

THREADS OF A LEGACY

Towards a pedagogical heritage
in art and design: the Porto
School of Fine Arts, 1956-1984

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Towards a pedagogical heritage in
art and design: the Porto School
of Fine Arts, 1956-1984

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MAIS DO QUE A SOMA

[LEAD RESEARCHER]

Susana Barreto

Beginning with the end in mind: These were two wonderful years, full of memories, life stories and visual imagery.

In 2018 we started this project of recording testimonies of a generation of Artists, Designers and Educators who were central to the Porto School of Fine Arts as we know it today. This generation, now retired, has not only lived through several changes in societal, political and cultural terms, but were partly authors of those changes. Changes that were taking place in a country that lived a couple of decades in fast forward: from dictatorship to democracy; revolution, both political and cultural; liberalisation of societal values; from isolation to openness to the world; European integration...

However, there is an insufficient record and use of the individual knowledge and unique experience of a generation of artists, professionals and professors who made and experienced such changes in a critical and at times turbulent environment. A generation that is still active, still reachable and willing to share all they have to share.

We wanted to contact them, to hear and learn from them – gather their wisdom. Wisdom that might be irredeemably lost if not legitimised and activated in the present. This was our drive coupled with the ambition to welcome and potentiate their professorial experience and testimony beyond curricular and project-based demands.

The interviews were the point of entry to the research. The first-hand contact with our interviewees was an engaging and rich experience. The conversations started with their experience as students, then as lecturers, and went on to their lives and the inevitable entanglement between life and work, ethics and aesthetics, past and present, happiness and hardship. The transfer of wisdom started here in these very moments, in most cases at their art studios.

The interviews were when we collected data, photographs, audio, video, catalogues and other source material that became the backbone of the transference that followed. This wisdom came in all sorts of shapes and sizes: curricular programmes, evaluation forms, a forgotten note inside a book for someone to find, family photos, a painting from graduation, a framed letter from a colleague hanging in the dining room... It was also the unseeable that filled our collection of artefacts. The anecdotal, emotional moments glued these testimonies together. It was, at the end, a human-centric experience where scientific research was interwoven with intuition and empathy.

The current study is therefore aimed at establishing the groundwork for a paradigm shift in the acknowledgment, communication and activation of relevant contributions to knowledge, culture and the social fabric that art and design academics may provide in their own name: forms of wisdom that have not necessarily reverted or translated into scientific knowledge in their careers, that may thus find further contexts of resonance and applicability, nationally and abroad.

The book that you are about to enter is a selection of emblematic moments translated into imagery, testimonies and scientific knowledge gathered throughout this research. Such knowledge has unveiled other topics that we would like to continue exploring, and which has laid the groundwork for the next project: “Towards a Plural Narrative in Graphic Design: Women in Portuguese Design, 1974-2008.”, arguing for the need to bring to light the roles of women in Portuguese Design within a multi-perspective narrative, with impact in education and social awareness.

The Covid-19 pandemic tragedy provided renewed purpose to this research, showing the need to go back to old ways of doing things and therefore legitimising the initial premise of this project. Our interviewees, a generation that has been through thick and thin, showed us that resilience can be learned, and that wisdom is the right use of knowledge.

In this project our team of 15 researchers had outstanding synergy and attunedness. We were driven, creative and had a smile in the mind.

And so it begins.

susana barreto FBAUP heitor
alvelos FBAUP eliana penedos
santiago FBAUP cláudia lima ULP
jorge pereira IPCA nuno martins
IPCA pedro amado FBAUP pedro
carvalho de almeida UA pedro
mota teixeira IPCA rui vitorino
santos FBAUP

A close-up photograph of three women with long brown hair, smiling and looking towards the camera. They are positioned side-by-side, with the woman on the left slightly in front of the others. The background is softly blurred, showing what appears to be an indoor setting with some papers or documents.

[LEAD RESEARCHER]
Susana Barreto

The interviews were the point of entry to the Wisdom Transfer project. We started with a list of open-ended questions that became wider as we progressed, a consequence of being affected by the richness of these conversations and their surroundings: surroundings of images, paintings, family photos, travel souvenirs, and other artefacts.

The interviews occurred most of the time in the artists' residence lasting an hour... sometimes two. The conversations had a pattern, usually starting in the living room with a focus on their university education, and later, we would be invited to visit the art studios. In the studios the exchange was more profound and intimate; they would scan through their lives and those of other people in their circle of friends. The art studio was the place where artists opened up about their private life, their timeline: the enthusiasm in this space was magnetic.

Their story telling about their university life often included other people: friends who were either already in our sample or would be (snowball sampling), so that, in a way, each slice of their lives contributed to a broader angle, an angle that also encompassed the Portuguese society of those days. This broader angle included interviewing artists that were essential for building the context of the time but

whose testimonies were outside this publication due to the geographical scope of the project.

The scope of the research project included the Portuguese Revolution of 1974, and many other social changes that had a great impact on the country and in the Porto School of Fine Arts. Their testimonies are inevitably entangled with Portuguese life at the time.

When the interview came to an end, the artists often said that the time went by very quickly - "I said nothing!", they say. For most of them, those were the finest memories.

There were three of us conducting these interviews: Eliana, Cláudia, and myself, Susana. The discussion between the three of us that followed the interview was always a rich exchange of ideas and the first moment of transference of wisdom. This book is one of the many media aiming at transferring what happened there, in those moments, and what we made of them, through seminars, workshops among other forms of dissemination.©

adriano nazareth alexandre falcão ana campos antónio
madureira antónio quadros ferreira antónio mendanha antero
pinto armando alves carlos marques carlos barreira carlos
carreiro domingos pinho elvira leite filomena gonçalves francisco
laranjo graça morais haydée de=francesco heitor alvelos helena
almeida santos helena abreu e lima henrique pichel isabel cabral
jaime silva joão barata feyo joão machado joão nunes joaquim
machado jorge pinheiro josé paiva leonilda princepelina dos
santos lima de carvalho lúcia matos manuela bacelar manuela
bronze maria josé aguiar mário moura mário américo paula
soares pedro rocha puri fontes maria josé valente rodrigo cabral
sobral centeno zulmiro de carvalho

This interviews took place between December 2018 and October 2020, mainly at the
artists' residences and studios. Photography © [Cláudia Lima](#).

Adriano Nazareth
ESBAP 1982 - 1999
Painting



[INTERVIEW]
6th October 2020
@ Faculty of Fine Arts
Old Book's Room
Porto



Alexandre Falcão
ESBAP 1964 - 1973
Painting



The ball
©Alexandre Falcão



Graduation trip 1972
©Alexandre Falcão

[INTERVIEW]
6th February 2020
@ Faculty of Fine Arts
Old Book's Room
Porto

Ana Campos
ESBAP 1976 - 1981
Communication Design /
Graphic Arts



[INTERVIEW]
27th June 2019
@ Faculty of Fine Arts
Gardens
Porto

António Madureira
ESBAP 1962 - 1969
Architecture



[INTERVIEW]
9th September 2020
@ the architect's residence
Porto



António Mendanha
ESBAP 1976 - 1986
Painting



[INTERVIEW]
24th November 2020
© ESAD College of Art and Design
Matosinhos



António Quadros Ferreira
ESBAP 1966 - 1971
Painting



[INTERVIEW]
12th April 2019
@ Faculty of Fine Arts
Old Book's Room
Porto

Armando Alves
ESBAP 1957 - 1962
Painting



[INTERVIEW]
5th December 2018
@ the artist's studio
Porto



Carlos Barreira
ESBAP 1968 - 1973
Sculpture

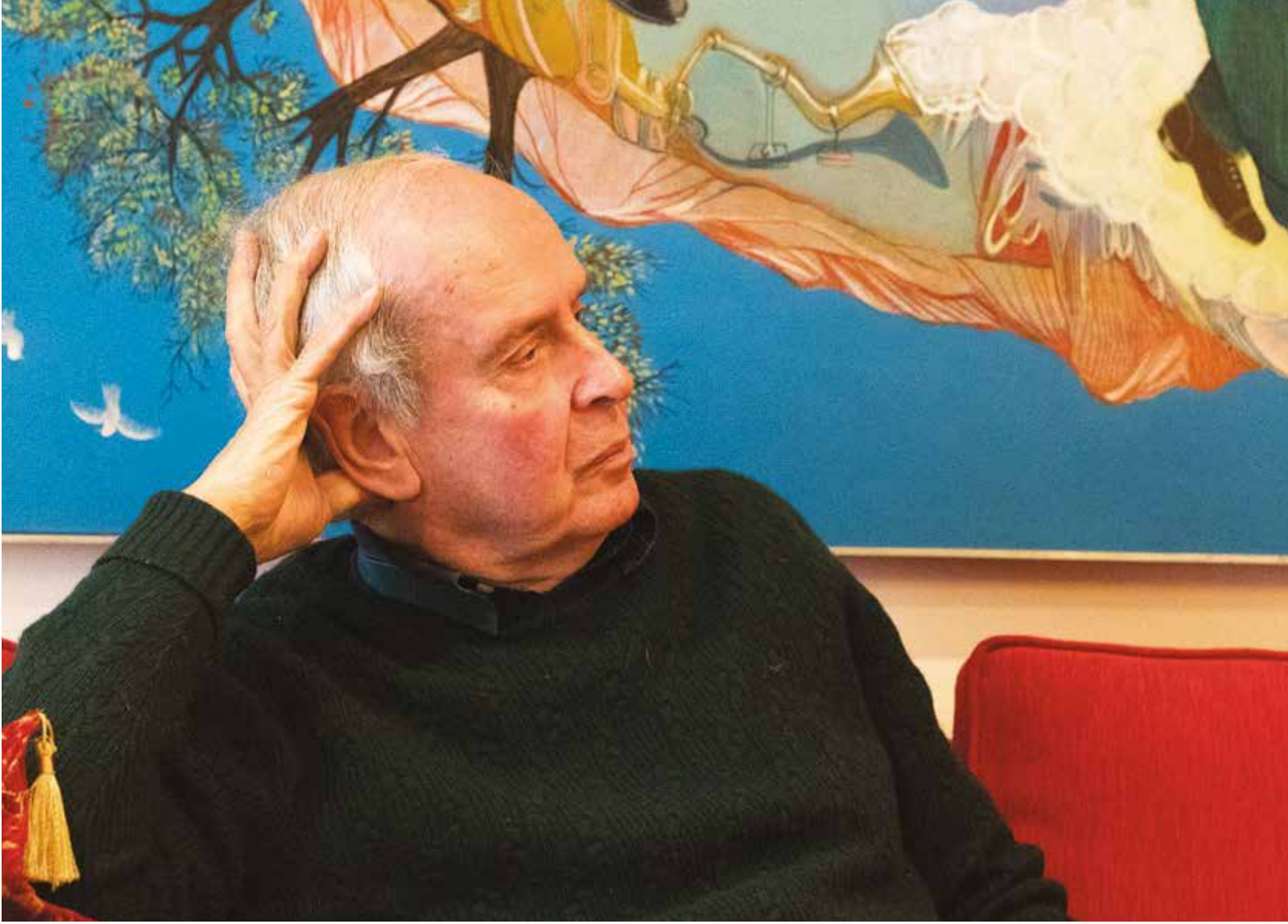


[INTERVIEW]
8th January 2019
@ the artist's residence & studio
Sobreira





Carlos Carreiro
ESBAP 1967 - 1972
Painting



[INTERVIEW]
16th January 2019
@ the artist's residence & studio
Porto

Carlos Marques
ESBAP 1967 - 1975
Sculpture



[INTERVIEW]
11th December 2018
@ the artist's studio
Sobreira



Domingos Pinho
ESBAP 1960 - 1966
Painting



[INTERVIEW]
21st January 2020
@ the artist's studio
Porto



Elivira Leite
ESBAP 1958 - 1964
Painting



[INTERVIEW]
15th January 2019
@ the artist's residence
Porto

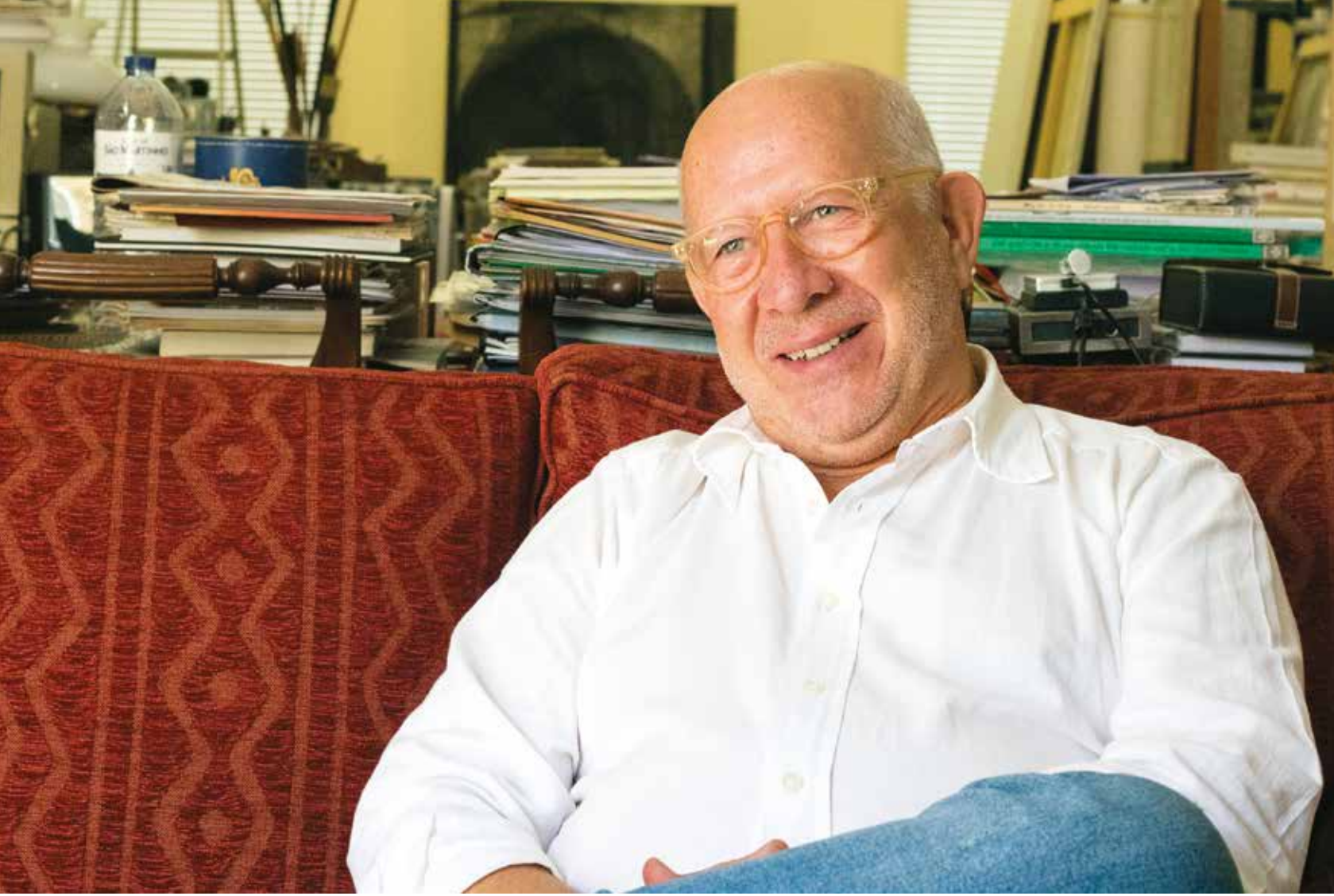


Filomena Gonçalves
ESBAP 1967 -1969
Architecture



[INTERVIEW]
22nd January 2020
@ the artist's residence
Porto

Francisco Laranjo
ESBAP 1973 - 1978
Fine Arts



[INTERVIEW]
25th September 2020
@ the artist's studio
Porto

Graça Morais
ESBAP 1966 - 1971
Painting



[INTERVIEW]
31st January 2019
@ the artist's studio
Lisbon

Haydée De=Francesco
ESBAP 1956 - 1961
Sculpture



[INTERVIEW]
21st January 2019
@ the artist's studio
Porto



Heitor Alvelos
ESBAP 1984 - 1989
Communication Design /
Graphic Arts



Aristocracid
©Alexandra Dias
1989



Nostalgia
©uncertain
1989

[INTERVIEW]
16th October 2020
@ PINC — UPTEC
Porto

Helena Abreu e Lima
ESBAP 1963 - 1968
Painting



[INTERVIEW]
23rd January 2019
@ the artist's residence
Porto

Helena Almeida Santos
ESBAP 1961 - 1966
Painting



YOU LOOK FAMILIAR Exhibition
Cozinha Art Gallery - FBAUP
©Cláudia Lima



[INTERVIEW]
7th January 2019
@ the artist's residence
Porto



Photos from
THE Collection 2020
Courtesy ©THE Design



Henrique Pichel
ESBAP 1961 - 1969
Painting



[INTERVIEW]
28th January 2020
@ the artist's residence
Porto



Isabel Cabral
ESBAP 1967 - 1973
Painting



Mais do que a Soma Seminatz
Session nº4
©Cláudia Lima



[INTERVIEW]
20th December 2018
@ Serpente Art Gallery
Porto

Jaime Silva
ESBAP 1965 - 1972
Painting



[INTERVIEW]
9th October 2020
@ National Society of Fine Arts
Lisbon



João Barata Feyo
ESBAP 1957 - 1966
Sculpture



[INTERVIEW]
7th February 2020
@ the artist's studio & residence
Porto

João Machado
ESBAP 1963 - 1968
Sculpture

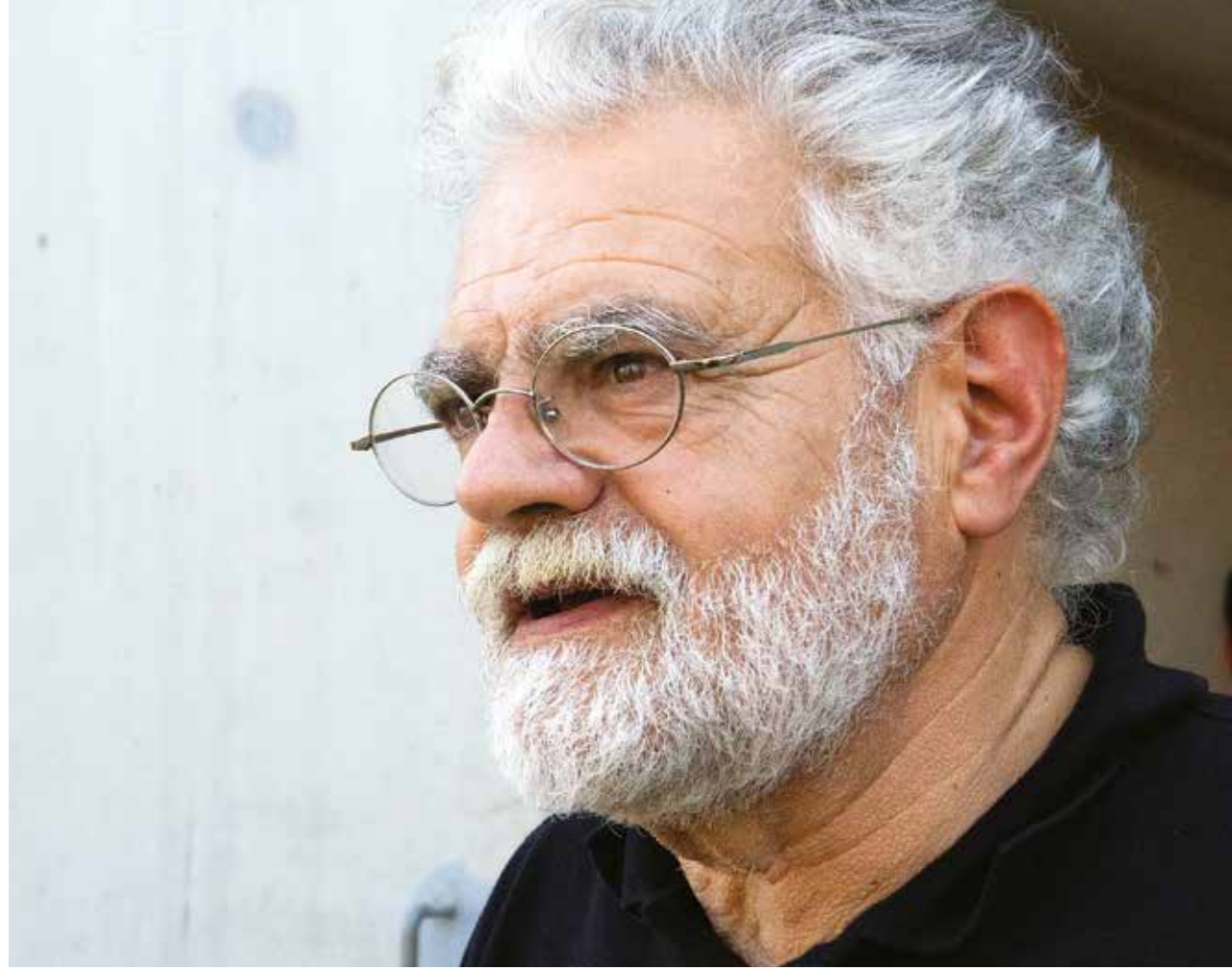


[INTERVIEW]
1st March 2019
@ the artist's studio & residence
Porto





João Nunes
ESBAP 1976 - 1981
Communication Design /
Graphic Arts

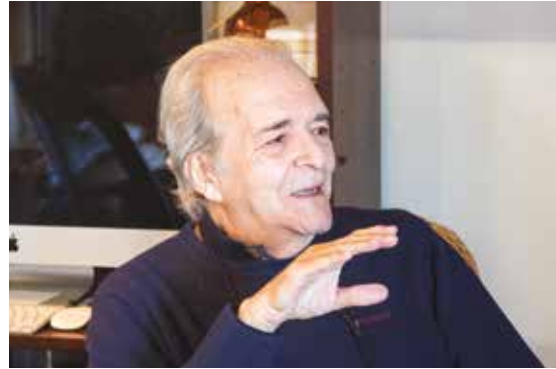


[INTERVIEW]
26th February 2019
@ the artist's studio & residence
Serra D'Arga

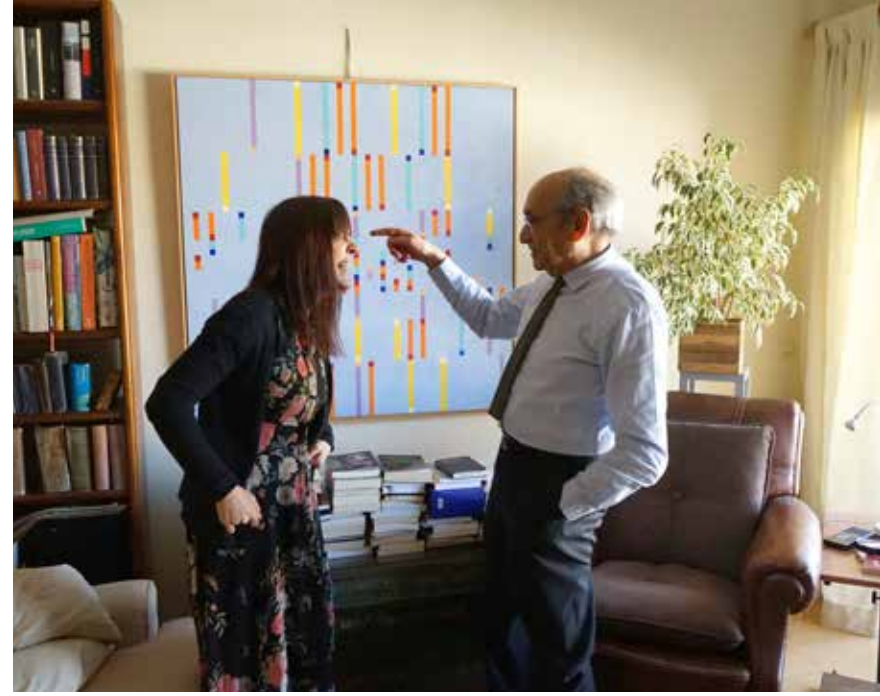
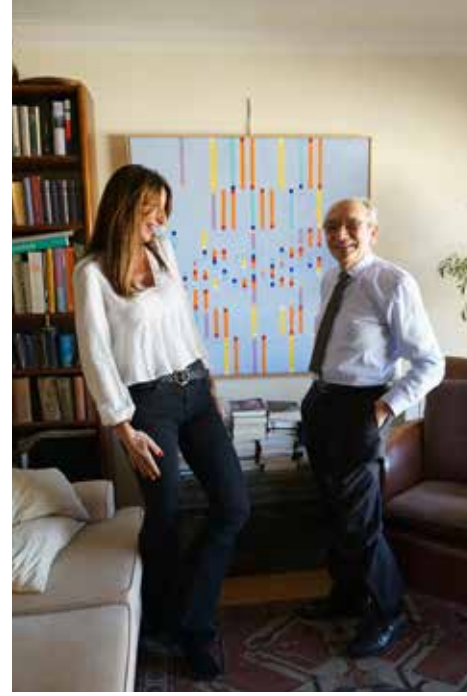
Joaquim Machado
ESBAP 1962 - 1967
Sculpture



[INTERVIEW]
16th October 2020
@ the artist's residence
Guimarães



Jorge Pinheiro
ESBAP 1955 - 1963
Painting



[INTERVIEW]
16th April 2019
@ the artist's residence & studio
Lisbon



José Paiva
ESBAP 1968 - 1986
Painting



[INTERVIEW]
19th December 2018
@ Faculty of Fine Arts
Porto

Leonilda Princepelina
dos Santos
ESBAP 1981 - 1986
Painting



You Look Familiar Exhibition
Cozinha Art Gallery FBAUP
eCláudia Lima



[INTERVIEW]
14th December 2018
© ESAD College of Art and Design
Matosinhos



Lima de Carvalho
ESBAP 1967 - 1972
Painting



[INTERVIEW]
31st January 2019
@ the artist's studio
Lisbon



You Look Familiar Exhibition
Cozinha Art Gallery FBAUP
©Cláudia Lima



Lúcia Matos
Director of the Faculty
of Fine Arts Porto
since 2018



[INTERVIEW]
24th January 2019
@ Faculty of Fine Arts
Porto

Manuela Bacelar
UMPRUM - Prague
School of Applied Arts
Czechoslovakia
1963 - 1970
Illustration & Animation



[INTERVIEW]
24th January 2020
@ the artist's residence
Porto

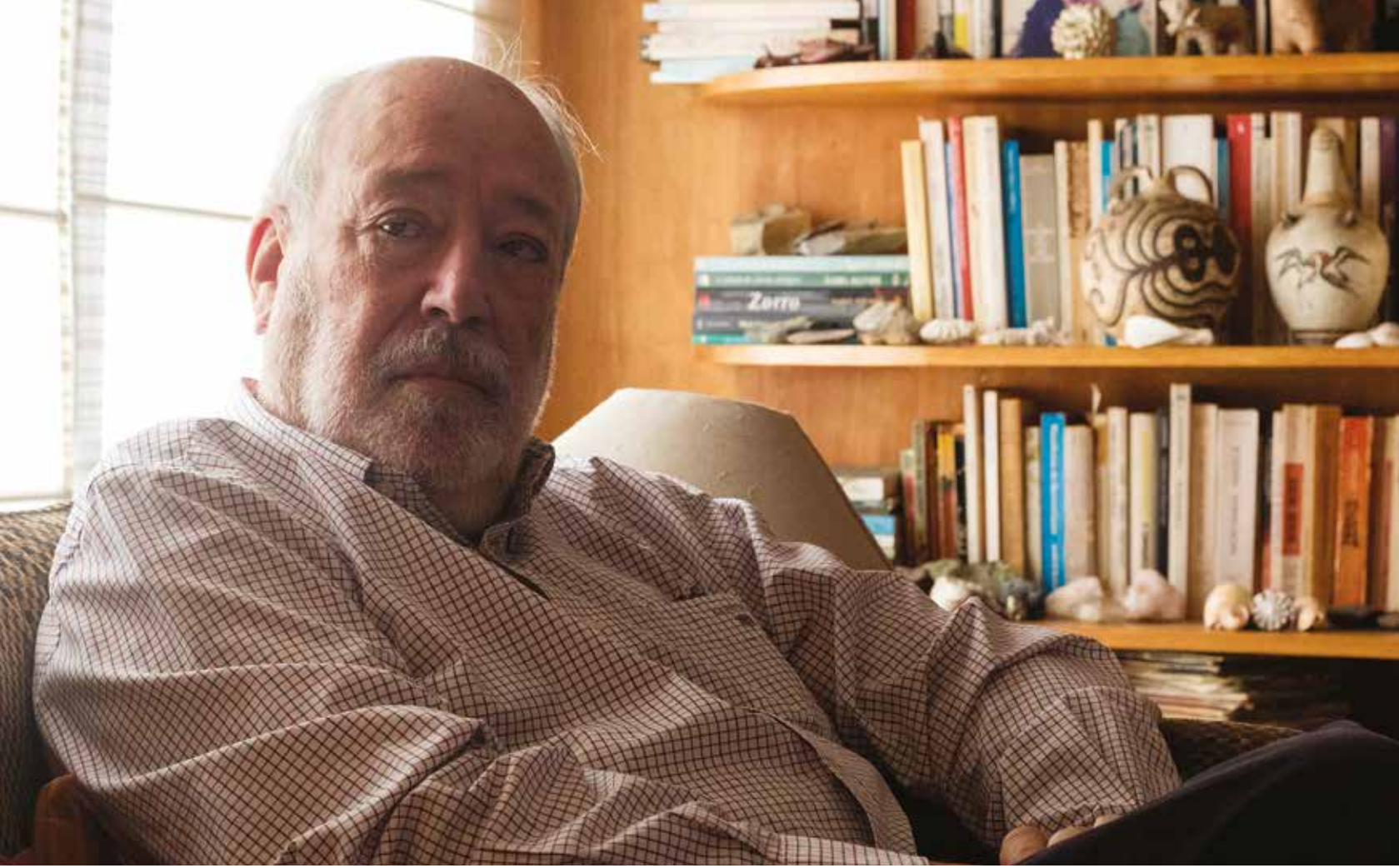
Manuela Bronze
ESBAP 1975 - 1981
Painting



[INTERVIEW]
4th January 2019
@ the artist's residence
Porto



Mário Moura
ESBAP 1961 - 1967
Architecture



[INTERVIEW]
5th November 2019
@ the artist's residence
Porto





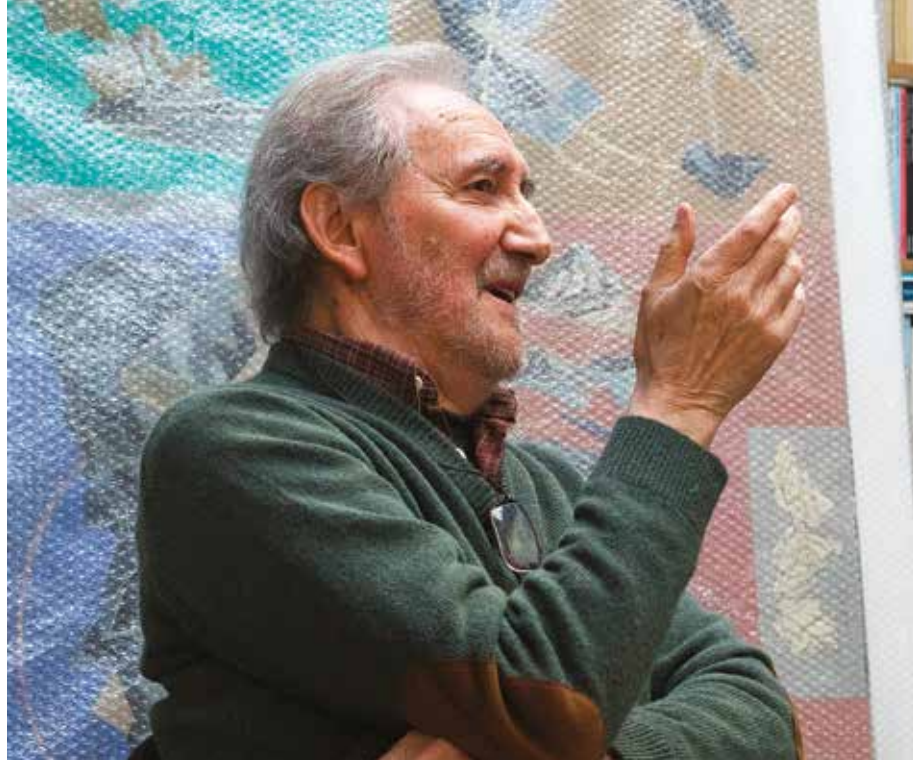
Maria José Valente
ESBAP 1968 - 1977
Painting



[INTERVIEW]
22nd January 2019
@ the artist's studio
Porto



Mário Américo
ESBAP 1962 - 1972
Painting



[INTERVIEW]
25th January 2019
@ the artist's studio & residence
Porto

Paula Soares
ESBAP 1973 - 1978
Painting



[INTERVIEW]
8th April 2019
@ the artist's studio
Porto



Pedro Rocha
ESBAP 1967 - 1972
Painting

[INTERVIEW]
30th January 2019
@ Faculty of Fine Arts
Old Book's Room
Porto



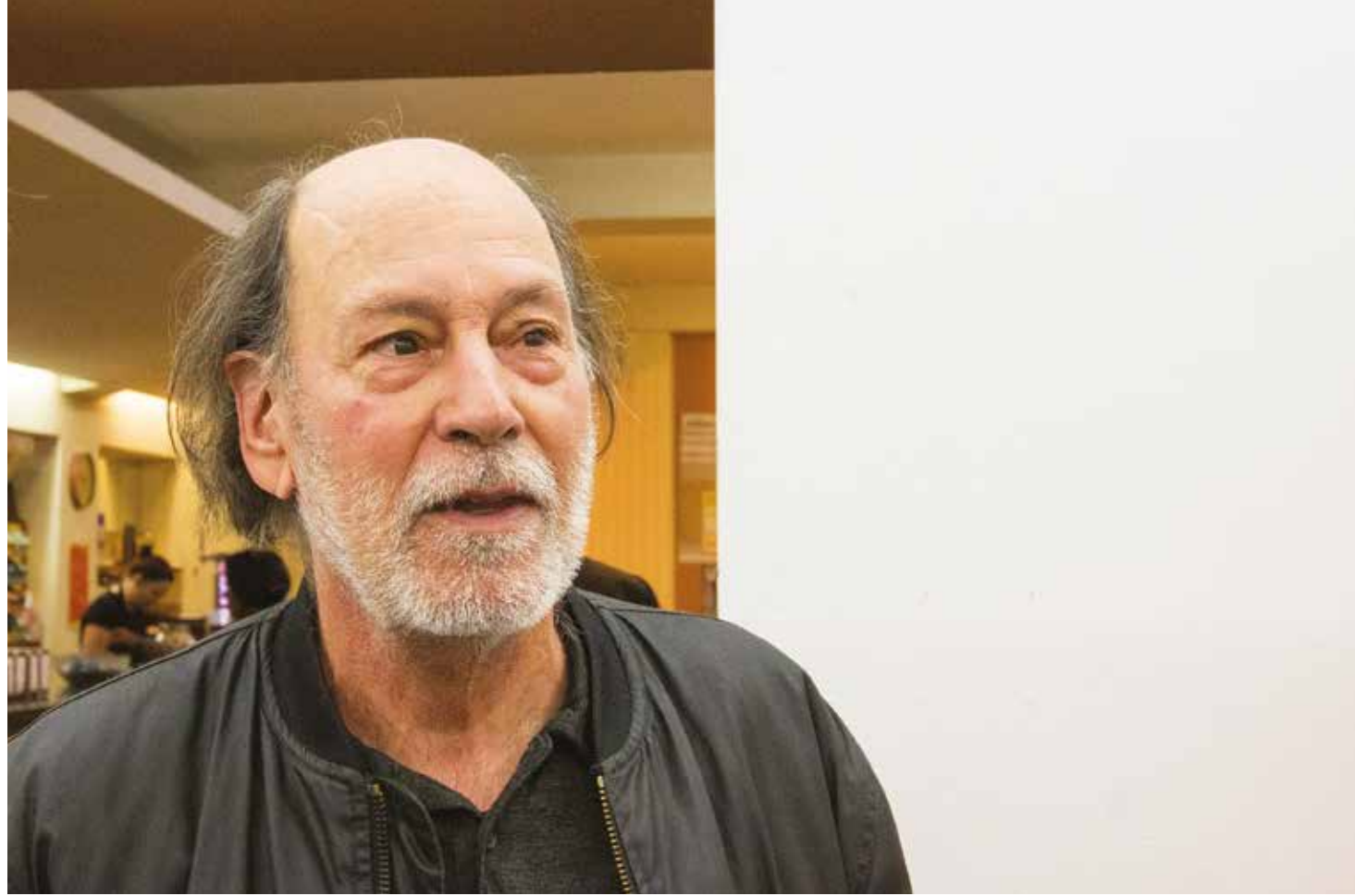
Puri Fontes
ESBAP 1964 - 1972
Sculpture



[INTERVIEW]
22nd January 2019
@ the artist's studio
Porto



Rodrigo Cabral
ESBAP 1968 - 1973
Painting



[INTERVIEW]
28th December 2018
@ Jeremias - the artist's favourite spot
Porto



You Look Familiar Exhibition
Cozinha Art Gallery FBAUP
©Cláudia Lima

Sobral Centeno
ESBAP 1969 - 1978
Painting



You Look Familiar Exhibition
Cozinha Art Gallery FBAUP
©Cláudia Lima



[INTERVIEW]
20th December 2018
@ the artist's studio
Porto

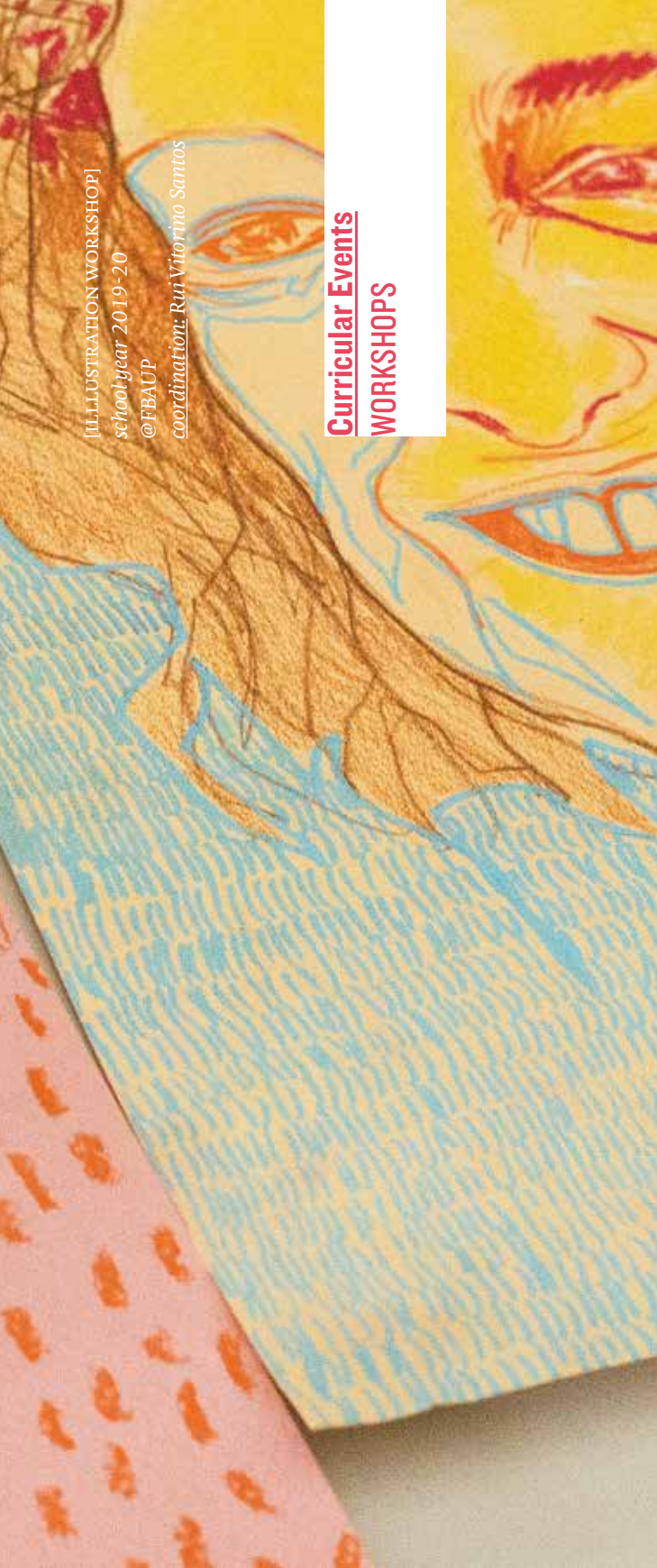
Zulmiro de Carvalho
ESBAP 1963 - 1968
Sculpture



You Look Familiar Exhibition
Cozinha Art Gallery FBAUP
©Cláudia Lima



[INTERVIEW]
7th January 2019
@ Faculty of Fine Arts
Old Book's Room
Porto



[ILLUSTRATION WORKSHOP]

school year 2019-20

@FBAUP

coordination: Rui Vitorino Santos

Curricular Events WORKSHOPS



Three workshops were held in three universities with art and design courses aiming at promoting the sharing of knowledge between the ESBAP generation of artists, scholars and researchers and current art and design students: an illustration workshop held at the Faculty of Fine Arts, University of Porto; a typography workshop held at Universidade Lusófona in Porto; and a Processing workshop held at Polytechnic Institute of Cávado and Ave. All workshop outputs had the Wisdom Transfer archive interviews and photographic records, as well as interviewees' artworks, as content source material. The sessions were free and open to design students at the respective host institution. Proximity between faculty and students was encouraged and a studio-like environment was created to foster greater sharing of ideas. An extra curricular model was adopted allowing the junction of a multidisciplinary, intergenerational and informal working group. Students were gathered in groups of 10 to 16 elements of different profiles and backgrounds.

Curricular Events
WORKSHOPS
GRAPHIC NARRATIVES
AND ILLUSTRATION
OPPORTUNITIES WITHIN
TRANS-GENERATIONAL
DIALOGUE



01



02

Illustrated Portrait

Portraits of retired FBAUP teachers and researchers interviewed in the context of the Wisdom Transfer project. At an early stage this pedagogical action aimed at familiarising students with the WT research team and the faces and lives of a retired generation from the FBAUP. The final goal was to produce illustrated portraits of the interviewees featured in the WT archive, an exercise in which the purpose was not only to identify the portrayed but also to explore a variety of visual grammars embodying scientific, pedagogical and artistic experiences or personal stories from each individual portrayed.

- 01 Yuri Reis**
Lúcia Matos
- 02 Helena Luz**
Helena Abreu e Lima
- 03 Joana Pintor**
António Mendanha



03

04 Aurora Sant'Ana

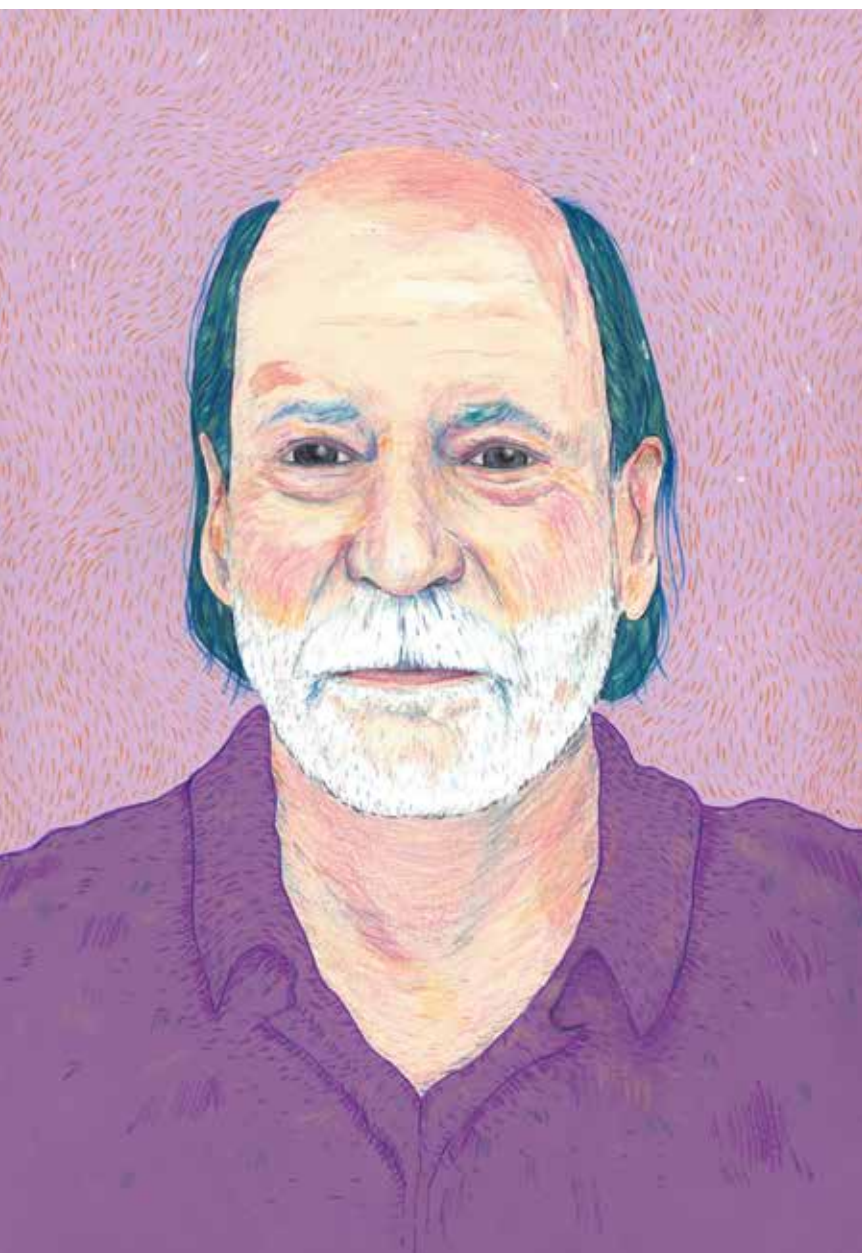
Rodrigo Cabral

05 Biakosta

Carlos Marques

06 Cheila Mendes

Paula Soares



04



05



06



07 Mariana Sou
Graça Morais
08 Joana Coelho
Puri Fontes



09 Francisco Ramos

Pedro Rocha

10 Margarida Silva

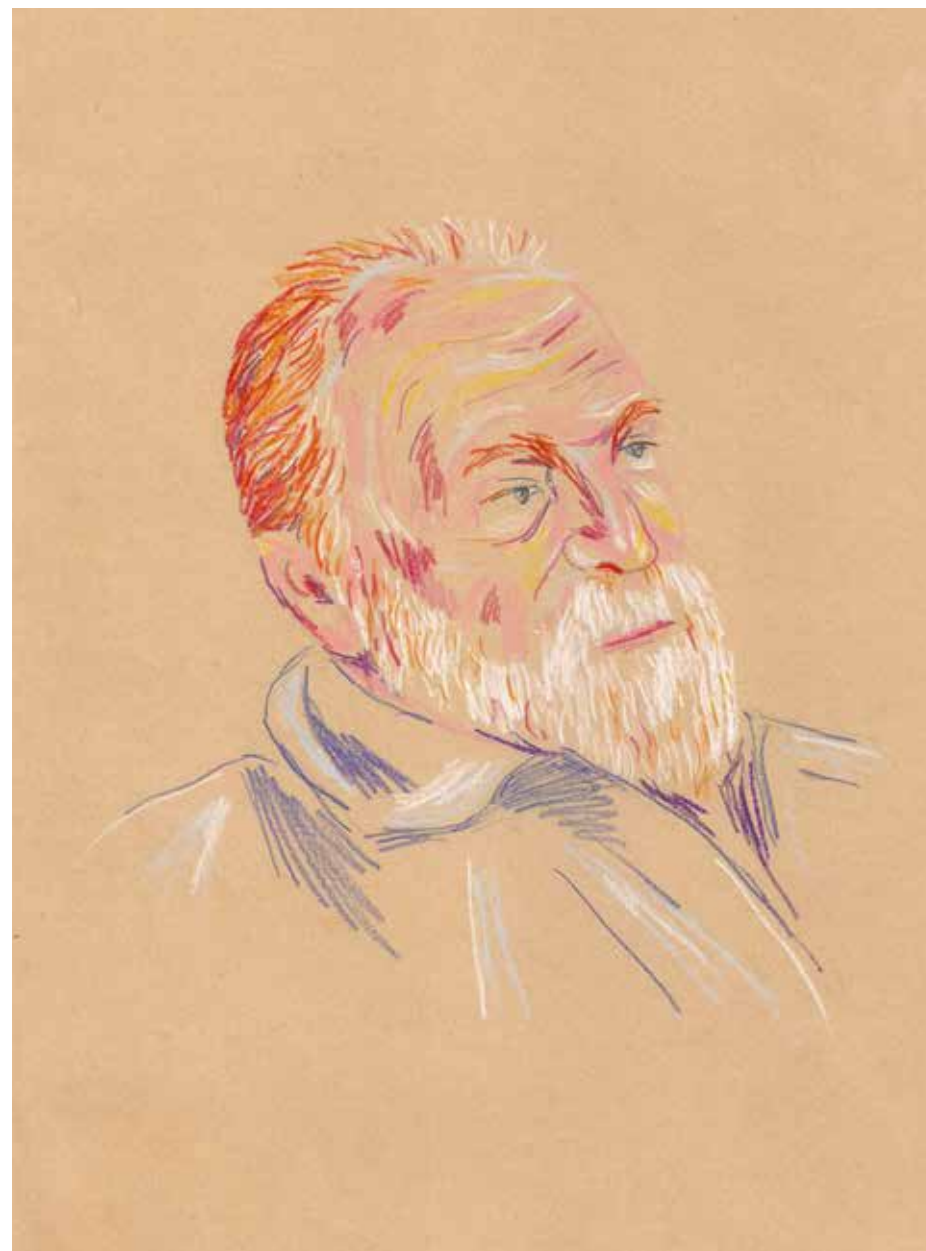
Zulmiro de Carvalho

11 Rita Mota

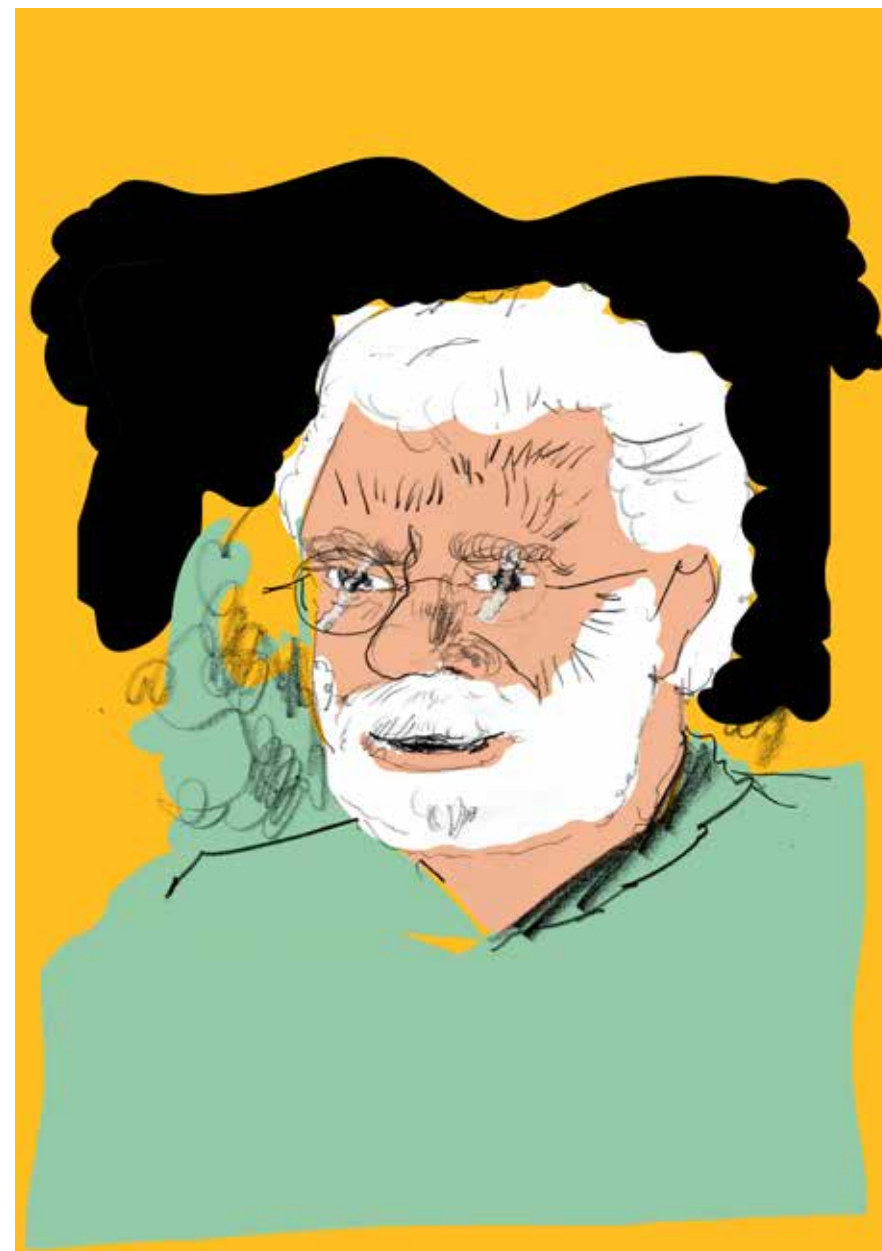
João Nunes



09



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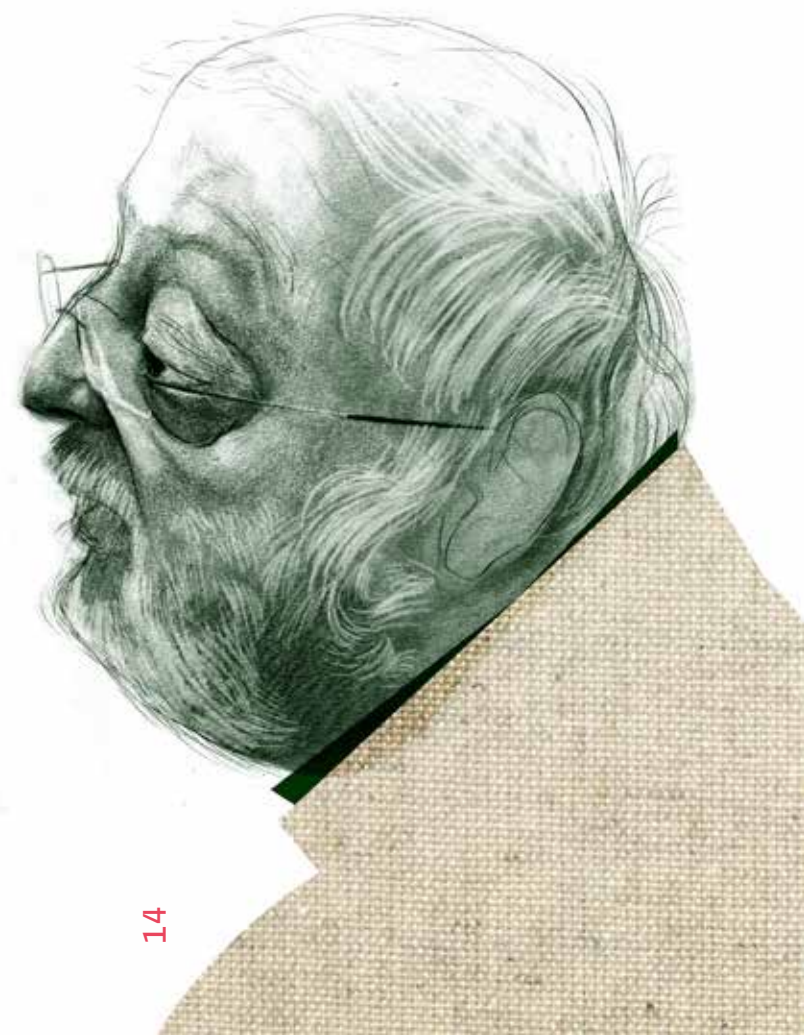
11



12



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- 12 **Fran**
Sobral Centeno
- 13 **Cláudia Alves**
Ana Campos
- 14 **Yuri Reis**
Armando Alves

- 15 Ruben Roxo
João Machado
16 Lince Rebelo
José Paiva
17 Amargo
Elvira Leite



15



16



17

[COORDINATION]
Rui Vitorino Santos

[CO-COORDINATION]
Cláudia Lima
Eliaana Penedos-Santiago
Susana Barreto

[PARTICIPANTS]
Amargo
Aurora Sant'Ana
Biakosta
Cheila Mendes
Cláudia Alves
Fran
Francisco Ramos
Lince Rebelo
Joana Coelho
Joana Pintor
Helena Luz
Margarida Silva
Mariana Sou
Rita Mota
Ruben Roxo
Yuri Reis

Graphic Novels

Development of graphic novels shaped like a printed editorial artifact.

Using as a starting point the video interviews of the WT archive, this pedagogical action aimed at the exploration of visual repertoires that offer a critical look by the new generation of students on the heritage of knowledge and intellectual and artistic resources of some of the retired members of FBAUP.

Despite the biographical concern expressed in the message of each narrative, since each publication is dedicated to an individual, the final result was not intended to be a mere biographical record. Students were encouraged to explore and produce narratives for these individual stories, proposing other ways of thinking, recording and referencing their legacy, thus contributing to the aim of this project - to anchor in graphic narratives, new imaginative and textual repertoires arising from the crossover between the experiences of each interviewee and each student.

[ILLUSTRATION WORKSHOP]
@FBAUP

[RISOGRAPH WORKSHOP]
@ESAD
Diogo Oliveira & Sofia Meira

[COORDINATION]

Nuno Martins & Pedro Amado

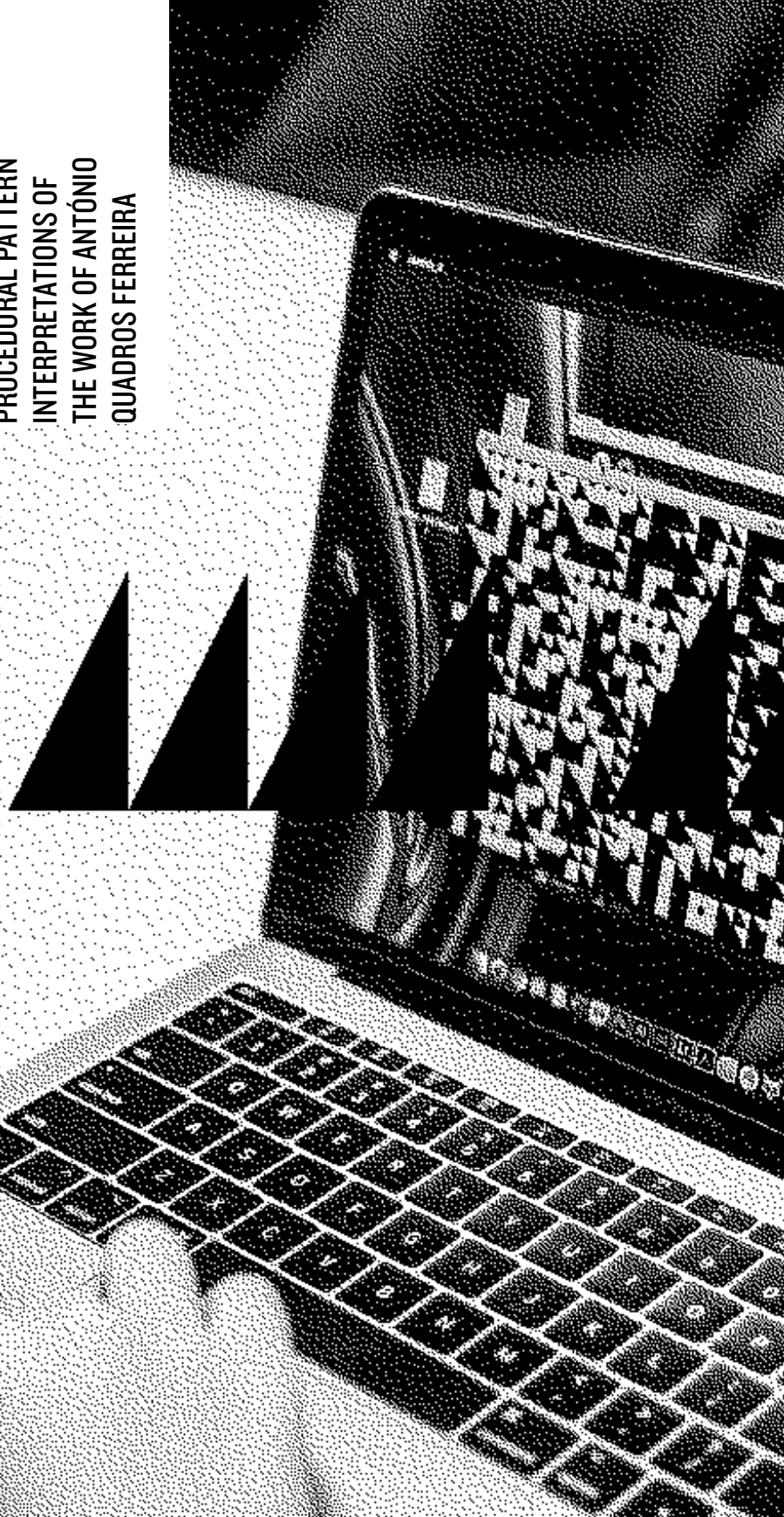
October - December 2019

@polytechnic Institute of

Cávado and Ave - Barcelos

Curricular Events WORKSHOPS

PROCEDURAL PATTERN
INTERPRETATIONS OF
THE WORK OF ANTÓNIO
QUADROS FERREIRA



/* WISDOM TRANSFER PROCESSING WORKSHOP */

Procedural pattern interpretations
of the work of António Quadros Ferreira

```
void settings() {
```

```
// Pedro Amado
```

```
// Faculdade de Belas Artes
```

```
// da Universidade do Porto
```

```
// Nuno Martins
```

```
// Instituto Politécnico
```

```
// do Cávado e do Ave
```

```
/*
```

```
Keywords
```

```
Processing,
```

```
Computational Design,
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```
Computational Thinking,
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Creative Coding,
```

```
Procedural Graphics
```

```
*/
```

```
}
```

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103 // 3
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```
110 void setup() {  
111     introduction();  
112     methodology();  
113 }  
  
114  
115 void draw() {  
116     string findings = results();  
117     println( conclusion( findings ) );  
118 }  
119
```

120 void introduction() {

121
122 The XXI century graphic design education curricula in higher education institutions are
123 as diverse as there are different courses (Burgstahler & Cory, 2010). Although several ini-
124 tiatives aim to analyze and propose relevant contemporary curriculums, today, teaching
125 and learning Graphic Design may address an extremely broad multidisciplinary field, as
126 the social issues and technological constraints have evolved.

127
128 *Design processes have been modified over time (...) to respond to systemic changes*
129 *in new cultural, social, environmental, and economic contexts that impact on arti-*
130 *facts, theories, meanings, and behaviors.* (Raposo et al., 2019, p. v)
131

132 As John Maeda has put it, it’s is hard for present-day students to develop the nec-
133 essary computational design skills while trying to master classical visual design skills
134 (Ghoshal & Erondy, 2017). Learning basic digital skills from an early age, and learn-
135 ing how to code has been in the national government STE[A]M development agenda
136 (Direção-Geral da Educação, 2018). Yet, high schools and colleges still struggle to imple-
137 ment this successfully. In amidst all of these challenges, students must find a way to
138 develop a visual literacy background to inform their creative process “tak[ing an] active
139 part in thinking about and discussing ideas with the view to sense-making” as well as
140 being “expected to think for themselves, pose and solve complex problems and generally
141 produce knowledge rather than reproduce it.” (Costello, 2020, p. 6)

142 Within this context, the Wisdom Transfer research project has been promoting
143 activities that disseminate the rise of the visual heritage of Portuguese Graphic Designers
144 and Visual Artists (Penedos-Santiago et al., 2020). These former educators and practi-
145 tioners have been very influential for past generations of designers and teachers alike.
146 They still hold a very important role in the current shape of Graphic Design in Portugal
147 today. But, due to all the constraints we face today in the Higher Education System, it
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is hard to explore and to properly contextualize their work within the learning activi-
ties. Taking advantage of the surge in interest of the younger generations in develop-
ing new digital literacy skills, we’ve organized and conducted a workshop that bridges
the STEAM competencies acquisition with the exploration of the Portuguese graphic
heritage.

This chapter first presents the methodology and the research design of the
workshop, the sample of participants, instruments, and programming language
employed during the sessions. Then it presents and discusses the results obtained by
the participants, evaluating their originality and reference to the original composi-
tion provided (fig.1) or methods employed.

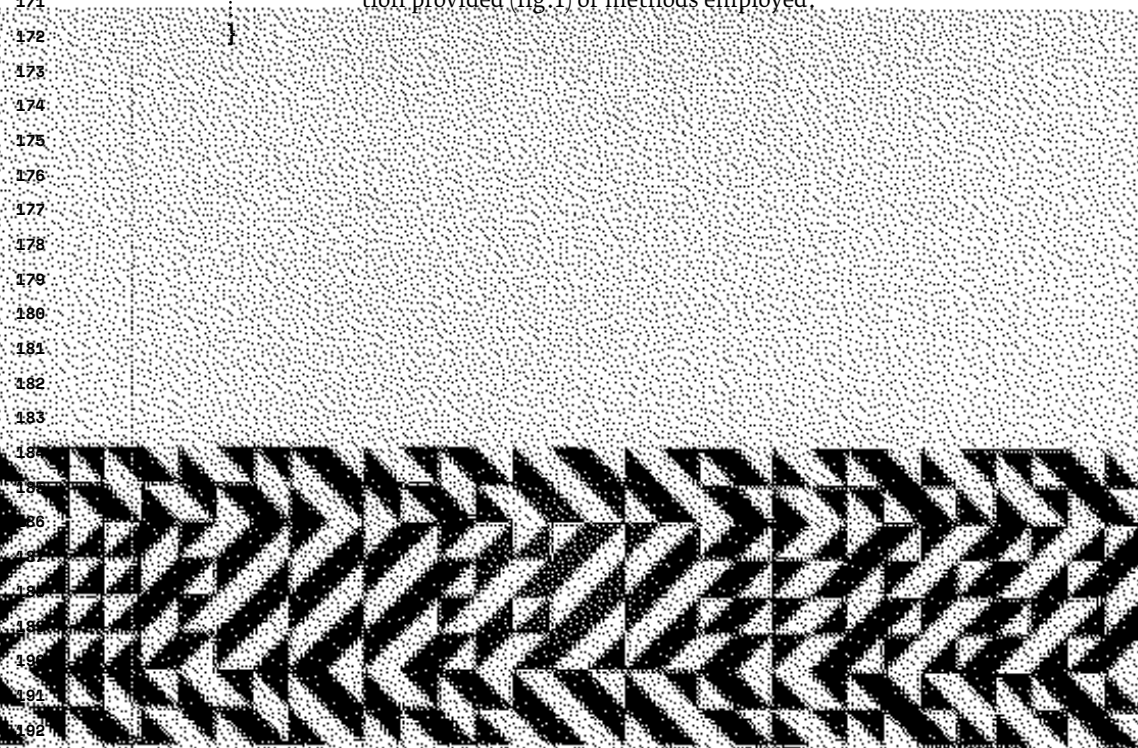
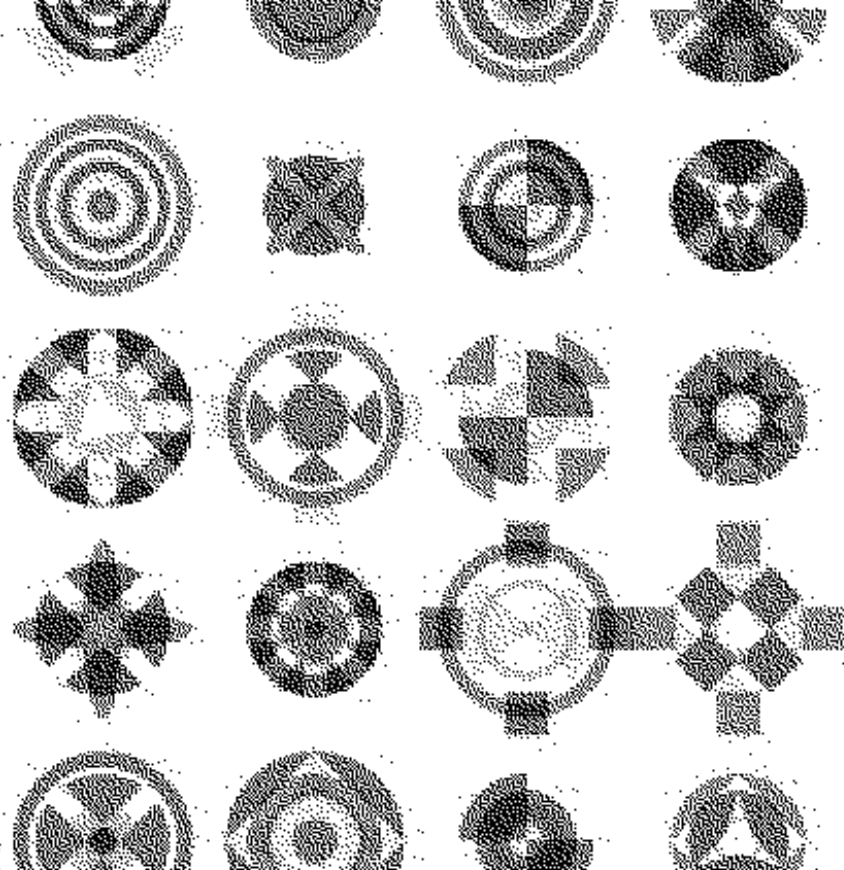


Figure 1 - “Sequência de base” (adapted from the original), António Quadros Ferreira, 1973

// 5

Figure 2 - Icon Viewer (adapted from detail), Karel Martens, 2017



```
void methodology() {
```

The workshop was conducted with a sample of voluntary student participants from the graphic design degree at the School of Design of the Polytechnic Institute of Cávado and Ave (IPCA), in four two-hour weekly sessions from 16 of October to 6 of December of 2019. The aims of the workshop were two-fold. On the one hand, to introduce students to the fundamental concepts of functional programming for graphic design, with the Processing language. On the other hand, within the scope of the research project, it aimed to introduce and discuss the visual heritage of the work of António Quadros Ferreira (AQF).

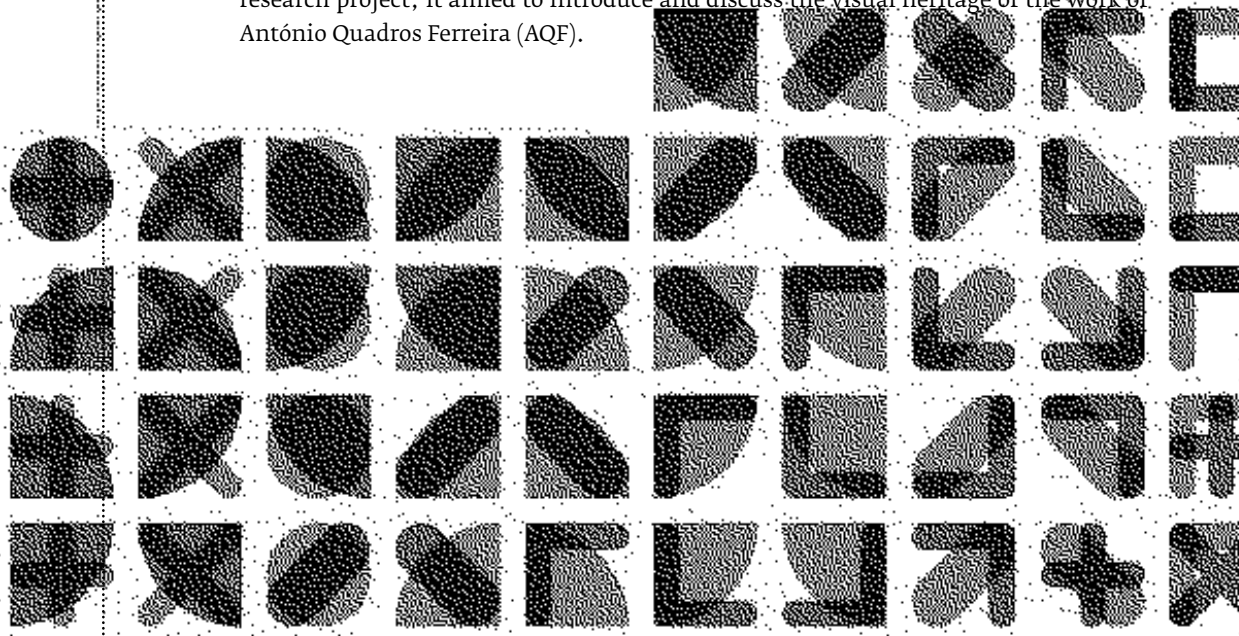


Figure 3 - Untitled work in progress (adapted from detail), Ricardo Philippe Dantas, 2019

Figure 4 - Workshop room settings and participants during sessions

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sessions = new workshopSession[4];  
  
for(int i = 0; i < 4; i++) {  
  
    update( sessions[i] );
```

With this in mind, we've designed a workshop that addressed both these issues. The workshop was organized into four sessions, held during an extra-curricular period after lunch, for all interested students who voluntarily signed up. We've started with 23 participants, but only 12 completed the activities. In the first session, participants were introduced to a specific set of AQF's work from the early 1970's such as "composição 2/3", "composição pr 3", or "sequência de base" (fig. 1).

These works denote a very intellectual and algorithmic approach to the development of compositions. Work that was very well rooted in its time, and found resonance in computational artworks of computa-



tional artists and designers such as of Manfred Mohr. Fast forward to the present time, students were also properly introduced to relevant contemporary designers using this algorithmic approach, such as Karel Martens (fig. 2). Or current digital international designers such as Nicholas Felton, Jessica Inn, or the Portuguese Ricardo Phillipe Dantas (fig. 3) that explore creative coding as a design tool in their process.

Having presented and discussed the algorithmic origin and computational process of the creators' work, we introduced participants to the programming language. During the first three sessions, we covered the programming basics — drawing graphics, functions & parameters, simple & complex variables, loops, conditions, events and user input, and file export. And, in the fourth and final session, we supervised the autonomous development of the visual computational algorithm into a printed book cover (fig. 4).



The decision to opt for Processing as an environment and programming language is debatable (Reas et al., 2010), but it has been proven to be a very successful platform in graphic designers' curricula. It has all the processing power and Object-Oriented Programming (OOP) architecture inherited from the Java language, and it includes an impressive list of extension libraries ranging from physical computing to Machine Learning which addresses the most basic as well as the most advanced requirements. While it may present itself as a complex language to learn initially (comparing to other available languages), maintaining a strict declared nature promotes more comprehensive learning, and it allows to directly apply the knowledge acquired in Processing in other languages and environments. Undoubtedly, being able to develop graphical programs under 20 lines of code within the first hour of using Processing is what makes it a very popular and powerful option for graphic design. Although Processing inherits an OOP approach from Java, we've used a Functional Programming (FP) approach to expedite the sessions. We were able to cover the fundamental concepts of a computer program while prototyping a rough program sketch of the "sequência de base".

In the third session, students started translating a personal interpretation of the AQF's language in their visual algorithmic process in Processing to design a book cover of their choice. The fourth and final session was held to supervise the work in progress and to help solve the technical issues and debug the code for them to be able to tweak and fine-tune and submit their designs autonomously in the following two weeks.

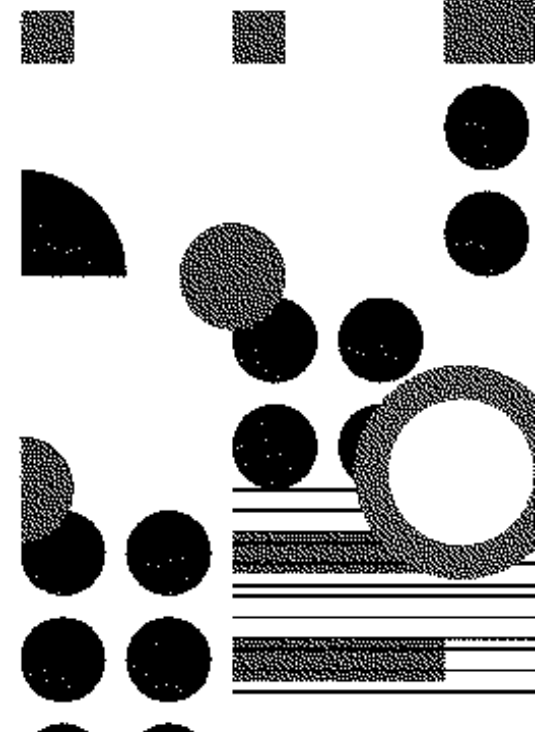




Figure 5 - Marta Valente's book cover

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void results() {  
  
    String[] collected_data = [];  
  
    collected_data = join( collected_data, ["
```

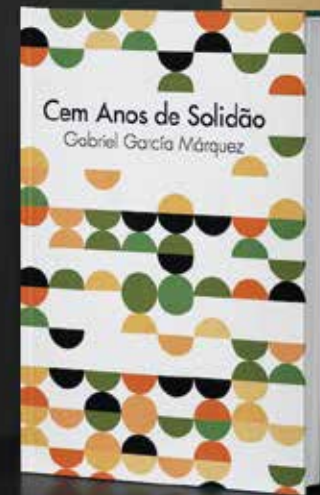


Figure 6 - Maria Betânia's book cover

During the sessions, the students have revealed a total unfamiliarity with the work of AQF. But we are confident that we've completed one of the WT objectives. Despite the group being so small, as future designers and possible instructors, this small workshop might hold a multiplier effect in the future to help sustain and promote this artist's legacy, as they have found it beautiful and contemporary.

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On the technical side, they have shown no difficulty in translating, modifying, and appropriating his visual language into a form of their own in the Processing language. Despite being graphic design students, Processing proved to be simple enough to be mastered on a functional level in such a short period. They had some difficulties associated with the lack of practice, such as forgetting to terminate instructions, remember the correct syntax of specific operations such as loops, or properly declare the variable types — aspects that may be easier in other languages such as Python.

On the artistic side, they've shown an amazing ability to master the visual compositions — harder to implement in other popular languages such as Javascript as the learning curve requires additional concepts or rendering technologies. Nevertheless, all of these issues will benefit from a sustained practice. As far as programming concepts are concerned, they have all internalized the algorithmic nature of the programming language. Some have even shown a deeper interest and developed solutions that required more coding concepts than the ones addressed.

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As for the results, we had an almost 50% dropout rate as 11 participants stopped showing to the third and final sessions. Although we have no objective data on this, while informally inquiring the students, they reported they weren't able to develop the homework for the third and final sessions — to choose a book and a visual concept — hence leaving the activity. As for the ones who completed, 11 out of 12 have implemented and customized the learned code.

Using an originality CAT measurement scale (Baer & Kaufman, 2019), we consider this workshop was a success, as all the participants diverged from the original visual language of the sessions. Even if six of them kept most of the base code provided. By our analysis, one participant developed a truly original and direct visual reference to AQF visual heritage (fig. 5). Two participants developed an original algorithm and an evoking graphic style to AQF's language. And still, two other developed original solutions, that do not reference the visual language as much as the process or AQF's algorithmic compositions (fig. 6).

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"]);

return collected_data;

}

void conclusion(f) {

for (String r : f) {

We still need time to confirm if the concepts and techniques were properly assimilated by the participants. Yet, considering the lack of technical skills reported, and the results obtained in such a short period we are confident that this workshop, by combining a present-day programming language with an influential visual legacy such as AQF's body of work has helped to stimulate the students to speculatively develop different creative methods, and expand these participants' body of knowledge and skills, helping them shape into better humans and professionals.

return r;

}

void references() {

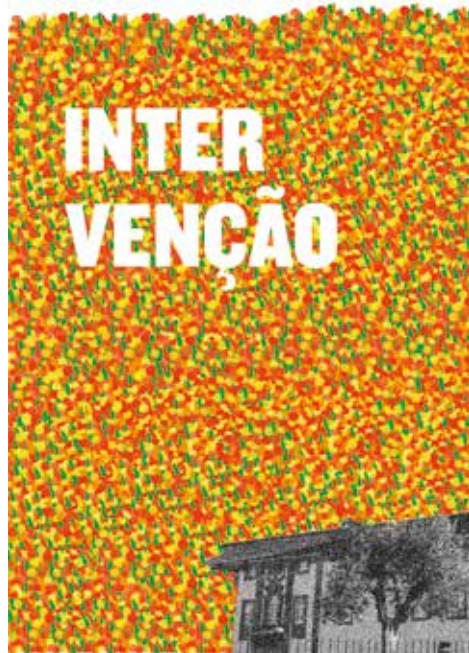
Baer, J., & Kaufman, J. C. (2019). Assessing Creativity with the Consensual Assessment Technique.
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Springer Nature.
Reas, C., McWilliams, C., & LUST. (2010). *Form* Code: in design, art, and architecture*.
Princeton Architectural Press.

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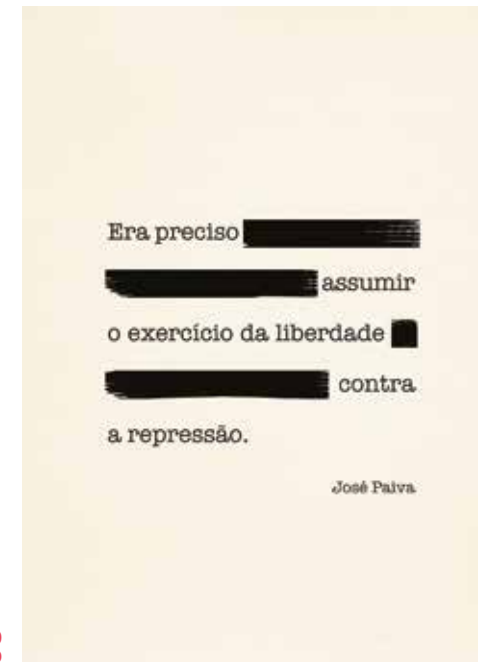
Curricular Events WORKSHOPS

TYPOGRAPHICAL ESSAYS AS A CONTRIBUTION TO THE TRANSFER OF TRANS- GENERATIONAL KNOWLEDGE

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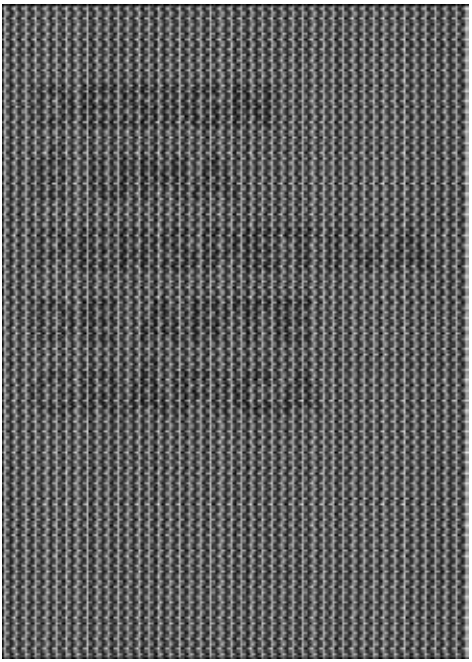
Typographical essays as a contribution to the transfer of trans-generational knowledge –

— aimed at achieving knowledge transfer between two generations (interviewed artists and current design students) through the creation of typographical essays, with typography operating as a relay of quotes from the project interviews, as a means of emphasizing content and expressing the interviewees' personalities, and as a means of extracting key learnings to be outlined in a canonical Portuguese Design History.

The workshop gathered 8 participants, each assigned one of the Wisdom Transfer interviewees, privileging artists, scholars or researchers who worked in the field of design and contributed to the creation and development of the design course at School of Fine Arts of Porto.



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- 02 Andreia Fonseca
António Quadros Ferreira
- 03 Bárbara Americano
Armando Alves
- 05 Ana Rita
Lima de Carvalho
- 06 Fabiana Ferreira
Ana Campos
- 07 Mafalda Ferreira
Elvira Leite

06



03





KEYWORDS
ESBAP, COMMUNICATION DESIGN, GRAPHIC
ART, HISTORY OF DESIGN, PORTUGAL.

The rise of the first Design course at the School of Fine Arts of Porto

INTRODUCTION

Degree courses in Design first appeared in Portugal in the period after the Carnation Revolution of 1974, at a time when design as a profession was already recognized in the country, and was primarily undertaken by painters, sculptors, and architects, whose experience had been acquired mainly through practice, and through know-how exchange with peers and technicians from the graphic arts industry. Sebastião Rodrigues, Vittor Palla, Daciano da Costa, Maria Keil and Armando Alves are some of the eminent 20th Century Portuguese artists/designers who exemplify such early discourses, which are referred to by Maria Keil (CITED IN FRAGOSO, 2012) as “*the great school*”, where knowledge was often exchanged “*one with another*” (p.55) over tertulias (social gatherings) held in cafés that were regularly visited by these artists, among other meeting occasions. The paper thereby outlines the history behind the formation of the first Design course in Porto – the Design (Graphic Art) course at the School of Fine Arts of Porto (ESBAP). Respectively, an analysis of certain antecedent academic initiatives developed in Lisbon and Porto, is made. The paper also describes the circumstances under which Graphic Arts as a subject first appeared in ESBAP’s Painting course at the undergraduate level in 1962, a subject that would eventually lead to the establishment of the Design course at the school.

METHODOLOGY

The study collected emic data through ethnographic methods including personal interviews that were conducted with distinguished art and design professionals who attended ESBAP between the 1960s and 1980s as students, and in several cases, served as professors. Between December 2018 and December 2019, 32 interview sessions were held, mainly involving individuals who were students of Painting and Sculpture, and those who attended the first years of the Design (Graphic Art) course at ESBAP (TABLE 1).

The interviews used scripts with open-ended questions (QUIVY & CAMPENHOUDT, 2008) and were filmed, recorded, and complemented with contextual photographs, towards creating a bank of resources for further scrutiny (TINKLER, 2013). The participants were respectively asked for permission to collect the required audiovisual material through means of an informed consent form (BANKS & ZEITLYN, 2015) provided at the beginning of each interview.

The corresponding analysis was also supported by literature review which allowed cross-referencing and contextualization of the reported facts, towards determining the circumstantial background of the development of the Design course.

TABLE 1.
List of interviewees, course and period in which they attended ESBAP, date of interview.

NOME	COURSE	START	END	DATE INTERVIEW
Ana Campos	Communication Design / Graphic Arts	1976	1981	27th Jun 2019
Antero Pinto	Communication Design	1979	1987	10th Jan 2019
António Mendanha	Painting	1979	1986	10th Jan 2019
António Quadros Ferreira	Painting	1966	1971	12th Apr 2019
Armando Alves	Painting	1957	1962	5th Dec 2018
Carlos Barreira	Sculpture	1968	1973	8th Jan 2019
Carlos Carreiro	Painting	1967	1972	16th Jan 2019
Carlos Marques	Painting	1967	1975	11th Dec 2018
Elvira Leite	Painting	1958	1964	15th Jan 2019
Graça Morais	Painting	1966	1971	31st Jan 2019
Haydée De-Francesco	Sculpture	1956	1961	21st Jan 2019
Helena Abreu e Lima	Painting	1963	1968	23rd Jan 2019
Helena Almeida Santos	Painting	1961	1966	7th Jan 2019
Isabel Cabral	Painting	1967	1973	20th Dec 2018
João Machado	Sculpture	1963	1968	1st Mar 2019
João Nunes	Communication Design / Graphic Arts	1976	1981	26th Feb 2019
Jorge Pinheiro	Painting	1955	1963	16th Apr 2019
José Paiva	Painting	1968	1986	19th Dec 2018
Leonilde Santos	Painting	1981	1986	14th Dec 2018
Lima de Carvalho	Painting	1967	1972	31st Jan 2019
Lúcia Matos ¹	-	-	-	24th Jan 2019
Manuela Bronze	Painting	1975	1981	4th Jan 2019
Maria José Aguiar	Painting	1967	1972	14th Jan 2019
Maria José Valente	Painting	1968	1977	22nd Jan 2019
Mário Américo	Painting	1962	1972	25th Jan 2019
Mário Moura	Architecture	1961	1967	5th Nov 2019
Paula Soares	Painting	1973	1978	8th Apr 2019
Pedro Rocha	Painting	1967	1972	30th Jan 2019
Purificação Fontes	Sculpture	1964	1972	22nd Jan 2019
Rodrigo Cabral	Painting	1968	1973	28th Dec 2018
Sobral Centeno	Painting	1969	1978	20th Dec 2018
Zulmiro de Carvalho	Sculpture	1963	1968	7th Jan 2019

¹ Although she did not attend ESBAP, Lúcia Matos was interviewed because she is the current director of the Faculty of Fine Arts of the University of Porto (formerly ESBAP) and also because she has developed various studies on artists graduating from this school.

A BRIEF HISTORY OF HIGHER EDUCATION IN DESIGN IN PORTUGAL.

In the mid-1900's, there were a number of initiatives in Lisbon that sought to offer academic training in the field of Design, but there was an absence of academic provenance in the field, and designers with relevant higher education were rare. There was also a lack of a clear definition of the concept of design applicable to the Portuguese context, and the same was reflected in the emergence of wide-ranging programmes of the various specificities of design without having a formal theoretical base and/or a clear definition of the practical domains associable to the discipline (BRANDÃO, 2001). In the early 1960s, Daciano da Costa, a Portuguese architect, painter, and designer, created a Basic Design course in his studio, which for about two decades, had served as his atelier for works in architecture, interior design, and industrial design (SENA DA SILVA, 2001, p. 17). According to Brandão (2001), it was in this studio where da Costa also developed the first graphic identity manuals for Portuguese companies “*in a consistent and systematic way*” (p. 32). Following the Bauhausian principles and an aesthetic of purification of forms, Daciano da Costa had the support of Lagoa Henriques (sculptor), Frederico George (architect and painter) and Roberto Araújo (painter and designer) who collaborated with him in this course (FRAGOSO, 2012). Among the students of this pioneering project were Cristina Reis, João Segurado and José Brandão, designers who would later on acquire higher education degrees in Design in the United Kingdom. José Brandão, who enrolled in da Costa's Basic Design course in October 1963 states that:

At the time, the limits of specialization, at least between us, were not very clear. All areas of the project were addressed, from interior to industrial design, furniture, and graphic design. Basically, it was about putting into practice the 'new idea' of intervening culturally and functionally in society. (BRANDÃO, 2001, p. 31)

Da Costa subsequently developed with his students experimental projects in the areas of industrial design and graphic design, and as iterated earlier, created the first works on corporate identity in which Brandão also participated.

At the time, informative resources on design were scarce, and existing publications such as the British Design magazine, launched in 1963, were awaited with great anxiety and expectation, and constituted “*the centre of discussions on design*” (BRANDÃO, 2001, p. 32).

In the 1960s, a small number of artists supported by scholarships from the Calouste Gulbenkian Foundation managed to acquire a higher education degree in Design at the Ravensbourne College of Art and Design in London.

Among them were Alda Rosa, Carlos Rocha, Cristina Reis, João George, José Brandão, Jorge Pacheco, and João Segurado (BÁRTOLO, 2015; FRAGOSO, 2012).

In this same decade, in Lisbon, a set of initiatives were undertaken that sought to introduce Graphic Arts and Design into academic training. In 1965, the Artistic Training Course (CFAD) was created, promoted by the National Society of Fine Arts, and covering the area of Graphic Arts under the tutelage of Sena da Silva, alongside the area of Design, which was supervised by Manuel Tainha, Conceição Silva, and Daciano da Costa (MANAÇAS, 2005, p. 223), and included courses on industrial and interior design (FRAGOSO, 2012, p. 65). In 1969, the establishing of the Institute of Art and Decoration (IADE) was also a significant milestone in the teaching of design in the country, and offered courses in Interior and Product Design. In 1973 the Centre for Art and Visual Communication (AR.CO) was founded, offering a Basic Training Course in design which included subjects such as Graphic Communication, Two-dimensional and Three-dimensional Design, and Color Theory, which according to Manuel Costa Cabral (CITED IN MANAÇAS, 2005), were aimed at preparing students for “*the future course of Design (which would effectively open in October 1974, but was immediately abandoned, in the post-revolutionary heat, for lack of students)*” (p. 224).

In Porto, the area of graphic arts in higher education also dates back to the early 1960s, commencing under the Painting course in 1962, and supervised by Armando Alves, himself an alumni of the school who had graduated in Painting. Alves had a deep interest in the graphic arts from an early age, having made his first professional graphic works while still a student, at the behest of Carlos Ramos, the then director of ESBAP. Around this time, two major exhibitions had been organized at the school, the Magna Exhibition, an exposition of student works developed in-school that were selected by professors; and the Extra-School Exhibition, which showcased works by students made in private/off-campus studios around the city, which were extracurricular in nature. These exhibitions proved to be of great importance for the school and for the city of Porto. Armando Alves at the time was given the charge of designing the event posters and catalogues.

Upon completing the Painting course, Alves continued in ESBAP as a professor, tutoring the subject of “Decorative Painting”, a nomenclature that dated back to the 19th century. The subject was of little interest to Alves, in light of its antiquity as opposed to the prevailing artistic reality of the time. A year into his professorate, Alves thus proposed Graphic Arts as an alternative subject, being an area of his interest and expertise. This was the beginning of the first ESBAP discipline related to design. In consideration of the absence of a theoretical background in this area, the pedagogic approach of the subject had to be thought out and structured on the basis of Alves's

own practical experience and on work done by other renowned individuals such as Sebastião Rodrigues. Most references were restricted to the national context, since there was limited accessibility to information from international sources.

The approach was also highly experimental, based on craftsmanship, and utilized reference materials such as Marie Claire or Paris Match magazines, which, according to Armando Alves, were publications “*of great importance and great graphic quality*” (PERSONAL COMMUNICATION, DECEMBER 5, 2018). These publications were graphically analyzed in the classroom and also served as working materials: their graphic content would be cut out and archived for reuse in new graphic compositions in a “cut and paste” process. With these materials, which included clippings of letters, titles, texts, and photographs, projects such as fictional record covers and book covers were composed.

At the end of the year, a selection of the discipline’s outcomes was exhibited at the Magna Exhibition and was well appreciated. Graphic Arts, initiated as a subject on an experimental basis, was thus established in the Painting curriculum, maintaining a similar approach in the subsequent years, incorporating the analysis of existing graphic works and renowned publications – occasionally from abroad and oriented towards design, such as *Graphis* – and a practiced through experimentation and manuality.

This approach laid the groundwork for developing further projects at the school which were similarly experimental in nature, and blurred the boundaries between art and design. Rodrigo Cabral, for example, recalled a set of posters developed in the Graphic Arts discipline, that were composed of removable parts, which he called “*sculptural objects*” (PERSONAL COMMUNICATION, DECEMBER 28, 2018).

At the turn of the decade, the discipline was split into two years, with Year 1 taught by Armando Alves and Year 2 by Amândio Silva. Also with a degree in Painting from ESBAP, Amândio Silva specialized in graphic arts through self-taught learning, and had experience working as lithographer, designer, and illustrator. Thus, as a consequence of their professional experience outside the school, the two painters were able to bring more specific concerns related to design into their narratives as professors.

According to students of this time, while Armando Alves’ approach was characterized by the analysis of graphic works and practical projects in class, Amândio Silva’s approach occasionally included real proposals to clients and visits to printmaking studios, bringing real-life perspectives and knowledge to the instruction of Graphic Arts and printing technologies.

RESULTS

The formation of a higher education course in design at ESBAP: the Course of Design (Graphic Art).

After the Carnation Revolution of 1974, there were major reformulations brought to the teaching of arts in higher education in general, and Design courses were formally introduced. Thus, the year 1975 saw the introduction of the Communication and Product Design course at the School of Fine Arts of Lisbon (FRAGOSO, 2012), and in the following year, the Design (Graphic Art)¹ course was created under the tutelage of professors such as Amândio Silva, Domingos Pinho, Dario Alves, and João Machado who were professionals in the field but had no formal education specific to design.

Domingos Pinho, who graduated in Painting, had acquired experience in the area of graphic arts through working in the studio of artist Hernâni Tavares (ALMEIDA, 2004), and took charge of the subject at the school when Armando Alves left, becoming an essential figure connected to the formation of the Design course. As a professor of graphic arts in the previous years, Pinho already had relevant pedagogical experience, such as pertaining to the development of posters, comics, and animation, and the use of respective techniques and technology. In his personal capacity, Pinho also had envisaged a curricular structure and course contents for a prospective Design/Graphic Art program at the school, which consequently became the basis of instruction for all professors who initiated the Design course in 1976.

Dario Alves, was also graduated in Painting, and began his career in design in 1959, collaborating with several companies in the graphic arts area such as Estúdio Atenas, Tipografia Carvalhido and Simão Guimarães Filho. He began his teaching career at ESBAP in 1976, overseeing various disciplines in graphic arts, including Graphic Design, Specialized Graphics and Editorial Design.

João Machado was hired as a lecturer at ESBAP in 1976, specifically for the course of Design (Graphic Art). He had always aspired to be in the Design field, but the absence of a Design specific course led him to graduate in Sculpture instead at ESBAP. Machado thus had to rely on autonomous learning of graphic arts through the visual analysis of existing works, and through contact with other designers and technicians working in the graphics industry. At the beginning of his career, he also acquired design experience through working for RTP (Portuguese state television), where he created illustrations for Portuguese and French subjects taught at Tele-Escola (TV School). It was with this work portfolio that he applied for professorship at ESBAP.

¹ In the 1980/1981 school year, the name of the course was changed to Communication Design (Graphic Art), privileging the concept of design and communication. But only on January 22, 1983, these courses – Design (Graphic Art) and Communication Design (Graphic Art) – were recognized by the Portuguese Government in Diário da República.

Among the students of the first year of the Design (Graphic Arts) course were João Nunes, Ana Campos, Jorge Afonso, Augusto da Eira and Graça Martins. When João Nunes joined ESBAP as a student, he already had professional experience in the area of Design, having worked at the communication office of the army in Angola. As he stated,

When I arrived at Fine Arts [School], the design course was just beginning, without much equipment, and with professors migrating from the areas of painting, sculpture, architecture, as it happened all over the world. The first and second year of the course were common to the different areas. (NUNES, PERSONAL COMMUNICATION, FEBRUARY 26, 2019)

In particular reference to the course, António Modesto (2016), who would enter the following school year, adds that there was an “*awareness of extension, of applying art to everyday life*”, which corresponds with Brandão’s (2001) observation on Daciano da Costa’s Basic Design course, that “*it was a matter of putting into practice the ‘new idea’ of intervening culturally and functionally in society*” (p.31).

In the pre-digital era, the approach to projects remained primarily artisanal, varying between the techniques of drawing, collage and gouache painting. The most common instruments were graphite, ruling pen, compass, ruler, and set-square, with only João Machado as a professor, and João Nunes as a student familiarized with airbrushing, as a result of their professional experiences outside the school.

In these first years of the Design (Graphic Art) course, Calvet de Magalhães, the director of ESBAP between 1977 and 1978, played an important role in the formatting of the course and in instituting the photography and video laboratories. Graduated in Drawing, Calvet de Magalhães was dedicated to Graphic Arts since the 1940’s, obtaining several academic degrees in the field from England². In addition to having done extensive graphic work in the area of advertising and editorial design, he was also the technical director of several companies in the graphics sector (among them, Empresa do Bolhão, Litografia Vasco da Gama, La Artística and Consórcio Industrial del Miño), and had authored books such as the *Manual Profissional de Artes Gráficas* (Professional

Handbook of Graphic Arts)³, *T.V.P. – Técnica de Vendas e Publicidade* (Commercial and Advertising Technique)⁴ and *Técnicas de Impressão* (Print Techniques)⁵, among others (Silva, 2017).

Although his period of direction was brief, as reported by students from the time, de Magalhães’s contribution to improving the school’s resources was significant. In addition to the aforementioned institution of the video and photography laboratories, he also acquired facilities and equipment for other laboratories, and bibliographic resources for the library, that offered greater depth and thematic variety. These resources included a (very limited) number of design publications. According to Modesto (2016), the only publications in this area that could be consulted were the *Graphis* magazines, “*in the end, thumbnails’ annuals*”, which, although were not bad, could not be compared to “*a scholar’s understanding of an image*”.

António Quadros Ferreira, a Painting graduate from 1971, joined the faculty of the Design (Graphic Art) course in its initial years of its existence, teaching the subject of Introduction to Visual Arts and Communication Design. According to him, even though the first professors of the course were from the Fine Arts area, there was a shared understanding among them that they were in a learning process, wherein Design was birthing within Fine Arts: “*it was a very contaminated design, very conditioned, one of author’s vision*” (PERSONAL COMMUNICATION, APRIL 12, 2019). Quadros Ferreira thus approached the subject, using a dialectic that could determine how design could create its own space within the arts, leading him to contemplate the affordances of design and its applicable frameworks.

Looking at the history of ESBAP in the decades before the April 25 Revolution and the years that followed, José Paiva, the director of the school between 2014 and 2018, also observed that design brought the awareness to ESBAP that this was not a typical 19th century art school anymore, but a contemporary institution with social responsibilities, because “*design forces us to understand this*” (PERSONAL COMMUNICATION, DECEMBER 19, 2018).

At ESBAP, the concept of design emerged as a descendant of the Graphic Arts discipline – the very name of the course was suggestive of it: the Design (Graphic Arts) course. And, while in Lisbon there was a relatively swift diversification of the subject

² 1st year of Master of Arts at Goldsmiths College - London (GB); postgraduate and PhD in Art and Design Education at De Montfort University in Leicester (Silva 2017).

³ Manual Profissional de Artes Gráficas. Porto: Domingos Barreira Editor, 1956.

⁴ T.V.P. – Técnica de Vendas e Publicidade, work published in collaboration with Fernando Carvalho Costa and Manuel Calvet de Magalhães. Porto: Manuel Barreira Editor, 1.ª ed., 1958 and Didáctica Editora, 10.ª ed., 1982.

⁵ Técnicas de Impressão. Porto: Edição da Associação de Estudantes da 2.ª Secção da ESBAP, 1964 and 1978.

of design into various sub-disciplines, such as industrial/product design, communication design, and interior design, at ESBAP, for many years the training remained limited to communication design.

In terms of the approach to the course and its close relationship with the visual arts, Quadros Ferreira also observed that only later, when the first generation of design professors with higher education in the area began to appear at ESBAP, Design started to be thought of in a different manner, tending to detach itself from the visual arts. Even so, the derivations that emerged in design were always connected with the problem of image, and the concept of design, as Industrial Design or Product Design never really took hold in Porto.

CONCLUSION

The study, has shown that, although there were a number of initiatives that offered academic training in the area of graphic arts within the official Portuguese education system, the creation of design related higher education courses in Portugal only took place in the post-Revolution period, following the reformulation of the arts teaching at the Schools of Fine Arts in Lisbon and Porto. In the specific case of Porto, at ESBAP, the course emerged in the context of Visual Arts, and was marked by the methodologies and practices applied in the Painting and Sculpture courses. Although not necessarily fortuitous, this relationship between visual arts and communication design can still be observed in the current faculty. Hence, the Design course assumed a character that was more related to the graphic image and visual communication, and not as much on the principles of product or industrial design, unlike at the Faculty of Fine Arts of the University of Lisbon. The fact that the first professors of the course came from the Fine Arts area also contributed to the predominance of this design specificity in Porto's academic discourse. This group of teachers, whose learning of design was self-taught through experimental practice and observation of works by other professionals, defined their pedagogical practices in ESBAP, initially in a highly empirical manner, that determined a particular orientation of teaching art and design for decades to follow.

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**Antigos alunos ESBAP retratados
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Students of the BA Communication Design course,
Specialisation in Illustration course and Master in Graphic
Design and Editorial Projects.

CURADORIA • CURATORSHIP

Rui Vitorino Santos, Susana Barreto, Eliana Penedos-Santiago

Fundação
Cozinha Art

Amargo/Aurora Sant'Ana/
Biakosta/Cheila Mendes/Cláudia
Alves/Fran Francisco Ramos/
Lince Rebelo Joana Coelho/Joana
Pintor Helena Luz/Margarida
Silva/Mariana Sou/Rita Mota
Ruben Roxo/Yuri Reis

Techniques: Pen and Digital, Coloured Pencils & Oil Pastels on coloured paper,
Graphite, Coloured Pencil & Felt tip Pen on corrugated base paper, Digital paint,
Watercolor, Gouache, Coloured Pencils & Soft Pastels.



[INTERVIEWEES]
 Lúcia Matos
 Puri Fontes
 Zulmira de Carvalho &
 Leonilda Principelina
 dos Santos





[INTERVIEWEES]
Haydée De-Francesco
& Paula Soares
Sobral Centeno
Elvira Leite &
Rodrigo Cabral



[INTERVIEWEES]
Puri Fontes
Sobral Centeno &
Carlos Marques
Ana Campos &
Elvira Leite





[COORDINATION]
Susana Barreto
Eliana Penedos-Santiago
Cláudia Lima
Jorge Brandão Pereira

Public Events

SEMINARS

**CICLO DE 5 SEMINÁRIOS
MAIS DO QUE A SOMA**

MAIS DO QUE A SOMA

MAIS DO
QUE A SOMA
Conversa
a 3 vozes
conduzida
por um
maestro
improvável.

DO QUE A

— These meetings, which took place in five different iconic locations in Porto, hosted a table of artist guests, an audience via a lively conversation about their college education and lived experiences. The purpose was, through emotions and cognition, to prompt a collective recollection and a shared pool of memories between these speakers, a socially generated common perception of a moment.

These talks triggered the remembrance of events, stories and experiences that allowed the project to bridge several informations collected so far.

Following individual interviews with the artists, 5 seminars were organized between November and December 2019. “More than the sum” talks, brought together artists and an (unlikely) chair for the session.



SESSION 01
Port and Douro Wines
Institute
07 NOVEMBER 2019
18H

Artists
Carlos Carreiro
Helena Abreu e Lima
Sobral Centeno

Chair
Paulo Barros



SESSION 02
Ateneu Comercial do Porto
13 NOVEMBER 2019
18H

Artists
António Quadros Ferreira
Manuela Bronze
Mário Américo

Chair
Susana Barreto



SESSION 03
Ateneu Comercial do Porto
28 NOVEMBER 2019
18H

Artists
Armando Alves
Carlos Marques
Zulmiro de Carvalho

Chairs
António Cachapuz
Cláudia Lima



SESSION 04
Serpente Art Gallery
05 DECEMBER 2019
18H

Artists
Elvira Leite
José Paiva
Isabel Cabral
Rodrigo Cabral

Chairs
Eliana Penedos-Santiago
Nuno Martins



SESSION 05
Casa Comum Auditorium
University of Porto Rectorate
12 DECEMBER 2019
18H

Artists
Ana Campos
João Nunes
Paula Soares

Chairs
Eliana Penedos-Santiago
Susana Barreto



I remember a time, and this time was mine
When creation was born in scarcity, and yet
Youth and drive and intuition flickered, undeterred
Among a benevolent sea of possibilities.

Scraps of paper spoke of other places, where Life took place, we were told
My dreams compliant, as they courted a mastery
Blissfully unaware that mastery is never vicarious
But rather a gift to the committed, and oh, we committed.

We guzzled words and ideas and revolutions, made them ours, digested
over days of feverish inspiration and nights of shared disquiet.
We sensed something special throughout, intense, life-changing,
an urgency, as if time was finite, as we itched
over this hunch that it could echo further.

But the World was small and parched,
and our whispers were a nest.

Now, as Time distills these memories and revokes the traps of linearity
We now know: Now is our Time, a time of affirmation of what once was.
In this testimony we converge, we see clearer
We recognise a legacy, a School that was before it was allowed to be.

And as such, we etch our past in this present
So those to come may carve a future.

Wisdom Transfer

Towards the scientific inscription of individual legacies in contexts of retirement from art and design higher education and research.

Lead Researcher

Susana Barreto

Co-Lead Researcher

Heitor Alvelos

Assistant Researcher

Eliana Penedos-Santiago

Researchers

Cláudia Lima

Jorge Pereira

Nuno Martins

Pedro Amado

Pedro Carvalho de Almeida

Pedro Mota Teixeira

Rui Vitorino Santos



**ID+: Institute for Research in
Design, Media and Culture**

**Faculty of Fine Arts University of
Porto**

wisdomtransfer@fba.up.pt

<https://wisdomtransfer.fba.up.pt>

Collaboration

IPCA Instituto Politécnico do Cávado e do Ave

UA Universidade de Aveiro

ULP Universidade Lusófona do Porto

UPTEC Parque da Ciência e da Tecnologia da Universidade do Porto

DECA | ua | departamento de comunicação e arte



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**ID+: Institute for Research
in Design, Media and Culture**

LUME

UPTEC Baixa
Praça Coronel Pacheco, 2
4050-453 Porto

Design

Eliana Penedos-Santiago

Content

Susana Barreto
Heitor Alvelos
Cláudia Lima
Eliana Penedos-Santiago
Jorge Brandão Pereira
Pedro Amado
Nuno Martins
Rui Vitorino Santos

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