agent for narrative and material regeneration and reinvention of vanishing Portuguese manufacturing cultures and techniques.

antiamnesia.fba.up.pt

Funding reference code

POCI-01-0145-FEDER-029022

Research objective

The project AntiAmnesia is a design research mediation process towards the sustenance of traditional industries and practices in the Northern and Central regions of Portugal. It focuses on identity, traditions, knowledge and economic viability. Actions comprise ethnography, archiving, design practices, and media and business strategies.

Region of intervention

Northern Portugal

Beneficiary

FBAUP – Faculdade de Belas Artes da Universidade do Porto

Approval date – 26.04.2018

Date of commencement – 23.07.2018

Date of conclusion – 21.01.2021

Total eligible cost

POCI – 85% €148.499,56

FCT – 15% €26.205,81

Funding details

“Anti-Amnesia: design research as an agent for narrative and material regeneration and reinvention of vanishing Portuguese manufacturing cultures and techniques”, co-financed by Portugal

2020, alongside the European Regional Development Fund and the Foundation for Science and Technology, Portugal (ID+/Unexpected Media Lab: POCI-01-0145-FEDER-029022; 2018-2021).

Objectives, activities, and expected outcomes

The project stems from the evidence that there is a wealth of traditional Portuguese industries and crafts facing core challenges in their recognition and longevity largely due to new production models, consumer shifts and a public absence of associated narratives (i.e., “their story has not been told”).

It is argued that Communication and Product Design Research can play a decisive role in a dignified recovery of said contexts of production, namely by:

Rescuing documents, testimonies and historical facts that may otherwise be lost or forgotten;

Recognising the processes and protagonists of these industries and crafts as heritage in themselves;

Communicating the symbolic and historical value that is intrinsically present in these contexts, and arguing for their radical uniqueness in present times;

Experimenting with the hybridisation of materials and aesthetics from said contexts, in order to foster renewed consumer interest and innovative products.

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