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Case Studies of a Trans-Generational Pedagogy of Art and Design

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Case Studies of a Trans-Generational Pedagogy of Art and Design

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Abstract: This study reports on pedagogical practices aimed at bridging knowledge between retired researchers and professors in art and design, and current art and design students. Ethnographic interviews were carried out with artists and designers who attended the School of Fine Arts of Porto during the 1960s and 1970s, some of them later becoming professors; these interviews enabled the identification of best pedagogical practices during this period. The interviews further revealed knowledge of artistic practices and experiences beyond the school context. Based on the outcomes of the interviews, two workshops were held at two universities with art and design BA courses, aiming at promoting trans-generational knowledge transfer through illustrated and typographic narratives. Materials collected in the interviews were presented to students, who based their work on this source material, complementing it with further research carried out using their own initiative. The results were promising: most of the students gained an awareness of the interviewed artists, who are ultimately part of local history despite the relative anonymity of some; the workshops contributed toward an inscription of these artists' legacy into curricular repertoire; students benefited from sharing experiences between peers with different backgrounds and, in specific cases, benefited from direct contact with these retired artists, thus increasing the flow of trans-generational knowledge and experiences. The outcomes of the workshops are now a source for ongoing public exhibitions and editions, both amplifying the resonance of the content among cultural and academic contexts and potentiating further inter-generational dynamics.

Keywords: Art and Design Pedagogy, School of Fine Arts of Porto (ESBAP), Inter-Generational Learning, Art and Design History, Portuguese Design

Introduction

This paper reports on exploratory workshops carried out in two universities in Northern Portugal with art and design courses. These workshops aimed at knowledge transfer and experience dynamics between older generations of art and design researchers and professors, and current art and design students. The workshops were developed in the context of the project “Wisdom Transfer: Toward the Scientific Inscription of Individual Legacies in Contexts of Retirement from Art and Design Higher Education and Research (2018–2021).” The project’s premise is the evidence that there is insufficient inscription and employment of individual knowledge and experience of aging and retired art and design professors and researchers.

As research in art and design have been largely validated as scientific disciplines only since the second half of the twentieth century (Frayling 1994), it is “argued that the available scientific heritage precedes the formalization” of said disciplines, essentially residing in the memories of an older generation of academics and artists (Lima et al. 2019). Given the fundamentally empirical nature of their experience and knowledge, this heritage has remained largely “outside the validated work content in current higher education and research on art and

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design”—with “this generation of scholars, researchers and artists often confronted with the lack of a framework that welcomes and enhances their professional experience and testimonies beyond curricular requirements and project solicitation” (Lima et al. 2019, 1). Wisdom Transfer thus hypothesized that the legitimization of practice-led wisdom in art and design research could greatly contribute to the scope and depth of the discipline (Lima et al. 2019).

Based on the research questions “How to scientifically legitimize, activate and communicate the empirical and narrative legacies of knowledge, skills and experience of an older and retiring generation of art and design researchers and academics?” and “How can the empirical knowledge of retired artists and art and design researchers be inscribed into current curricular activities for effective transgenerational knowledge transfer?” we defined the following set of actions: 1) identification and aggregation of individual knowledge and experience that could be of further use, applicability, and replicability; 2) development of projects aimed at testing a set of scientific and sociocultural contributions; and 3) implementation of best-practice curricular activity for continued educational and societal contribution of further generations (Alvelos et al. 2019).

The project began with a study of pedagogical practices of the School of Fine Arts of Porto (ESBAP, currently the Faculty of Fine Arts of the University of Porto), during the 1960s and 1970s, a remarkable period for this school due to its innovative pedagogical approaches, faculty dynamics, and range of student provenance. This time span is also unique due to including the political revolution of April 25, 1974, with all its sociocultural implications. The revolution led to several educational reforms, including the formal creation of design courses in Portuguese higher education in the school year 1974–75 (Lima et al. 2021).

We firstly identify the main pedagogical practices at ESBAP that contributed to differentiate the school throughout the 1960s and 1970s; we subsequently describe how these practices were applied into present workshops and strategies to promote trans-generational transfer of knowledge; and we lastly present a critical analysis of the main results and outcomes of these workshops.

Methodology for Data Collection and Analysis

The information on pedagogical practices at ESBAP was collected mostly through biographical testimonies of those who played a leading role in the history of this school in this time period. Hence, ethnographic interviews (Hammersley and Atkinson 2007) were carried out by three researchers of the Wisdom Transfer project with art and design professionals who attended this school as students between the 1960s and 1980s, and in various instances, subsequently served as professors. Between December 2018 and December 2019, interview sessions were held with thirty-two individuals who were mainly students of Painting and Sculpture, as well as those who attended the first years of the Design (Graphic Art) course at ESBAP, the first design course in state higher education in Portugal, along with the BA in Communication Design and the BA in Product Design at the Lisbon School of Fine Arts, created during the reform of arts education following the 1974 Revolution (Lima et al. 2021, 2022).

The interviews were conducted by the principal investigator who employed scripts with open-ended questions (Creswell and Creswell 2018; Quivy and Campenhoudt 2008; Weller et al. 2018), focusing on the artists’ experiences as students and teachers, curricular and extracurricular relations, foreign associations, influences and impacts of the political landscape on their work, and first experiences in the field of design at ESBAP (Lima et al. 2021, 2022).

Although there was a script focused on these themes, the fact that the interviews were made with students who attended the school over a period of almost three decades made it necessary to adapt the questions according to the time of attendance. In other words, the questions were often adapted taking into account the years the interviewee had attended the school: for example, if it coincided with the time of Carlos Ramos’ direction—a figure who was described early on as an

important player in the teaching activity and in the definition of a very particular sense of school—we sought to understand how the relationship of the school community was with this director or initiatives carried out under his direction that marked the school path. If the period of attendance coincided with the period of the April 25th Revolution, we sought to understand the impact that this revolution had on the teaching activity as well as on art manifestation inside and outside school. When the time of attendance coincided with the first years of the Design (Graphic Art) course, we tried to understand the approach to this discipline, since there was no previous training in design in higher education in Portugal that could serve as a guideline for this course, nor teachers with specialized training in this area (Lima et al. 2021, 2022).

These testimonies were gathered with photographs taken during the interviews by a photographer, also researcher of the project, prefiguring the construction of an archive that would facilitate, on the one hand, the inscription of these testimonies in the local history of art and design and, on the other hand, the transfer of knowledge to the younger generations. Although most interviewees are currently retired, they still undertake artistic activity. Therefore, whenever possible, we carried out the interviews in their studios; and this provided the means to obtain a set of exclusive observations within the interviewees' testimonies and the opportunity to witness first-hand some of the practices that characterized their creative process—often integral to the methodologies they presented to their students (Figure 1) (Lima et al. 2019).



Figure 1: Lima de Carvalho Shows Studies for Paintings during an Interview
Source: Cláudia Lima

The interviews were also filmed and recorded by a videographer, researcher of the project. This footage, complemented by the contextual photographs, allowed a well of resources to be built (Tinkler 2013) toward a project archive. All participants were asked for permission to collect the required audio-visual material by means of an informed consent form (Banks and Zeitlyn 2015) provided at the beginning of each interview (Lima et al. 2019).

The interviews were later transcribed and analyzed, with the interviewees' stories being cross-referenced according to the time they attended the school and a set of themes reported, namely: classroom environment, sources of inspiration at the time, teachers' relationship with students, gender differences within the school; extracurricular activities and events, field trips

made in a school context (inside and outside the country), extracurricular workshops at school open to arts students and guests from different fields of knowledge, meetings between the school community in cafés and teachers' studios; first pedagogical experiences in the area of design, formation of the Design BA course. This analysis facilitated:

- the recovery of a set of practices of arts teaching at ESBAP, documented by Lima et al. (2019, 2020) and Penedos-Santiago et al. (2021);
- the analysis of context and circumstances under which the course of Design (Graphic Art) was introduced at ESBAP, documented by Lima et al. (2021, 2022) and Penedos-Santiago et al. (2020);
- the creation of pedagogical tools that can be employed curricularly in current teaching practices, such as the two workshops documented in the present study.

Furthermore, a set of seminars were organized within the Wisdom Transfer project between November and December 2019, where the artists interviewed gathered to talk about their pedagogical and artistic experiences, as well as their life journey. This meeting between artists triggered a set of memories that complemented the information gathered in the interviews. On the other hand, the fact that the seminars were open to the public also made possible a greater trans-generational knowledge sharing and the participation of the public with their own stories (frequently the public was characterized by artists from the interviewees' generation, leading occasionally to dialogues during the sessions that were relevant for the ongoing research). The seminars were all filmed and photographed as well.

All materials were gathered in the Wisdom Transfer archive, with the following aims: 1) to preserve both the individual material and immaterial heritage of this group of artists, scholars, and researchers who have marked the local art and design history; 2) to promote the use of these materials in new exploratory approaches to research conducive to the inscription of their legacies. These materials were particularly important for the workshops carried out between 2019 and 2020 in two universities: one workshop of illustration—"The Narrative Possibilities of Illustration in Trans-Generational Dialogue," held at the Faculty of Fine Arts of University of Porto (former ESBAP); and one workshop of typography—"Typographical Essays as a Contribution to the Transfer of Trans-Generational Knowledge," held at Lusófona University in Porto. In these workshops, through the practice of illustrated narratives (in the first case) and the development of typographic posters (in the second case), students were challenged to explore new visual and narrative repertoires for each artist interviewed and encouraged to develop a critical and individual view of processes of inheriting knowledge and intellectual capital from these retired artists.

All workshop sessions were free and open to design and illustration students at the respective host institution, with no basic requirements except for their commitment. Proximity between faculty and students was encouraged, dissipating notions of hierarchy in favor of collaborative work, and a studio-like environment was created to foster greater sharing of ideas—two of the most appreciated teaching characteristics of ESBAP in the pre-revolution period. An extra-curricular model was adopted for both workshops to overcome potential constraints resulting from the obligation to carry out the proposed project and its evaluation that could lead to the student's demotivation. This model allowed the junction of a multidisciplinary, intergenerational, and informal working group. Students were gathered in groups of ten to sixteen, with different profiles and backgrounds; all workshop outputs had the Wisdom Transfer archive interviews and photographic records, as well as interviewees' artworks, as content source material.

As a result, we had a set of visual and typographic narratives based on the history, personality, and legacy of each artist interviewed, through a working process that allowed participants to gain in-depth knowledge about artistic practices of the second half of the twentieth century and about artists and designers relevant in the local art and design history and who, until then, were mostly unknown to these participants.

Results from Interviews: Pedagogical Practices in the 1960s and 1970s

The period preceding the 1974 Revolution in Portugal was a time of innovative pedagogical practices at ESBAP: they largely contributed to the definition of a unique school identity, traces of which prevail today. According to the interviewees, while the teaching of arts at the School of Fine Arts of Lisbon was mostly guided by academicism and theorization of conventional art forms, with a fair degree of resistance toward then-contemporary art forms, ESBAP was considered more liberal, allowing less conventional artistic approaches.

This school context flourished in part due to its director, Carlos Ramos, considered a modernist among his generation, open to the evolution and transformation of art—or, to paraphrase Cândido dos Santos (in Mendonça 2007, 55), a “pedagogue endowed with a high artistic sense and creative power.”² In a period of political repression and censorship, Ramos managed to foster a pedagogical microcosm where student freedom of expression was promoted as a means toward the development of argumentative skills regarding technical and formal options. According to former student Fernando Távora (in Coutinho 2016), “maximum freedom with maximum responsibility” was the motto. Ramos encouraged the proximity of all among the school community (students, faculty, and staff), believing this would foster the sharing of knowledge and the undertaking of further manifestations of art. The pedagogy of arts was therefore frequently conducted in open-door classrooms, where all were welcome, whether enrolled or not. This allowed students and faculty with distinct backgrounds to engage in reciprocal learning. A sense of class was absent, with few students in classrooms and with professors employing more flexible approaches in order to enable an open and unrestricted flow of knowledge and communication (Figure 2).



Figure 2: Decorative Painting Class at ESBAP (Students: João Dixo and Helena Ribeiro Pinto)
 Source: João Dixo Archive, 1964–65

² All Portuguese citations in this document are translated by the authors.

Since access to information from abroad was very limited and contemporary art books in the school library were scarce, it was common for faculty to bring their own materials, books, and postcards to be used as didactic materials, often “in the convivial grounds outside class,” as one interviewee mentioned. All these factors were conducive to a greater proximity among the various school communities.

Extra-curricular workshops were also held at this time, such as those carried out at night by Lagoa Henriques in the attic of ESBAP: artists, students, and professionals from other areas (such as medicine or engineering) joined for slide sessions and debates on art subjects, and for intense drawing practice where different artistic techniques were experimented with.

Furthermore, at the initiative of Carlos Ramos, a set of school events largely contributed to a sense of community, and greater external recognition. These events included the Magna Exhibitions, held at the beginning of the school year, showcases of artworks made by students in the previous school year and selected by faculty. In this exhibition, works of students and professors of Architecture, Painting, and Sculpture courses were exhibited side by side, prefiguring potential dynamics and affinities between these three areas.³ This exhibition was groundwork for socialization, knowledge, and experiences among the school community, other Portuguese artists, citizens interested in art, and, even, as reported, political figures such as the visit of Portuguese President Américo Tomás at one of the inaugurations. In fact, the popularity of this annual event extended far beyond the school itself, garnering interest from the city and the media. Another exhibition, “Extra-Escolar,” consisted of works of art by students held in studios outside the school. Less formal by comparison, it balanced the course parameters and guidelines.

Conviviality and interpersonal relations went beyond the vicinity of ESBAP, extending to iconic places of the city, such as theatres and cafés, or even to artists’ houses and studios. It was also common for students and faculty to go on field trips, in Portugal and abroad, in order to visit galleries and museums (as testified by the group portrait featured in Figure 3).



Figure 3: Field Trip to Coimbra (Portugal) with Art History Lecturer Flórido Vasconcelos

Source: Alexandre Falcão

³ During this period, we found a willingness to integrate these three areas taught at ESBAP verified in the curriculum program itself, which included, in the last year, a common discipline to the Architecture, Painting, and Sculpture courses designated as “Conjugação das Três Artes” (Conjugation of the Three Arts), where the development of a project that would involve the three courses together was proposed.

These moments and environments outside the school were conducive to the discussion of contemporary art forms that had yet to find a framework at ESBAP. Nonetheless, it should be noted that not all students benefited from these resources: in fact, these interpersonal relationships established inside and outside school resulted in paradoxical situations. On one hand, several students remember these experiences as true learning moments, as they belonged to a closer circle. On the other hand, there were a number of students who, not belonging to this circle, were not able to benefit from these learning ecologies. In this sense, “the learning process often progressed according” to the wealth “of the relationships established” between faculty and students. Even though the knowledge transfer from lecturers was not always sufficient, “the creative environment and cross-fertilisation” between peers “was a long-standing asset”; accordingly, most of the interviewees remembered their time as students with affection and a sense of belonging (Lima et al. 2020).

The opening of ESBAP to more experimental pedagogical practices was also reflected in the area of Design. It was under the direction of Carlos Ramos that the first experiments with Graphic Arts teaching were held, in 1962. These experiments began with Armando Alves, a graphic artist who graduated in Painting, proposing the introduction of this subject in the Decorative Painting class within the Painting BA. It must be pointed out that there was no higher education in Design in Portugal at the time. Alves considered Decorative Painting outdated in face of the then-current artistic scenario: this led him to propose a more contemporary subject, suitable to the current needs of the artistic landscape. Ramos’ openness to innovation and experimentation gave room to the first pedagogical experiments in design at ESBAP, under Alves’ supervision—based on his practices as a graphic artist and on the observation of existing graphic works. These initial experiments were developed in a fundamentally empirical manner, resorting to artisanal processes such as drawing, gouache painting and collage. The success of these experiments soon led to further implementation of this area in the two levels of the Decorative Painting class; in 1974, following the April 25th Revolution, this curricular content became the trigger in the creation of the Design (Graphic Arts) course, one of the first two higher education courses in design in Portugal,⁴ along with the Communication Design and Product Design courses at the Lisbon School of Fine Arts (Lima et al. 2022).

Promoting Trans-Generational Knowledge Sharing

Given the unearthing of the aforementioned historical context, the researchers established a set of empirical processes of integration of the corresponding knowledge as curricular and academic assets.

Based on a set of best practices reported in the interviews, two workshops were held in two universities with art, design, and illustration courses aiming at promoting the sharing of knowledge between the ESBAP generation of artists, scholars, and researchers, and current art, design, and illustration students. The practices included: workshop sessions with no basic requirements except for commitment; proximity between faculty and students, questioning notions of hierarchy in favor of collaborative environments; and the creation of a studio-like environment in order to foster greater sharing of ideas.

One of these workshops carried out at the Faculty of Fine Arts, University of Porto (FBAUP, former ESBAP), “The Narrative Possibilities of Illustration in Trans-Generational Dialogue” intended to implement strategies of effective and affective involvement between

⁴ Although the course was validated by the School’s Scientific Board in the school year 1974–75, it only effectively commenced in April 1976, following the successive interruptions to teaching caused by the instability that took hold of the country in the post-revolutionary period.

students and retired/jubilated professors and researchers. This was developed through the making of portraits and the creation of illustrated narratives.

“Typographical Essays as a Contribution to the Transfer of Trans-Generational Knowledge” was carried out at Lusófona University in Porto. It aimed at achieving knowledge transfer between two generations through the creation of typographical essays, with typography operating as a relay of quotes extracted 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 yet to be established Portuguese Design History.

Additionally, both workshops aimed at giving the students the opportunity to experience the production process in the case of conventional printing processes. This aspect of the workshops was significantly compromised due to the constraints caused by the COVID-19 pandemic: production was still ensured, but through outsourced services. In the case of the illustration workshop, a digital printing company was hired to produce the illustrated portraits, and a risograph printing company produced the graphic narratives; in the case of the typography workshop, a silk-screen printing service of a local art and design college was used to produce two posters, and a digital printing company was hired to produce the remaining posters.

The Narrative Possibilities of Illustration in Trans-Generational Dialogue

Illustration was the medium of choice for the workshop “The Narrative Possibilities of Illustration in Trans-Generational Dialogue” due to its tradition at ESBAP/FBAUP, as the design course was a pioneer in the introduction of both mandatory and optional illustration subjects in the syllabus; it was also chosen due to its narrative possibilities in translating the diversity of material and immaterial information gathered in the Wisdom Transfer project. Illustration operates in this context as a catalyst for the transfer of trans-generational knowledge, and a driver of transversal competences between the various agents. Students born at the end of the twentieth century and the beginning of the twenty-first century were challenged to produce images and illustrated narratives from visual and sound content originating from a period they did not experience, thus creating bridges between past and present through line, stain, color, or textures.

The workshop was conducted by Rui Santos, a FBAUP professor of illustration who is also a team member of the Wisdom Transfer project; it was divided into two stages: one in the second semester of the school year 2018/2019, and another in the school year 2019/2020. Participants were selected based on interest and skills demonstrated in the area of illustration, either in prior curricular units or in extracurricular illustration work. It was sought that the participants be representative of a range of illustration at various levels and courses. The group thus brought together sixteen students from the BA in Communication Design, from the Illustration Specialization course, and from the Master in Graphic Design and Editorial Projects.

Once the working group was defined, an introductory meeting with participants was held. This first contact of the students with the Wisdom Transfer project philosophy and content proved to be crucial for an effective knowledge of the underlying objectives and complexities—knowledge of the collected material, methodology used for collection, archiving processes, and corresponding future work possibilities. In addition, the first meeting allowed students to establish a relationship with, and a sense of belonging to, a broader research team. The briefing of the project was then presented and divided in two stages; the first, dedicated to an illustrated portrait of an interviewee under study; and the second, a creation of visual essays about their respective artistic and academic life. The schedule of collective work meetings and presentation of results was set at five months.

Illustrated Portraits

In the first stage, held in the second semester of the school year 2018/2019, each student began by producing an illustrated portrait of the interviewed artist assigned to them: the result was largely guided by the affinity or empathy found between the student and their artist, scholar, or researcher of choice. The portrait was chosen for its historical character in the visual representation of a person's identity (Beyer 2003; Brilliant 2019; Hinkson 2016): the practice of illustration allowed each participant to explore distinct ways of revealing or valuing a character, as well as a set of scientific, pedagogical, and artistic experiences of said former professors and researchers.

The interviews with retired professors and researchers were complemented by other research materials such as biographies and photographs, with each student assigned two subjects. After a period of individual study, there was a first selection of elements the students considered defined the interviewee. Once the selected informing materials were gathered, various approaches to the portraits were produced by participants (see Figure 4).



Figure 4: Studies by Student Francisca Ramos for the Illustrated Portrait of Leonilda Princepelina
Source: Cláudia Lima

The outcomes of this first stage were characterized by a diversity of graphic languages based on the interpretation of the artist's work and the student's own aesthetics. The portraits were featured in an exhibition held in October 2019 at FBAUP; at the opening, students had the opportunity to meet their portrayed interviewees personally and informally for the first time, thus establishing a closer relationship beyond the prior study. This was enlightening for all participants, paving the way for their approach to the subsequent visual essays.

Visual Essays

In the second stage of the workshop, carried out in the school year 2019/2020, students were challenged to explore new visual and narrative repertoires for the artist of their choice: illustrated essays that essentially resorted to a figurative and metaphorical discourse. Participants were encouraged to take on a critical and individual view of the knowledge heritage and intellectual capital of these retired artists/designers. Through image and sound analysis, as well as their own recollection of recent in-person meetings, students created personalized narratives that reflected their perspective of the artist under study. Visual essays employed a maximum of three colors, in order to enable the printing in risography (Figure 5).



Figure 5: Visual essays from students of the illustration workshop: cover for the essay on Elvira Leite by Margarida Ferreira; spread of the essay on Carlos Marques by Biakosta; front and back covers for the essay on João Machado by Ruben Roxo

Although the workshop was held in-person, with the outbreak of the COVID-19 pandemic and subsequent nation-wide confinement, these sessions had to be suspended, and the approach to the workshop revised. It was nevertheless possible to carry out a first, briefing in-person session, to present examples of graphic narratives and to discuss possibilities of narrative mechanisms between text, image and medium; due to the pandemic, it was necessary to reschedule the sessions and migrate them to an online environment, with most of the sessions conducted individually with students according to their specific needs. Indeed, the collective spirit permeated through the first stage of the workshop (and equally planned for the second stage) was not feasible, but the project progressed, nevertheless. Initially, this second workshop also included the production of risographs, an initiative that had to be cancelled due to the aforementioned circumstances. However, these were later produced, in October 2020, through outsourcing and without the participation of students.

Once again, results combined the styles and techniques of the artists portrayed with each student's own style. The works were compiled in an edition whose aim is to offer a narrative and aesthetic testimony as tribute to these retired artists, as well as act as a learning device to be employed in future learning contexts.

Considerations on the Illustration Workshop

As reported by the participants, and through observation of the materials produced, the Wisdom Transfer archive proved to be a suitable vehicle for the construction of illustrated visual repertoires. These translated and valued the knowledge, artistic and pedagogical practices and life experiences of a group of artists, scholars and researchers retired from ESBAP. Furthermore, the work produced led to the conclusion that the identity and future of FBAUP would greatly benefit from synergies that result in a dialogue between the legacy of previous generations and current generations, toward the construction of a common heritage. Furthermore, the archive and workshop reaffirm that the knowledge of a retired generation is not static information, but rather dynamic, relevant, and useful for new generations: their historical legacy is fundamental to the understanding of the present and the construction of the future of teaching, as well as of future graphic and artistic production both within and outside FBAUP.

Typographical Essays as a Contribution to the Wisdom Transfer

The workshop “Typographical Essays as a Contribution to the Transfer of Trans-Generational Knowledge” was based on equivalent premises to the illustration workshop—fostering knowledge of local art and design history, as well as the circumstances that led to the creation of the design course in Porto; however, it was oriented toward the exploration of typographic compositions.

The workshop was conducted by Cláudia Lima, a professor of typography at Lusófona University in Porto, also a team member of the Wisdom Transfer project, and by Eliana Penedos-Santiago, the coordinator of the project, also professor in design subjects in higher education. Participants were selected based on interest and skills in the field of typography: a group of ten students from the second and third years of the Communication Design BA course. Each student was assigned one of the interviewees, privileging artists, scholars, or researchers who worked in the field of design and contributed to the creation and/or development of the design course at ESBAP.

Between November 2019 and January 2020, face-to-face group meetings were scheduled: the Wisdom Transfer project was presented, the interviewed artists and designers were introduced, stories and ideas were shared, and outcomes were discussed. In February the sessions were interrupted due to logistical issues, and resumed only in May and June, two

months after what had been originally scheduled due to the pandemic. These last sessions were held online, most of them individually, according to the needs of each student.

Students were invited to develop a typographic poster that would reflect both the content of the interviews and the legacy of the artists under study. The option for the poster allowed the creation of visual narratives that explored specific quotes by the interviewees as a means of identifying their author. The story produced a quotation (or set of quotations) that facilitated a deeper knowledge of the path of these artists, scholars, and researchers.

Similarly to the illustration workshop, the typography workshop included student participation in the production of the posters in the case of conventional printing processes. Two of the students developed a poster to be printed in silkscreen, and one student developed a poster to be printed in flexography; due to the pandemic, it was not possible to produce the poster in flexography. The production in silkscreen was feasible but had to be postponed for several months, and was carried out during a school break. For this reason, only one of the students could follow the production of the poster in silkscreen (Figure 6); the other student, living on the Azores islands, was unable to do so due to travel constraints. The remaining posters were printed digitally.



Figure 6: Poster Printing in Silkscreen by Bruna Carvalho
Source: Cláudia Lima

Considerations on the Typography Workshop

As testified by students afterward, none of them knew the artists, scholars, and researchers interviewed prior to the workshop; as a result, some of them felt the need to broaden their research beyond the Wisdom Transfer archive. Since practical work began in November 2019, the first contact of these students with the project was made through a visit to the illustration workshop outcomes exhibition held in October at FBAUP. Other students attended Wisdom Transfer seminars in November and December 2019. These inputs proved to be decisive, as the students had the opportunity to meet the artists under study, as well as talking and asking them questions about their work, artistic processes, and professional life.

All students established a degree of affinity with the artists under study: this was clearly reflected in the results obtained. Some students opted for more artisanal approaches, as a result of observation and learning of processes used by the artist under study (See Figure 7); other students resorted to digital media (See Figure 8).



Figure 7: Poster on Manuela Bronze by Bruna Carvalho

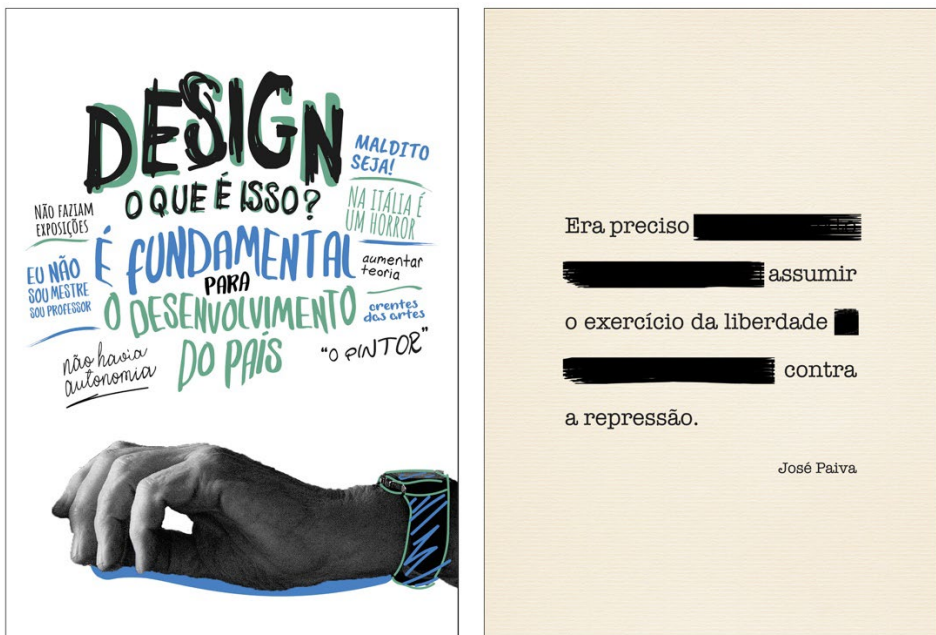


Figure 8: Posters from Students of the Typography Workshop: Right: Poster on Lima de Carvalho by Ana Rita Janeiro; Left: Poster on José Paiva by Yago Domingues

Discussion of Results and Future Developments

The two workshops proved to be an asset for knowledge assimilation and dissemination of local artistic heritage. Most of the students were unaware of these artists prior to the workshops, despite the fact that they deserve their place in local art and design history, some attaining national and international credibility and resonance.

The option for an extra-curricular model, and the adoption/replication of a range of the most appreciated and effective pedagogical practices of ESBAP in the 1960s and 1970s—namely small groups of students with different profiles in a studio-like environment, as well as proximity between faculty and participants—also proved to be essential for the fulfilment of the workshop objectives: there was a constant sharing of ideas and practices between peers with different profiles and backgrounds. This contributed to greater knowledge of local artistic heritage. In fact, although the outputs were individual, students participated actively in each other's projects, getting to know not only the artist assigned to them, but the artists assigned to their fellow colleagues as well.

The possibility of establishing direct contact with the artists under study proved to be particularly fruitful. Student interest in them increased considerably, as well as their commitment to the project: they made a genuine effort to know the interviewees' work, artistic practices and processes. This resulted in a greater transfer of trans-generational knowledge.

A collective spirit, prevailing in most of the sessions, was only compromised with the outbreak of the pandemic during the second stage of the illustration workshop, and a final stage of the typography workshop. Although this did not significantly affect the results obtained, it did prevent the students from following the production of their work and, in various cases, from seeing the final results in time.

The outcomes of the two workshops are now the source of a set of ongoing public exhibitions, both amplifying the resonance of the content among cultural and academic contexts and potentiating further inter-generational dynamics. A first exhibition was scheduled for May 2020 but had to be postponed due to the pandemic. It was finally inaugurated in May 2021, gathering workshop outcomes and a range of documentary content, such as photographs and video excerpts of the interviews.

Additionally, a limited-edition book was published, gathering materials compiled during the Wisdom Transfer project, including the results of the workshops (Barreto et al., 2021). A second book is currently being prepared, presenting a detailed chronology resulting from the stories and testimonies by the interviewees. It is the aim of this publication to disseminate the knowledge obtained in the Wisdom Transfer project through schools and among art and design students.

Furthermore, the Wisdom Transfer project currently intends to activate a collaborative network between Portuguese universities of design, in order to replicate the research processes and workshops in further institutions, and consequently laying the groundwork for a future international network of Local Design Histories.

Indeed, the success of this workshop already led to the replication of this model the following year at Lusófona, based on the study of other artists (Lima, Barreto, and Carvalho 2021). It is now under study the application of this workshop model based on other national artists and artworks in other schools, either in Portugal and abroad (under the ERASMUS+ program for teachers), aiming at the dissemination of local art and design histories and respective consolidation of knowledge between students.

Conclusion

The period preceding the 1974 Revolution was particularly fruitful for ESBAP students, who found a learning environment that was less austere and politically influenced than the norm, as well as open to new creative approaches and innovative pedagogical practices. The interviews

conducted by the researchers highlight the following as good pedagogical practices in that period: classes open to all students, a studio-like environment, and a proximity between students and faculty, often extended beyond the school vicinity and schedule. This facilitated a greater flow of knowledge and experiences. These practices not only defined a particular identity and a sense of school whose character can still be recognized nowadays (commonly known as the School of Porto), but culminated in the creation of the subject of graphic arts and subsequent course in design. Indeed, these practices have intuitively prefigured current models of co-creation in academic contexts.

These pedagogical experiences and life stories, reported by artists, scholars and researchers graduated from ESBAP, are part of local art and design history, and yet remain largely unknown among current art and design students. With this in mind, the workshops held at the Faculty of Fine Arts and at Lusófona University between 2019 and 2021 were primarily aimed at a trans-generational transfer of knowledge, recovering a set of pedagogical practices most appreciated in ESBAP before the 1974 Revolution, a period remembered with a great sense of nostalgia by those interviewed. This has allowed a deeper knowledge of these pedagogical practices driven by the students' own commitment. Moreover, in the recent workshops, students benefited from the proximity between colleagues and faculty, made possible by small-group meetings, and benefited from sharing experiences between colleagues with distinct backgrounds.

The results of the workshops were largely positive: a significant part of the students was unaware of these Portuguese artists, designers, scholars, and researchers; the workshops thus contributed significantly to their repertoire in local art and design history, largely unavailable through other sources. Additionally, the projects developed highly diverse visual languages and narratives, influenced by the interview contents, artists' work and the students' developing aesthetics. The workshops also contributed to the inscription of the legacy of these retired artists, scholars, and researchers into the curricular repertoire of two universities with art and design courses: the Faculty of Fine Arts, University of Porto and Lusófona University in Porto.

A national network of local art and design histories is now under development, with the aim of replicating the employed premises and methodologies, and a future implementation of an international consortium.

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