

design and crafts

22 verbs - 22 authors

Open
Announce
Activate
Actualize
Collaborate
Talk
Cultivate
Draw
Root
Teach
Make
Manage
Identify
Internationalize
Investigate
Bequeath
Place
Design
Qualify
Know
Signify
Transcreate

Francisco Providência / Vasco Branco	Open
Carla Paoliello / Cláudia Albino	Announce
Henrique Ralheta	Activate
Raquel Pais	Actualize
Raquel Noronha	Collaborate
Adélia Borges	Talk
Rita Rainho	Cultivate
Bete Paes	Draw
Andrea Bandoni	Root
Francisco Providência	Teach
João Nunes	Make
Irlando Ferreira	Manage
Raul Cunca	Identify
Rita Filipe	Internationalize
Mônica Moura	Investigate
Fernanda Martins	Bequeath
Lia Krucken	Place
Inês Secca Ruivo	Design
Cristina Mendes / Luís Rocha	Qualify
Carla Paoliello	Know
Cláudia Albino	Signify
Maria Emilia Kubrusly	Transcreate

Francisco Providência
Vasco Branco

01 — Open

Open

Open: access, enlarge, circulate, begin, unburden, unwind, unfasten, unearth, uncover, unwrap, clear, unobstruct, uncover, disjoin, excavate, engrave, inaugurate activity, initiate, pierce, begin, provide, tear.*

The book that opens here to the scientific and cultural community, titled "Design and Crafts, 22 verbs-22 authors", was designed and coordinated by Carla Paoliello and Cláudia Albino and proposed by the MADE.PT research group for publication by the Institute of Research in Design, Media, and Culture [ID+]. It is, first and foremost, a contribution to authoritative clarification on the multiplicity of questions that arise today in this distant and tortuous relationship between two distinct cultures: that of those who build and those who design, in whose origin we see the craftsman who creates *without knowing how to draw and the designer who draws without knowing how to build*. The convergence of the two cultures could enhance and qualify the results of each of them. However, how can we do this if they are the historical expression of two antagonistic conditions, pre-and post-modern? Each of the contributions called here also documents the possibility of relationships generated between these two cultures.

Like an encyclopedia (circular + education), this work seeks a totality of general knowledge in a glossary. However, a totality written by personal testimonies of authorial investigations and critical autobiographies, thus constituting an essential collection of thoughts in Portuguese, thought in the first person, by each of its 22 authors:

*Open (Francisco Providência, Vasco Branco),
Announce (Carla Paoliello, Cláudia Albino),
Activate (Henrique Ralheta), Actualize (Raquel Pais),
Collaborate (Raquel Noronha), Talk (Adélia Borges),
Cultivate (Rita Rainho), Draw (Bete Paes), Root
(Andrea Bandoni), Teach (Francisco Providência),
Make (João Nunes), Manage (Irlando Ferreira),
Identify (Raul Cunca), Internationalize (Rita Filipe),
Investigate (Mónica Moura), Bequeath (Fernanda
Martins), Place (Lia Krucken), Design (Inês Secca
Ruivo), Qualify (Cristina Mendes and Luís Rocha),
Know (Carla Paoliello), Signify (Cláudia Albino),
Transcreate (Maria Emilia Kubrusly).*

In a *Renaissance* style, the work seeks a totality designed by lived fragments, effectively selected, like a great project built by craftsmen that, we believe, can contribute to the development and prosperity of the countries involved. It links worlds that belong to different times of development (low and high technology) and, consequently, to different models of humanism and inhumanity.

Perhaps, some gain from others a knowledge that brings with them the body of memories, habits and cultures that interest because of an ancestral adaptation to territories, generating the difference that, today, is so scrutinized by tourism, under the globalized threat of the same.

There is, however, a strategic dimension to this collection that recognizes the artisan as an actor in a more ecological world and structures the plurality of economic, ecological, political, and cultural consequences that are evident in the connection of these researchers to the new and the old world, in an international reflection that cannot ignore the power relations established between colonizer and colonized. From tacit to scientific knowledge, the document states itself politically as a transformative contribution of History to a new meaning of the world.

Designed by the studio grafema from Aveiro, this publication starts in one of ID+'s missions: promoting the production and dissemination of scientific knowledge in Design. We would like to thank everyone for their committed effort and dedication.

Francisco Providência, former coordinator of the research group MADE.PT (Critical Design for growth and prosperity)

Vasco Branco, former director of the Institute for Research in Design, Media and Culture [ID+]

Carla Paoliello
Cláudia Albino

02 — Announce

Announce

The project of this book began with a meeting of two friends who shared many affinities: two architects, designers, craftswomen, teachers, and researchers in the intersections of design and craftsmanship; two mothers of Ana and João; one from Brazil and the other from Portugal. Our conversations resulted in the organization of this book that brings together different individuals who, like us, also consider the importance of problematizing the relationship between designers and artisans. This book is not ours, but it belongs to the 21 authors who embraced the challenge of, starting from a verb, thinking about the various relationships between design and craftsmanship and sharing their reflections on these exchanges of knowledge, envisioning possible futures.

The book's plurality encompasses diverse understandings of local craftsmanship and the numerous possibilities of relationships between design and craftsmanship.

We begin with the verb "announce" to present the project and express gratitude to everyone participating.

To Adélia Borges, Andrea Bandoni, Bete Paes, Cristina Mendes, Fernanda Martins, Francisco Providência, Henrique Ralheta, Inês Secca Ruivo, Irlando Ferreira, João Nunes, Lia Krucken, Luís Rocha, Maria Amélia Kubrusty, Mônica Moura, Raquel Noronha, Raquel Pais, Raul Cunca, Rita Filipe, and Rita Rainho, our profound thanks for believing in the project and, by embracing each verb carefully chosen for each one, making your knowledge and inquiries on the stated theme available.

We heartfully thank Maria Gabriela Ferreira, who attentively corrected all the texts presented in the book Portuguese version.

To Ana Margarida Pinto and Rita Solá, we also express our deep appreciation for the book's design.

To Vasco Branco, former director of the Institute for Research in Design, Media and Culture [ID+] (until February 2024), and Francisco Providência, former coordinator of the research group MADE.PT (Critical Design for Growth and Prosperity) (until February 2024), authors of the text "Open," thank you for the generous way you welcomed this editorial project and allowed it to be published by the University of Aveiro.

We also thank Fátima Pombo, current director of the Institute for Research in Design, Media and Culture, ID+, and Rui Costa, current coordinator of the MADE.PT research group for supporting and encouraging the publication of this book in English.

Initially, we have the text “Activate” by Henrique Ralheta, which introduces us to the work that has been carried out and is to be undertaken in Loulé. A reading on the influence of the territory on people, history, culture, and economy emphasizes the importance of respect in the face of an existing context for its valorization, continuation, and expansion.

“Actualize” by Raquel Pais explores the relationship between design and craftsmanship through cultural souvenirs, concepts of globality and locality, and the intangible experience of a journey materializing in an artifact. She presents the Finórios project and an extensive repertoire to contemplate craftsmanship in Portugal.

Raquel Noronha, through the text “Collaborate,” invites us to read “some theoretical reflections on paths to a design anthropologically constituted from concepts and experiences perceived in craft-producing communities in the state of Maranhão, Brazil.” She supports her text with other verbs, such as “displace,” “decolonize,” “participate,” “commune,” and “represent.” She defines collaboration as a power-interconnected relationship, emphasizing the need to understand each representative involved and their responsibilities in projects labeled as collaborative.

Adélia Borges initially received the verb “to be” to speak to us about her extensive experience among the beings that are designers and craftsmen. However, fortunately, she asked us to change it to “talk.” Through a dialogue with us, she presents her experiences in this world of actions and knowledge. In it, she emphasizes the importance of genuine exchanges, knowing how to speak, and knowing how to listen. Her ideas are illustrated with various names from the “design + craftsmanship” scene.

“Cultivate” was the verb chosen by Rita Rainho, who brought her experience with cotton cultivation. Cultivating is linked to caring, and with these two terms, she discusses and introduces the concept of the “Anthropocene,” Gaia’s theory, soil infertility, and the interconnectivity of the human and the non-human.

Bete Paes's text is a guiding thread that extends to her drawings. "Drawing" for her is telling stories, imprinting moments, dreams, and words. Her stroke, as she said, is the record of a culture and the graphic narrative of her personal experiences.

Andreia Bandoni, from the verb to "root," leads to a discussion on biodesign and presents it through Amazonian *cuias*, a natural, corporeal, symbolic, aesthetic, and utilitarian object from the *cuijeira* tree. She opens the field for the discussion of biofabrication, and raises questions about improvement, design, artisanal craftsmanship, and the preservation of traditional knowledge.

Francisco Providência is the author of the text with the verb "teach," based on his schooling and project experience, he outlines different strategies for bringing the designer closer to the artisan. For him, the convergence of design and craftsmanship will require specific training: "either through the empirical learning of techniques or through the critical learning of the drawing that projects them; that is, in the future, the training of the artisan-designer will involve a project-based learning." To achieve this statement, he reflects on drawing, designing, and learning as distinctions of beings, experiences, and production.

João Nunes discusses craft + design from the perspective of "making," relating it to identity + nature. For the author, the relationship among these four entities brings about changes and is an active and current source for social activism and environmental awareness.

Irlando Ferreira reflects on “managing” when applied to culture and the arts, defining the manager’s role as a technician in the service of utopia. He explores its various aspects and relates them to the context in which it is embedded. He presents the strategy, plans, and necessary conditions for implementing a specific project, the National Center for Art, Crafts, and Design — CNAD, in Cape Verde.

Raul Cunca reflects on local identities and design through the verb “identify.” He presents the relationship between craftsmanship and design, starting from Diderot and D’Alembert’s *Encyclopédie* in the 18th century, through the Industrial Revolution, the Shakers, German and Italian designer groups, among others, up to the current actions of the *Designesart* project.

Rita Filipe explores the theme through the verb “internationalize,” considering that “internationalizing through design in dialogue with local culture means encountering practices, forms, and techniques of traditional production to reintegrate into contemporary cosmopolitan daily life.” Starting from this introduction, she propels us to view vernacular culture and its fluidity and to understand cultural design as a vehicle for hospitality, sustainability, and opportunity. She also discusses “appropriation” and “cultural imperialism.” Her text concludes with a beautiful and authentic account, full of questions, about her work in Senegal.

Mônica Moura, through the verb “investigate,” offers a reflection on the distant origins of craftsmanship and design, understanding them as productive cultural references, manifestations of human creativity. She examines Brazilian production, presents examples of cooperation and co-creation between designers and artisans, and concludes with the need for design to add blurred boundaries and engage with new perspectives.

Fernanda Martins took on the verb “bequeath.” We reproduce here the first paragraph of her text, as it is a proper introduction to her words: “This essay, more than an academic text, humbly brings doubts and questions that have haunted me since my involvement with the popular knowledge of the Amazon — a region I adopted to live and work in 2004. It is necessary to delimit the viewpoint of this reflection: a São Paulo designer, Brazilian, South American, who leaves decades of work in São Paulo to find herself in Amazonian communities.” Through inquiries and statements, she shares her experience and recounts the *Letras que Flutuam* project.

“Place “ was directed to Lia Krucken. She presents this verb as a double transitive, meaning it has an ethical aesthetic-political dimension that constructs and is constructed, composing an existential territory. Her text raises central questions: “How can we, in our design practices, avoid reductionist approaches that objectify resources, nature, and ourselves? Or, furthermore: How can we learn ways of placing (and mapping and designing) that are epistemologically detached from colonized/colonizing approaches?”

Inês Secca Ruivo, with the verb to “design,” reflects on sustainable development and prompts us to consider critical factors in the relationships between design and craftsmanship: economy, ecology, politics, and culture. In addition to symbolic cultural and ancestral technical issues, she emphasizes the ecological dimension of craftsmanship. She presents design as a systemic value generator involving research, knowledge, and strategic thinking.

Ana Cristina Mendes and Luís Rocha write about “qualify.” Leading the Professional Training Centre for Handicrafts and Heritage (Centro de Formação Profissional para o Artesanato e Património – Cearte) they discuss the transmission of knowledge and generational renewal, how to empower the sector and its producers, and the qualification and development of skills for those engaged in craftsmanship in Portugal.

Carla Paoliello, using the verb “know,” speaks to us about inter-knowing, explaining the thoughts of various authors on tacit and scientific knowledge. She considers that “Design + Craftsmanship encounters are and should result in an opportunity for social, cultural, economic, and environmental transformation, with consideration for each actor involved history, memories, beliefs, traditions, and symbolism. A multiple and continuous relational environment established through complementarity, the union of various knowledge, methodological rigor, and indigenous and organic forms of production.”

“Signify” is the verb Cláudia Albino accepted to present her understanding of partnerships between designers and craftsmen as creators of meaning for a place and builders of contemporary territories. She defines craftsmanship as a factor of local identity and design as a strategic process and cultural mediator. Both can add meaningful, technical, aesthetic, and economic value to a specific context.

The last text of this edition, though no less important, is by Maria Emília Kubrusly who interprets the work of the designer-craftsman Rento Imbroisi to explain the verb “transcreate.” For her, “transcreating may be a metaphor for the working method he developed empirically from the unprecedented experience in Brazil of creating artisanal pieces in partnership with craftsmen.”

The pages of this book invite us to read the critical essays presented here. Except for the first two texts, they are not in sequential order.

Henrique Ralheta

03 — Activate



Figure 1
"Designers' Residence in Loulé
©Jorge Graça"

Activating a local context implies a deep internal understanding. When we discuss traditional arts, we are referring to the places, people, history, economy, and forms of tacit knowledge. Although there is already some organized information, proper knowledge is only found on the ground, in contact with the holders of this knowledge, and it grows in proportion to the time experienced in situ.

The territory where craft activities take place is intimately connected to them. The context affects the entire life cycle of the artisanal product, from creation to distribution and through its recovery. The environment significantly influences individual activity, just as human activities define territories. Therefore, any intervention program should begin with a process of cultural immersion.

On the side of the promoting entities, there must be a comprehensive preliminary effort to map and diagnose the qualities of the territory in a broad sense, with its strengths and weaknesses. From this, future scenarios will be designed, including constructing a vision with well-defined guidelines and objectives.

The case of Loulé has the specificity of being a municipality initiative that wisely looked at its origins in the creation of local development policies, thereby considering the critical mass of creativity and the valuable heritage of endogenous craftsmanship. Within the municipal structure, Loulé Criativo falls under the jurisdiction of the economy, demonstrating the recognition of the

sector's strategic importance. There are several lines of action, encompassing programs for protection, empowerment, training, revitalization, and promotion of traditional arts, as well as enhancing the tourist interest in these activities. Programs related to innovation, in which the design/craftsmanship binomial takes center stage, are also part of this initiative. The Loulé Design Lab is a component of this complex program, and some of its functions include assisting in establishing a creative community that shapes new approaches to intangible heritage and mediating relationships between designers and artisans. The design assumes an integrated role here, where daily dialogue with other actors contributes to the thinking and guiding principles of the program's actions.



Figure 2
International residence for
Design and Crafts students
Metal in Portugal 2021
Summer School
Photography: Jorge Graça
©Michelangelo Foundation

One of the most imperative areas of intervention is training a new generation of artisans to ensure the continuity of knowledge.

However, to make these activities attractive to the new generations, it is essential to ensure that they are profitable by working on the perceived value related to these arts. Until then, it must be ensured that, with the current actors, there is the capacity to respond to the present challenges and the occasional opportunities that arise, shaping a commercial context. It is necessary to understand the market, social developments, the potential of technology, the importance of communication, consumer motivations, and sustainability requirements. One must work on the context as a system and activate this complex development network. It's essential to keep all the objectives in mind every day.

Activating in an existing context involves considering the entire local and individual universe of creators, as well as the materials, knowledge, or history of these places. Much work will include re-signifying these elements and fine-tuning this context to clarify and reposition its value. Powerful narratives already exist. They just have to be selected, recontextualized, and adequately promoted.

A profound knowledge of the territory and what constitutes it aids in understanding its identity. The uniqueness of a territory lies in its people, practices and customs. Clarifying this uniqueness is a valuable working tool. It also contributes to create a sense of belonging for the artisans and the community, serving as an attraction for external observers.

All of this work contributes to the much-needed territorial valorization, which, once again, translates into individual valuation.

Notably, the primary motivation of the senior community of craftsmen in Loulé is the joy of creation and the sharing of their stories. They see themselves as ambassadors of knowledge. The investment in recognizing the importance of their work has led to an apparent increase in the self-esteem of these masters.



Figure 3
Product launch at
Algarve Design Meeting
©Loulé Criativo

A craftsman's personal identity, like any artist's, is closely intertwined with their work. In other words, personal appreciation is quite evident.

The significant challenge lies in the valuation of the product of their work. The response must be multifaceted, involving consumers and the craftsmen themselves. It requires repositioning artisanal creation, nullifying all stigmas, and understanding what manual labor represents in the 21st century, where its cultural value will be an asset to its commercial value. The direct relationship between cultural value and economic value must be maximized. Artisanal products need to be viewed and treated as cultural products.



Figure 4
Filming of Mini-Documentaries
for social media
©Loulé Criativo

That will ensure more narrative layers in each product, providing commercial arguments that can guarantee these arts' economic sustainability and longevity.

The cultural aspect should be activated through thought production, content creation, organizing exhibitions, promoting experimentation, engaging with schools and universities, and, most importantly, being inherent in creating new products.

The production units need to evolve and look at themselves as business entities. The person who creates may not be the same as the one handling communication and sales, but these factors must be part of the equation for those engaging in an activity that aims for economic relevance.

Along with the know-how, we must add the know-how to sell and the know-how to promote.



Figure 5
Setting up an exhibition in local commercial storefronts as a way of reaching new audiences
©Loulé Criativo

When the discourse of entrepreneurship is combined with artisanal creation, it may seem like an attempt to force the convergence of unrelated universes. Particularly among the valuable holders of accumulated knowledge acquired through ancestral ways of knowledge transfer, within a family environment, in the master/apprentice relationship, and primarily through practical experience. The processes of introducing new practices must be adapted to the interlocutors, and mediation is fundamental here.

These same reasons may lead to questioning whether the very lexicon of words like “Impact” and “Acceleration” is appropriate when discussing these contexts, these people, and their relationship with their work. The rapid impact of activation actions is difficult in traditional arts.

Applying innovation processes within a community has significant specificities. It’s not easy to act within a group that is not readily open to radical transformations, due to their practices, their references, and their particular timelines.

Therefore, transformations must be subtle, applying principles of soft innovation. There are no quantum leaps, but rather the consolidation of a community that gains strength, group awareness, and a common identity. Sustained innovation will gain greater effectiveness and create more substantial foundations.



Figure 6
Modular rugs - Collaboration between a brand incubated at Loulé Design
Lab and craftswomen from Casa da Empreita
©Virgílio Rodrigues

The representation of evolution is not conceived here as an upward line on a plane but rather as a three-dimensional spiral. It is more like a helical evolution process, a spiral staircase where, with each turn, many points must be addressed to ascend sustainably. The entire context must be worked on for innovation to occur: the attractiveness of the profession, value issues, quality control systems, responsiveness to orders, marketing concepts, market identification, process improvements, or sustainability policies. All of these will also be developing issues, which will have to evolve in parallel with innovation processes.

The advantage of public policies for local action is the possibility of extending program durations, allowing actions to be evaluated, mediated, and have real consequences. We hope that this will soon become a common practice. Interventions should be measured in all their impacts so that what works can be repeated in new actions, in a continuous critical work until the intervened areas gain their means and become empowered. Meanwhile, the constant presence of mediation will seek to help ensure success.

This will be one of the designer's roles as part of a multidisciplinary team of public service. The designer is just one piece here, a mediator whose role differs from that of a product designer because here, he works on social, economic, cultural, and environmental transformation. He is less recognized as a person who shapes an artefact and more as someone within the scope of social design or strategic thinking in the service of the future of a territory.

His focus of work is the context: setting objectives, energizing an entire network, establishing bridges, and ensuring conditions for the creativity of others. His greatest weapon is empathy.

Activating relationships involves working with values such as complicity, trust, and generosity. These qualities must be instilled so that novelty can emerge from these relationships.

Bringing designers and artisans together must be definitively seen without patronizing but as the meeting of two creators with rich universes, placed on an equal footing, to create something meaningful. This calls for a spirit of co-authorship, where each individual has a defined role but both are actively involved in decision-making.

The promoter's curatorial gesture is to provoke the meeting, after getting to know both parties' work well enough to realise the potential of the partnership and be able to mediate it. Seeds are sown, the purposes of the work are communicated, and goals are set based on previous diagnoses. From there, one takes an observer position, rooted in trust, with minimal interventions to ensure that creativity flows and that the objectives and success of these two individuals' journeys are fulfilled.

Figure 7
Dona Tacha - Analide Carmo with Ana Contente 2 (CTP®)



Some encounters are clearly evident, where there is an immediate understanding of direct synergy because people have compatible characteristics or traits that fit together in their work or personality.

Other encounters are more challenging, involving very different universes that intersect. The ability to dialogue and create empathy will be essential for collaboration if both parties are willing to actively listen and absorb each other's ideas and universe in their approaches. The final result will reflect and shine with that encounter's brilliance.

In collaborative design, a key aspect is the act of listening. Unlike typical processes that involve analyzing and processing information to determine the direction of creation, the designer's approach in collaborative design is quite different. It introduces a new dimension to familiar methodologies, or at the very least, a different way of engaging in the project. This lesson is gleaned from interactions with artisans and the tacit knowledge inherent in their training and professional existence. Sometimes, a designer's role isn't to come up with a new product, but to modify existing ones with subtle changes that reposition them. While the designer's presence in the final physical result may be less noticeable, the small critical actions taken can greatly improve processes, organize and manage production, clarify value, position a product, create product families and segments, develop sales arguments, and craft communication narratives. It is this level of involvement that much craftsmanship require, beyond just creating innovative products, which are often decontextualized and insensitive to the creative nature and language.

It is worth remembering that it is not only artisans who have something to learn from designers; designers also have a lot to learn in these processes and come out of these collaborations transformed.

Many initiatives until today are based on the designer as an external agent in an empowering process for remote communities. They are generally dependent on a limited budget and, therefore, limited in time. Although well-intentioned and structured to have effects in a short time, they often dry up rather than nourish these communities. We have to move beyond pilot programs and exercises and achieve effectiveness. Continued work on the ground is essential.



Figure 8
Individual training program
for artisans
©Loulé Criativo

Portugal is a small country, but it has numerous designers graduating from universities every year. It won't be hard to consider the spread of thoughtful design across the region, serving to enhance local value, with designers being part of the communities. It is essential to work on policies of decentralization and attractiveness of the interior and bring a new generation of designers to understand their role in this movement.

The designer must see himself as an agent of transformation. Their work involves engaging with the community, identifying the potential within the local area and its people, and assisting in clarifying what is unique to enhance the economic sustainability of their practices.

It's a pressing challenge - a critical moment for preserving knowledge and sustaining activities. However, the main aim should always be to empower artisans. Government bodies should safeguard intangible heritage and create policies for sustainable development, while being careful not to become paternalistic in their approach. Different types of people will require different types of action. For example, an older master artisan may not be interested in using social media or creating a business plan. However, this doesn't mean we should give up on empowering them. Instead, we should focus on helping them improve in their existing skills, guiding their work and knowledge, and preserving their legacy by documenting and sharing it.

The younger generations have a different approach, showing a more multifaceted ability to respond to the current market demands. However, it can be challenging to keep a business running while also creating and producing due to time and financial constraints.

Fostering a sense of community can help address some weaknesses. By working together, businesses can benefit from economies of scale in purchases and shipments, share rental costs, infrastructure, and communication investments, split time spent on customer service or presence at fairs, exchange services, collaborate on projects, and find solutions to problems together. A strong and cooperative community can also encourage local specialization in areas such as photography and video services through subcontracting.

Encouraging synergies makes the community strong, resilient, and collaborative. Community stores and shared workshops are examples of this in Loulé Criativo.

Figure 9
The broad creative community of Loulé Criativo comes together in a collaborative project
©Loulé Criativo





Figure 10
Giant Cataplana – an order from an Algarve restaurant
to Oficina de Caldeireiros
©Loulé Criativo

It's true that traditional arts are facing significant vulnerabilities as they have to struggle to keep pace with the rapid transformations of recent decades and have almost lost their place in a world dominated by the uncontrolled and massive production of obsolete consumer goods. However, this world is also being forced to slow down, and as a result, a more conscious consumer is emerging -one who is reconnected with what truly matters. A discerning consumer is keen to know the origins of raw materials, understand the environmental and social impact of transformation processes, and trace the entire production chain behind the things surrounding them back to their origin. Values such as justice, honesty, and authenticity matter to them. It is not a bad thing that some practices have remained intact, allowing them to be widely recovered now.

Several good examples exist of how local businesses integrate into the economy. Many luxury restaurants in the Algarve insist on cooking in handmade cataplanas. Those who have been doing it for many years have used the Coppersmith Workshop to maintain their traditional cataplanas. Both visitors and residents fulfill workshops where they can experiment with artisanal techniques. Hotels have challenged the new generation of creators to create exclusive products that reflect local culture and creative dynamics, attracting visitors. New establishments that open make sure to have pieces developed with artisans to show awareness and pride in the local identity.

All of this represents the local economy in action.

Figure 11
Master Analide at the Oficina de Caldeireiros
©Loulé Criativo



The potential of artisanal creations is enormous because they carry inherent stories and cultural value. While millions are spent on building brand identity and heritage for new products from scratch, the process is reversed here.

The narratives, identity,
and knowledge are already
ingrained in the territories;
they just need to be activated.

Raquel Pais

04 — Actualize

A step forward, a step back. Cultural souvenirs as meeting points between design and craftsmanship

I grew up in a household where words are significant, and their selection has always been extensive, exploratory, and precise. For this reason, I acquired the habit of invariably beginning by seeking the meaning of the word in the dictionary and its etymological origin when reflecting on a specific idea. I do so also because I am aware that language has a life of its own, and understanding the word's journey over time and its meaning in various geographies and cultures allows me invariably to comprehend it better.

In the case of the word assigned to me in this book -actualize- this journey from the past to the present gains even more relevance because the word itself encapsulates the idea of displacement.

Actualize, from the Latin 'actualis,' meant 'active' and 'practical' (Lewis & Short, 2022). Today, it means to modernize (Priberam, 2022) by modifying to adapt to the present, that is, to remain active and practical in its time. These definitions are highly auspicious for discussing design and craftsmanship because they identify two intentions intrinsic to the nature of both and their relationship.

The emergence of the design discipline coincides with a crisis for craftsmanship as a mode of producing material life. The Industrial Revolution gave rise to design as a vehicle to project towards a new way of life based on standardized and universalist production intended to serve all. Meanwhile, in its production, which took place in small workshops with a significant manual component, craftsmanship needed to be updated; it was too slow to serve a world that suddenly expanded beyond the village, neighborhood, or community.

Design is born with the mission to modernize by claiming the new, that 'sensation of novelty' (Benjamin & Barrento, 2006) that Baudelaire attributes to the great cities and runs through the idea of modernity. Whether in its pursuit of functionality, efficiency, or meaning, design, as a product of the modern, must remain current, serving society's needs, preferences, or productive and technological evolution.

Octavio Paz said, 'Craftsmanship has the rhythm of human time' (Paz Lozano, 1997). The design has the accelerated rhythm of the machine. This mismatch has hindered the dialogue between the two areas.

Contemporary is the untimely.

Roland Barthes

After about two centuries since the First Industrial Revolution, we realize that beyond the scientific and technological advancements that have contributed to an increase in the population's quality of life, the rapid lifestyle changes have brought social, economic, and environmental problems whose resolution constitutes the significant challenges of this century.

It is natural that design, which has asserted itself as a discipline throughout the twentieth century under the modern and industrial ethos, is now experiencing an identity crisis. Returning to the word that inspires this text, we may ask — is design *outdated*? At the same time, we hear incessant praises for characteristics inherent to craftsmanship: the *manual*, the *local*, the *natural*, or the *slow* -applied to numerous contexts and with various (often contradictory) meanings that may lead us to wonder — is craftsmanship, in turn, *updated*?

While not new, this apparent dialectical tension between the two areas is gaining particular relevance today. One of the 17 goals of the Agenda 2030 for Sustainable Development (United Nations [UN], 2022) is to ensure sustainable production and consumption patterns¹. Now, analyzing the challenges we face as humanity in building solutions that allow us to envision a more balanced future regarding forms of production and distribution of wealth in harmony with the environment and other living beings, the articulation between design and craftsmanship seems increasingly valuable and necessary.

¹ The definition of sustainable refers here to that used in the Brundtland Commission Report, 1987, which states that sustainable development meets the needs of the present without compromising future generations' ability to meet their needs, ensuring a balance between economic growth, care for the environment, and social well-being.

To further reflect on the relationship between design and craftsmanship, I will focus on a topic that I have been contemplating, which will help me speculate on it: the creation of cultural *souvenirs*.

The purchase of *souvenirs* is an established social behavior, particularly in tourism. In its physicality, the *souvenir* makes the intangible experience of travel tangible, bringing into the realm of the ordinary an experience with extraordinary qualities (Gordon, 1986). It does so through the symbolic representation of a series of attributes associated with a particular place. I add the adjective “*cultural*” to *souvenir* to refer to an intention to represent a territory in what is its set of knowledge, beliefs, arts, morals, laws, and customs (Tylor, 1871), which reflect ways of acting, feeling, and thinking of a people to compose their cultural heritage.

In the production of *cultural souvenirs*, I am interested in understanding how design, in its relationship with a situated craft practice, can actualize the symbolic value of a *cultural souvenir* to translate identity values, whether material or immaterial, from a local territory to a global space.

The question of what constitutes the identity of a territory is vast and complex, lacking a single and definitive answer. Evoking Michel Certeau's assertion that «the place is a palimpsest» (Certeau, 2011), it is heir to the passage of time and social, cultural, and economic changes. Simultaneously, the place possesses a specific spirit challenging to define, a property referred to in Latin culture as *genius loci* (the spirit of the place), which attempts to identify the quintessential characteristics of a place, namely a set of inherent attributes, more or less independent of time, representing timeless identity traits.

Traditional craftsmanship is primarily defined by the correlation it establishes with the territory, especially in its use of available raw materials and its transformation according to the human and technological resources on hand, as well as the everyday needs of a particular community, whether they be vital, emotional, symbolic, or otherwise (Albino, 2015). This symbiotic relationship makes situated craft practice a marker of identity, appearing as a privileged mode of production for *cultural souvenirs*. Because it yields artifacts that inherently embody some form of unique connection to that place, be it material, historical, emotional, technological, etc.

In turn, the design provides us with a methodological perspective, enabling us to systematically and critically analyze the natural, technical, and symbolic resources of a particular place, articulating them to produce a result that can, on the one hand, explore imaginaries, on the other hand, optimize resources, and ultimately, communicate with a broader community.

In this balance between understanding the distinctive qualities of a place and keeping pace with constant sociocultural and economic changes, artisans and designers must find *updated* proposals for creating *cultural souvenirs*. However, beyond the issues related to the specificity of the place and time, I believe there are indispensable premises for approaching solutions, among which:

1.

Strategically reflect on how *cultural souvenirs* promote a specific site for tourism while simultaneously creating meaning for local communities to identify with. In other words, *cultural souvenirs* should not be created solely from preconceived ideas of what a territory's identity and culture are today or from their crystallized representations. It is beneficial for the development of these products to be closely coordinated with these communities through institutional initiative or involvement from the promoters.

2.

Add value to the regional economy by recovering, redesigning, or introducing circular production chains that enhance material and immaterial resources and strengthen relationships between existing agents and suppliers in the region. Mastery of the entire production cycle, as expected from traditional artisans, is not feasible for contemporary artisans in the same terms. Therefore, it is essential to create networks that facilitate access to raw materials, human resources, and venues for promoting, disseminating, and distributing these products.

3.

Establish a sustainable relationship with the territory, encompassing cultural and economic fabric, natural resources, and what is non-human, transcending an anthropocentric extractivist logic. It is imperative to question what is representative of a territory to look and think beyond ourselves. It involves its people, rituals, traditions, and culture, but also a set of characteristics that go beyond them, inherent to the ecosystem — fauna, flora, topography, soil, and climate. Harmonious coexistence with the place is essential to create *cultural souvenirs* made by those who inhabit it, represent it, and ensure its joint promotion and preservation.

4.

Finally, closely related to the previous point, the need to materialize *cultural souvenirs* is questioned. Without falling into the fallacy that the planet does not need more objects, since civilization has always been and continues to be made through material culture as well, it seems obligatory for the practice of design (and dare I say, also for craftsmanship) to consider the relevance of each object we produce, as well as its production method and life cycle. In this case, although the *souvenir's* mission is to prolong the lived experience, objectified in a transportable format, we should recognize that how this *souvenir* is acquired can significantly contribute to its memorable quality: its emotional value.

To illustrate some of these points, I would like to reflect on a project I am currently working on, which involves the development of a series of articulated dolls made of galvanized sheet metal, conceived by myself and Maria Ruivo (À Capucha!) in collaboration with Alejandra Jaña, designer, and João Armada, a tinsmith craftsman.

These figures, which we call “*Finórios*,” are a series of articulated dolls made of galvanized and lacquered sheet metal. The project originated from a competition in which we were winners, aiming to foster partnerships between designers and artisans in the Alto Minho region. We began by considering a series of figures that focused on representing regional work costumes, highlighting the local textile heritage and the traditional craftsmanship of decorative tinwork. It is important to note that João Armada primarily worked with material offered to him, mainly excess or industrial waste sheets. Since the dolls are articulated and composed of small pieces, it was possible to reuse scraps of 0.5-millimeter-thick galvanized sheet metal, cut into simple geometric shapes, and decorate them with texture, cutting, or painting motifs.



Figure 1
Wooden dolls, 1st series, 1939/1940.
Photograph by Catarina Portas.



Figure 2
Minho, Estremadura, Minho, Estremadura.
Portuguese Regional Dolls, 2nd series, circa 1969.
Photograph by Ana Pessoa Pinharanda.

The series of figures was inspired by the wooden dolls developed by Tomás de Melo between the 1930s and 1970s. With the sponsorship of the SPN (Secretariado de Propaganda Nacional), Tom, a nickname by which he became known, began in 1939 a collection of ten figures that included the shepherd from Trás-os-Montes, the fishmonger, the florist, the washerwoman from Lisbon outskirts, girls from Estremadura and Minho, a shepherdess, and a reaper. The SPN promoted the dolls as a typical Portugal memento and represented a set of essential objects in the country's tourist propaganda abroad.

In the early 1970s, Tom launched a second series entitled "Portuguese Regional Dolls," which revisited many of the figures from the initial series but with an *updated* silhouette, featuring rounder volumes and stylized in pure geometric shapes, resembling the fashion of animation cinema and the versatility of plastic toys. The dolls were hand-painted, and although they followed a chromatic and formal direction proposed by Tom, they allowed space for the creativity and virtuosity of the artisans (Silva, 2019).



Figure 3
Varina from Estremadura by Tom (c. 1969).
Photographs by Ana Pessoa Pinharanda.



Figure 4
Varina from the Finórios collection (2020).
Photographs by Alexandre Delmar.



Figure 5
 Farmworker, shepherdess, fishmonger, seaweed harvester, farmer,
 shepherd, fisherman, and seaweed gatherer. *Finórios*, 2020.
 Photographs by Alexandre Delmar.

Our series, starting from a formal reinterpretation regarding design, colors, and material, repeats, 50 years later, many of the portrayed types: the shepherdess and shepherd, the farmworker and farmer, the fishmonger and fisherman, the seaweed harvester and seaweed gatherer. This repetition was naturally due to the direct reference to Tom's dolls and our interest in traditional Portuguese costumes. These costumes were detailed, varied, and colorful enough to deserve to be redesigned through new graphical and formal coordinates. On the other hand, they seemed familiar enough to the national and international public, notably from popular festivals and folk groups, to be identifiable as representative of the region.

The attempt to find a balance between evoking regional imagery and using a craft production chain to create objects that communicate with a broad audience outside the region, whether national or foreign, has been at the center of the thinking guiding this practical research project.

However, throughout the process, several questions have arisen as a result of attempting to fulfill the coordinates I described earlier, which I believe are essential to creating updated proposals for *cultural souvenirs*:

1.

Regarding the symbolic question, do these types -shepherdesses, seaweed gatherers, fishmongers, or farmers- represent the Portuguese territory in what is now its identity? By repeating stereotypes from a regional universe that no longer exists, are we not crystallizing an identity long surpassed, falling into a nostalgic caricature? What are the characters, trades, and costumes today in which a region's population recognizes itself and simultaneously acts as symbolic reminders of that place for visitors?

In reflecting on these questions, it is crucial to understand that much of the visual and material culture we understand as regional representations comes from a heritage primarily constructed by the propaganda of the Estado Novo regime. Over more than 40 years, this propaganda generated imagery that, although out of step with the historical reality of the territory, was considerably assimilated by inhabitants and tourists over the last century. On the other hand, in a multicultural and globalized society, identity must be built at every moment in diversity and multiplicity.

As designers, we are responsible for thinking about the narratives we inherit, not letting them fall into oblivion and treating them as the heritage they are, but also reflecting on those we choose, through our work, to evoke and construct. In creating cultural souvenirs, we can create alternative, inclusive, and speculative narratives about what can today be a marker of a territory's identity, thereby contributing to a more qualified tourism experience.

2.

Regarding the material aspect, we are confronted with more challenging paradoxes, exposing the modes of global production and consumption from which it is difficult to escape today. "Ensuring sustainable production and consumption patterns" (UN, 2022) was, therefore, the objective I chose to highlight from the 2030 Agenda for Sustainable Development. This topic points to a complex path in creatively inventing sustainable and alternative relationships, practices, and materialities so that we can envision a different future. Part of the essence of traditional craftsmanship lies in using endemic materials to a greater or lesser extent. Let us take tinwork as an example. Working with tin became popular in the 19th century for their use of tinfoil, imported from Northern Europe and used in the canning industry and medicine packaging, but primarily in domestic use, such as lighting or kitchen utensils. Much of its use has been replaced by aluminum, which maintains flexibility and resistance to corrosion. However, as we know, a large part of the mining industry supplying the Western world is located in countries of the so-called

Global South due to its enormous environmental impact. In this context, does it make sense to think of artisanal production that uses a material that, although traditional, carries a significant pollution footprint today? Is it essential to maintain the use of a specific material solely for the preservation of craftsmanship? Or can we find alternative materials that allow the continuity of a craft, its techniques, tools, and technologies? Or should we prioritize sustainable ways of supplying these raw materials and materials, such as reusing industrial waste? Material innovation or the reuse of waste are not innovative solutions in themselves, in the sense that, as mentioned above, they only *update* the very essence of artisanal production — the use of sustainable, local raw materials and resources. What matters, therefore, is how we can make these options a reality, identify this new circularity in production chains, and establish relationships between artisans, designers, and suppliers in a region to create *cultural souvenirs*.

3.

Lastly, it is also relevant to relate the two issues from the previous point -identity and materiality -and how the dialogue between them can create more responsible and sustainable solutions. For example, do they have to be exclusively human when considering representative characters of a territory? We tend to separate cultural and natural heritage as if the two were not constantly correlated. What we call raw materials are also the soil on which we build our homes or the trees that protect us from the sun and heavy rain; what we call popular imagery is also the fauna and flora of a place; what we call technology is also the climate and topography of a region. Isn't it time to give prominence to other beings in representing a territory? A fish instead of a fisherman, a sheep instead of a shepherdess, seaweed instead of a seaweed gatherer. Moreover, could this identity's very form of materialization go beyond the mere embodiment of these types? What if instead of purchasing seaweed in a souvenir shop, tourists could go on an identification and seaweed collecting tour along the coast? Alternatively, instead of buying a tin figure in the shape of a fish, they could participate in a workshop where they learn to create their tin fish. Creating experiences in a particular territory that allow tourists to experience the heritage and culture of that place while conceiving, producing, or finding their *cultural souvenir* could not enhance both the travel experience and the symbolic capacity that the *souvenir* embodies.

Therefore, it is more the questions I raise than the answers I propose, and many topics still need to be addressed. For example, there are themes equally relevant to the success of a sustainable relationship between design and craftsmanship in the production of *cultural souvenirs*-communication and positioning, fair trade, or responsible tourism- themes that I believe are intimately related to the design dimension that structures my reflection.

I began this essay with the epigraph from Roland Barthes stating, “The contemporary is the inactual.” Barthes asserts that when we adhere to the present, we can simultaneously create a distance from it that allows us to resist it and thus be contemporary. I chose this statement because it succinctly encapsulates the idea of displacement contained in the word “*updating*.”

Therefore, I conclude by returning to that idea, mentioned in the first paragraphs of my text, that *updating* the relationship between design and craftsmanship implies a displacement made in two directions: from the past to the present and from the present to the past. It happens because two areas that had, at their inception, opposite historical times, modes of production, and consumption patterns now conjure up a meeting that opens up possibilities for both to be *updated*.

What seemed like the future can, in the present, become the past, whereas what seemed to be part of the past becomes, in the present, a reinvented possibility for the future. The *current* encounter between design and craftsmanship occurs in this constant movement of approach and distance.

References

- Albino, C. (2015). *Os sentidos do lugar: valorização da identidade do território pelo design*. <http://hdl.handle.net/10773/14286> [Acedido em 15 janeiro 2022].
- Benjamin, W. e Barreto, J. (Ed.) (2006). *A modernidade*. Assírio & Alvim.
- Certeau, M. (2011). *The practice of everyday life*. University of California Press. https://books.google.pt/books?id=-Csl_AAoJT8C&lpq=PA202&ots=5gAF7-H4TK&dq=michel%20certeau%20%22the%20place%20is%20a%20palimpsest%22&hl=pt-PT&pg=PA201#v=onepage&q=michel%20certeau%20%22the%20place%20is%20a%20palimpsest%22&f=false. [Acedido em 15 janeiro 2022].
- Gordon, B. (1986). The Souvenir: Messenger of the Extraordinary. *The Journal of Popular Culture*, 20(3), 135-146. Wiley. https://doi.org/10.1111/j.0022-3840.1986.2003_135.x
- Lewis, C. T. e Short, C. (2022). *Actūālis*. A Latin Dictionary. <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.04.0059%3Aentry%3Dactualis> [Acedido em 15 janeiro 2022].
- Organização das Nações Unidas (ONU). (2022). *Objetivos de Desenvolvimento Sustentável*. <https://unric.org/pt/objetivos-de-desenvolvimento-sustentavel/> [Acedido em 15 janeiro 2022]
- Paz Lozano, O. (1997). El uso y la contemplación. *Revista Colombiana de Psicología*, (5-6), 133-139. <https://revistas.unal.edu.co/index.php/psicologia/article/view/15968>. [Acedido em 15 janeiro 2022].
- Pires de Lima, I. (2015). *O tempo dos 'inutensílios': o lugar das humanidades na contemporaneidade*. Faculdade de Letras da Universidade do Porto.
- Priberam (2022). *Atualizar*. Dicionário Priberam. <https://dicionario.priberam.org/atualizar> [Acedido em 15 janeiro 2022].
- Silva, J. (2019). *Tom*. Arranha Céus / esad — idea: Matosinhos.
- Tylor, E. (1871). *Primitive culture: Researches Into the Development of Mythology, Philosophy, Religion, Art, and Custom*, Volume 1 (1st ed., p. 1). J. Murray. <https://books.google.pt/books?id=AucLAAAIAAJ&printsec=frontcover&hl=pt-PT#v=onepage&q&f=false>. [Acedido em 15 janeiro 2022].
- World Commission on Environment and Development (1987). *Report of the World Commission on Environment and Development: Our Common Future*. <https://sustainabledevelopment.un.org/content/documents/5987our-common-future.pdf> [Acedido a 15 de janeiro 2022].

Raquel Noronha

05 — Colaborate

*Ceci n'est pas une
collaboration!* Notes on
Counter-Coloniality and Power
in Relationships Between
Designers and Craftswomen

Common Ground

Collaboration is a relationship; like all relationships, it is not immune from the lines of power that interweave people, things, materials, and the environment. In “with communities” research, i.e., with minority groups in vulnerable situations, it’s common to find a proactive – and well-intentioned – desire to promote social change through design, with its methods and tools that enable the much-discussed “social innovation.”

This essay is a call to action, offering theoretical reflections on pathways toward a design anthropologically constituted from concepts and experiences observed in craft-producing communities in Maranhão, Brazil. In many of these communities, the mere existence of ‘collaboration’ was not enough to overcome the epistemological barriers imposed by coloniality. My explorations among nearly fifty production groups over the past twelve years have revealed the urgent need to address the ontological limits of different forms of knowledge, which, in collaborative settings, often compete rather than complement each other.

In its etymology, “collaborate” means to work together, to help, or, more specifically, to work in common agreement. This last meaning interests me a lot, as it involves negotiation to accomplish a task. British anthropologist Tim Ingold invites us to an intersubjective experience of the world, to correspondences that are attentional practices, constituted by certain stances toward life and by the relationships established with various interlocutors.

More broadly, Ingold refers to an anthropology practice engaged with the world and life, establishing principles for these correspondences. I am interested in exploring how design, in its relationship with anthropology, can disengage from the hierarchies and rationalist practices that define it. That is a way to shift the design activity away from being at the center of creation and, simultaneously, bring to light the core of the craftswomen’s and designers’ activities: the creative practice.

Thus, the definition of collaboration as working in common agreement implies the construction of *commoning*, which, for Ingold (2020), involves creating a space for dialogue by directing attention. In this context, collaboration happens, characterized much more as an assembly where the differences in practices and knowledge interlace than as a locus pacified by convergences of thought and agreements.

The visited craftswomen communities devoid of and alienated from the social assistance promoted by the government, especially in these last years of the rise of the far-right and neoliberalism in American countries, academic knowledge is viewed by vulnerable groups and individuals as superior to their own tacit knowledge, and this has implications for how design tools can contribute or not to the decolonization of knowledge.

Coloniality is present and rooted in how we teach, think, and practice design. The Eurocentric heritage from which our design is derived blurs our view of the various forms of creative thought available worldwide. Our way of designing — imagining and intervening in the future — has become predominant over those indigenous to different regions, legitimized by the capitalist Western epistemic framework.

“The evident superiority” of this social organization model -and its countries, culture, history, and race- is demonstrated by both the conquest and subjugation of other people around the world and the historical overcoming of earlier forms of social organization, as it managed to establish the complete hegemony of the liberal organization of life in Europe over the multiple forms of resistance it encountered (Lander, 2005, p. 33).

Following the reflections of Antônio Bispo dos Santos, a Brazilian maroon leader¹, we need to adopt a counter-colonial attitude in the sense of fighting, creating practices of resistance, and struggling against that which colonizes us. In his view, colonization is not a historical fact but a historical process. Thus, he asks: how do you undo something that is in its becoming?

“Those who should dismantle colonialism are the ones who tried to colonize. [...] If they don’t convince their people (the colonizers) to stop colonizing, and we try to decolonize, we’re in trouble. We will spend our entire lives undoing what they keep doing. So we should counter-colonize: prevent them from continuing to do it” (Santos, 2019, pp. 24-25).

Considering our design practice as a language born from the cradle of modernity and invested with colonialist purposes, I reflect here, based on Antônio Bispo’s words, on how we can both undo and prevent ourselves from carrying out our deeply rooted hegemonic and oppressive practices. According to Foucault (1979), power manifests in a localized way through microphysics that materializes through society’s institutions.

Thus, when designs, specifically those with participative approaches, engage a particular craft-producing group through their methods and techniques, in their tools, toolkits, and probes, they are crafting ways of seeing the world that stem from the social reality of those who create the methods, those who produce the design tools and artifacts, and inscribe them into the social reality of those who “participate” through practice (Foucault, 1979).

Therefore, the aim is to understand the nature of our relationships with craftswomen and expose the various levels of the microphysics of power and the coloniality of knowledge that we both impose on them and are subjected to.

¹ In Brazil, a maroon person is called *quilombola*.

On Relationships and Power

The relationship precedes the individual. That is a contemporary mantra prevalent in various knowledge fields that emerges amid heated debates challenging the individual-society dichotomy, a result of a positivist construction of the world, widely discussed in the social sciences. The Eurocentric epistemology does not account for this planet's multiple cultural forms. Life overflows the control and linearity that have shaped Western thought. We reflect on design through anthropology, exploring relationships between beings and cultures, both starting and ending points.

For the anthropologist Roy Wagner, “the idea of ‘relationship’ is important here because it is more suitable for reconciling two entities or equivalent viewpoints than notions like ‘analysis’ or ‘examination,’ with their claims of absolute objectivity” (Wagner, 2010, p. 29).

To Wagner's proposition, we add the presence of other cosmologies beyond the human, involving the “pluriverse” concept. In dialogue with anthropologist Arturo Escobar (2020), the pluriverse is the epistemic multiplicity that resists the colonial incursions of those who hold power and hegemonic discourse worldwide. The pluriverse encompasses life in flux, the coexistence of multiple worlds in one, paraphrasing the Zapatista motto — “*un mundo donde quepan muchos mundos*” (a world where many worlds fit).

Inspired by this approach, I propose that collaborating within the scope of craft production involves the engagement of environmental, material, spiritual, human, and microbiological entities, among others, that remain invisible to our worldviews. Even if our focus is only on the human relationships involved in craftmaking, we still find a diversity of cosmologies, aspirations, and objectives that guide the actions of each entity involved in the collaboration.

Focusing our attention as researchers on practices is one possible way to follow the threads of life at the crossroads of craft production. When people come together around a craft, it involves a “division of labor” or collaboration: who collects the raw material, who processes it, who organizes the production, who performs it, what stages are completed, what inspires, who is thought of when creating, who it is intended for, what it is made for, in what time frame... present and absent actors in this scene influence and are influenced by all the practices involved.

When any of the collaborators are hidden, and agency and protagonism are restricted to human actors and, in the background, to artifacts — the crafts themselves — what happens is the silencing of a web of other relationships. Their absences are legitimized by cycles of discursive referral.

For Foucault (2010), discursive referral refers to losing the sense of the origin of discourses. The repetition, the naturalization of a given practice, results in an alienation that determines which procedures, actions, and choices are the correct ways related to a particular idea of truth. The essentialization of relationships is the reduction and simplification of something large and complex, encompassing the diversity of ways of doing and thinking with the world.

Walking again with Ingold (2020), when one corresponds with the world, lines of desires, bodies, imaginations, materials, and beings are intertwined through a practice in which we affect and are affected by the lived experience. For the author,

“There can be no movement, growth, or life in the sharing of experience unless there is variation in what each participant brings to it [...] the achievement of commonality is not the discovery of what individuals have in common: it is a continuous creation, not a regression to an origin” (Ingold, 2020, p. 21).

Ingold's (2019, p. 31) etymology of the concept of community helps clarify:

“In fact, the term ‘community’ from the Latin com (‘together’) plus munus (‘gift’) means not only ‘living together’ but also ‘giving together.’ Thus, community is fundamentally relational: who we are is an index of where we find ourselves at a given moment in the give and take of collective life.”

Thus, it is crucial that, in building relationships, each entity acknowledges its differences as an ontological principle for collaboration to happen.

Without the perspective of exchange in collaboration, what occurs during the action — the relationship itself — for Ingold, is the transmission of knowledge, which reinforces unsustainability and the de-futurization: “To lead life is not necessarily to be in control. Indeed, presuming mastery in any situation of existential uncertainty is courting disaster” (Ingold, 2020, p. 18). That is what happens when, in collaborations, the norms and gifts flow in a unidirectional manner.

When we remove time, moisture, fungi, and bacteria, or the enchanted beings that guide procedures in craft production, we create a specific framing that produces a worldview based on the nature-culture dichotomy, the same that says the human hand imposes form on raw materials. The containment exercise is frequent in both design processes and craft-making, as we reflected in a previous study (Noronha and Abreu, 2021). Containment is part of a stabilization and control process. However, craft production is part of an *autopoietic* flow, in which the community preserves itself and alternately opens to external influences.

In contexts of economic and social vulnerability, such as in the various communities with which we work, Ingold’s invitation to a practice of correspondence may seem impossible due to the deep scars and latent wounds caused by hierarchies that develop in the contact zone of craft production: Liberalism that affects the time of craft production; Racism that objectifies traditional peoples, reducing their knowledge and skills to something of low value, as well as the invisibility of the identities produced in these contexts; The coloniality of knowledge that impacts relationships between designers and craftswomen. What should be done when some lifelines are more prominent than others?

This Is Not Collaboration!

The choices we make with specific tools or methodological approaches when collaborating with a community are influenced by worldviews that determine the level of participation of craftswomen in academic research, where design practices are the medium through which the research is conducted. As highlighted in the previous section, correspondence practices can lead to the creation of *commoning* through the variation that collaborators may bring to the shared environment/process, according to Ingold (2020). However, this contribution level is limited by the quantity and quality of the collaboration in practice, which is either enabled or neglected by the design process.

When we say that a design process is participative, we often emphasize the idea that there is some form of inclusion. In discursive terms, which naturally encompass practices, collaboration would be resolved in a certain way by including the craftswomen at a certain level of the design process, whether during the research phase or testing and prototyping. That even affects the way the participant is labeled: subject? informant? user? participant? co-researcher?

Minimal participation during the initial stages of the design process or involvement in creating the final design outcome (whether it's a product, solution, idea/concept, or meaning, among other forms of expression) all fall under the same term: participatory design. However, this participation still needs to be improved due to the previously mentioned issue: who can collaborate?

Bolivian anthropologist Silvia Rivera Cusicanqui (2010) asserts that colonial practices are reproduced in new centers of power within former colonies that, accustomed to inequalities and strong disciplinary power, become accustomed to them. This statement may seem radical, but it speaks to the imposition of the coloniality of knowledge and its naturalization in everyday relationships, including design processes in their various forms of collaboration.

As the author (Rivera Cusicanqui, 2010) emphasizes, the colonial staging is performed in local relationships, and the reproduction of imposed powers and knowledge is understood as part of the game: local elites reproduce the colonial logic, and vulnerable populations accept the exercise of power submissively.

This idea originates from Foucault's (1979) concept of disciplinary power as something anonymous and invisible that, through microphysics, manifests in practices, knowledge, and activities that organize and give visibility to discourses. A clear and materialized imposition does not characterize the microphysics of power. Still, it is exercised through implicit rules, instilled through habits, conditioning, and sociocultural conventions that render decisions and worldviews normal.

The decisions that guide our cultural (and design) practices are often based on this notion of common sense, considering the normality of prevailing knowledge imposed by that knowledge through the microphysics of power. When we work with tools, from a simple questionnaire to a complex game (design games), they are impregnated with unilateral views that prevent genuine collaboration. They become legitimizing passports for the imposition of knowledge with a democratic appearance.

Examples and images without a direct connection to the social realities at hand; use of detached language; gameplay that evokes the childhood memories of designers, not those of the craftswomen; use of analytical categories removed from territorial categories, even if they seem similar; and especially the presumption that the objective we're setting for the project (whether design or design research) is essential and desired by the craft group with which we're working.

This situation leads to a "conditioned inclusion" (Rivera Cusicanqui, 2010, p. 56): subliminally, second-hand citizenships are forged, subject to recolonization processes, creating ambiguities and new oppressions. When people are invited to collaborate, but the process of "collective construction" involves omitting or ignoring differences and tends to be unilateral or only partially shared, what happens is a process of submission of the subjectivities involved due to power relations.

Thus, discursive referral occurs when it is assumed, for example, that a maroon craft community's health and well-being can be represented by a hospital's image. What happens is the representation of

this "other" maroon, the naming of their needs by outsiders, in objectifying these others and their representation: this is not collaboration! It is a process of oppression articulated by the co-optation of the native categories of the communities for utilitarian operationalization in favor of a development that does not genuinely include them.

I cannot fail to mention Edward Said's work (2007), "Orientalism: The Orient as an Invention of the West", which is a compendium of how what we understand as the East was forged from the West's vision. It is a process of representing the other through lines of power imposed more strongly over others, creating epistememes of world imposition, not collaboration.

The co-optation of categories like craftsmanship, maroon, sustainable development, participation, and social design is recurrent and constitutes strategies for promoting conditioned inclusion. The way the design field is tied to trends and the need to promote and give visibility to research projects on social networks to gain popularity is co-optations of scientific work, promoting its own objectification. The low level of participation by "research participants" (only in the initial stages of the design process) is a common expression of coloniality in operation.

Disenchanting Unicorns

In this final section, I refer to an interesting premise by Boaventura Sousa Santos (2020), based on a reflection by Leonardo da Vinci about unicorns:

“The unicorn, due to its intemperance and inability to control itself and because of the delight that maidens give it, forgets its ferocity and wildness. It sets aside its suspicion, approaches the seated maiden, and falls asleep in her lap. Thus, hunters can catch it. In other words, the unicorn is a ferocious, wild, all-powerful creature with a weak point, succumbing to the cunning of those who know how to identify it” (Santos, 2020, n.p.).

The author states that since the 17th century, we have been guided by three unicorns: capitalism, colonialism, and patriarchy. And their predominance doesn't lie in brute force but in the cunning that makes them invisible yet ever-present. Collaboration as a co-opted category is a strategy for the invisibility of unicorns: it promotes the discourse of equality and the possibility of eliminating epistemological barriers among those who participate. But Santos is clear:

“Invisibility results from a common sense instilled in humans through constant education and indoctrination. This common sense is evident and contradictory at the same time. All humans are equal (asserts capitalism); but, because there are natural differences among them, the equality among the inferior cannot coincide with the equality among the superior (assert colonialism and patriarchy)” (op. cit.).

Based on this understanding, I share some notes I've taken over timefield diary notes of attitudes, behaviors, and actions that might help counter-colonize our practices.

- Initially, I understand collaboration as an assembly of dissidents and “agonisms.” It is not simple but profoundly complex, and this should be presented more complexly. Collaborative processes are not “success cases.” They are entanglements of lives, and in this sense, craft-making, especially traditional crafts, is not detached from life. There is a simultaneous process of epistemological and ontological construction.
- Political scientist Chantal Mouffe (2000) argues that in the political sphere—and here I support the idea that all design is a political process—everything must be negotiated so that conflict and antagonism do not destroy the possibility of debate and political association. The author advocates that proper antagonism if it cannot be eliminated, can and should be sublimated into “agonism.” It differs from antagonism by no longer leading to a confrontation between enemies but to a confrontation that opposes adversaries who recognize the legitimacy of each other’s claims.
- Thus, assuming what the other desires is an exercise in representation and, therefore, an exercise of power. It should be discussed and shared. Everything should be asked. What is good in your worldview may not be in another’s.
- Naming what you observe is an exercise in representation. It fits a phenomenon that has no comparison in our culture into some pre-existing theoretical box familiar to your worldview. Listen to how people self-identify and how they name their processes and materials.
- Creating classroom-like situations -lectures, auditorium settings—dividing who speaks and who listens in communities, especially traditional ones, is an imposition of a colonial *modus operandi*. The teacher-student division should be avoided to prevent reinforcing hierarchies among different types of knowledge—from specialized to tacit.
- Establishing activity schedules in a community without the participation of the people from that community is imposing your temporal framework on the different times coexisting in the pluriverse. In many cosmologies, the idea of linearity in processes does not exist. The concept of time and space is broader and multidimensional.
- Collaboration only happens when the goals of any action are genuinely shared. Your research agenda is not more important than the community’s goals. However, if you need to meet some “unicorns”—like a grant agency’s timeline—make your deadlines and objectives clear. They are not less important. That is the common agreement mentioned at the beginning of this text.
- Tools, games, design objects, and questionnaires must be constructed in the field. They minimize our epistemological imposition and strive to include the various worldviews involved in the action.
- Ethical issues in practice or research, as well as discussions about authorship, should be addressed clearly. Do they want to appear in images? Do they need publicity for their practices? Do they want their names disclosed or not? The peasant ethic is based on solidarity and collectivity.
- Accept a “no” as a response and no interest or possibility for collaboration. There are other priorities at play.
- Writing and reports about collaborations must include dissent, the impossibilities, the reach, and the challenges of doing things by common agreement. In the end, even if we are aware of the traps of the knowledge coloniality participatory design conducted within discussions that problematize patriarchy, capitalism, and coloniality, it is necessary to deepen the critique and make visible and expose the lines of power that exist. Giving visibility to unicorns is the way to make them vulnerable; it is how we disenchant them. The rest is all colonial fiction.

References

- Cusicanqui, S. R. (2010). *Ch'ixinakax utxiwa: una reflexión sobre prácticas y discursos descolonizadores*. Tinta Limón.
- Escobar, A. (2020). *Contra o terricídio*. Traduzido por Maria Cristina Ibarra. <https://www.n-1edicoes.org/textos/190>. [Acesso em: 3 mar. 2021].
- Foucault, M. (2010). *Arqueologia do saber*. Forense Universitária.
- Foucault, M. (1979). *Microfísica do poder*. Edições Graal.
- Ingold, T. (2020). *Antropologia e/ como educação*. Trad. de Vitor Emanuel Santos Lima; Leonardo Rangel Dos Reis. Vozes.
- Ingold, T. (2019). *Antropologia: para que Serve?* Vozes.
- Lander, E. (org.). (2005). *A colonialidade do saber. Eurocentrismo e ciências sociais*. Perspectivas latino-americanas. CLACSO.
- Mouffe, C. (2000). Deliberative Democracy or Agonistic Pluralism. In C. Neuhold (Ed.). Working papers. Department of Political Science, Institute for Advanced Studies (IHS).
- Noronha, R., Abreu, M. (2021). Conter e contar. Autonomia e *autopoiésis* entre mulheres, materiais e narrativas por meio de design anthropology. *Pensamentos em design*, 1(1), 60-75. <https://revista.uemg.br/index.php/pensemdes/article/view/5923/3599>. [Acesso em: 20 jul. 2021].
- Portela, R. L. (2018). *Correspondências por meio de ferramentas de design: artesanato e empoderamento (ou aprisionamento?)*. [133f. Dissertação – Mestrado em Design. Programa de Pós Graduação em Design – Universidade Federal do Maranhão].
- Said, E. (2007). *Orientalismo: o Oriente como invenção do Ocidente*. Cia. Das Letras.
- Santos, A. B. dos. (2019). As fronteiras entre o saber orgânico e o saber sintético. In A. Oliva et al. (Orgs.). *Tecendo redes antirracistas: Áfricas, Brasis, Portugal*. Autêntica Editora.
- Santos, B. S. (2020). *A cruel pedagogia do vírus*. Edições Almedina, S.A.
- Wagner, R. (2010). *A invenção da cultura*. Cosac Naify.

Adélia Borges

06 — Talk

*Can we start?
Let me inform you that
I agree to this recording.*

That's how we began this wonderful conversation with journalist Adélia Borges.

Adélia Borges:

Dear Carla and Cláudia, I was deeply moved by your initiative to create this publication, both the list of guests and the idea of suggesting a verb for each participant. We, from Portuguese-speaking countries, share a rich cultural heritage, and I found the creation of this discussion to be a testament to our shared passion. I extend my heartfelt congratulations on the initiative!

You proposed the verb 'TO BE,' but I suggest a slight modification to 'TO TALK.' I also propose changing the format; instead of delivering a unilateral, pre-written text, I envision this as a collaborative conversation — an informal dialogue as if we were sharing a cup of coffee and a piece of cake. Does that resonate with you?

C. Paoliello and C. Albino:

Of course! We are the ones who thank you for your presence and this new format.

Adélia Borges:

I will start by discussing the verb "to be." I've been mulling it over, as we say in Minas Gerais, where Carla and I are from. Minas is a Brazilian state with a strong Portuguese influence, and "mulling over" means pondering or reflecting on something. So, I was thinking about the verb "to be." I believe the Portuguese language is one of the few languages in the world that distinguishes between "*ser*" (permanent state) and "*estar*" (temporary state), differentiating what is definitive and permanent from what is continuous and transient. And, in life, most things are transient because life itself is temporary, and this distinction is quite interesting.

I enjoy our poets and the many artists who create poetry and popular music. Chico Buarque made a song that says, "Eu preciso aprender a ser só" (I need to learn to be alone) to which Gilberto Gil responded, "Eu preciso aprender a só ser" (I need to learn just to be) — in Portuguese it is a genial wordplay. The verb "to be" brings us back to the essential. When you suggested the verb "to be," I wondered what your intention was. I wanted to touch on the essence of collaboration between designers and artisans and how it should not be something random but relatively solid. What were you thinking when you suggested this verb to me?

Carla Paoliello:

Yes, we did think about this transient identity, but more specifically, I wanted the verb to be an invitation to talk about people. I was thinking about the professionals you've met throughout your career, the national and international contacts and experiences you've had in these two fields - design and craft - and I wanted to read your impression of these professionals as beings.

Cláudia Albino:

We discussed a lot before assigning verbs to the invited authors, and it wasn't always easy to find the perfect match between each author and the respective verbs. But in your case, it was straightforward. On the one hand, because your experience is rich and extensive, and on the other hand, what Adélia conveys in her texts reveals that "each person, in fact, by doing, is." Craft has a lot of that; it's not just the person who creates but also the person who conveys their being. I believe designers also have this capability, but often, they only project, they draw, and they don't execute. Yet, when projecting, each designer is also their being. So, this idea of being is much stronger than that of specialties. I sense through your words, Adélia, that the importance of being overrides the importance of the specialist: the craftsman or the designer. So, in your case, it was effortless for us to choose the verb "to be" to highlight the being.

Adélia Borges:

First, responding to Carla, I've seen during my travels over the past 30 years throughout Brazil, Mozambique, which I haven't explored much but where I felt a lot, or even Cape Verde, where I'm developing a project at CNAD - the National Center for Art, Craft, and Design - that, in general, designers are literate. In these countries of the Southern Hemisphere (so I'm not referring to Portugal), artisans are generally illiterate.

Adding to that, I want to address what Cláudia mentioned about the artisan who expresses who they are in their work. I very much agree with this because sometimes, in our biased perception of empirical knowledge, or knowledge not obtained in classrooms, we tend to attribute to artisans only a dimension of the hands, of the doing, or a dimension of the soul. It's very common in texts about craftsmanship to say that it expresses the soul of that country and the person, as if that's a great compliment. It is, but we cannot restrict it to just the hands or just the soul. The mental processes of artisans are very sophisticated. This mental ideation might sometimes be translated onto paper as a drawing, a sketch, or a trace; but most of the time, it goes directly from the head to shaping the object with their own hands.

I see a distinction between Portugal and other Portuguese-speaking countries, that is, between the colonizing and colonized countries. In the first, formal knowledge and craft education are recognized in worker organizations, similar to

medieval guilds. In art and craft museums, we see sophistication in the techniques taught that are still passed down today. This development often didn't occur in the colonized countries. Portugal prohibited manufacturing in Brazil for a long time, forcing us to buy goods from the colony. And in the colonized countries, there's a greater poverty level than in the European colonizing countries.

I'm making this entire introduction to propose an idea: in Portuguese craftsmanship, there's a well-done repetition, technically well-executed, and sophisticated. Meanwhile, in the colonized countries, there's a significant load of invention, and I quote Aloisio Magalhães, a great Brazilian design thinker. He said that in Brazil, invention and inventiveness are not just survival strategies for the population, but a testament to their resilience. Similarly, in African craftsmanship, we see improvisations, the ability to create impressive things even with limited resources. This is an important difference between these two blocs of countries — one that colonized and those that were colonized.

Carla Paoliello:

Your words, Adélia, reminded me of Lina (Bo Bardi), who shared the same concern as Aloisio when presenting Brazilian craft as a quest for *survival* with minimal resources.

Adélia Borges:

Exactly. But, Carla, Lina, who received very little recognition during her lifetime, is now almost like an “open sesame.” Everyone quotes her, and that’s even diluting her content. She was a great woman, a European who arrived here, saw the situation, and was amazed by our poor and indigent. In her first exhibition, she presented these creations as “the civilization of the Northeast,” giving them value. But she used to say that it was a pre-craftsmanship. We should discuss this concept more, perhaps what she understood as pre-craftsmanship, which resulted from a specific, limited knowledge related to Bahia, where she worked. We must always question and not idolize people.

As for Aloisio Magalhães, who was also from the Northeast, a poor region of Brazil, he created the National Center for Cultural Reference, which promoted studies on Brazilian craftsmanship. These studies showed that this production was not pre-craftsmanship but rather craftsmanship — for example, the one related to hand weaving in the Triângulo Mineiro region in Minas Gerais, or the one dealing with transformative craftsmanship in the South, a Brazilian region with Italian, German, and other European immigration. So, we need to be a bit more careful with these classifications.

When I asked to change the verb — from “TO BE” to “TO TALK” — what I had in mind was that talking encapsulates what I think: we need dialogue, real exchanges. That is the basis of what I’ve been saying in my lectures and books. My work shows how the collaboration between designers and artisans yields excellent results, with projects that improve the quality of life for many people in Brazil and Africa. But I also draw attention to situations where there wasn’t dialogue but simply a monologue. In my book *Design + Artesanato: o caminho brasileiro*, I dedicate an entire chapter to these “Delicate Relations.” I talked about how ethical requirements are needed for this collaboration, the core of which is conversation.

Talking presupposes something fundamental, which is listening. And listening takes work. To listen, you need to be open to what the other person is saying and put yourself in his or her place. And you only listen to someone you respect. You need to respect them and give them the proper attention. If I’m the only one with the solution, with all the clarity, I don’t need to listen. That’s why I asked to switch to this verb. And I’m glad to be able to talk about it like this, in a conversation!

Cláudia Albino:

I understand what Adélia said about Portugal as a colonizing country, but that wasn't how I thought about "being." I agree that many craft projects here are repetitions and convey very little about the being or the people involved. In other words, they are often copies of many different copies. Currently, in Portugal, there's an interest in products that have a local identity, which helps promote the country's tourism sector. Often, these products are not handcrafted but are marketed as if they were.

However, others catch my attention, like Rosa Ramalho's beautiful clay figures. Unfortunately, she has passed away, and she was indeed illiterate. Her knowledge was passed down and learned by the younger generations of her family. Now, her great-grandson António continues to make lovely figures with great skill, incorporating his great-grandmother's technique.

Rosa Ramalho crafted her work to survive; she was a widow, had no sources of income, and began making figures out of necessity. The excellence of her work was recognized, which brought her out of anonymity. Her ability to stand out among many other artisans demonstrates that her work has authorship and doesn't result only from mastering the technique learned through accumulated experience. Repetition, on its own, does not grant ingenuity or give the capacity for invention.

That's why I consider the idea of "being" complex; I agree with you that the ability to listen and learn in any dialogue is essential, but it's also crucial to "be." I've been updating the mapping of dialogues between design and craftsmanship in Portugal, which I started in 2012. Some works resulting from these dialogues are authentic, not just repetitions, and haven't been widely publicized.

Too often, conversations are pre-scripted, and people repeat what has already been said without questioning. And repeatedly, we stop paying attention because we've heard it all before. So, this idea of invention comes from our ability to listen, see, experiment, think, talk, and learn. Above all, it's about learning from others with reciprocity.

Richard Sennett characterizes craft as a way of life that aims to do any task very well, possessing or mastering the necessary skill completely. Associating it with a way of life reinforces the idea that being surpasses specialization, whether it's an excellent artisan, an excellent designer, or any other profession. Continuing this line of reasoning from Sennett, with which I agree, I consider that to achieve excellence in the skills required for a better world, we must all be humble, listen, talk, as Adélia mentions, and keep learning from one another.

I mentioned Rosa Ramalho because I'm also mulling over why her great-grandson, who is not illiterate, chooses to develop his great-grandmother's craft, creating new figures that have their expressiveness. There's a way of life passed down from generation to generation, which was well learned by the great-grandson. Talking about this example makes me think there are still many possibilities for the future of craftsmanship and that the ambition for excellence amplifies the capacity for invention.

Adélia Borges:

Indeed! Cláudia, I don't know much about the Portuguese context. I had an excellent opportunity when I was invited by Bárbara Coutinho, director of MUDE – Museum of Design and Fashion – in Lisbon. We traveled and talked to many designers, but my knowledge is really just beginning. So, it's great to hear from you, as you deeply understand Portuguese reality and craftsmanship.

When I mentioned repetition versus invention, I also wanted to bring in my experience in Japan, which I had the opportunity to explore, guided by local designers. In Japan, there's a lot of repetition that aims for perfection. The master of modern Brazilian design was a Portuguese man, Joaquim Tenreiro. His grandfather and father were carpenters in Serra da Estrela. He was an excellent professional, with superb technical precision, when he migrated to Brazil, and later referred to the enormous creative freedom he found in Brazil. He commented that he would have been convicted by his father if he had seen what he began to create in the country. When Oscar Niemeyer, in the 1940s, designed his first modern-style residence, he called Joaquim Tenreiro to make the furniture. Until then, Tenreiro made traditional furniture, which was very well-executed, but from that point onward, he started designing modern furniture stripped of ornaments, furniture he said should be formally light. He influenced those around him and those who followed him. Tenreiro was a true poet of wood. He has some beautiful texts describing the freedom he only achieved here because he was away from the weight of European tradition.

Whenever I discuss these topics about Portugal, Brazil, and Africa, I quote a philosopher I greatly admire, Agostinho da Silva. He was born in Portugal in 1906, became a very influential figure in Portuguese intellectual circles, and moved to Brazil during the Salazar dictatorship. He lived in Brazil between 1944 and 1969. One of his significant books is called "Vida Conversável." I mention him in my text for the "Tanto Mar" exhibition catalog, which unfortunately hasn't been released yet. The catalog was all set, but the director's text from MUDE, my co-curator for the exhibition, was missing. I hope it will be released soon.

Let me give a brief historical context. The Portuguese arrived in Brazil in 1500, and there were a few handlooms for people to make things for their use. In 1785, Queen Maria I decreed the burning of all looms in Brazil. This decree was only revoked in 1809 by King João VI. It's also worth noting that only in 1805 did the Portuguese crown authorize the first ceramic manufacturing in Brazil. I'm discussing broader issues, but I'm not saying Portuguese craftsmanship is repetitive because I couldn't make such a claim. I'm referring to the perspectives shaped by these historical contexts. What do you think, Carla, who has experience in Brazil and Portugal?

Carla Paoliello:

I can see the impact of what you're saying about Brazilian history and what's happening today in Portugal. But when you brought the verb "TO TALK" into the conversation, I wanted to understand it. More than discussing production, reactions, or existing differences, I tried to understand these noises and silences, these moments of speech and listening. So, if allowed, I'd like to steer the conversation in that direction. Adélia, having been to so many countries and in contact with countless designers and artisans, you must have witnessed wonderful conversations with valuable listening moments. I want to open up space for that. We would benefit greatly from your sharing.

Adélia Borges:

I've heard a lot and want to mention someone whose work reflects this aspect: Renato Imbroisi. He's the designer with the most experience in this field in Brazil, across almost all Brazilian states, and Portuguese speaking countries. He often talks about what he learns from artisans. Another designer I like, Heloisa Crocco, was the first to create a mini-ethics code for these encounters in a project in Minas Gerais. Her project in Ouro Preto is a landmark in the initial organization of a listening and visual observation methodology. She and her team, like Porfírio Valadares - a designer from Minas Gerais -, arrived in the city and saw the disconnect between its richness - with its Brazilian solid baroque tradition and expressive wealth - and the soapstone craftsmanship, a product abundant in the region but lacking visual references. This group proposed an anchoring method and helped the artisans see the place where they lived. That was the beginning of the designer and artisan encounter systematization.

Carla Paoliello:

I get very moved when you bring this example into the conversation, not just because I'm from Minas Gerais but also because I had the privilege of interning with Porfírio. I remember him telling me about the incredible experience, the exchange's richness, and his disappointment that those with technical knowledge couldn't recognize the abundance around them.

Adélia Borges:

Just to clarify, for those who don't know him, Porfírio Valadares, a furniture designer who works with wood, continuing the legacy of Joaquim Tenreiro. His dedication is such that one of his best chairs is named Joaquim in honor of Tenreiro. He's a designer, artist, and artisan.

A name of great significance today in Brazil is Marcelo Rosenbaum. He comes from architecture and interior design, working in major media and doing a segment on a television program. When he began working with communities, initially guided by Heloisa Crocco, he discovered a new sense of his life. He increasingly radicalized in his pursuit of a design focused on social transformation. Many other designers also find this pathway for social change in craft, for improving people's lives. Nowadays, we no longer speak only about people but also about the planet, plants, and stones. Fortunately, we are expanding our thinking and no longer see considering human being as the center of the world. That has an impact on many designers.

From the artisans I've spoken with, what I see is the satisfaction of being recognized. Sometimes, there's a feeling of shame when you're not educated, live in a poor environment, are without resources, and haven't traveled. Meeting someone who values what they do and is interested in their work is meaningful. Ronaldo Fraga, another important name, talks about cultural appropriation in the sense of people taking ownership of their own stories. I'm not discussing inappropriate third-party appropriation; that's a different topic. Among the testimonies I've heard, there were beautiful things like "walking more firmly on the ground." Look at how powerful that phrase is: "walking more firmly on the ground!" This idea of taking hold of your own potentialities, realizing you have more than you thought, and not having to cut ties with the traditions that connect you, with the techniques or materials, to work in a big city, be underemployed, and live in precarious conditions. There must be no discontinuity between your roots and cultural identities. By the way, I always use the plural — cultural identities — because even those living in distant communities are subject to multiple influences. Everyone alive is in continuous transformation, so I don't see identity as stagnant, but as a process.

Of course, I've also heard artisans complain about the difficult to understand the technicians who come into communities, photograph everything in the city, and then ask to use specific patterns in their works. In Brazil, SEBRAE, an institution that promotes craftsmanship, has commissioned iconographic studies of the place for a long time. Often, designers from abroad would spend a week photographing the church and the pavement to define the city's cultural identity. But this needs to align with people's reality. Moreover, if you and I live in the same locality, you might perceive this locality in one way, and I perceive it in another. We have our subjectivities. In one case, an artisan complained to me, feeling like a fool, incapable of following the recipe manual and the aesthetic language imposed on what he was supposed to do. I told him it was the opposite: he should forget what was in the manual and follow his view. The report wasn't a commandment to follow, and he should trust himself.

I've also seen artisans frustrated by unsuccessful experiences due to a significant increase in expectations surrounding a project. And I've seen artisans upset because their names didn't appear in the credits. That's why, in my exhibitions, I spend a reasonable amount of time collecting everyone's first and last names. Sometimes, some artisans only have first names and no full names, unlike most of us, who have both first and last names. When successful, these projects can be transformative, a life-changing experience, without a doubt.

The issue of authorship is quite essential. I've written about it on Artesol's website, a Brazilian institution. There's a difference between a relationship of co-creation and when the designer commissions something and treats the artisan merely as labor. The latter is fine if the designer doesn't claim to be doing social design and doesn't bargain over the price.

I've also seen cases where the designer spends a week in a place and doesn't leave even the prototypes behind, letting nothing for the community. That is when the artisan is exploited. I've seen exhibitions with posters showcasing a beautiful project with very moving photos, but the artisans did not get credit or even receive a copy of the catalog. They give everything freely, sharing their knowledge and experience, and the exchange is nonexistent or highly unequal.

The result of a collaboration that I believe in and appreciate is the one resulting from this co-creation. Co-creation comes from the same root as "*conversar*," which is "*com*," from the Latin "*cum*," meaning "together." "*Conversare*" means "with" in the sense of togetherness, and "*versare*" means to turn or direct towards something. It's when you turn towards what is different from yourself. That is quite important, especially in this time of intense polarization. It's a social moment where social media has turned into trenches where people battle each other. We're returning to the place of speech that must be approached carefully to avoid becoming restrictive, but rather a place where people can express themselves.

Cláudia Albino:

I'm here listening to you, and I think Adélia did the right thing by changing the verb. The relationship between design and craft can only be fruitful when both sides engage in conversation to learn. Both specialists and all involved can exchange experiences and teachings and feel recognized through this learning, which implies that knowledge exchanges are fair. The idea of sharing is implicit here and must be understood by all those in dialogue.

I have read Maíra Fontenele's dissertation, which Adélia introduced me to in Recife. It's an admirable work that should be published in Brazil, titled "*Trajatória do artesanato brasileiro: perspectiva das políticas públicas.*" It compiles a series of original documents and provides a historical retrospective of Portugal's presence in Brazil, an interesting and rich compilation. She also discusses SEBRAE in her conclusion, pointing out that this institution should now develop new actions that are more conducive to dialogue between design and craft. Moreover, due to the current Brazilian political scenario, she needed to adjust her research, showing how policies can sometimes be limiting.

Regarding dialogues between design and craftsmanship and their potential to enrich everyone, there must be a flexible formula for best practices, and exchanges should be open. Beauty relies on the freedom to construct these dialogues. Carla and I have the great ambition that these texts can open new doors for many futures. Divergent futures because it doesn't make sense to aim for them to be congruent. That's where the future richness of these works lies, in the possibility that artisans and designers feel recognized for their shared knowledge in many forms. In Portugal, there are few fruitful dialogues between designers and artisans and few projects in which artisans are recognized. The idea of co-creation still needs to be perceived and understood by everyone, including politicians. We need to promote these dialogues and show that they can be beautiful, sound, and enriching for everyone involved but can also be damaging and limiting. And this also needs to be said.

- Adélia Borges:** We also learn from mistakes, don't we?
- Cláudia Albino:** Learning from mistakes is important, and acknowledging that is also essential. Humility is a common thread in everything. Humble people can listen, can engage in dialogue, and learn. When you're not humble, it's challenging because you assume you know everything, and there's no room to grow in every sense.
- Adélia Borges:** There's a saying in Brazil, "It's by talking that we understand each other." This common ground, this shared code, is vital. We're lucky – aren't we, Cláudia? – to speak the same language. We don't need translation, and that's a precious thing. It reminds me of when you promoted our idea in 2017, the *Design + Artesanato em Português* symposium at the Museu de Arte Popular in Lisbon. I see this publication you're working on as a continuation of that.
- Cláudia Albino:** Actually, we want to repeat the event, and there's even a possibility created by CEARTE to integrate it into something bigger related to the Craft Design Council. I think it would be an opportunity, and it would be interesting if the book were launched then, enhancing the dialogue.
- Adélia Borges:** I hope so! Right now, those managing to do this regularly, and let's give credit where it's due, are CNAD in Cape Verde. They have held an annual event called *Grandes Conversas* ("Great Conversations"). Again, the idea of talking, of colloquium, of exchanging ideas... It's essential to take advantage of the fact that we speak the same language. However, remember that in Cape Verde, you hear much more Creole than Portuguese in the streets. In Mozambique, you hear much more Macua and Tsonga than Portuguese, as there are 43 languages spoken there. In Brazil, the 2010 census pointed out that there are 274 indigenous languages spoken today, belonging to 305 different ethnic groups. Why bring up these references in our conversation? To remind us that the world is enormous. It's great that we have a common code, but we must also be aware of the immense diversity of languages and, therefore, other ways of thinking and seeing the world that exists in colonized countries.

Cláudia Albino:

When I participated in the “*Editoria, design, artesanato & indústria*”, project in 2012, associated with the European, in the context of Guimarães European Capital of Culture, the designers were European, so they weren’t just Portuguese and spoke various languages. The artisans, on the other hand, were only Portuguese. One of my fears was that the language could hinder the dialogues between the artisans and the designers. In reality, it wasn’t. Some codes aren’t linguistic. The most beautiful experiences, where the dialogue was the greatest, were in the projects involving artisans and designers who didn’t speak the same language. Perhaps the idea of conversation doesn’t necessarily require a shared language because there are other ways to communicate. Fortunately, we’re talking about people who speak differently, such as through drawing or making things. That is very interesting and is something we can and should explore. In this project, I mentioned that meeting those who don’t speak the same language would be flawed, and to my surprise, these dialogues have lasted until today. Neither the distance between people nor the language was a barrier to good results. They found ways to be together and to create together. That’s also beautiful.

We mentioned CNAD, and they started asking me questions in Creole when I was there. People weren’t shy about asking them, and I wasn’t shy about saying that I hadn’t understood anything they were asking me. Still, there was dialogue. We had a conversation. When people want to, they find or create codes. There are many codes, not just one. That is my hope. It’s hard work because most people don’t believe in what the three of us are saying/doing, but it’s a slow process. It’s not a path you take suddenly; it’s a slow build.

Carla Paoliello:

I think that, in general, the process we're experiencing and believe in — the encounter between craftsmanship and design — is prosperous. We have studied these contacts and collaborations extensively, but I still see a limitation. I mention this in my text for this book, which I'll send later to both of you, so we find common points in our discussions. The limitation is that this book we're organizing doesn't have artisans present. I even call myself an artisan, but I'm also a designer and a researcher. This traditional professional, the illiterate one, as Adélia mentioned earlier, is not here. And that's a problem. Cláudia and I have already considered a second edition, a continuation of this study or this space. To propose something that goes beyond writing. To open to other languages and forms of expression so that this knowledge can come to the forefront and become common, known, and recognized. I think it's essential that we open up to orality and ensure other formats for recording, which are also about conversing, being humble, and being there for others. I think there's a lot to learn.

Adélia Borges:

As Cláudia mentioned, it's a process; we're in this process. When you invited us, you spoke about a future perspective, and I agree that we're continuously learning about these bases of mutual respect. I'm grateful for the exception made here and for the opportunity to have my participation recorded and then transcribed in line with the theme of the conversation. Carla, you talk about considering new formats. Since it's more challenging for artisans to write while academics find it easier, this format -being tested here -might be attractive for both.

I learned a lot from our conversation. When I'm at these events, and today with you, I want to bring back a quote from Brazilian musician Arnaldo Antunes: "Your eye improves mine." This kind of learning is delightful, seeing things we wouldn't notice alone. This exchange is essential to constructing our conversation and paving the way for other exchanges. Thank you!

Rita Rainho

07 — Cultivate

Cultivate cotton, strip away violence and oblivion

Industrial civilization is energetic, petro-dependent, dizzying, extractive, homogenizing, generating immeasurable waste, and competitive. Capitalist culture has built a “normality” that contradicts the reality that sustains life. The hegemonic economy is ecologically literate, and the subjectivities and imaginaries it promotes are separated from the material reality of the planet. Those of us who live in the bubble of progress have forgotten that we are a living species. (Herrero, 2021)

Connected to the land¹, people, and forgotten knowledge, we started growing cotton in an agroecological way on a mountain in Madeiral, in the interior of the island of São Vicente, Cabo Verde. Inside this mountain, the water gallery welcomes drops² that rush to meet the beat of each second, with tears being few and far between in this island interior.

(...) the sea transmitted its perseverance to us /
we learn with the wind to dance in misfortune /
the goats taught us to eat stones so we would not perish /
We are the scourges of the east wind (...)

Ovídio Martins³

Only 6.4% of the land surface on this island is cultivated under irrigation⁴, a tiny part of the territory. Our plantation is even smaller, considering that it represents 0.04% of this tiny cultivated part of the island and 0.0003% of the island, which, seen from an airplane, we could say is nothing. In the experience of those who live there, cultivate, spin cotton, and invent themselves in the Madeiral Valley and Calhau, nothingness opens up the possibility of manifesting utopias.

¹ The Neve Insular project was designed by Vanessa Monteiro and me. It emerged in São Vicente, Cabo Verde, in 2018 and aims to work with Madeiral and Calhau Valley communities in the agricultural, educational, and artistic fields around the Neve Insular cotton plant.

² The water collection system in Madeiral is carried out in a gallery at the spring and then through a small tube that channels the water to the Centro Agroecológico do Madeiral (Madeiral Agroecological Center).

³ Poem by Ovídio Martins, voice by Onissimo Silveira in Poesia Cabo-Verdiana - PAIGC LP 1969-70.

⁴ General Census of Agriculture 2015 published in 2017 (Ine. cv).



Figure 1
Children playing *mats* (traditional game in Cabo Verde) at the «Mon na Terra» (in English, Hands on Earth) workshop, artistic education and agroecology at CAM — Centro Agroecológico do Madeiral, São Vicente, Cabo Verde; the beginning of the plantation. Image from the Neve Insular archive, 2019.

The Associação Agropecuária do Calhau e Madeiral (Calhau e Madeiral Agricultural Association) teaches us about the agroecology it does and about the utopia of cotton cultivation, participating in the desire to learn a forgotten practice on the islands.

We were all moved by the sight of such courage on the part of a people, rising from the trauma of hunger and colonialism, against all indications from the IMF and other international entities that declared Cabo Verde a decisively unviable country. (Araújo, Amélia, 2016 cited in Lopes)

The broth of memories of the trauma of hunger of this infertile land is not an exception to the island of São Vicente but makes up the scene of the islands that suffered abandonment in the colonial period⁵ and the misfortune of the land. For those who arrive on this island for the first time, the visual perception that catches their eyes may be of a landscape roughly composed of ochers and browns. Due to a lack of knowledge, people will probably not think about the traumas of hunger but rather about the general misunderstanding of why and how we live here. The intensity of the air and the omnipresence of brown in the bareness of the mountains are the stage for the resistance of living entities, including the tiny plantation we are talking about here.

The climate is dry tropical; rain heavily falls here one to two days a year and does not fall at all in some years. Note that «(...) long periods of drought, exposure, erosion and degradation of the soil, have led the archipelago to increase desertification in recent decades» (Monteiro et al., 2020, p. 1)⁶. Hence, part of the agriculture in these areas is predominantly rainfed (81.9%)⁷. Casting seeds on dry land is a collective local action that is difficult for urbanized bodies and minds to assimilate. Our thoughts will be so frozen in a time and space far from that which depends on the earth that this gesture, in this mental distance, that is still strange and makes us suspend. In this prelude, finally, ask why this stubborn action of cultivating in an arid and semi-arid land that looks more like Mars? Why does this resilience matter for life, arts, crafts, and design?

Before delving into the action itself, I open a little of the critical and contextual horizon that partly gives meaning to the action and with which we would like to dialogue.

⁵ The PAIGC determined colonial action about droughts and famines as a policy of abandonment, which was insufficient and inhumane.

⁶ Free translation by the author.

⁷ General Census of Agriculture 2015 published in 2017 (Ine. cv).

Regenerating Gaia implies cultivating and caring

There is a growing feeling in contemporary culture that “humanity” and “the world” — the species and the planet, societies and their environments, but also the subject and the object, thought and being — have entered, for some time but only now with evidence increasingly difficult to ignore, in a disastrous cosmological conjunction, often associated with the controversial names Anthropocene and Gaia.⁸

Anthropocene and Gaia: these concepts are fundamental to contemporary thinking about the current crisis. Anthropocene⁹ is a new geological epoch in which humans are capable of altering the conditions of the planet itself, changing the “environment” faster than the human being. Gaia¹⁰ is a theory that places what science treats separately — living beings, the oceans, the atmosphere... — composing an indivisible living reality, treating the planet as a self-regulating, interconnected, and interdependent super-living being.

The urgent situation we are experiencing today is inseparable from a crisis of sensitivity and forms of attention, characterized by the impoverishment of practices that connect us to the Earth and other living beings. (Castro, 2021)

Following the above, we could consider the infertility situation on the island of São Vicente as something exceptional that technological implementation could quickly solve. Climate change indeed heralds an increase in droughts in duration and severity. However, wouldn't it be worth considering the effect of the globalized policies of neoliberalism in this design without an alternative?

⁸ Position paper from the International Colloquium «The Thousand Names of Gaia: from the Anthropocene to the Age of the Earth.» Rio de Janeiro, 15 to 19 September 2014.

⁹ Crutzen & Stoermer.

¹⁰ James Lovelock & Lynn Margulis.

According to Monteiro et al. (2020), the impacts are expected to be negative in countries where agriculture depends on rain. The Cabo Verde archipelago is one of them, with limited resources, a territory of remoteness, and a fragile environment. The history of these islands also takes us to a context that expands to a planetary dimension, with the people here already living this limiting experience, inventing life-based on resilience for several centuries:

Therefore, we face urgency. Now, this reality-of urgency, fragility, and vulnerability-was faced by many peoples on earth before us throughout countless disasters that marked their history, of exterminations and other genocides, massacres and dispossession, a litany of slavery, forced displacement, confinement in reserves, prison landscapes, colonial devastation* and human remains along mined borders. (Mbembe, 2021, p. 23)

This urgency is characterized in addition to climate change, ocean acidification, degradation of the stratospheric ozone layer, the Nitrogen and Phosphorus cycles, the use of fresh water, changes in land use and occupation, the rate of biodiversity loss, aerosol emissions and chemical contamination (Costa, 2014), by significant genocides of people and other beings and/or their refuges (Haraway, 2016).

With the accelerated ecological and environmental devastation caused by the modern industrial-military arsenals of the Anthropocene, the realization that the most fundamental human rights are linked to the environments we inhabit and the lives of other species with which we coexist seems to be too slow. Thus «(...) advocacy for the rights of ecosystems became less a relic of “archaic cultures” than a project inserted into the future, emerging from and conceived for a geopolitical/ geophysical terrain slipping into a process of radical transitions.» (Biemann and Tavares, 2015, p. 22)¹¹.

⁸ Position paper from the International Colloquium «The Thousand Names of Gaia: from the Anthropocene to the Age of the Earth.»

Rio de Janeiro, 15 to 19 September 2014.

⁹ Crutzen & Stoermer.

¹⁰ James Lovelock & Lynn Margulis.

¹¹ Animismo Legal, “La selva ante la corte.” In Biemann, U and Tavares, P. (2015) *Selva Juridica*. Eli and Edythe Broad Art Museum Michigan State University. p. 22.



Figure 2
Mountain landscape in Madeiral, São Vicente — Cabo Verde.
Image from the Neve Insular archive, 2019.

What this action of cultivating is associated with is, therefore, much more the desire to compose a circularity of life for human and non-human beings than the production of an agricultural culture capable of generating raw material to be transformed. Mainly because making art, design, and crafts with local raw materials is insufficient if thought capitalizes on and imposes itself on the relationship of superiority over the non-human, referred to as the one who provides us with raw materials. Cultivating cotton and other textile fibers means being part of the restlessness and desire for change, transition, regeneration, and interconnectivity between human and non-human beings.

With its transformative power, capitalism has turned everything into a potential source. It has become the world, a hallucinatory fact of planetary dimension, giving rise to a large scale of simultaneously calculating, fictional, and delusional subjects. (Mbembe, 2021, p. 69)

Not even cotton cultivation has a purpose. Is it helpful for, will it be useful for, will its profitability be achieved in following the tendency to extract and make use of nature, fulfilling objectives of production and economic profitability under the thinking of the Anthropocene of the capitalist civilization that we are part of? Moreover, can cotton cultivation resist this?

We return to the relationship between human beings and non-human beings and the need to look at a critical moment in history that seems essential to us: the time of action of the machinery for the accumulation of wealth founded by colonialism and capitalism, being the promotion of excellence of Western hegemonic “civilization.” The plantation regimes (in which cotton is one of the main crops) and slavery are examples and results of this, the first with an attempt to domesticate soil forces across territorial limits, the monetization of land, and the second with violence against people made the property of others, expropriated of themselves, their family members and belongings.

The strengthening of science consolidates this separation of human and non-human beings as well as makes the «reduction of the non-metric world to the metric world»¹² scientific and necessary, making everything in nature accessible and usable for whoever is first able to explore and sell it; the notion that the exploited, enslaved other is minor, indigent, uneducated and abandoned by intelligence, culture, knowledge; the treatment of human beings just like human flesh and muscle to run the profit machine.

¹² Oswaldo Andrade.

In short, regarding the vision and relationship of human beings with nature and according to Scarano (2019), until the 14th century, the vision of nature mixed with humanity persisted; considering the notion of self-reproduction and regeneration, the separation comes in the 15th and 18th centuries, following the strengthening of science. From the Industrial Revolution until the end of the 18th century with the French Revolution, the thought that once and for all separates the human from the non-human was consolidated, giving rise to what we know as the Anthropocene. This era sees the affirmation of the human "species" as a dominating center that can destroy nature, placing it at its service, even if doing so threatens its survival.

Various concepts such as ecology, ecosystem, environmentalism, biodiversity emerged in the 20th century, with the aim of increasing environmental conservation efforts, but always maintaining the legacy of a separate understanding and subservience of nature at the service of human beings, from an anthropocentric and capitalist perspective.

The environmental crisis we are experiencing leads us to question and rethink being, knowledge, and power in our areas of activity. Other cosmologies, with due differences, determine this indivisibility of the earth, defending its regeneration, as are the cases of the aforementioned Gaia, Chthuluceno (Donna Haraway), Pachamama, and Ubuntu philosophy, among others. Our culture and behaviors are based mainly on an artificial universe rooted primarily in the Western scientific tradition with a mechanistic and artificial basis. They, therefore, make us recognize that the crises we are experiencing today denounce the condition of failure of the revolutionary ideologies we have reached.

We understand this failure of the economic and financial system, but also what of that system is embedded in us. Therefore, we seek nudity, and the verb undress allows us to reveal our failures, those that inherit colonial, capitalist, and patriarchal fabrics and that I tend to wear. This failure involves us in relationships of abuse of power, desire for consumption, alienation, passivity, individuality, and oppression of the weakest. Recognizing this fragility is acting on it, cultivating cotton that allows reflections around established ways of thinking and doing art, crafts, and design. Cultivating can be a way of learning to respect time, live the mountain, become ground, feel like earth, and understand the indivisible way of belonging to it as a human body, vital energy to all beings, human and non-humans.

When we depersonalize the river and the mountain and remove their senses, considering that this is an exclusive attribute of humans, we free these places to become residues of industrial and extractive activity. (Krenak, 2019, p. 24)

However, this created connection and interdependence is not so romantic and passive. Cultivating cotton in semi-arid and arid lands is complex and entirely unfeasible. However, before addressing this resistance and learning in action, I use this tension as a metaphor to understand cotton's history better.



Figure 3
Cotton plant in São Vicente — Cabo Verde.
Image from Associação dos Amigos da Natureza Archive, 1980s.

Cotton and magic *panos*

Why cotton? Cotton, genus *Gossypium*, family *Malvaceae*, has a rich and ancient history, being cultivated for over 4000 years in various parts of the world¹³. Particularly in Asia and Africa, where it was cultivated for several centuries before the enslaved people trade in the Atlantic, this practice has stood the test of time. It is predominant in tropical and subtropical regions and the genus *Gossypium* comprises around 50 species (Harris, 2021) throughout the world.

In Cabo Verde, cotton was the first significant crop as early as the 15th century. The production of this commodity by Europeans who wanted to settle on the islands was the subject of royal incentives (Cabral, 2013). First in Santiago and then in Fogo, a viable economy remained, supported by labor of enslaved people from the 15th to the 17th century.

By the 16th century, the islands' economy was built on cattle breeding, cotton cultivation, and weaving using African techniques. The islands, no longer satisfied with importing slaves for their own use, began to export them to America. While São Tomé and Congo supplied Brazil, the Cabo Verde islands turned to Spanish America from 1530 to 1540. It has been estimated that around 3,000 enslaved people were exported annually from the region, some in exchange for cotton fabrics from Cabo Verde. (Person, 2010, p. 356)

¹³ <https://ampa.com.br/historia-do-algodao/>

The colonial plantation regimes, particularly in the case of cotton, served as a magnet for settlers seeking power and wealth. They also played a significant role in reshaping the landscape, replacing ancient landscapes and plant formations with the agro-system (Johnson, 2013).

There are no aspects of the cotton industry and fashion and clothing past and present that cannot be used to think through the interconnections between race, gender, sexuality, environment, and class -which, in short, describes the colonial matrix of power. (Kay, 2014)

As we have seen, the accumulation of wealth resulting from colonial plantation regimes and the exploitation of inert materials in the various empires are proof of the extensive usurpation of nature in favor of Europe. In England in the 18th century, Lancashire became the center of the cotton industry thanks to the constant inventions that promoted production: the spinning machine

of Lewis Paul and John Wyatt, that of Jenny and James Hargreave, the hydraulic spinning machine of Richard Arkwright, Samuel Crompton's spinning wheel and Eli Whitney's gin (Harris, 2021). This scenario resulted from cotton monocultures with labor exploitation, spread mainly across the south of the United States of America and in Africa and other territories, making cotton one of the milestones in the beginning of industrialization¹⁴.

Heir to multiple ambiguities and hesitations, an engine of varied emotions and expectations, cotton, as a productive process that is simultaneously agricultural and industrial, can be seen as a privileged social agency of social transformation. As a production process, the historical trajectory of cotton is known: from a luxury good, it became a commodity. Once commercial status was achieved, cotton went, from a socio-historical point of view, from a central and then hegemonic condition to a peripheral condition among the productive activities of the economy of the capitalist world. (Fortuna, 1990, p. 2)

¹⁴ At this time of industrialization, the segregation of crafts and the hierarchy of fields of know-how were established for the fine arts academies — artists, workshops, and factories — artisans and the figure of the designer who designed what would be reproduced were formalized in industries.





Figure 4

Example of Cabo Verdean *pano d'terra*.

Image from Neve Insular Archive 2021, visiting the estate of the Centro Nacional de Arte, Artesanato e Design (National Center for Art, Crafts and Design), Mindelo, Cabo Verde.

Cabo Verde emerged as a transatlantic warehouse, functioning as a commercial hub for trafficking, initially in plantation regimes and later in slavery, consolidating over several centuries a triangle of commercial exploitation between the continents of Europe, Africa, and America. Colonialism arose from the exploitation of enslaved Africans but, above all, from the transformation of these people into objects of an imperial economy marked by an insatiable thirst for power and wealth. An important aspect is that this settler's thirst for wealth introduces a new order of goods, in this case, humans, authorized by the locals because they are mobilized by need and the flows of desire (Mbembe, 2014).

In this economy of wonder, in a game between life, death, and wealth, the circulation of products with great symbolic capacity is consolidated. In the case of cotton in Cabo Verde, initially, it was exported as fiber. However, from the mid-16th century until the end of the 19th century, the weight of the cotton cycle decreased to consolidate the *panos* cycle (Carreira, 1968). As we can see, this object will reach a very high value.

Thus the *panos* (traditional cloth), as the various types of *pano d'terra*¹⁵ are commonly known, from the traditional Cabo Verdean cloth, reach the privileged position of «current currency» on the African coast, much sought after by foreigners «(...) because without it they had difficulty obtaining slaves and rich types of African production: gold, amber, wax, ivory, leather and others;» (Carreira, 1968, pp. 157-158). These *panos* produced in Cabo Verde were considered of technical and aesthetic excellence and of high interest to people on the West African coast, hence their interest in buying or exchanging goods and/or people. It is a high-value cultural heritage, a vehicle of history and connection to ancestors. It is necessary, for example, in funeral ceremonies, offerings to dignitaries, and rewards to chiefs; it could be considered an object of magic and communication. Note also that according to Maï Diop (2008), the symbolism of the weaving raw material itself, in which the cotton threads are woven in an orderly manner thanks to the skill of the weaver and the goodwill of the tutelary deity. «The wild fiber is dominated: the *pano* is the manifest sign of a victory over disorder.» (Diop, 2008, p. 8)

It is interesting to understand colonization from the perspective of a machine that produces desires and madness to understand the place of *pano d'terra* in the Atlantic trade within the framework of the colonized's greed, which grew with the rarity of the same due to the possibility of distinction in status, hierarchy, and class (Mbembe, 2014).

¹⁵ *Pano d'terra* ou *Panu di terra*, according to the Creole of Barlavento and Sotavento, it was a currency of exchange in trade on the African coast from the mid-16th to the 18th centuries, relevant in commercial and cultural transit between the islands and the continent.

It is interesting to understand plantation regimes through the lens of the *Plantationocene*¹⁶. This concept reflects the condition that these regimes initiated: the idea of race (based on who works the land and who exploits it), a system of labor by enslaved people (still in force today in its modern form); a model of discipline and adaptation of people, plants, and others; modes of production that boosted industrialization, mainly due to their cheap labor, exploitation in monocultures and currently agribusinesses, among others, all contributing to the accumulation of wealth for some.

Today, cotton continues to be associated with economic, political, environmental, and social concerns (Harris, 2021). On an economic and political level, cotton markets are volatile and subject to speculation, climate, and fashion variations; as for the environment, cotton production requires many lands, water, fertilizers, with pesticides and herbicides commonly being used to make it viable; on a social level, it continues to be part of the denunciations of exploitation of labor by enslaved people in contemporary times, in the various stages of production, especially in marginalized countries and tends to be consumed by us, seduced by lower prices¹⁷.

Cultivating runs the danger of remaining associated with an idea of the human being's relationship with the land, significantly linked to inhabiting the land, in the sense that it is a setting, a stage to be used: cleaning the soil, planting, exploring, making a profit and as a reward for this work, delimit, surround, isolate and define what is mine and yours. Here, we intend to be attentive to this trend, making the gesture of cultivating a search, a study about the land, knowledge, this relationship, and ourselves.

Cultivate by giving birth and making visible the discomfort of stories of violence, of enslaved people, of forgotten knowledge, contact with all this invisible suffering and oppression that we do not intend to reproduce. The contact with the time of cotton, the mountains, and the *panos di terra* is a symbol of this thread of stories to be told.

¹⁶ A term that appeared at the Ethos Seminar in 2014 was among several participants, such as Donna Haraway and Anna Tsing.

¹⁷ Global Slavery Index reported 40.3 million people in a situation of modern slavery in 2016, of which 71% are women, and clothing items are among the products most at risk in this type of exploitation.

Rescuing knowledge to uncover silenced stories

Exchanges based not on currency but on the exchange of valuable goods allowed commercial relations, such as *panos* produced in bands in Cabo Verde and sold with other objects appreciated by Africans. Although cotton was produced and woven on the islands, the excellence of this *pano d'terra* was mainly guaranteed by farmers and weavers from Guinea, “house slaves” in Cabo Verde, in a violent mix with the knowledge and techniques among those from Guinea, the Portuguese, and those from the islands.

From then on, the history of Guinea-Bissau and Cabo Verde continued intertwined, having a common period in the struggle for independence, with the PAIGC, *Partido Africano da Independência da Guiné e Cabo Verde*, against Portuguese colonialism until the military coup of 1980, in which the Cabo Verdean branch of this party creates a new one, PAICV — *Partido Africano da Independência de Cabo Verde*.

Panos speak through their colors! It is necessary to listen to the multiple speeches of the panos: the scream of the black panos; the dyed panos, with ceremonial voices that soothe the light panos and fresh voices facing the heat of hot African days; the colorful panos, like carpets, which in their colorful speeches sing as the brides' feet walk; the panos that smile slyly, swinging with the sway of the girls' hips; the lankon with imposing voices dictating the time of burial; the warm speech of the meows, recounting the weight of the woman's grief; joyful voices and speeches of bandêra di padida, latrus, and Dom Fafe, singing, on the women's shoulders and waists. The panos simply speak. (Semedo, 2006)¹⁸

Today, in Guinea-Bissau, there is still the presence of cults to the Spirit of the Earth, Mother Earth, and the Land of the Ancestors, in which the kings and leaders of the people use *panos* with specific patterns for each one. The artisans still weave the *panos* bands necessary for celebrations, for the life of the dead and the living, as stated by Diop (2008), which is interesting in understanding the relationship between human and non-human beings and in «scientific legitimization» to use and explore the land in function of specific human development and progress.

¹⁸ Former Minister of Culture of Guinea-Bissau.

The moment of plantation regimes in which the land is exploited in cotton monocultures is the moment in which people are exchanged to enslave these plantations in exchange for iron, glass, mirrors, and *panos*, whose symbolism, as we have seen, is associated with a very closest to Gaia, an indivisible living being. The role of the artisan was not inferior, as we tend to understand it today. Being an artisan, and in this case, a weaver had to do with a connection to esoteric knowledge transmitted from generation to generation, with the artisan's work considered sacred (Bã, 2010). Still, according to the same author, the artisan's gestures reproduce, in their symbolism, the mystery of sacred creation:

In total, the weaver's work represents eight back-and-forth movements (movements of the feet, arms, craft, and the rhythmic crossing of the fabric threads) that correspond to the eight pieces of the loom's frame and the eight legs of the mythical spider that taught his science to the ancestor of the weavers. When activating the loom, the weaver's gestures represent the act of creation, and the words accompanying his gestures are the song of Life itself. (Bã, 2010, p. 186)

In Cabo Verde, there are no longer cotton plantations, spinners, and dyers, and *panos* weavers have practically disappeared. Thus, the *panos* that exists was produced until the 1980s with the action and encouragement of the CNA — *Centro Nacional de Artesanato*. Post-independence, the team carried out a mission on the various islands to rescue the abandoned and almost disappeared artisanal knowledge. Due to the high level of excellence of the *panos d' terra*, its primary focus was weaving.

Therefore, on the islands, *pano d' terra* faces the same risk today as in 1977, when the CNA was on a mission of “not letting weaving die.” Rare are the people who have *pano d' terra*. Those who inherited it use it as a symbol of a precious heirloom of the family or a group. For example, the *batucadeiras* from Ribeira Grande de Santiago (a musical and dance genre mainly from the Santiago Island) keep the only *pano d' terra* (one of the most valuable types of *pano d' terra*) in storage. They display it carefully in their musical performances. It is often worn on the hip for the *dá ku torno*¹⁹, a cloth that imitates the *pano d' terra*, or a locally produced *pano* with synthetic fibers in weaving or even with a print of the patterns of traditional *panos*.

In art, crafts, and design productions on the islands, the most common patterns of *pano d' terra* are used frequently, especially in printing on various supports and objects that will give rise to the islands' merchandising, whose customers are mainly tourists and emigrants. Producing art, crafts, and design with tourism in mind, from the perspective of designing national identity through clothing and objects with *pano d' terra* applications, is not at all the focus of those who want to cultivate.

We will see in the next point that we are interested in understanding the territory and all its elements, in dimensions that we still do not know, the abandoned and neglected knowledge, but also learning together with people this thinking and doing around cotton that was lost here.

¹⁹ Creole expression used for hip movement in this dance.

Cultivating an “unfeasible” project

I was given a bouquet of cotton. I was transfixed by this cotton. I was motivated by the cotton. I found memory in the cotton. I research cotton. I needed the cotton. I found lineage in the cotton and performed with the cotton. For eleven years I have physically and metaphorically held on to (the) cotton as an instrument and have grown as understanding of the global connections between labor, consumption, profit, and waste (Kay, 2014).

There is no place here to describe and develop the action of the project that inspires this research and obsession with cotton. However, regarding Neve Insular, the project in question, some contextual data and actions seem important, as well as some aspects that have been revealing in the process.



Figure 5
Plantation of cotton and other species in CAM — Centro Agroecológico do Madeiral, São Vicente, Cabo Verde.
Image from Neve Insular Archive.

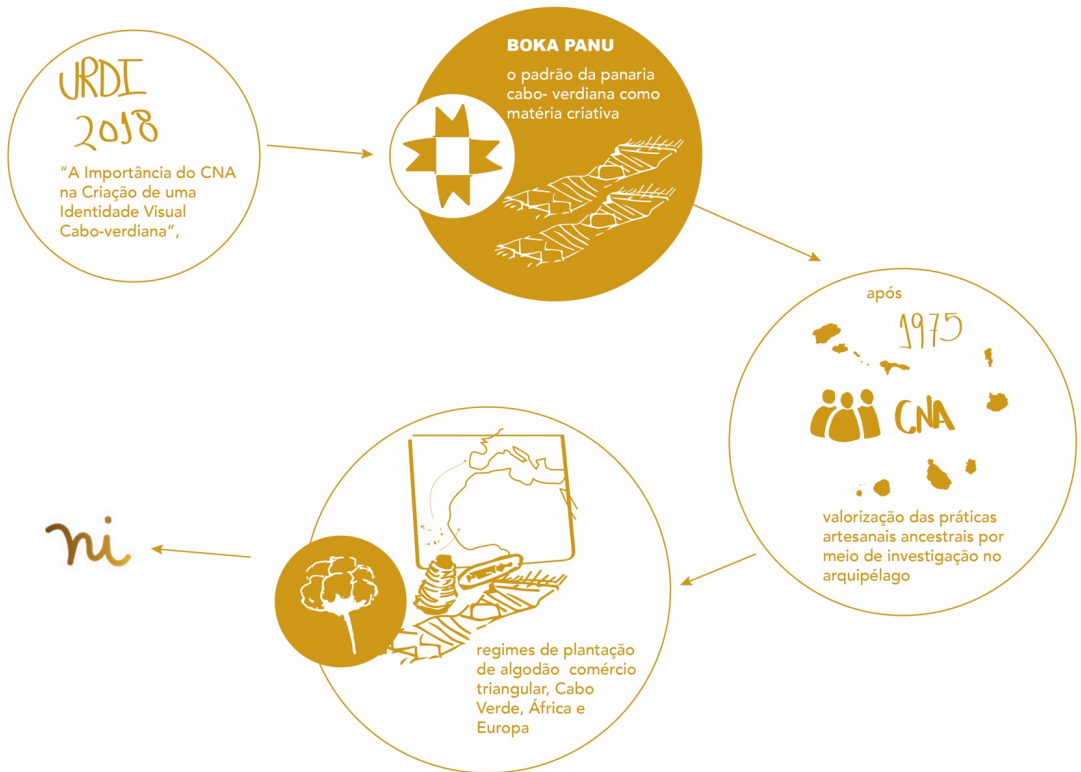


Figure 6

Diagram of the origin of the Neve Insular project. Neve Insular, 2020. Translator's note. The diagram includes the following texts: "The importance of CNA in creating a Cabo Verdean visual identity"; the pattern of Cabo Verdean traditional cloth as creative material; after 1975, valuing ancestral craft practices through research in the archipelago; cotton plantation regimes and triangular trade, Cabo Verde, Africa, and Europe; and ni - the acronym for Neve Insular.

As I already mentioned, there are no longer cotton plantations in Cabo Verde. However, there are shrubs in private gardens and wild shrubs in some areas of several islands (as far as we know, there are wild shrubs in Santo Antão, São Vicente, São Nicolau, Fogo and Santiago). It is from the plants of São Vicente that the seeds that we have used in the plantation since 2018, when we started, come from. At that time, we responded to an invitation from the current Centro Nacional de Arte, Artesanato e Design (National Center for Art, Crafts and Design) to participate in a Design Salon whose theme was «The pattern of Cabo Verdean traditional cloth as a creative material».

We began a more in-depth study of Cabo Verdean traditional cloth, although we already had contact with the subject in previous projects²⁰. The identification of what is thought to be the stylization of the capsule from which the cotton fiber present in the *panos* patterns emerges and the knowledge of the reality of the field of arts, crafts, and design in São Vicente led us to dream of cultivating the material — that we needed to understand what seemed like a problem to us — the risk of knowledge disappearing.

²⁰ Vanessa Monteiro, co-author of the project, is a fashion designer and has already developed a collection with this theme, and I, previously as a teacher of the degree courses in Design and Visual Arts at M_EIA Instituto Universitário de Arte, Tecnologia e Cultura no Mindelo.



Since then, Neve Insular has developed actions structured around three interconnected axes: agricultural, educational, and artistic.

In the agricultural field, we started with 300 m² and currently have 800 m² of agroecological plantation, with wind barriers created by elephant grass and sugarcane, passion fruit and lemon balm plants, banana plants, and then cassava and beans with more significant presence, being cotton is the flagship of the plantation. Although we have already harvested cotton from what we cultivate a few times, the plantation has posed several challenges: the most permanent is water and maintenance, the attention that plants, like us, need; then the plagues, with the white scale insect being the most dramatic in its various episodes, although we also had to deal with gluttonous grasshoppers. Considering the previous point of this article, focused on the disappearance of knowledge, it is clear that action on this concern falls within the educational field. Over the years, «Mon na Terra» — agroecology and artistic education workshops — have been organized on an individual basis with farmers and with students from schools in Madeiral, Ribeira do Calhau, and Calhau (the schools in the Valley where the plantation is located). A natural dyeing workshop was also organized occasionally with students from the Graphic Arts course at the Mindelo Commercial and Technical School.

Initially, experimental carding and spinning workshops were held and last year training was held for emerging artisans and craftswomen to learn how to card, spin and weave from our master craftsman on the island. The equipment was redesigned and produced in local carpentries. We held several sessions open to teachers and students as well as public sessions to present learning processes, both in the city center and in the interior of the island, at CAM.

With these groups formed and people interested in cotton, we organized an artistic residency, *Rbera* (Stream in English). A master weaver, a weaver, a ceramist, a weaver/goat cheese producer, two designers and a farmer who was always nearby took part, as the action took place at the CAM, where the plantation is also located. The daily commute and the time of being together in the place contributed not only to a collaborative relationship between the group, but also a relationship with the territory, with the mountain at the source that we climbed and that greeted us every day, and also with the cotton plants that at that time were recovering from cochineal.

Cooperation has also been an adaptive strategy for many species: birds that share, wild dogs that care for their offspring together, vampires from Azara that donate blood to each other, wood pigeons that hunt in flocks, bonobos that organize themselves into peaceful matriarchal societies and use sex to resolve conflicts, and birds that feed on the parasites of some mammals (Herrero, 2021).

Figure 7
Cassava harvest at CAM — Centro Agroecológico do Madeiral, São Vicente, Cabo Verde. Image from Neve Insular Archive, 2020.



Figure 8
Scheme "The times" in the Neve Insular project. Neve Insular, 2020. Translator's note. The diagram includes the following text: Time of nature; Time of being; Time of creation.

More extended than this residence time is the time of the Neve Insular project itself. After these years, we have in our body and mind, especially in the effort to learn to live through different times that tension each other, the experience of *nature's time* in a place that, little by little, is also ours, that takes a second to have plagues and months to give flower and later the fiber; the *time of being*, not ours in the present moment, but also, as we saw, reading symbologies of patterns and celebrations that are strange to us, listening to what the plants and animals that now have a home there tell us so that we can better decide about what is not known and take root in Gaia's local thinking; the time of creation, one that respects the collaboration that is nourished by it, opening space for learning, sharing, experimentation, creations and even suspensions.

All three of these times are challenging due to the tension they create with the hegemonic ways of thinking and doing framed in the capitalist system that governs us. From this perspective, they are contradictory and collapsed modes, taking into account, for example, production time and profitability and/or viability of what could be expected from the project.

The meetings of people around cotton have been an ecosystem of slow learning, but they have made important contributions to recovering, interpreting, and transforming this knowledge. They allow knowing, thinking, and doing with designers, teachers, researchers, farmers, artisans, young people, and children in an interaction with the fields of knowledge of agriculture, history, crafts, territory, ancestral knowledge, matter, seed,...

Finally, it is essential to emphasize that, with the monocultures of plantation regimes, the history of biodiversity was highly called into question, being marked by an agro-system that instituted the mercantilist rationale of the 15th century and that came to originate the vision of the world as an unlimited market, with free competition and

circulation that today we proclaim as if they were the result of each person's rights and international peace. In fact, it is controlled by economic powers, making the idea of democracy, as well as liberalism, inseparable from this project of commercial globalization, in which the plantation and the colony were central (Mbembe, 2014).

Thus, from the plantation regime, here with the case of cotton plantations, I seek to understand the role that monocultures had for the mind (Shiva, 2008), in the sense that this period found the reason for Western supremacy and strengthened it through the merchandise of objects and people, which in turn contributed to the wealth of these empires and their rule to this day.

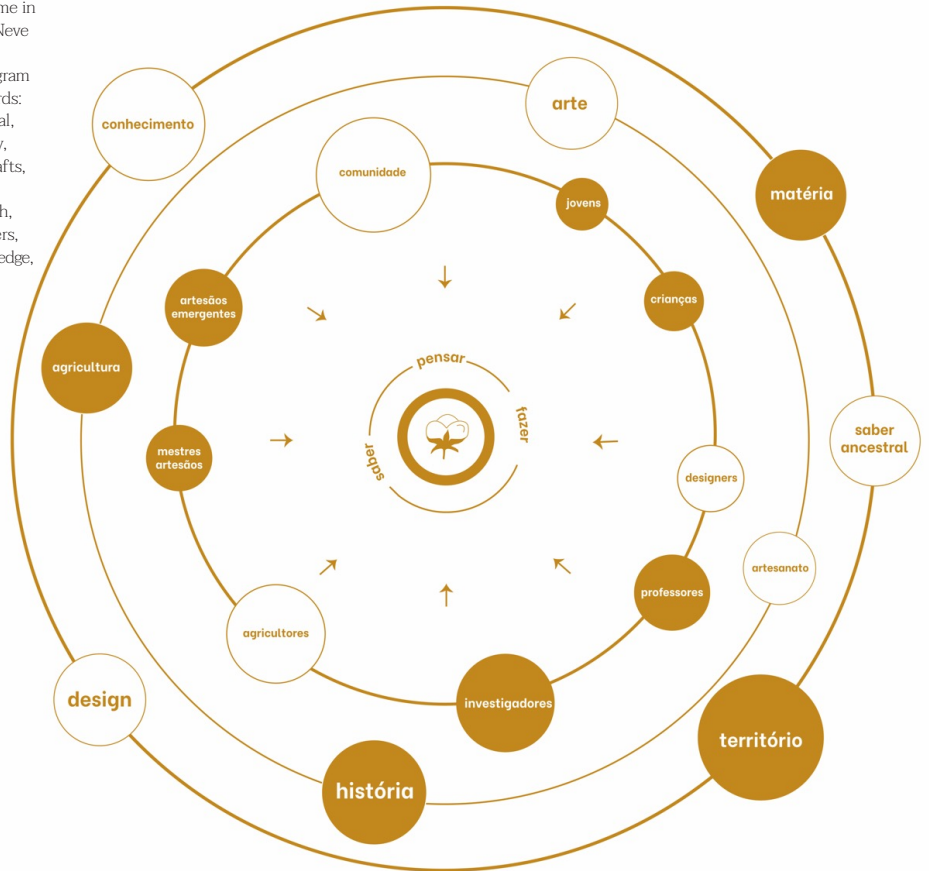
I, an atheist, imagine the chemistry of resurrection this way. In soil, the organic matter of dead living beings is converted by microorganisms into inert minerals. Moreover, photosynthetic plants once again convert the dead into a living body... (Herrero, 2021)

With this article, I reinforce my intention of continuing to seek to understand the violence carried out in cotton plantation regimes in the colonial past and present and to act on these findings, not only in the study but also in the cultivation, thus allowing the plants of the cotton farmers to convert these deaths into living knowledge.

It remains essential to rescue knowledge from the entire cotton cycle, from the seed, plant, fiber transformation, and weaving, all the people who move to learn in a collaborative way in which no one knows, on land that almost does not exist, with the rain that is to come and the fable about the forgotten stories of violence (Hartman, 2020), but also about the stories of resistance that have been silenced. Anna Tsing, one of the current references in the thought of political ecology, in her study on the world in ruins based on mushrooms, says, "(...) staying alive — for all species — requires viable collaborations.

Figure 9
Learning Ecosystem Scheme in the Neve Insular project. Neve Insular, 2020.

Translator's note. The diagram includes the following words: knowledge, design, material, ancestral wisdom, territory, history, agriculture, art, crafts, emerging artisans, master artisans, community, youth, children, designers, teachers, researchers, farmers, knowledge, thinking, doing.



Collaborations mean working across difference which in turn leads to contamination. Without collaborations, we all die.” (Tsing, 2015, pp. 27-28).

The gesture of action and investigation that involves this text is part of this collaborative process of contamination and difference brought together in tension on the plantation in Madeiral.

Any action in this *pano* of violence and oblivion is itself both a warp composed of silky threads of forces of coloniality, patriarchy, and capitalism and belonging as subjects of and to this *pano*. Therefore, there is simultaneous attention to what integrates us as an oppressive colonial heritage and the collective mobilization of resistance to it. The educational forms of passing on knowledge and the artistic forms that can deceive us of conquests and overcoming this violent scenario are nothing more than the materiality of our insufficiency.

However, the current combustion of the world forces us to break with the circular conception of identity

that has characterized Western rationalism for centuries. To the theme of identity, we must replace that of the living, that is, the destiny of the biosphere, at a time when everything indicates that a new technological genesis is in gestation. If the Earth is a whole, then there can only be identity under the sign of the generalized circulation of life and the living. (Mbembe, 2021, p. 106)

Cultivation will be the poetic gesture of risking rooting, of positioning ourselves in the face of forms of violence and oblivion. It will bring to the relationship between humans and non-humans the power to reinvent ways of being, thinking, and doing. This potential for reinvention is a source of hope and inspiration. However, we must be vigilant to avoid being co-opted by discourses of sustainability, modeling, and economic integration that seek to absorb and neutralize our resistance.

Without a definitive answer, we persist in our efforts towards collaboration and contamination. The future holds a collective cotton harvest from Neve Insular at CAM!

References

- Bâ, A. Hampaté. (2010). A tradição viva. In J. Zerbo-Ki, *História Geral da África: Metodologia e pré-história da África*. Unesco.
- Biemann, Ursula e Tavares, Paulo. (2015). *Selva Jurídica*. Eli and Edythe Broad Art Museum Michigan State University.
- Cabral, Iva. (2013). *A PRIMEIRA ELITE COLONIAL ATLÂNTICA Dos “homens honrados brancos” de Santiago à “nobreza da terra” (Finais do séc. XV-início do séc. XVII)*. Universidade de Cabo Verde [http://www.portaldoconhecimento.gov.cv/bitstream/10961/3316/1/Tese de Iva Cabral-OS HOMENS HONRADOS BRANCOS DA ILHA DE S.pdf](http://www.portaldoconhecimento.gov.cv/bitstream/10961/3316/1/Tese%20de%20Iva%20Cabral-OS%20HOMENS%20HONRADOS%20BRANCOS%20DA%20ILHA%20DE%20S.pdf)
- Carreira, António. (1968). *Panaria cabo-verdiano-guineense: Aspectos históricos e socioeconómicos*. Museu de Etnologia do Ultramar.
- Castro, Teresa. (2021). *Cinema e Razão Ecológica*. Conferência 17 junho 2021-projeto ACT Art Climate Transition. Culturgest.
- Costa, Alexandre Araújo. (2014). Sobre Crise Ecológica, Violência e Capitalismo no Século XXI. In Atas da Conferência *Os mil nomes de Gaia -do Antropoceno à Idade da Terra*. Departamento de Filosofia da PUC-Rio e PPGAS do Museu Nacional -UFRJ.
- Diop, Mai. (2008). *Pagnes...Panos... Les étoffes magnétiques des Mandjak-Guiné Bissau-Cap Vert -Sénégal*. Les Ateliers d'art Tèsss. Saint-Louis du Sénégal.
- Fortuna, Carlos. (1990). *De que cor é o algodão branco de Moçambique? Análise sócio-histórica do Estado, Capital e Trabalho no período entre-guerras*. Oficina do CES.
- Global Slavery Index* (2018). Walk Free Foundation. <https://www.globalslaveryindex.org/resources/downloads/>
- Haraway, Donna. (2016). Antropoceno, Capitaloceno, Plantacionoceno, Chthuluceno: generando relaciones de parentesco. *Revista Latinoamericana de estudios críticos animales*. Ano III, volume I.
- Harris, Stephen. (2021). *Plantas Legendarias: 50 plantas que cambiaron el mundo*. Rey Naranjo Editorial.
- Hartman, Sadihiya. (2020). Vênus em dois atos. *Revista Eco-Pós. Dossiê Crise, Feminismo e Comunicação*, 23(3), 12-33.
- Herrero, Yayo. (2021). “Vida: Os Cinco Elementos (V e último)”. O texto integrou a conferência *Pensar como uma árvore -ética e estética recompõem os laços perdidos com a Natureza*, com moderação de Marta Lança, no âmbito do ping! Programa de Incursão à Galeria Municipal (Galeria Municipal do Porto). <https://www.buala.org/pt/corpo/vida-os-cinco-elementos-v-e-ultimo>
- INE. (2017) Recenseamento Geral de Agricultura 2015. Ine.cv
- Kay, Nic. (2014). *Cotton Dreams*. Artist Zines.
- Krenak, Ailton. (2019). *Ideias para Adiar o Fim do Mundo*. Editora Companhia das Letras.
- Johnson, Walter. (2013). *River of Dark Dreams. Slavery and Empire in the Cotton Kingdom*. MA: The Belknap Press of Harvard University Press.
- Mbembe, Achille. (2014). *Crítica da Razão Negra*. Antígona.
- Mbembe, Achille. (2021). *Brutalismo*. Antígona.
- Monteiro, Filipa, Fortes, Arlindo, Ferreira, Vladimir, Essoh, Anyse, Gomes, Isildo, Correia, Manuel e Romeiras, Maria (2020). Current Status and Trends in Cabo Verde Agriculture. *Agronomy*, 10, 74.
- Person, Yves. (2010). Os povos da costa –primeiros contatos com os portugueses –de Casamance às lagunas da costa do Marfim. In T. D. Niane, *História Geral da África IV: África do século XII ao XVI*. Unesco.
- Scarano, Fabio Rubio. (2019). *Regenerantes de Gaia*. Dantes Editora.
- Semedo, Odete Sousa. (2006). *Panos revelam costumes da Guiné Bissau*. <http://portal.pucminas.br/pucinforma/materia1.php?codigo=1155>
- Shiva, Vandana. (2008). *Los monocultivos de la mente (Perspectivas sobre la biodiversidad y la biotecnología)*. Fineo.
- Tsing, Anna L. (2015). *The mushroom at the end of the world: On the possibility of life in capitalist ruins*. Princeton University Press.

Other references

- Lopes, Ângelo. (2016). *Canhão de Boca*. Documentário 52’
- Poesia Cabo-Verdiana-PAIGC LP 1969-70*, Audio Poema de Ovídio Martins, voz de Onésimo Silveira.

Bete Paes

08 — Draw

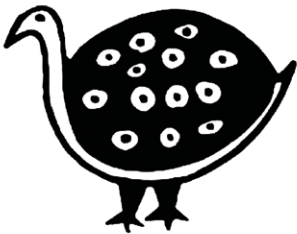
*Drawings are for us to flip
through and be read like
poetry; they're haikus, rubais,
quatrains, and sonnets.*

Mário de Andrade

I've always felt seduced by the ancestral roots of drawing, to the graphic records of the first narratives produced by humans with cave paintings. Manual and artistic practices have also been on my radar from an early age due to family influences who lived the craft and literature. With a keen and curious eye, I soon realized -dazzled- that everything could be a drawing. My hands traced the lines of tangible things, people, animals, objects, landscapes, little things, tiny things, large things, immense things... Over time, I found myself also drawing words, thoughts, dreams, the sound of the sea, the wind, the colors, and especially stories.

Telling stories through drawing has always fascinated me deeply, and that's how my work with patterns began.

Analyzing my pattern work, I notice some patterns: the reinterpretation of craft practices, the record of a culture, and the graphic narrative of personal experiences.



Cordel Print

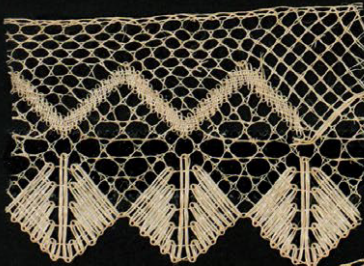
The Cordel Print's design aesthetic brings the concept of woodcut to fabric, where minimalism can be maximalism and vice versa. It's concise, simple, and rich in meaning despite a scarcity of words. It captures the essence of a life stripped of superfluities, a life worth living.

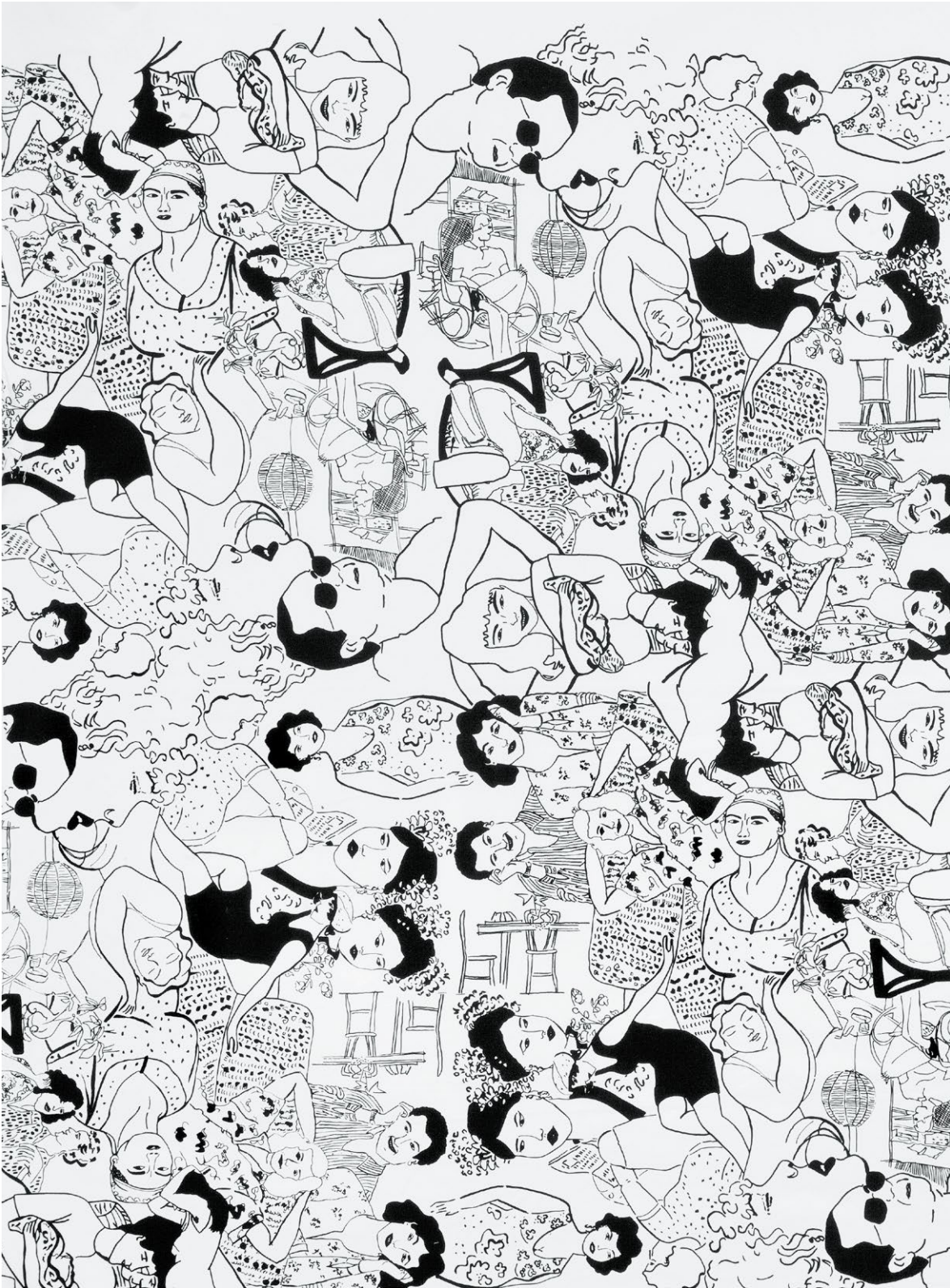


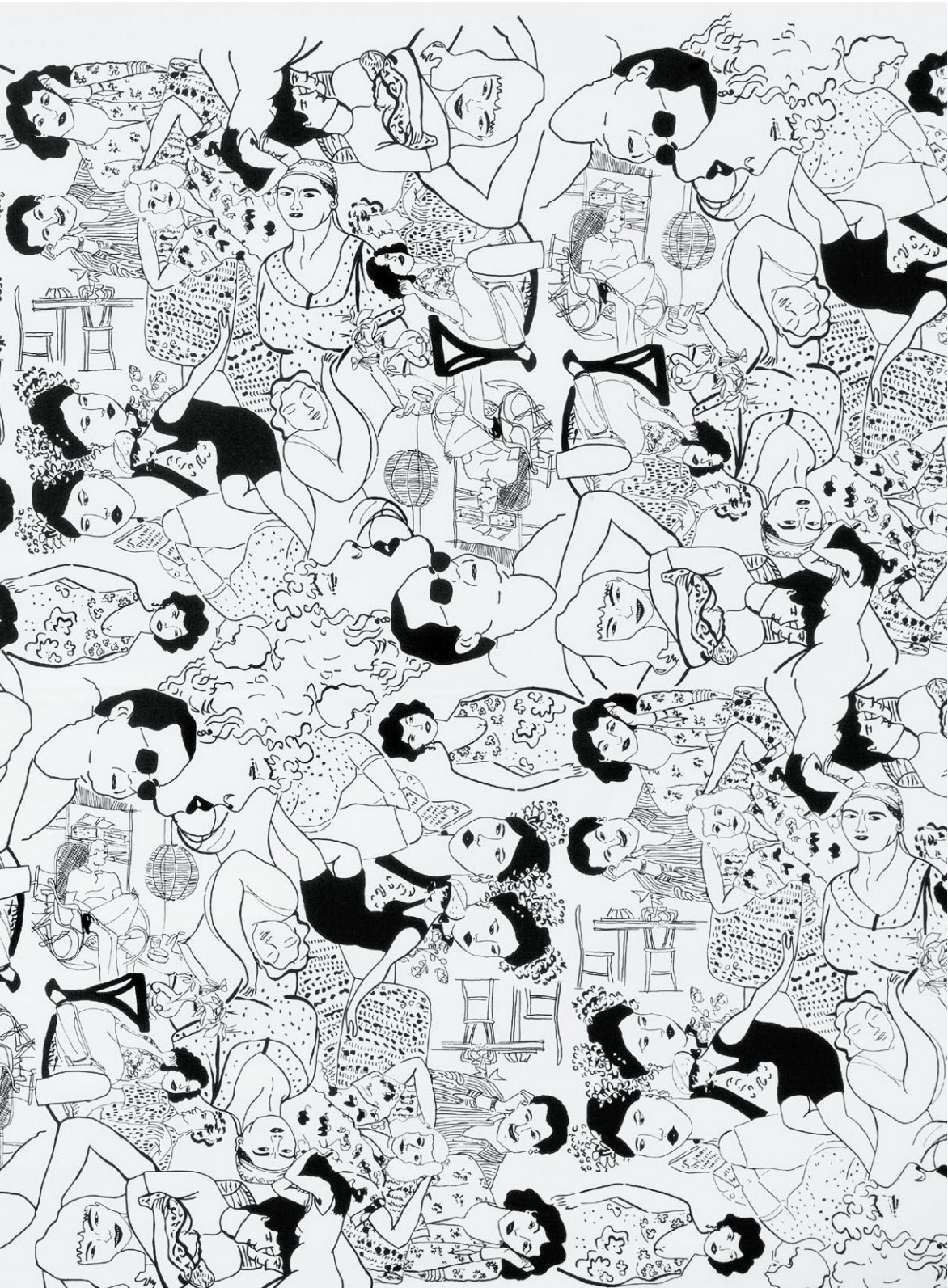


Floral Lace Print

Telling stories through drawing is a way to be part of a story and leave records to be continued by others. A few years ago, I received a gift of a collection of laces containing hundreds of small samples of bobbin lace making, inherited by my mother-in-law, who had inherited it from her mother-in-law, who had inherited it from her mother, and which were part of the 18th-century education.







Portraits Print

This art emerged from the composition of photographic records of my memories and people who are and were part of my life: lovers, friends, meetings, and mismatches.

09 — Root

Andrea Bandoni

As soon as I started to delve into the profession I chose, that of a designer, I realized that it was responsible for generating a lot of waste, pollution, and irresponsible habits-urgent and difficult-to-solve problems. Since then, after much searching, one of the few subfields that managed to attract me and bring solace within my profession was Biodesign, considered by some a new paradigm of artifact production in the 21st century (Karana et al., 2020).

It's possible that this is just another new terminology, coined about ten years ago (Myers, 2018) to revamp what we've already called Ecodesign, Green Design, Cradle-to-Cradle Design, or even Biomimicry Design (Ceschin et al., 2020), terms extensively used to refer to "sustainable" product design. It's also possible that the prefix "Bio" — which means life — is a trend, which nowadays is added to everything to add value: bioeconomy, biotechnology, biomaterials, etc.

Regardless of its name, Biodesign, in practice, involves designers collaborating intensively with living organisms — other species — to create new materials, products, and processes with less environmental impact. It requires that the design practice occur differently and more integrated with diverse fields of knowledge. I have been researching this interdisciplinary way of working and talking to designers who now envision and seek to materialize a world where human creation is pure nature: a living, perishable, cyclical design connected with the world and, therefore, rooted.

It's easy to see that Biodesign learns from and exchanges with sciences like biology or other fields legitimized by academia. What doesn't seem so obvious is the fact that Biodesign can also have much to learn from the know-how of certain traditional communities, especially from their craft practices. To demonstrate this possible connection between Biodesign and ancestral knowledge, I'll illustrate the case of Amazonian cuias, which have been handcrafted for centuries and whose production process, the "Way of making Cuias of the Low Amazon," has been recognized since 2015 as Brazilian Intangible Heritage.



Figure 1
Cuia growing in a flooded area in the
region of Aritapera, Santarém - Brazil.
Source: Priscila Moreira, 2014.

The Cuieiras, Humans, and Women

Cuia is the name of the fruit from the cuieira tree (*Crescentia cujete*), found throughout the Amazon region in flooded plains. The coexistence of cuieiras and humans in South America dates back up to 5,000 years in Peru, and, according to biologist Priscila Moreira, this plant without food qualities was domesticated by humans because of its symbolic, aesthetic, and utilitarian interest. It is associated with material culture and can be called a “technological plant” (Moreira, 2017).

Considering that the refinement of living organisms through selective breeding, from crops to cattle, has been a millennia-old practice (Ginsberg et al., 2019), we can regard the domestication of cuias as an extended type of Biodesign, as it involves the improvement of the species to produce fruit-objects more suitable for humans. This enhancement (or design?) still occurs today through the selection of characteristics of certain trees preferred by humans, which are then reproduced and modified. As a consequence, the trees and their fruits also modify and influence human activities and relationships in an intriguing process described by scientists as “co-evolutionary,” where “human life strategies influence plant life strategies,” and vice versa (Moreira, 2020).



Figure 2
Detail of a cuia growing on
the tree and its proportion
relative to a human hand.
Source: Bandoni, 2012.

The main point of interest in cuias are their shells. Unlike most fruits, where the skin is discarded, and despite some knowledge about the therapeutic properties of its other parts, the cuia's shell is the starting point for human invention: "The cuia serves for infinite material and symbolic things" –wrote Mário de Andrade, in 1939. Resistant and versatile, numerous objects are made from it, mostly containers, used for drinking, eating, preparing mixtures, playing music, bathing, as a shovel, bags, boxes, vases, and more (Bandoni, 2012). The cuia is also used to serve one of the main dishes of Pará's local cuisine, tacacá, and therefore actively participates as a symbol of regional and cultural identity (Lima, 2015). The multifunctionality, often so desired in contemporary objects or sustainable design, is an inherent quality of cuias: they are not limited to industrial categories and can be, at the same time, kitchen utensils, toys, musical instruments, clothing, packaging, among other things.



Figure 3

Cuias are typically painted black and decorated with designs made by incisions.

Source: Bandoni, 2020.

The manufacturing of cuias is predominantly done by women: this occurs in all communities and has been documented since the first records of the object (Carvalho, 2011). The know-how of cuiia-making is passed from mother to daughter, and interestingly, cuias have some connections with fertility, such as being used in rituals to represent fecundity or the habit of placing a nail in the cuiia to become pregnant (Moreira, 2020). The women of ASARISAN -the Association of the Riverine Artisans of Santarém-were some of the main contributors to initiating the aforementioned process of registering the “Way of making Cuias of the Low Amazon,” which in 2015 was inscribed in the Book of Knowledge Records of the National Institute of Historical and Artistic Heritage of Brazil (IPHAN), highlighting “its importance for the memory, identity, and formation of Brazilian society” (Morais, 2015).

The studies that resulted in this record, conducted in the early 21st century in a context of revaluation of craftsmanship promoted both by the State and by civil society organizations, gathered a lot of information about cuias that was scattered. It’s only through these data that today it is possible to construct an analysis of cuias from other perspectives, such as Design. In the descriptive heritage dossier, for example, besides detailing the step-by-step process of making cuias, it is possible to perceive the symbiotic relationship between the craftswomen and cuias:

“The artisans carry within their bodies the way of making cuias. The underlying knowledge of the techniques, in daily practice, is as if they did not know them. They simply do. But not as workers on a production line where nothing of themselves remains in the final product. On the contrary, the artisans imbue each cuia they make with desire and subjectivity, from the moment they, at the foot of the tree, choose the fruit that best suits the intended object. [...] Each one of them listens attentively to the sound made by the knife hitting the fruit to know if it is ripe; evaluates the texture of the shell with the fingertips to calculate how much sanding will be needed; looks at the fruit to see where to cut it into equal halves; knows, by the movements of the hand, how many brushstrokes are enough to dye the cuiass; even when decorating the pieces, talking to someone, the delicacy and perfect symmetry of their lines seem naturally achieved by the hand, without the use of measurements or sketches”. (Lima, 2015).



Figure 4
 "Cuia-de-Gomos", painted
 with various natural colors.
 Source: Hartmann, 1991.

Ancient Cuias: Different Shapes and Colors

Cuias have been noticed, collected, and described by researchers and travelers for a long time. One of the oldest and most fascinating accounts is "Memória Sobre as Cuyas" (Memory About Cuias), from 1786, by the naturalist Alexandre Rodrigues Ferreira, who also collected examples of Amazonian cuias in the 18th century, which are now part of collections in Lisbon and Coimbra. In this account, the author describes how cuieira trees are planted, the tools used to make cuias (many of which are natural, such as "sandpaper" made from pirarucu fish scales or leaves), the manufacturing processes and technical solutions, ornamentation, coloring, the time needed to complete the work, ideal climatic conditions, prices, the indigenous women who make them, and other characteristics and details that even today serve as an explanation of the artisanal making of cuias.

Upon analyzing this document and observing the cuias collected by Ferreira, a particular typology stands out: the "segmented" cuias, or "cuia-de-gomos" (Ferreira, 1933). According to him, these specimens were produced by placing cords around the growing fruit. This is, therefore, a clear example of Biodesign made in the 18th century: the fruits were shaped to transform their appearance and create new qualities in the object. The craftswomen of that time understood how the fruit grew to interfere without obstructing the growth of cuias, generating distinct shapes that are no longer produced today.

I want to draw a parallel with biofabrication, which is one of the most prominent methods in Biodesign today (Collet, 2019), as it involves living organisms that fabricate or “grow” the materials, and even the final objects. This process has a long history in Biomedical Sciences and Engineering, and today, its applications range from printing artificial organs to animal-free leather (Karana et al., 2020). A striking example of biofabrication is the production of objects made from mycelium -the “root” part of fungi- that can be fed and grown in molds, shaping the final object. In many cases, designers focus on controlling how these organisms develop, particularly affecting the structure of the materials but not their ingredients (Karana et al., 2018). Considering the differences between mycelium and cuias, I observe that the process is similar, and the end purpose is often the same. This raises a question: could biofabrication represent a new type of craftsmanship?

Another practice in the traditional crafting of old cuias, which is uncommon nowadays, is painting with natural dyes besides the black color, which is the only color that still remains today. Multicolored cuias seemed to be very common in Ferreira’s time, as most specimens in his collection feature shades of red, yellow, orange, and even blue—all without the use of artificial dyes and the pollution they cause.

In addition to the aforementioned black color, a process that has continued is the decoration technique of cuias, done through incisions, in a kind of bas-relief or sgraffito, called “embroidery,” “scratch,” or “sketch” by the craftswomen (Lima, 2015). The designs of these incisions, whether abstract or figurative, have adapted and changed over time: if the ancient decoration was inspired by Portuguese embroidery, the 20th-century ornamentation incorporated landscapes and messages aimed at tourists, also transforming the cuia into a souvenir (Carvalho, 2011).

The Black of the Cuia

One of the most intriguing processes when studying the technique of cuia-making is dyeing it black color. For this, a natural product called cumatê is applied to the dried and sanded cuia shell. This generally reddish dye comes from other trees; and to extract it, the bark from these trees is soaked in heated water for several days (Morais, 2015).

However, the process doesn't end there, as there is a step to fix the color: the cuias with dry cumatê must be placed on a "bed" prepared with sand and ashes. On this layer, human urine from women and children collected the night before is sprayed, hence the nickname "cuia mijada" (urinated gourd). The cuias are then covered, and after a few hours, a chemical reaction occurs: "The ammonia emanating from the urine acts on the reddish dye of cumatê, turning it into a black lacquer with a varnished appearance, extremely glossy" (Lima, 2015).

Figure 5
Marta Maduro preparing
the cumatê dye.

Figure 6
Lenil Maia dyeing cuias with
cumatê and her chicken
feather brush.

Source of figures 5 and 6:
(Carvalho, 2011).



This “lacquer”-cumatê-gives the cuia its black color, shine, and resistance. This layer also allows the craftswomen’s decoration to have greater contrast since the incisions remove the black color and reveal the beige underneath. Thanks to it, the cuia “is as resistant to liquids, food, or various and continuous everyday uses as a top-quality container should be” (Gennari, 2011).

When presenting cuias, many historical accounts also mention cumatê or cumati (Lima, 2015). Even the Brazilian modernist writer Mário de Andrade was fascinated by the creativity of the discovery of this “varnish” and he highlights it in his text “A Cuia de Santarém “:

“And the indigenous peoples spent years, hundreds of years, with the cuia serving poorly, until one day they discovered the cumatê varnish. The varnished cuia now presented a beautiful black polish and was a durable object, impossible for pests to attack. The cuia served. Entirely!” (Andrade, 1939)

It is not necessary to be a designer or scientist to notice the qualities of cumatê as a biomaterial. However, it is surprising that there is little scientific research on it.

Its study could soon lead to the development of paints, varnishes, coatings, glues, or other products that are of high quality for humans and less harmful to other species and ecosystems. Biodesigners can play a significant role in situations like this, where it is necessary not only to approach traditional knowledge but also to connect disciplines to deepen understanding and demonstrate the current application of materials or techniques.



Nourishing the Roots

Cuias are archetypes of Brazilian indigenous culture, iconic objects still in use today. They certainly deserve attention from the Design field as a whole, especially biodesign. More than proving that we engaged in “biofabrication” with old gourds or that we practice “craftsmanship” with mycelium, it’s essential to understand the practical correspondence of Biodesign with ancestry.

As stated, cuias are made from local organic materials, in collaboration with living organisms, with minimal production logistics, and through non-toxic artisanal processes. It is clear that Design and other disciplines need to know, study, build trust, and care for living systems, ancestral techniques, and traditional communities like this, which involve the know-how of making cuias. It’s crucial to recognize the legitimacy and prominence of local knowledge, aiming for cooperative experiences that can help reorient unsustainable design practices.

Taking root, therefore, can nurture knowledge in various and unexpected ways. It is the deepening of the roots that allows the plant to grow, bloom, bear fruit, and generate new cycles. From this rooting that intertwines humans and non-humans, science, art, and life, and that can occur in craftsmanship, Biodesign, or many other fields, ideas may arise that are capable of evolving, for example, our materiality.

References

- Andrade, M. de. (1939). A Cuia de Santarém. *Diretrizes* 2(20).
- Bandoni, A. (2012). *Objetos da Floresta*. Andrea Bandoni. Disponível em: www.objetosdafloresta.com
- Bandoni, A. (2020). *Objects of the Forest* - Online Exhibition. Disponível em: <https://www.objectsoftheforest.com/>
- Carvalho, L. (2011). *O Artesanato de Cuias em Perspectiva - Santarém*. IPHAN, CNFCP.
- Ceschin, F., & Gaziulusoy, İ. (2020). *Design for Sustainability: A Multi-level Framework from Products to Socio-technical Systems*. Routledge.
- Collet, C. (2019). *Biodesign | maat extended*. Disponível em: <https://ext.maat.pt/bulletin/biodesign>
- Ferreira, A. R. (1933). Memória sobre as Cuias (1786). *Revista Nacional de Educação*, n.6, 58–63.
- Gennari, L. (2011). Acerca dos Padrões de Risco em Cuias no Baixo Amazonas. In *O Artesanato de Cuias em Perspectiva - Santarém*. IPHAN, CNFCP.
- Ginsberg, A. D., Chieza, N., Lee, S., Agapakis, C., & Vilutis, J. (2019). Design With Science. *Journal of Design and Science*. doi: 10.21428/566868b5
- Hartmann, T. (1991). Testemunhos Etnográficos. In M. L. R. de Areia, M. A. Miranda, & T. Hartmann (Eds.), *Memórias da Amazônia*. Museu e Laboratório Antropológico da Faculdade de Coimbra.
- IPHAN - Instituto do Patrimônio Histórico e Artístico Nacional. (n.d.). *Modos de Fazer Cuias do Baixo Amazonas*. Disponível em: <http://portal.iphan.gov.br/pagina/detalhes/1055/>
- Karana, E., Barati, B., & Giaccardi, E. (2020). Living artefacts: Conceptualizing livingness as a material quality in everyday artefacts. *International Journal of Design*, 14(3), 37–53.
- Karana, E., Blauwhoff, D., Hultink, E.-J., & Camere, S. (2018). When the Material Grows: A Case Study on Designing (with) *Mycelium-based Materials*. *International Journal of Design*, 12(2), 37–53.
- Lima, R. G. (2015). Dossiê de registro do Modo de Fazer Cuias no Baixo Amazonas. *Projeto Celebrações e Sabores Da Cultura Popular Coordenação Do Setor de Pesquisa*.
- Morais, S. (2015). *Processo no.01450.017677/2010-21 referente à solicitação de Registro do Modo de Fazer Cuias no Baixo Amazonas no Livro de Registro dos Saberes como Patrimônio Cultural do Brasil*. Brasília.
- Moreira, P. (2020). Memória sobre as Cuias: O que contam os quintais e florestas alagáveis na Amazônia Brasileira? In J. C. Oliveira (Ed.), *Vozes Vegetais: Diversidades, Resistências e Histórias da Floresta* (pp. 154–166). Ubu Editora.
- Myers, W. (2018). *Biodesign: Nature, Science, Creativity*. Thames & Hudson.

Francisco Providência

10 — Teach

From crafts to design: future visions for teaching

persistence of the theme

The design exhibition «re/inventing matter,» which I curated in 2001 in Porto¹, Centro Regional de Artes Tradicionais (then installed in Ribeira, on Rua da Reboleira) and Lisbon² at Galeria da Mitra, «promoting the interaction of ideas between different areas related to design, the city and ways of life», (Pedro Brandão, Vice-President of CPD [Providência, 2001, p. 5]) sought, within the scope of Porto European Capital of Culture, to show the possibilities of the relationship between craftsmanship and design, divided into three types of artifacts, distributed across the three floors of the building:

1. From technique

Those that reveal their transformative technical origin in form

2. From function

Those who use the form to respond to practical needs

3. From poetics

Those who use the form to formulate new contents of truth

The confrontation with *recent social and technological changes creates the context for new reflections* «in order to encourage the increase of craftsmanship in the market, suggesting the creative connection of the exchange between the types of objects and the materials conventionally used for their creation» (Providência, 2001, p. 12).

The exhibition aimed to demonstrate the availability of new technologies and more ecological materials that would allow a more accessible and comfortable technical exploration, but above all, different arguments in a way that would position Man, *manufacturer and consumer*, in a poetic dimension that, according to Ortega y Gasset, was distinguished for authorial innovation: «The poet begins where the man ends. The destiny of the latter is to live his human itinerary; the mission of the former is to invent what does not exist. That is how the poetic craft is justified. The poet enlarges the world, [...] “author” comes from *auctor*, the one who enlarges. The Latins designated this way the general who gained a new territory for the homeland.» (Ortega y Gasset, 2000).

¹ Within the scope of Porto 2001, the European Capital of Culture (also integrated into the Esad@2001 program: Porto scale).

² The exhibition was held in Lisbon as part of Experimenta 2001, with the support of Porto 2001, CRAT, CPD, Sátira Design, and C. M. Lisboa.

On the first floor, *technique*, «objects with the most obvious connection between craftsmanship and design were displayed, namely through the appropriation of craftsmanship materials and techniques by design [...] it is above all the technical issues that reveal themselves in the evolutionary sequence of a series of chairs» (Providência, 2001, p. 15).

On the second floor, *function*, there is an explosion of creativity, concentrating objects that «through the proliferation of shapes, evoke the current hyper supply for consumption. Here you can find dozens of useful objects, [...] integrating technology and new materials available today [...] in a great fusion between the past and the future» (Providência, 2001, p. 15).

On the third floor, the theme of poetics is evoked, «*consisting almost entirely of original and unpublished prototypes, [...] created by several invited authors, who confront us with the poetic uselessness of design, as an object-idea, bringing it closer to art. Playfulness, criticism, and humor are clear arguments*» (Providência, 2001, p. 15).

³ «The proposals evoke local culture under the skin of traditional archetypes (wax votive offering in "heart," "perfect lovers," by Ana Rainha and Carlos Bártolol), reflect on the form, (burel clothing by Helena Cardoso), about its use and existence (mountain cheese in a tube by Pedro Sottomayor), express emerging environmental concerns (curtain in printed paper rolls by Nido Campolongo) provide new solutions to old problems (wooden spoons/salad tongs "turning stick" by Elder Monteiro), explore new technologies by integrating sophisticated equipment or recent industrial materials ("skin" chair by Rui Freire), criticize consumerism for the cynical denunciation of its stereotypes (shoulder battery-operated lamp, "lait-mi" by Maria João Barbosa), or children's playfulness is praised (Carlos Aguiar's kite).

Reconvert waste to put an end to the waste problem (carpet-coat into textile waste by Miguel Flor), recycle products by reconsidering them as raw materials (rocking horses made from tires by Patrick Palumbo), integrate low-consumption electrical equipment to save energy (lamp in elastic fabric and aluminum, "falkland" by

Among the represented and invited designers³ were not only internationally renowned ones coming from different social and economic contexts, but also students from Design schools and recent graduates, mixed with other authors whose identity had disappeared during their creations' production, distribution and commercialization process. In the exhibition catalog text one can read:

«The original meaning of each piece reveals both the *being* of its author and his *being* in a collective effort to reconcile low artisanal technologies and the emergence of new material and technical opportunities. The traditional idea of drawing as an expression of a cultural order seems to inflect a game of complicities that sometimes conditions the artifact to its smallest material expression and sometimes dismisses it from operating technically, abandoning the "idea" to the raw jungle of materials in a virgin state» (Providência, 2001, p. 17).

Bruno Munari), designing things whose production integrates local materials and labor (ceramic bench by Plácido Afonso), recovering genetically traditional shapes, textures and colors ("Portuguese saddle bench", by Paulo Parra), recontextualize obsolete artefacts (oil lamps with "sud-express" electric accumulator by Rita Filipe) recover old techniques (braille embroidery, "word form" by All about), integrate high technology (lamp, "spaghetti light" in optical fibers by Maria Milano and Teresa Sarmento), invent new objects through unpredictable combinations (crystal goblet/ashtray, "reverted" by Marco Sousa Santos), morphologically interpret a universal feeling (wire baskets by Miguel Vieira Baptista) are some of the metaphors present. Others, however, risk proposals at the ontological limit of design, moving vertiginously closer to the art object, whose function relates exclusively to aesthetic enjoyment. Using objects as a material metaphor for the exercise of poetics, they construct useless artifacts with a life of their own (installation with bitten plate and electric extension with a basket by Fernando Brizio or multiple rolled pebbles in ceramic, "new nature" by Ross Lovegrove) (Providência, 2001, pp. 17-18).

The exhibition «re/inventing matter» served as a pretext for a reflection on the relationships between craftsmanship and design, with extensions to the history of technique, eco-design, the unsustainability of material culture, and its viability through poetic appropriation as a means capable of reduce and requalify objects — *objects save us and condemn us*. If, on the one hand, we cannot continue to multiply the objects that subterranean us, on the other, it will be through the competition generated by their multiplication that better and more evolved environmental solutions can be created. Crafts emerge as an alternative to the environmental crisis generated by the consumerist culture of a civilization condemned to change, highlighting the economic opportunity created through globalization for local producers and the potential of a more conscious and motivated society towards sustainability. Although the exhibition did not impact the traditional artisans protected by the Regional Center for Traditional Arts that hosted it, it will have had more importance among the design and architecture community.

In 2012, I was invited to delve deeper into the theme of the relationship between design and crafts. This opportunity came in the form of the project «*Editoria: design, artesanato e indústria*»⁴, directed by Cláudia Albino for the Fundação Cidade de Guimarães. The project was a significant part of the programming of Guimarães 2012, European Capital of Culture.

I then wrote: «Intending to contribute to the clarification of the relationship between Crafts and Design, this text is a kind of journey on the status of crafts -understood as a vast set of meanings that includes products, practices, and processes -which is abducted from its usual context of belonging and transformed first into archaism in the face of modernity and supposed sophistication of design and then into merchandise as a testimony of an ancestral and exotic culture. This status is, however, valued at the moment in which it constitutes a source of inspiration for designers who, at the same time that they value it, also diminish it, either because they give it only a place of inspirational invocation or because, *in extremis*, they enslave the own artisans at the service of their interests.»

⁴ Providência, F. (2012) *Artesanato e Design, duas histórias de vida*. In: Albino, Cláudia, *Editoria: design, artesanato e indústria* (pp.14-21). Ed. Fundação Cidade de Guimarães. ISBN 978-989-98473-9-2.

«This essay opposes the strategies of craftsmanship revisited by design and directed at artificial and overwhelming experiences of use. If in the former design creates the sumptuary of invisibility under the primacy of necessity, in the latter it creates the exuberance of difference under the primacy of the superfluous; but the evolution seen in the second (eminently symbolic) seems to be denied to the first (eminently functional). [...] The resolution of this paradox seems to lie utopically in the fusion of both (crafts and design), promoting the education of the artisan (for design)”, that is, from the condition of a mechanical worker to liberal, thus creating new conditions of production to the artisan and access to more advantageous markets» (Providência, 2012, p 15).

From this reflection, the conviction remains that, given the historical impossibility of technical equality between the *traditional craftsman* and the *modern designer* who replaced him, the origin of inequality of opportunities and income, there is an urgent need for a fusion between the two through the education of the craftsman for the Design, risking losing the knowledge and expertise of the craftsman. Paradoxically and democratically, the Project's education for artisans is advocated. However, when we realize the consequent implications in areas of crafts such as gastronomy, we soon realize that this education and transformation of the artisan through Design will not be without losses.

Later, in 2016, I was invited to inaugurate the Casa do Design, curating with Helena Sofia Silva an exhibition on the same theme of the links between crafts and design under the name «*Burilada, artefactos para a sobrevivência*». Bringing together a large set of design objects that constitute agents of reconfiguration of material culture in Portugal, the exhibition sought to structure different strategies in bringing the designer closer to the artisan, with a view to the economic, cultural, and, above all, social survival of both. Distributed in six sections, the exhibition aims to show different attitudes and results in the unlikely link between design and crafts, from Conservation (integrating the ethnographic movement that dates back to the 19th century, now revisited by the imperative of *detraditionalization* [Fortuna, 1997]), to the Production of countless designers who find in craftsmanship an economic and symbolic opportunity for representation, culminating in the Investigation of new forms and uses, often used as models for reconverting production for the *economic valorization of the territory*, through Demonstration in exhibitions supported by local or central authorities.

1. Conservation

and preservation of threatened cultures, reconfigured for *detraditionalization*

2. Reinvention

dynamic agent of translation and *reframing* of knowledge through new technological instrumentation

3. Production

and distribution of objects that the designer, as a producing agent and cultural converter, has assumed

4. Management

new processes, formats, and strategies necessary for the recovery of crafts for the economy

5. Research

the speculation of new possibilities in an academic or curatorial environment as a form of reflection

6. From the Demo

by models of reconversion of production for the economic valorization of the territory, assumed by local and central authorities

The group sought to cover the maximum range of relational models available today, between design and craftsmanship, synthetically represented by the attitudes of the three authors called up for the catalog's preface — Rita Filipe, Cláudia Albino and João Nunes.

Rita Filipa presents projects to review craftsmanship through design, keeping the first under the control of the second, presenting the ceramic industry of Vista Alegre developed by her. Cláudia Albino proposes participatory equality in workshop projects of contact and mutual learning between artisans and designers, as in the Editoria workshop and exhibition. Moreover, João Nunes, in opposition to Rita Filipe, abdicates the control of the project over its production, appealing to the pre-industrial regression of the fusion between designer and artisan, assuming the *design-maker* model, that is, that of an artisan designer.

If in 2001, I felt mainly motivated by finding new productive and remunerative possibilities for crafts through design, presenting them with both new technical means of implementation and new creative motivations beyond the strictly functional ones, bringing design closer to ecology through poetics; in 2012, I observed an impossible negotiation between low and high culture, craftsmanship and design, which arose from historical evolution, with the Renaissance replacing a traditional technique with a modern (or industrial) one. The design of the Academy freed the form from the productive conditioning of the Workshop, thus opening new narrative purposes to the objects and a progressive distance between production and representation that could find reconciliation through (joint) education.

However, in 2016, the commission for an exhibition that could present the state of the art on this topic in Portugal led me to consider the high biodiversity of the design-craft system divided into six relational models, ranging from the ethnographic appropriation of crafts by design until its manipulation for demonstrative purposes, with a view to the social, political and economic valorization of the most peripheral territories. In this sense, the relational possibility between design and craftsmanship was demonstrated, although less clearly, and the political and economic equality of their participation.

The creative overcoming of the traditional technicality introduced by the poetics of drawing seems inevitable, even though the results, most often focused on adapting a rural culture to an urban market, can often come close to kitsch, losing either the genuine beauty functionality of technical construction under a primitive lack of resources, or the functional radicality of its uses, now under different contexts. In any case, the possibility of simultaneity between artisanal production and the representation of design, between making and interpreting, opens up through the education of artisan-designers.

from the workshop to the academia

The “craftsman” seems to result from the historical separation of teaching and learning models, established since the Renaissance, with the introduction of the Academia as an alternative to the Workshop: learning drawing was not learning a technique, but *the technique of all techniques*. The social division of labor and technological evolution assisted by design (Holanda, 1985) relegated workshop practice to the background in favor of the project (design with design), fueling modern technicality; the Bauhaus’s effort in the emergence of modernism to reconcile design with workshop practice is due to the need for artistic knowledge of materials and techniques, on which the feasibility of any project depends, as well as an infinity of creative resources arguing new proposals. The counterpoint of the Ulm School, emerging twenty years later in the European reconstruction of the Marshall Plan, will suspend the proximity of design to the artistic workshop, providing it with new scientific technologies with a view to the more efficient performance of its products, supporting economic development under the market model. Although some of the most sophisticated examples of design intended for high-technology production are, in their prototyping phase (or when produced in small series), objects of artisanal production, when considering craftsmanship under the domain of its merely constructive dimension, we will be to disregard its important sociocultural, economic and environmental context.

According to Chloé Braunstein (Braunstein & Bure, 2000), «for around five centuries, the mechanical arts (practiced by craftsmen) have been separated from the *liberal arts* (practiced by artists). [...] From the Renaissance onwards and more openly in the 19th century, artists became creators and works of art were freed from social and technological constraints» considering the craftsman as a practitioner of the *mechanical arts* who learns through repetition of a stable constructive and functional model, resisting greatly the innovation.

Although apparently divorced from the project, traditional craftsmanship reveals a powerful design heritage through its objects; this tacit design synthesizes thousands of years of cultural evolution of forms, recalling the process of natural selection of living beings — a record of multiple genetic crossings present in their form. However, the speed of evolution from traditional to modern (or industrial) and post-modern (or cybernetic) technicity would leave traditional technicity isolated in geographically located ecological bubbles, residual manifestations of cultural survival of technologically “obsolete” communities. These manifestations, however, have acquired increasing interest among more technically advanced societies, whether due to the nostalgic regression to the *primitive*, the promise of survival, the environmental sustainability they inspire, or the aesthetic particularity preserved in their essential forms.

Fabien Petiot and Chloé Braunstein-Kriegel, observing the phenomenon of craftsmanship since the beginning of the 21st century, conclude that *the craft is the subject of passionate debates that require a renewed critical and theoretical vision today* (Petiot, F. and Braunstein-Kriegel, C., 2018). Political, ecological, business, humanitarian, heritage, technological, or educational, the forms of crafts have, in recent years, been expanded and reinvented but also made more complex.

From traditional artisans to luxury artisan product brands, crafts constitute a domain of diversity and new business models that offer new creative possibilities and new ways of thinking from other places (USA, China, France, Italy, Brazil, South Africa, or even Thailand). Through globalization, crafts are now transdisciplinary, *a true practical melting pot for extracting technical, methodological, and intellectual resources*, accessible to other areas of production, such as architecture and design.

In this sense, artifacts are a pretext for a broader reflection on survival. All objects manifest *eco-design* as they aspire to “home” by modeling the environment to protect life, contributing to survival. However, for anyone who has visited the Ambient International Fair, in Frankfurt, the unsustainability of the exploding material culture that today threatens the Earth and, consequently, human existence becomes evident. From *homo-sapiens*, we return to a *homo-faber* that is increasingly *Homo-vastum* (man-waste), transforming the natural landscape into a colossal waste landfill.

The human environment consists of a material framework of objects and historical markers, a product and producer of new relationships between the individual and the world — “What are we if not an aggregate of a thousand things?”⁵.

⁵ Interview by Lourdes Castro with Expresso in 2019, published on January 8, 2022, <https://expresso.pt/cultura/2022-01-08-o-que-somos-nos-senao-um-agregado-de-mil-coisas--a-ultima-entrevista-de-lourdes-castro-ao-expresso-em-2019>

The objects that participate in our identity carry affection and, therefore, mark our identity singularity; they are objects of humanization. As in the play, *Happy Days* by Samuel Beckett, Winnie (the 50-year-old woman married to 60-year-old Willie) lives “bogged down,” merging with the pile of objects in her memory from which she emerges in a monologue of memories that replace present existence through the memory of a past existence, invoking his inseparable companion, not realizing that he had already passed away. Against the reifying massification of consumption, the fetishistic attribution of meaning to objects will constitute the mechanism that allows them to be rescued from being condemned to waste — assuming the value of memory markers —, perpetuating both their lives and ours. In the appropriation and reframing of our objects, we are doing *eco-design*, in the most demanding sense, as a mental act of survival. However, we will also lose mobility in the future, limited by the sarcophagus of things we build around us for protection. Perhaps the culture of rural handicrafts produced in the extreme contingency of lack and therefore pragmatic and essential can constitute an example of beauty, contaminating good design practices, delivering works of art to museums to surround ourselves with works of life in everyday life: laconic, precise and necessary.e necessárias.

is drawing projecting the being?

The rapprochement between craftsman and designer will imply adequate training either through empirical learning of techniques or through critical learning of the design that designed them. In other words, in the future, the training of a *craftsman-designer* will involve learning Design. Project disciplines are also Drawing disciplines; of the drawing that anticipates, of the drawing that represents and rehearses, inventing new solutions or new *forms*, but above all of the Drawing that sees, as referred to by Siza — «drawing is important for learning to see, [...] fundamental for an architect and all people» (Siza Vieira, 2008). The project, through design, will allow us «to use experience in what it guarantees, but also to free ourselves from it, in what it binds» (Siza Vieira, 2003). Drawing is a creative instrument of production and interpretation, giving us freedom (to decide).

Seeing through drawing is associated with the Porto School⁶ methodology, a vision that excites and analyzes, just like the drawing he produced. «Eyes that do not get wet see nothing when they look» (Távora, 1960)⁷. Távora confesses to being moved by what he saw on his study visit to the USA, a trip that, along with others, namely to Greece, would play a founding role in his Theory and History of Architecture classes: «I saw a lot in America [...] height of the Empire State, I saw statistics and numbers and assembly lines, I saw buildings and architecture, I saw museums and plans and plans, I saw highways and prosperity everywhere: but poetry, humanity and greatness, only I found them in Wright⁸. I understood everything through intelligence; here, the little I saw allowed me to feel everything without anything being explained to me. We are creating an architecture of 'decorated skeletons', and Wright managed to create organisms. Who dares to discuss the shape of a finger, the flower's color, or the pelican's beak? They are like that... because they are like that" (Távora, 1960). Fernando Távora seems to advocate a relevance of the ordinary form to living beings as if the objective of «architecture» was to find form as a living being and its most significant meaning and meaning — the form whose evidence abdicates explanations.

⁶ "Porto School" is the name given in the international press to the Faculty of Architecture of the University of Porto, then directed by Architect Fernando Távora, due to the consistency and coherence of its teachers' projects, whose main international protagonist is the Architect. Álvaro Siza Vieira, oriented towards *regionalist modernism*.

⁷ The author quotes and subverts Afonso Lopes Vieira's aphorism: «eyes that never get wet but see when they look...».

⁸ «I learned today, April 11th, that on the 9th that I visited Taliesin, it had been exactly one year since Wright had died; Maybe that is why his presence was so strong on that day...».

Is not this what Holanda meant to us when he referred to design as having the dual function of *creating new existences* but *attributing being to them*? As if drawing were the creative instrument that would allow Man to continue the work of the Creator, but now, it is inaugurating the regime of the artificial. Drawing, as Francisco de Holanda (1517-1585) wrote, allows one «to invent, figure or imagine what is not so that it may be and come to be» (Holanda, 1985), thus announcing what is understood today as design, that is to say, the design of the conception of shape, but understood as *an object almost subject*.

Drawing would also give rise to the Academy in Rome (in the 16th century), of which Holanda was not only a witness but also a protagonist of the innovation of the *artificial* rooted in the science of drawing. Design, *giving existence to what does not exist*, is an instrument of innovation through its projective condition of design (Providência et al., 2017).

Drawing (or *disegno* in Italian) — unlike Anglo-Saxon *draw* — is not only representation but also prospection and plan because it materializes ideas, imagines them on paper, shapes them. Therefore, it was adopted by the English language as design (project). In the Platonic vision of the Renaissance, the quick drawing of the sketch allowed the recording of the fleeting participation in the *world of ideas*, as if the designer was privileged by a certain state of grace that made him integrate the creation through intuition, founding the new — «[...] anyone who wants to know what all the science and strength of this art that I celebrate consists of, know that it all consists of drawing» (Lousa, 2011).

If drawing contributes to the project by chance (which will trigger dormant connotations), it must also be learned and exercised (as a device and statement) so that, as Fernando Brízio says, it can be «the tool and the language that helps us crossing the surface of things [...] drawing in design is not only operative in relation to a given subject, it is also a builder/former of the being that conceives and experiences the world through it». Drawing will therefore be «a natural means of prospective relationship with the world» (Cabau, 2011).

Being open to this intuition (spark of inspiring vision) implied an availability and a discipline of being open to discovery, that is, attention to chance (providential). Therefore, the result of the design is constructing a *form* that conveys an idea, constructed by circumstances that overcome consciousness and will. However, the idea is, first and foremost, conveyed by the morphogenesis system that gave rise to it. Forms translate intentions, or *truth contents*, which constitute, in turn, *regimes of visibility* and, like Art, statements of new futures. Art, that is, in Adorno's words, «constitutive protest against the claim to the totality of the discursive [...]», a sentence that we propose can also encompass design. Art's protest against power is not inscribed in its content but in its *form* — the form is the *genuine content* of works of art. Art must be useless to resist the power of its false integration (uncritical, capitalist, or mass integration). For Adorno, «the *truth content* of works of art merges with their *critical content*», a content that is not «outside of history, but constitutes its crystallization in works» (Adorno, 1993, p. 154). Works of art (and design) will be, in their proper appearance, the testimony of a world and a time. Therefore, the works' critical function will be to reveal their truth content (sacrificing the idealism of interpretations and figurations) that corresponds to their critical and philosophical dimension, translating into enigmas, to resist the neutralization of their integration as *suprematist* expression. However, others will think differently, recognizing the imperative of functionalism (originating in *constructivism* and craftsmanship or “vernacular design”) in design as a pedagogical regime for socialism.

In this sense, many designers refuse the possibility of «style» as a constructed form, thus wishing to escape the censorious awareness of contributing to a *formalistic* aesthetic. Aesthetics, informing rhetoric, is understood as shaping reception and, therefore, an instrument of *propaganda*, ethically and ideologically reprehensible. However, looking at the set of their design works, they admit the *immanence* of an inevitable repetition, of a particular *incidence* (insistence?) in a way whose origin they attribute to the naturalness of the exercise; in other words, an “unsought” yet recognized chance. Under the concern of responding to the client’s needs, under a professional service ethic, the project will characterize how we report with disinterested detachment because only then do we believe it can be legitimately aesthetic and, consequently, a manifestation of Art, even if this attitude makes us less critical when evaluating the work.

If forms are ideas — and people, attempts to realize ideas, or ideas in the process of being — then the syntax of the form, just like the language adopted to think, will condition, through the grammar of its articulation, the ideas produced.

Therefore, this proposition “of the forms that convey ideas” opens up the possibility of innovation. However, are the ideas that design (re)produces in their forms new (innovative) or just repetitive and transcription of others? Do they promote innovation or convention? Are they *prototypes* or *stereotypes*? In other words, are they the expression of *beliefs* or *ideas*? Is design a craft (discipline) or a science (poetics)?

Ortega differentiates *beliefs* from *ideas* since the former constitutes our mode of existence, and the latter constitutes its questioning. Ideas arise in the face of frustration due to the failure of belief, generating doubt (Carvalho, 2002), thus making us willing to change (in form). The forms are, therefore, manifestations of knowledge, like *scientific communications* (translated by numbers and words), although they differ from them in terms of means (methods) and ends (objectives). New ideas are beautiful and uncomfortable, as they involve learning; Conventional ideas are comfortable and ugly (*kitsch*) since, submissively, we integrate them, without resistance, into our habits.

In the recognition that design has today the role of giving shape to ideas, Teresa Cruz comes to defend its dominance as a philosophical field of thought through artifacts that, like Foucault’s devices (Cruz, 2015) reviewed by Deleuze, correspond to means of observation and *regimes of visibility* for a new philosophy, more creative than critical. This results in the perception that design is, at this time, the agent of transport and implementation of ideas through the implementation of an *intuitive thinking*. Despite the historical process, the creativity of design comes, according to Tim Brown (cited by Cruz, 2015), to present a third alternative way, either to purely “inspirational and emotional” thinking or to “purely analytical and rational,” using, such like Deleuze, to the “intuitive” thinking that will materialize on average, that is, in design (*design of artifacts, devices, and cultural mediation services*).

how do we learn freedom?

In «Abecedário», the long series of interviews by Gilles Deleuze with Claire Parnet⁹, the themes follow the letters of the alphabet, giving rise to «P» in the statement about the «professor» and, consequently, clues about teaching. In this statement, Deleuze categorically defends the expository system of the master class, as he calls it, against a participatory and provocative class system, knowing that it will never be possible for the student to follow the teacher's exposition simultaneously. In another interview, he even says that students never learn what the teacher teaches, as if they were two tangential realities but completely unrelated.

«What the teacher says may not be immediately understood, especially because in '*classes that lasted two and a half hours*,' no one could hear [...] There is what we call a delayed effect. [...] A class can have a *delayed effect*. We may not understand anything now, but ten minutes later, everything becomes clear. There is a retroactive effect" (Boutang, 1988-89).

However, Deleuze goes further, noting that in his classes, there was always someone "*obviously half asleep*" and asks: "why does he mysteriously wake up at the moment when (the speech) concerns him?" as if it were a condition of the *teaching* system that each person would only hear, and strictly, what is their responsibility. «It is not about understanding and hearing everything, but about waking up in time to capture what suits you personally». Moreover, the testimony ends, clarifying the role of the teacher: «a class is emotion. It is both emotion and intelligence. Without emotion, there is nothing; there is no interest. [...] what is part of the teacher's role [...] is inspiration. That is the role of the teacher" (Boutang, 1988-89).

In short, for Deleuze, teaching, the class, the process of transferring knowledge does not occur predictably. It will depend on both the teacher and the student, under a particular condition of chance. With respect for the student, this translates into an exciting and inspiring set of conjectures that each one will listen to in their own measure and interest, without implying an obligatory reception or blind appropriation. The emotion generated anticipates intelligence and is the primary condition for giving a good class.

⁹ Interviews by Gilles Deleuze were given to his former student Claire Parnet, under the condition of post-mortem publication.

Heidegger also says something enigmatic: «true learning (of what one holds) is a giving of oneself lived as such». We only learn what we already know: «When the student receives anything offered, he does not learn. He learns for the first time, when experiencing what he takes to be what he, truly, already has. True learning is, for the first time, taking what one already has and giving to oneself and is experienced as such». Therefore, he deduces that “teaching means nothing other than letting others learn, that is, a mutual guidance towards learning”. Heidegger concludes that “learning is more difficult than teaching; thus, only those who can truly learn—and only to the extent that they can—can truly teach” (Heidegger, 1987).

In this quote from Heidegger, we recognize in addition to Deleuze that *learning* from teaching will depend more on the student’s experience than on the teacher’s persuasion — the so-called “taking what one already has (which) is a giving to oneself and it is experienced as such” — an imperative condition for him to be also able to teach.

If, for Deleuze, those who teach cannot avoid proposing an exciting narrative, leaving the student to decide on his apprehension, for Heidegger, the mobilization for that listening will depend on their existential understanding. Heidegger and Deleuze’s *learning* is an emotional, casual and founding phenomenon, as rare as it is difficult, centered on an affective (or affected) relationship¹⁰ of gift between teacher and student, which results in a *mutual lead towards learning*, in which the what happens is not the repetition of what was received, but the offering of what mattered in your life.

Asking the teacher to offer *what really mattered in your life* and to do so in a masterful, moving, and

inspiring way is no small ask. There will, therefore, be the memory of a few examples of good teachers and good classes in each of our lives because, in this condition expressed by Deleuze and Heidegger, teachers will also be a product of their students — there will only be good teachers if there are also good students.

In the article «Syndrome of Small Power!», André Fontes (2022)¹¹ questions teaching at the Academy and the competence of teachers, opposing professional experience to the qualification attributed by career advancement titles. The topic is addressed in his book *Said Me an Old Sailor – A Guide for Confusing Times*, whose publication stems from his studies carried out since 1996 on People Management and Leadership, a field where he confesses to have learned a lot not only from colleagues and students but also with company executives. Fontes thus compares the practice of those who “get their hands dirty” with the theory of those who just study to conclude that “in theory, there is no big difference between practice and theory. But in practice there is». In artistic practice, implementation is almost everything. The same tired theme of *death* or *romantic relationships* can give rise to the most banal or the most original and captivating piece of theater. Also, in design, the same theoretical principles on brand management may give rise to the triviality of a weak brand or another one contributing to the elevation of the reputation of its object. That is why new chairs are designed every day. In art, achievement counts, and there is no indifference. In teaching Design, too. It is different to teach what you have experienced in your body than what you have heard. Therefore, in evaluating teachers, Fontes also considers with Deleuze that «a class without emotion is not a class» and that «a good teacher teaches what he is».

¹⁰ Affection (from the Latin *affectus*, with its root in *afficere*, which means to do something or influence someone) is the manifestation (positive or negative) of a disposition towards someone or something. Affection generates the manifestation of emotions and can modify behaviors, influencing how we receive someone or something. Emotional withdrawal is the defense

mechanism that is revealed in the individual’s difficulty in expressing feelings and which results from a traumatized ego and, consequently, resistance to social interaction.

¹¹ Fontes is a consultant and professor of Talent Management and Leadership at Porto Business School and IPAM.

Suppose university students have lost the ability to feel emotional about the object of their study (Buarque, 1995), replacing emotion with career — an idea perhaps inherited from Humboldt in the 19th century, by prioritizing research over teaching — their institutionalization into *research manager* from the last century onwards. In that case, it is due to the imperative of (European) massification of the Academy. *The dedication of academics to research has become a luxury, except in “cutting-edge,” technologically and politically profitable areas*, says Lourau, cited by Arendt¹² (1999).

Condemned to be a bureaucrat, the academic lost the pleasure of teaching or researching, *dedicating himself to training others, instead of exchanging experiences with them*. He often forgot to develop and explore a domain from which he could ask new questions, thus losing passion, ignoring experience, and making talent impossible. Pressured by the necessary academic production by which he will be evaluated in terms of his academic advancement, the professor will stop being a good teacher and become a talentless researcher, quantitatively and not qualitatively measured by his ability to publish on “high impact” platforms.

Ronald Arendt also observes the consequences of the dichotomy generated between fundamental and applied research, adopted in his psychology research area from the last century onwards. A practice of proximity to communities, which was conventionally called *social psychology*, was aimed more at the practice of intervention than at basic research, giving up theoretical reflection versus political intervention, thus giving rise to a symmetry between “pure” researchers and “militants”. This opposition generated a poorly formulated “research design,” with theoretical and methodological publications that were highly fragile and, therefore, frustrating¹³.

We could bring other examples from contemporary academia, particularly in the field of Design, in emerging areas of *applied research* such as Social Innovation Design, included in the new modality of Service Design (contribution from Sociology through Ezio Manzini), or areas such as from Design to Sustainability (contribution from Materials Science through Alastair), whose design manifestations mainly reveal the significant contribution of third parties. In these two examples, we have seen not only the alienation of the *primary* (or radical) *research* of Design but also the manipulation of its applied research by other agents and ideological or scientific intentions. Naturally, interdisciplinarity is recognized as the ultimate contribution to innovation, but under the condition that none of the agents involved do without their own radical research.

Like engineer Manzini, activist professor Alastair is not a designer, that is to say, he does not have artistic design practice, but he believes in Design «as a powerful way of prototyping new human experiences, of questioning how we live and what kind of societies we desire to co-build, confessing that he is particularly attracted to participatory design processes involving other disciplines, experts and citizens to (re)make our world»¹⁴. There is nothing to oppose. However, when we see the meaning of his statements in the exhibitions he curated at the Porto Design Biennale, starting with the exhibition «*Museu da Matéria Vibrante*» installed at Casa do Design (Matosinhos), we realize that, in the urgency of the contemporary response, Alastair abdicates of Design in favour of Materials Science.

¹² According to Ronald João Arendt, Institute of Psychology, Universidade do Estudos do Rio de Janeiro, *basic research vs applied research*.

¹³ Rouanet, cited by Arendt, proposed in 1987 a new rationality that seeks to counter Brazil’s extreme dependence, authoritarianism, and elitism with anti-authoritarianism, anti-colonialism, and anti-elitism. However, the hasty interpretation of anti-authoritarianism would result in a refusal of theory, anti-colonialism in the refusal of foreign cultures, anti-elitism in the exchange of higher culture for popular culture, and in

the erasure of boundaries between high and low culture.

¹⁴ «Alastair Fuad-Luke: “People may believe that design offers a useful way of prototyping the future,” an article written by Patrícia Silva for Gerador, an independent journalism, culture, and education platform published on Tuesday, June 1, 2021. Available at <https://gerador.eu/alastair-fuad-luke-e-possivel-que-as-pessoas-acreditem-que-o-design-em-conjunto-oferece-uma-forma-genuinamente-ufosa-para-prototipar-nosso-futuro/> (consulted on June 23, 2021).

Such as for Manzini, Design is understood in an instrumental operational, social, political and environmental function, but ignoring (or sacrificing) its ontological nature of meaning and mediation producer through shape. As a sociologist, shape is only a way of persuasion or social manipulation, not understanding, not wanting to understand, that shape is the content of truth of things (of works of art, as said by Adorno). And from the point of view of the progress of forms, the second edition of Porto Design Biennale is the manifestation of a barbarity¹⁵ coming to us from the North, therefore noticed for the expression of its visual communication, where technology overlaps to culture.

In this exhibition, we observe examples of progress in materials, of Materials Science and Engineering, definitely relevant for technological development, but whose applicability, whose conformation, presents itself weakened or even inexistent, and when existing, is using ancestral artisanal techniques. If by materials presented we observe a persistent belief in technology, the syntax of their constructions brings us to the indifference or even ignorance, despite the semantic belief of speech. The unknown morphology is a setback for Design and its newcomers, which will see in that the possibility of an inconsistent intention, that is to say, without expertise, without drawing, which for Design means without knowing how to think. For this reason, when I listen to the *barbarians* advocating the need to redo everything (those alternative forms of being, living and producing), I tremble afraid of the future, questioning if repairing would not be a better alternative. That is why we watch Design passing through a profound crisis, despite the growing extension of its features in new fields; once it grows in surface, mainly leaded by Sociology, Management, Social Engineering and Materials Engineering, but neglecting to research and propose the novelty of form, its specific domain of cultural mediation.

To research is condition for “drawing the difference”, and the difference is what will allow us to design a better new thing; but the research of Design is the form (the form is content of truth) and through form cultural mediation will be produced. That is the mission of Design for interdisciplinarity; to work with the other scientific fields is the desire of Design, but if it renounces to Drawing, Design will dissolve itself. Lino Cabezas referred to research in Design as only being possible afterwards, that is to say, over the produced design and, at no time, over the design to be produced; in other way, it would contaminate it.

It is through drawing that the designer researches the form, generating the difference by comparison with the similarity. But how to design the difference, if nowadays those who draw are just a few? (Magalhães, 2012). Eventually that may be the reason why Architecture and Design tend to indifference, every time that, in contemporaneity they sacrifice authorship in the name of collective unaccountability.

¹⁵ The Barbarian Invasions is also the name of the Canadian film directed by Denys Arcand in 2003. Rémy, a left-wing university professor who fought all his life for utopian political ideals, is faced with terminal cancer. His son Sebastien, a yuppie who operates in the financial market, decides to help his father to guarantee a better end to his life. To do this, he will bribe members of the union so that he can occupy a suite in the hospital, he will invite his best friends, he will buy diagnostic equipment abroad and drugs to numb his pain, and he will even bribe former students so that he will think he has been a good teacher. Capitalism and its barbarity appear as a humanist blow against utopian idealism “which has gone down the drains of Canadian public services,” as Sérgio Prior wrote.

Just as biological evolution operates towards the complexity of biodiversity, a progressive complexity must also be recognized in Design. Design's relationship with other scientific practices should promote its diversity. But to do so, it will have to remain focused on its cultural mediating nature through *form*, or it will run the risk of dissipating in the confrontation with the other it intends to mediate.

The (ecological) management of Design perhaps constitutes that *coup de grace* of capitalism that, like the yuppie Sebastien (in the film *Barbarian Invasions*), can bring us the palliative comfort of contributing to the salvation of the world, witnessing the civilizational end of Design, without us being aware of it (Providência, 2021).

how to design?

Flusser (n.d.) proposes to explain art¹⁶ based on the phenomena of *reprocessing and transfer of information*. As Vilém Flusser says, these two problems characterize all production and, with specific characteristics, also the production called "art". The processing that results in new information is known as "creativity"; the expression-impression of which the result of the "work" is known as "productivity." It will be the *task of critics to demystify this "aura" that covers these problems* (Providência, 2013).

Creativity (interpretation) and *productivity* (communication) are the two terms of making art, architecture, and design, inseparable terms, one not surviving without the other. There is no creativity if it is not reflected in implementation, just as there is no innovation if production is not preceded by interpretation. This observation by Flusser can shed light on the relationship between craftsmanship and its overcoming, between repetition and innovation. Flusser, in his text «The Gesture of Making» (Flusser, 1991), deals with the theme of the shaping of works by hands, namely due to the divergence of *prototypical* and *stereotypical* productions or between the new and the reproduced, a difference that brings with it the memory of old struggles between the mechanical and liberal arts: «*to create is to elaborate new ideas in the process of making. Hands only realize themselves creatively when they print prototypes (new ideas) on a raw material that is truly first [...] the current pernicious division between stereotypical and prototypical gestures, between the alienated and true gestures, is one of the roots of our crisis, originated by industrial manufacturing*». In a way, the specialization of hands (if the right works, the left dances or, in other words, if the left invents, the right repeats) is still a reminiscence of the social functionalization of work, biologically conserved and consolidated, with repercussions in the Academy, about the prejudice that opposes *theoreticians* to *practitioners*, and consequently *fundamental* research to *applied* research.

¹⁶ Flusser, Vilém. How to explain art (lecture given at Galeria Paulo Figueiredo and transcribed by Gabriel Borba), in www.flusserstudies.net/pag/13/flusser-explicar-a-producao.PDF (accessed on 27 December 2012).

Flusser opposes the hand of *praxis* to the hand of theory, and thus, the mechanical work will be complemented by the inventive work of the other (Flusser, 1991, p. 3). In this sense, knitting and weaving also require the simultaneous use of both hands, unlike other “design manifestations” that can be performed with just one hand (usually the right). However, by mentioning that the cerebral functionalization of the hands is a consequence (and not an antecedent) of the social division of labor, they propose to operate the revolution of liberation from all mechanical slavery, as if all doing implied thinking and thus also all artisanal activity sought to draw the design.

Nevertheless, how do we learn? Ulrich Boser tells us that “many people mistakenly believe that the ability to learn is a matter of (innate) intelligence. For them, learning is a characteristic inherited by luck of the genetic draw. Therefore, [...] without thinking much about how they can develop a domain of knowledge, they use expressions such as ‘practice is the mother of knowledge’ or ‘practice makes perfect’ without considering learning strategies. (...But) does practice mean repeating the same skill over and over? Does the practice require guidance? Should the practice be difficult? Alternatively, should it be fun?” (Boser, 2018)¹⁷.

Boser quotes Marcel Veenman, by “discovering that people who inspect their thoughts outperform others with very high IQ levels when learning something new. Their research suggests that, in terms of developing mastery, focusing on *how we understand*, we will constitute about 15% more aptitude than innate intelligence — *learning is a learned behavior*. Having a quick answer does not mean that we are the smartest in the room; it does mean that we learn through learning» (Boser, 2018). We will learn better by organizing our learning objectives, thinking about thinking, and reflecting on the knowledge learned.

“Thinking about thinking” (metacognition) will be crucial for learning, as it will allow us to understand better *how we know what we know*, asking ourselves, as Boser says: “Did I really understand this idea? Can I explain it to third parties? What are my goals? Do I need more background knowledge? Or do I need more practice?”.

The author tells us that mental tranquility is also necessary to obtain any type of understanding. Without a certain *cognitive silence*, it will be difficult to acquire skills. If we are stressed, irritated, or depressed, we will have difficulty learning, which implies a calm and relaxed state of mind.

Therefore, learning is a phenomenon that will depend on both internal and external conditions. Thanks to it, we can overcome inherited conditions of disposition to cognition, or intelligence, through a reflected practice, which will not give up constituting itself as “practice.” This practice must also participate in a *comfortable, calm, and relaxed* environment, like that found in collective artistic work workshops, in which apprentices learn by imitating the unhurried work of masters but also learning to think like them. This learning (or at least perceiving) of how the other learned will allow a critical distance from the way the teacher learned it and the student’s learning, which is an alternative to that of the teacher. It will then not be about the uncritical acquisition of a *modus operandi* but about understanding it from within, that is to say, trying to become aware of the process, rehearsing.

The complexity of design practice will always imply prolonged training, which is also justified by the acquisition of tacit knowledge about the limits of materials, their structure and resistance, translated into decisions regarding shape, volume and, above all, scale. In the apprentice’s representation the master sees the misunderstanding of knowledge that only practice can attribute to him.

¹⁷ Ulrich Boser, «Learning Is a learned Behavior. Here’s How to Get Better at It» *Harvard Business review*, May 2018. In: <https://hbr.org/2018/05/learning-is-a-learned-behavior-heres-how-to-get-better-at-it>

In the Design and Architecture project, the decision on form is subject to the triple function of its *constructive feasibility, practical functionality* integrated into the adaptation to the physical and urban context (with all kinds of legal constraints), and its proposal as a metaphor, as an idea (or truth content) of *ethical and aesthetic reflection* on its time. It is clear that the complexity of the exercise is immense, and learning must start, first and foremost, with observation, analysis, and visits to other previous cases. That is why many architects confess that travel is essential for developing knowledge in Architecture. In a certain way, the designer discovers that *in the problem he will also find the solution* and, therefore, the project may be understood as a certain way of seeing or reading the problem.

When confronted about the teaching of Architecture and its paradoxical complexity, experienced and knowledgeable teachers from Escola do Porto state: «Architecture cannot be taught, it can be learned», suggesting an individual process of interpretation that is impossible to *algorithmize*, and this is where the most difficult creative and formative nature of the school contribution resides.

Sofia Pereira da Silva¹⁸ surveyed Architecture teachers at university courses in Coimbra, Guimarães, Lisbon, and Porto, interviewing twenty architects recognized for their pedagogical, scientific and artistic impact on the formation of Architecture in Portugal¹⁹. That survey was published in the book (not printed) *Architecture: How Do We Learn?* (Pereira da Silva, 2022), constituting a valuable reflection document on project teaching methodologies and knowledge production through the project. Many of the teachers interviewed fall within the vast generational range of those trained in the second half of the 20th century, presenting relevant architectural work, thus constituting agents of international architectural culture.

The *heuristic method*, or as more recently it has been propagated in teaching pedagogy in other disciplinary areas of Science and Engineering, the project-based teaching-learning method or PBL (Project Based Learning)²⁰, part of the classroom test of responding to a new problem, for which neither the student nor the teacher has a standardized and guaranteed solution from the outset. The exercise involves the definition of a statement and the “spontaneous” creation of solutions by trial and error through abductive, hypothetical, and intuitive thinking that will be collectively evaluated and participated in. The teacher’s role is not to transfer theory but to help better question the problem so that more original, creative, and efficient solutions can be found — instead of providing information, the teacher becomes a mediator of knowledge. On the other hand, *by having a voice in choosing methodologies and project development, students acquire greater motivation and commitment to solving problems* (Bender, 2014).

¹⁸ Ana Sofia Pereira da Silva (Braga, 1979) has a degree in Architecture from FAUP (2004) and a PhD in Architecture from ETSAM (2012), maintaining a professional practice in architecture, research, and teaching at FAUP.

¹⁹ Architect Teachers: Alexandre Alves Costa, Carlos Machado, Filipa Guerreiro, Gonçalo Byrne, Inês Lobo, J.L. Carrilho da Graça, Joaquim Moreno, Jorge Figueira, José Manuel Soares, Manuel Aires Mateus, Manuel Mendes, Maria Manuel Oliveira, Nuno Brandão Costa, Nuno Mateus, Nuno Valentim, Paulo Providência, Ricardo Bak Gordon, Ricardo Carvalho, Sérgio Fernandez, and Teresa Heitor.

²⁰ PBL is a methodology focused on practical research. It involves and encourages students to solve actual or simulated challenges, thus offering an innovative, more exciting, and effective education.

Collective participation in the creation of solutions is one of the most relevant factors in this teaching-learning system, being recognized in architecture and design since at least the mid-20th century. At Escola do Porto, the project curricular units have a nuclear function in each year of the course, receiving information from other satellite curricular units such as Design or Construction, promoting interdisciplinarity. It is here that all available knowledge is applied and it is also here that the need to acquire new knowledge, which is not yet available, is triggered. Students and teachers work collectively to discover something new, which will actually be materialized through collective action (drawing, modeling, prototyping, ...), but which is a critical activity, thus also developing socio-emotional skills essential to a future designed for be built in groups. As Harari says, reflecting on education for the future, «the most important of all will be the ability to deal with changes, learn new things, and preserve mental balance» (Harari, 2018).

This teaching-learning method implies specific logistical conditions for organizing the classroom, the type of furniture (modular tables and stackable chairs), with areas for collective presentation and periodic exhibition of work (cork-covered wall) and integrated audiovisual systems. The proximity of the classroom to modeling, printing and modeling workshops will be an essential means for the efficiency of this method.

The semester period of Project UC, articulated in three phases, starts from a statement (validated for its relevance), which will give rise to a project program (validated for its feasibility), which will be subsequently communicated and submitted to third-party validation (validated by users, necessary technical and financial resources). Teaching is thus treated as an experience of collective, creative, critical and empirical knowledge, an equation of many unknowns and a field of theoretical reflection by practice, through practice and for practice.

The creative process will be iterative and pendular, starting with the most significant conceptual opening, closing on the defined program, opening again to the choice of materials and techniques, and closing to the realization of the prototype and its validation; from its evaluation, new purposes will be generated to be introduced into the program, and the process will continue to develop cyclically, opening and closing the implementation of new prototypes, according to the Double Diamond model²¹.

The Design methodological system has aroused much interest in Management, mainly due to its mastery of creative processes and innovation management. The design thinking method that Tim Brown observed in design development by designers stimulates creativity and insight in approaching problems, acquiring new information, and analyzing knowledge, reflected in new solutions (Brown, 2008). However, the Design Thinking method implies the management of collectives (designers, consumers, and collaborators) by a managing leader, thus opening the Design domain to other non-designer professionals who will necessarily devalue the realization of the form compared to the management of the process, overlapping the role of (singular or collective) author that was previously assumed by the designer.

²¹ The project development method was popularized by the British Design Council in 2005.

The project design process, today «translated into “mental maps”» of coloured post-its with notes, allowing *background, possibilities, and objectives* to be arranged on the wall, along with the survey of state-of-the-art examples or case studies, gives the false sensation of the functional and methodological mastery of the project that still needs to be implemented in form. However, it is not enough to state a set of intentions, often to the detriment of the final result — *the volume of intentions is inverse to the intensity of the result* (Providência) — to reach a satisfactory form. The project must present itself on other symbolic dimensions of metaphor, aesthetics, and meaning, the resolution of which implies a culture of visuality, creative mastery of design, and openness to change and the new, which process management cannot guarantee, overcoming the purposes of the program and the limitations and potential of technology. In the same way that the mind map built with post-its can help to discipline the program, other creative techniques can contribute to achieving the goals inherent to differentiating authorship.

Noémia Herdade Gomes studied, for her doctorate, the work of South African artist William Kentridge, namely the creative techniques he developed, such as *innovative, creative drawing machines* (Gomes, 2011). William Kentridge dynamically articulates several techniques, starting from photography, going through charcoal drawing on paper, animating it like frames of sound cinema, de-constructing the initial representation that he will project again onto other surfaces, giving rise to other forms of inscription of new images on pre-existing pictures or texts, constituting new installations. In this undisciplined creative process (of iteration between the designer's hand and visual apparatus through the fleet of image capture and projection machines), three-dimensional, dynamic objects may be born, constructed by chance of points of view, or even intentionally constructed by the fragmentation of images, later reorganized on the plane and photographed, laboratory origin of new forms. In this process of representation, destruction and recombination, an unconscious refinement of images develops, which the author's demands will not allow to be repeated, revealing hidden, unspoken, or suspected aspects that reality concealed, in addition to an unprecedented collection of images. The design of the *unveiling* of the “truth” through form brings new motifs to the project, reintroducing (or revealing) the role of the hidden enigma, this other unknown part of the symbol²².

These creative practices, relatively standard in Art schools, suffered a methodological devaluation due to the integration of Design teaching at universities and the consequent overvaluation of theory over practice.

²² In the etymological origin of «symbol,» we find the Latin word *symbolism*, which means «mark, symbol,» derived from the Greek *symbolon* or «guarantee password,» alluding to its semiotic origin as the testimony of the messenger, operated by a trim stick or shard, fragmented, in two parts (one in the sender's possession and the other in the messenger's possession) and which, upon return of the response, would allow the response to be certified. The symbol was thus composed of two parts: one explicitly identified and the other enigmatically hidden until the response to the message that gave rise to it emerges, thus uncoupling its symbolic tension. Therefore, and as a sign, a “symbol is always something that represents something else (for someone).”

The crisis caused in the teaching of Architecture and Design, by the entry of the former Schools of Fine Arts (the training origin of most of these teachers) into the university system and the difficulty of reconciling artistic teaching and the academic standardization of scientific validation of knowledge — *aiming to achieve universal, specialized, objective and impersonal knowledge*, through scientific production carried out in universities and research institutes, whose communication operates through specialized articles, published in scientific journals with classified impact — brought, through scientific research and guidelines doctoral students from more mature academic areas, namely Social Sciences and History, the negligence of the Academy, not only for the project (as a knowledge laboratory), but also promoting the dissociation between the artistic activity of the project (Architecture, Design and Art) and scientific activity, produced in its name; that is, between *practice* and *theory*. In the current circumstances of the Academy, we are witnessing the limitation of the professional activity of Design teachers due to contractual incompatibility with the condition of “exclusivity,” further penalizing the “forbidden” possibility of developing professional experience, without which there cannot be the quality of project teaching.

That gave rise to the perversity of a dominant class of Design scientists who, unaware of project methodology and drawing, increasingly occupy the hierarchy in the decision-making and guidance of research, training, and international Design culture. One of the first consequences that is expected as a result is the end of the discipline itself, led by the *designer* who implements the form, now replaced by the theoretician (who does not know how to implement it) and by the engineer who reduces it to a mere exercise in technical optimization, subtracting gave it the poetic dimension, through which it summoned the existential experience of its authors, introducing a philosophical contribution to the broader reflection on the interpretation of historical time and the world that only the poetic dimension could satisfy.

The recognition of the problem is not new, having led Frailing (1993), in 1970, to write the statement of research in Design and Art, based on Herbert Read's formulation, identifying three categories: *Research on Design, Research through Design, and Research for Design*. The author characterizes Research for Design, implicit in the Design project, materialized in its own conformation, as an effective investigation that, whether or not starting from a theoretical basis, finds in the comparative observation of the results of its empirical practice, the register of differentiation, support for innovation and justification for its legitimacy.

Due to its ontological origin rooted in drawing (designer, desire, drawing), Design brings together the perspectives of *the artist, the manager and the engineer*. If the engineer believes that the technology he masters can improve the world, the artist will only question the world through his *useless* (disinterested) metaphors, leaving the sociologist to manage social practices focused on the development of the recipient. The products of Design's creative effort are distributed across the broad spectrum of its implementation, attracted by three vortices: optimization (technological), aesthetics (meaning of beauty) and functionality (user's social).

Design, in the triple sense of *representation* technology (information), *mediation* service (communication) and *form* proposition (interpretation), should be understood as an experimental innovation laboratory.

In its empirical activity, drawing heuristically solves or poses problems, using abductive and intuitive thinking, based on the body of its agents' existential experience. Therefore, drawing is, and can be, a poetic mediator, shaping through innovation a specific «visibility regime».

We recognize innovation design (innovation laboratory) as accurate content — the so-called «visibility regime» — constituting itself as «critical thinking» when surveying antecedents, as «creative thinking» when projecting possibilities, and as «metaphorical thinking» when modeling the form. A form that, in its strategic dimension, is the construction of the real (in anticipation). Training in drawing depends on an increase in knowledge that the designer himself is no stranger to, with different training levels being placed on him: instrumental acquisition, project indexing; metaphorical morphogenesis.

Learning Drawing deals with the instrumental acquisition for the production of subjective knowledge of visuality, which, through poetics (creativity), translates into the difference in form, synthesis of processes and metaphorical intentions that will support design and artistic activity. The origin of this (enigmatic) difference is philosophical and aesthetic.

Training in Drawing, which the artisan initially did not have, will transform him into a designer, that is, a designer, a *design-maker* capable of bringing together the constructive dimension with the symbolic dimension, applying layers of meaning to the object so that becomes less opaque, in its interpretation by the world, thus taking the valences of a *thinking object* and a *communicating object*, to those of a *feasible and functional object*, adding to the natural beauty of traditional materials and techniques the beauty of cultural innovation.

in the vernacular way

It is read in the PDB21²³ broadcast that the “exploratory with impact” satellite activity opened economic and social alternatives to a community in transformation, focusing on the importance of observation for the construction of (*participatory*) Design with a sense of place. Inês Alves and Lara Plácido created a bituminous paving slab in Cabo Verde, inspired by the “*pano di terra*” — a geometric element characteristic of the island’s culture. The drawing had the representational ambition of regional identity — “*it was not taken lightly*” — which resulted from (ethnographic) observation as a methodology.

The theme of “local identity” as a manifestation of and cultural resistance to imperial colonial hegemony has been discussed since the last century, particularly in modern architecture. Research on Portuguese vernacular architecture, published in the «Inquérito à arquitetura popular portuguesa» (Sindicato Nacional dos Arquitectos, 1955–1960), brought a wave of enthusiasm and interest in the architectural forms developed in each place, determined by material and constructive imperatives, in the condition of cultural tradition and lower energy expenditure than the low resources to which the rural population was subject.

The Porto School developed a language of “human scale” (Greek, as Távora said) which, between the recovery of buildings, materials, and popular construction models, was articulated in a “*critical regionalist modernism*”, with roots in *inquiry*, but pursuing similarities to Aalto’s Nordic architecture, distancing itself from both the international modernism of Corbusier and the nationalist modernism of the Estado Novo. Somehow, Siza’s architecture (more than Souto Moura’s) came to realize this model, even if wholly emancipated from any (regionalist) mimicry, above all justified by the *spirit of the place* (*genius loci*), perceived through direct observation of the context, for the design of the site and assessment of the scale, sometimes using auxiliary panels²⁴ to assess the impact of the building on the landscape. The main concern seemed to be of a landscaping nature, avoiding ruptures with the environment, favoring the recovery of vernacular structures, and rehabilitating them for new uses, but resorting to the discipline of modernity, functional, sometimes modular, and technologically innovative.

²³ <https://portodesignbiennale.pt/pt/events/exploratory-with-impact-participatory-design-for-the-99-habitat?edition=2021>

²⁴ According to the author’s testimony, this was done in the swimming pool at Quinta da Conceição in Matosinhos.

In Siza's work, we can see constructivist and metaphorical signs recovered from vernacular architecture (stairs that converge towards the base, producing a vertiginous scenic effect, or the constructive redesign of metallic accessories that he applies to windows and doors, evoking the workshop art of the blacksmith, avoiding industrial standardization at all costs, or even the adoption of morphological and volumetric models of regional buildings such as in the Malagueira neighborhood). However, in doing so, and as Alexandre Alves Costa²⁵ points out, he does so by mixing other agents of his culture, other authors, and references in an exercise of *synthesizing the references that accompany him in his training, building a language of citations; therefore postmodern*, as Eduardo Souto Moura²⁶ observes.

On the one hand, the perpetuation of local identity characterizes a people's cultural tradition; on the other, it also characterizes their resistance and low permeability to cultural miscegenation. The dimension of a critical awareness of culture can contribute to better social performance, therefore guaranteeing cultural continuity. Otherwise, it will contribute to the slavery of acculturation, even in opposition to the colonialism of the past.

As Pedro Pereira Leite observes, «if cultural policies were in the past important instruments for affirming national identities, in their current diminishment in economic narratives (...) they will tend to gain visibility as social management tools because they will be the ones to give sustainability to the new values and ethics that the challenges of sustainability bring». Cultural policies will have a determining role in the democratization of people, (...today) «present in the formation of new media. These new, interactive communication tools mobilize networks and disseminate ideas. The capture of regulations and ethical principles is influenced by how each culture attributes relevance to each topic disseminated on the networks» (Leite, 2018). Leite's techno-optimistic vision seems to forget the other

dark side (psychological, economic, social, and cultural) of the cell phone's extraordinary potential to access a Welfare State.

Raquel Varela counters: there will be no Social State without a fundamental cultural policy, «without democratic access to culture, which implies that people are not just spectators, but producers-consumers. [...] Without this, in the 21st century, there is no democracy – there is no point in lying and saying today they have other strengths and *more technological ones*. We have a brutal utilization of knowledge, and knowledge is power» (Varela, 2018). Applying knowledge (information) which constitutes itself as power is called “development.”

Victor Margolin recognized in digital access to globalization via the internet the possibility of a medieval return to the autonomy of the new artisan (designer), once that through that technical mediation he could find raw materials, produce artifacts, distribute and trade them directly and autonomously worldwide, highlighting the liberal benefits of development for entrepreneurship. However, if social networks facilitate dissemination, they will also contribute to trivialize his products, reducing them to disposable images, losing all meaning and relevance in exchange for seconds of attention.

The computer slavery of the «attention economy» (Simon, 1971, pp. 40-41)²⁷ is a manifestation of capitalism whose function is to exploit each individual's entire time, apparently served for their comfort in demonstration of current access to “development,” but, in fact, transforming them into uncritical consumers of their products, ideas, or services, sacrificing all their freedom and privacy. From access to a new and wonderful world of possibilities, technical mediation has become a fearful, vigilant manipulator of behavior that, however, guarantees global communication.

²⁵ Alexandre Alves Costa in the exhibition catalog “Álvaro Siza arquitecturas 1980-1990”, 1990, Paris, Centre de Création Industrielle, Centre Georges Pompidou e Secretaria de Estado da Cultura de Portugal, ed. Imprensa Nacional Casa da Moeda, pp. 10-13.

²⁶ Guided visit by Eduardo Souto Moura and Roberto Cremascoli (April 13, 2014) to the exhibition «Porto poetic» at Galeria Municipal Almeida Garrett in Porto, visit recorded on video. «Porto poetic» an exhibition presented by the Order of Architects (OASRN), in

collaboration with the Fondazione La Triennale di Milano, curated by the architect Roberto Cremascoli, at Casa da Arquitectura in Matosinhos (2013) and later at Galeria Municipal Almeida Garrett in Porto (2014).

²⁷ «If information consumes the attention of its recipients, a wealth of information creates a poverty of attention and a need to efficiently distribute that attention among the overabundance of information sources that can consume it». Simon, Herbert A (1971). Designing Organizations for an Information-rich World. Ed. Johns Hopkins University Press.

Supporting cultural production in a time of intercultural communication, the abolition of borders, and global participation will imply an identity of miscegenation and not cultural *ghettoization*, operating with the other and not excluding them. Under these conditions, identity will result in otherness — losing yourself in the other, your difference will become evident (only when you live displaced in Germany do you realize the meaning of being Portuguese).

If in the Porto School of the eighties of the last century, one observes a stylistic unity supported by such critical regionalism (manifestation of moral respect for materials, built on a “human scale,” seeking more integration than rupture in the landscape, but aiming for a more functional than monumental status, prevents a more considered observation of the work of Álvaro Siza, his most international example, where one can observe an appropriation and redesign of other authors (Adolf Loos, Frank Lloyd Wright, Alvar Aalto, etc.), in a manifestation of postmodernity *avant la lettre* (Moura, 2014)²⁸, in which metaphorical and monumental sculptural purposes are not hidden (Faculty of Architecture of Porto, «Bonjour Tristesse» or Library of the University of Aveiro). Redesigning the other is, perhaps, the only way to honor him, without losing his identity with that, but, on the contrary, finding it through him, deterritorializing it.

Arturo Escobar²⁹, an anthropologist, states that international development has become a control mechanism comparable to colonialism (cultural imperialism from which poor countries could not escape) (Escobar, 1995). “Development” will be nothing more than the exercise of the dominant economy, articulating its tutelage by various

international actors and institutions that it generated, giving rise to a coordinated, coherent and challenging to question approach, which Escobar called the “apparatus of development,” implemented in the post-war period (Second World War) by Truman³⁰.

Under the guise of helping development (of the third world), Truman disseminates the reproduction of the American social model and its supporting bureaucratic apparatus aimed at the imperialist hegemony of the American economy. In a critical approach to “development,” Escobar recognizes that the capitalist model of globalization will prevent the perpetuation of native and integrated cultural models in the territory — *globalization has ended the place*. Therefore, it encourages deconstructivist social movements and interventionist actions. With a view to political ecology, he proposes the anthropology of development in defense of place (Leite, 2018). What we generically call «crafts» is the expression of an economy of the place, integrated into the environment by the materials it uses and the seasonality of the practices it develops throughout the year, mixing professional practices with beliefs, rites, economies and functionalities. In this sense, it will be impossible to admit the integration of design with crafts unless design constitutes a cultural expression of the community where crafts are generated. — Aren’t small designer studios like this, in the European cultural tradition of Architecture and Design?

Nevertheless, Fantasia and Leite ask, “Can the world be reconceived and reconstructed according to the logic of cultural, natural and economic practices? What notions of “politics,” “democracy,” “development” and “economy” are necessary to liberate the effectiveness of the local, in all its multiplicity and contradictions?» (Fantasia & Leite, 2015).

²⁸ Guided visit by Eduardo Souto Moura and Roberto Cremascoli (April 13, 2014) to the “Porto poetic” exhibition at Galeria Municipal Almeida Garrett in Porto, visit recorded on video.

²⁹ Arturo Escobar, Colombian-American anthropologist and professor of Anthropology at the University of North Carolina in Chapel Hill, USA, has research focused on political ecology, development anthropology, social movements, anti-globalization movements, and post-development theory.

³⁰ Truman replaced Roosevelt as president of the United States in 1945. The Second World War ended, and tension (the Cold War) between the USA and the Soviet Union was generated. Truman signed the Marshall Plan to reconstruct Europe, supporting a democratic, neoliberal, and capitalist development model.

References

- Adorno, Theodor W., *Teoria Estética*, trans. by A. Morão, 2.a (Edições 70, 1993)
- Arendt, Ronald João Jacques, 'Pesquisa Básica Versus Pesquisa Aplicada', *Temas Em Psicologia [Online]*, 4 (1996), 71–78
- Bender, William N., *Aprendizagem Baseada Em Projetos: Educação Diferenciada Para o Século XXI* (Porto Alegre: Penso, 2014)
- Boser, Ulrich, 'Learning Is a Learned Behavior. Here's How to Get Better at It', *Harvard Business Review*, (Harvard Business Publishing, 2018) <<https://hbr.org/2018/05/learning-is-a-learned-behavior-heres-how-to-get-better-at-it>>
- Boutang, Pierre-André, *L'Abécédair de Gilles Deleuze* <<http://clinicand.com/o-abecedario-de-gilles-deleuze/>>
- Braunstein, C., and G. Bure, *Roger Tallon* (Éditions Dis-Voir, 2000)
- Brown, Tim, *Design Thinking* (Harvard Business School Publishing, 2008)
- Buarque, C., 'Universidade: Notas Para Uma Autocracia Necessária', *Revista ADVIR*, 1995, pp. 4–48
- Buchanan, Richard, 'Design Research and the New Learning', *Design Issues*, 17 (2001), 3–24
- Cabau, Philip, *Design Pelo Desenho, Exercícios, Jogos, Problemas e Simulações* (Lidel, edições técnicas, 2011)
- Carvalho, José Maurício, 'Conhecer, Pensar e Acreditar. Ortega Y Gasset e o Problema Do Conhecimento', *Revista de Ensino, Educação e Ciências Humanas* (UNOPAR Científica Ciências Humanas e Da Educação, 2002), pp. 47–52 <<https://doi.org/https://doi.org/10.17921/2447-8733.2002v3n1p%25p>>
- Cruz, Maria Teresa, 'O Design Como Pensamento', in *Documentar Comentar o Design*, ed. by Raul Cunca and Vítor M. Almeida (Lisboa: CIEBA, 2015)
- A. Mairesse., F., ed., 'Conceitos-Chave de Museologia', in *ICOM. 2013* (São Paulo: Comitê Brasileiro do Conselho Internacional de Museus / Pinacoteca do Estado de São Paulo / Secretaria de Estado da Cultura, 2013)
- Escobar, A., *Encountering Development: The Making and Unmaking of the Third World*, ed. by Princeton University Press (STU-Student Editions, 1995)
- Fantasia, A., and P. Leite, 'Uma Leitura Crítica Da Teoria Do Pós-Desenvolvimento', 2015 <<https://recil.ensinulusofona.pt/handle/10437/5954>>
- Flusser, Vilém, 'Como Explicar a Arte', trans. by Gabriel Borba (Galeria Paulo Figueiredo, São Paulo: Fundação Flusser) <www.flusserstudies.net/pag/13/flusser-explicar-a-producao.PDF>
- Flusser, Vilém, 'Session VI_The Gesture of Making', in *Gestures*, ed. by Vilém Flusser, trans. by Nancy Ann Roth (University of Minnesota Press, 2014), p. 224 <<https://www.jstor.org/stable/10.5749/j.ctt6wr7zm>>
- Flusser, Vilém, *O Universo Das Imagens Técnicas: Elogio Da Superficialidade*, ed. by Imprensa da Universidade de Coimbra (Coimbra: Annablume)
- Fontes, André, 'Síndrome Do Pequeno Poder', *Expresso*, 2022
- Fortuna, Carlos, *Évora: Um Caso de Destradicionalização Da Imagem de Cidade*, ed. by Centro de Estudos Sociais (Coimbra: Oficina do CES, 1997)
- Frayling, C., *Research in Art and Design* (Royal College of Art Research Papers, 1993)
- Gomes, Noémia H., 'Desenho-Interações e Extensões No Processo, Projeto e Obra Artística. Caso de Estudo William Kentridge' (Universidade de Barcelona, 2011)
- Harari, Yuval Noah, *21 Lições Para o Século XXI* (Elsinore, 2018)
- Heidegger, Martin, *Que É Uma Coisa?* (Edições 70, 1987)

Holanda, Francisco, *Da Ciência Do Desenho* (Livros Horizonte, 1985)

Lourau, R., 'Chercheur Surimplié', *L'Homme et La Société* (L'Harmattan, 1995), pp. 39–46

Lousa, Teresa, 'O Pintor Como Deus in Terris: De Ficino a Francisco de Holanda', *Revista Arte Teoria* (Lisboa: CIEBA, Faculdade de Belas Artes, Universidade de Lisboa, 2012)

Lousa, Teresa, '7a Lição – Francisco de Holanda: Metodologia Da Pintura; Importância Da Ideia', 2017 <http://estetica3oano.blogspot.com/2011/04/7-licao-francisco-de-holanda.html>

Magalhães, Graça, 'A Frágil Totalidade: O Significado Do Desenho No Projecto de Design: Poética e Técnica' (Aveiro, 2012)

Ortega y Gasset, J., *A Desumanização Da Arte* (Vega, 2000)

Pereira da Silva, Ana Sofia, *Arquitectura: Como Aprendemos?* (Lisboa: Note, 2022)

Petiot, Fabien, and Chloe Braunstein-Kriegel, *Crafts: Today's Anthology for Tomorrow's Crafts Hardcover* (Paris: Editions Norma, 2018)

Providência, F., Casella, G., Belém, M., *Francisco D'Holanda: Desejo, Desígnio e Desenho (1517–2017)*, ed. by Banco de Portugal Museu do Dinheiro (Lisboa, 2017) <<https://www.museudodinheiro.pt/uploads/2020/04/e-caderno-de-exposicao-francisco-de-holanda.pdf%0A>>

Providência, Francisco, *Re/Inventar a Matéria, Exposição de Design*, ed. by CRAT + ESAD, 2001

Providência, Francisco, 'Poeta Ou Aquele Que Faz: A Poética Como Inovação Em Design' (Universidade de Aveiro, 2012) <<http://hdl.handle.net/10773/9218>>

Providência, Francisco, 'Invasões Dos Bárbaros', Facebook, 2021 <https://www.facebook.com/providenciadesign/posts/pfbid0GefB6cogsfyaJwDNgcvAuYTretbcCoL2AgV1GAoNhe4dTvn4xA4GoQ3vvhV4SNnSl>

Providência, Francisco, 'Genitalias: Desenhos de Conceição Abreu', in *Drawing in the University Today – Internacional Meeting on Drawing, Image and Research*, ed. by José T. Almeida, Paulo L. Duarte, Miguel B. Barbosa (Porto: I2ADS – Research Institute in Art, Design and Society, 2014), pp. 415–20

Providência, Francisco, 'Artesanato e Design, Duas Histórias de Vida', in *Editoria, Design, Artesanato & Indústria*, ed. by Cláudia Albino (Guimarães: Fundação Cidade de Guimarães, 2013), pp. 14–21

Redström, Johan, *Making Design Theory* (The MIT Press, 2017)

Rua, Maria Helena, *Os Dez Livros de Arquitetura de Vitruvius* (Lisboa: ICIST-Instituto de Engenharia de Estruturas, Território e Construção do Instituto Superior Técnico, 1998)

Séneca, Lúcio Aneu, 'Cartas a Lucílio', 4.a (Lisboa: Fundação Calouste Gulbenkian, 2009)

Silva, Patrícia, 'Alastair Fuad-Luke: "É Possível Que as Pessoas Acreditem Que o Design Oferece Uma Forma Útil de Prototipar o Futuro"', *Gerador*, 2021 <<https://gerador.eu/alastair-fuad-luke-e-possivel-que-as-pessoas-acreditem-que-o-design-em-conjunto-oferece-uma-forma-genuinamente-util-de-prototipar-o-nosso-futuro/>>

Simon, Herbert A., *Designing Organizations for an Information-Rich World* (Johns Hopkins University Press, 1971)

Siza Vieira, Álvaro, and Carlos Campos Morais, *02 Textos - Álvaro Siza (68 Artigos de 2008 a 2015)*, ed. by Carlos Morais (Parceria A. M. Pereira, 2018)

Siza Vieira, Álvaro, 'Temos Que Nos Libertar Da Experiência (Entrevista a Bernardo Pinto de Almeida)', *Revista UPorto* (Porto: Universidade do Porto, 2003)

Távora, Fernando, 'Diário Da Viagem Aos USA', *Ordem Dos Arquitectos, Prémio Fernando Távora*, 1960 <<http://www.oasrn.org/premio.php?inf=diario%0A>>

Varela, Raquel, 'Políticas Culturais Públicas (Texto de Raquel Varela em 2 de abril 2018–Facebook)', *Hypotheses*, 2018 <https://globalherit.hypotheses.org/7045>

João Nunes

11 — Make

*Knowing is not enough;
we must apply. Willing is
not enough; we must do.*



This phrase by Goethe, which I chose to introduce a text anchoring the L4Craft project¹, continues to make sense and led me to reflect on what I would write. A careful reading of writings from past years influenced the decision to write this text. Previous thoughts, things said and rewritten, but above all those that were tried and done resulted in projects with errors and virtues that I analyze to draw the necessary lessons for the continuity of know-how.

Craft Design - Poster for the first event in Portugal linking craft and design — Vila Nova de Cerveira — 1987

Cover of the Lusitanian Agriculture project catalog

¹ Mais vale tarde que Nunca — Do Design 87 às Aldeias do Xisto 2015 — João Nunes — Agricultura Lusitana— texto publicado no livro *Artes & Ofícios Portugueses, Caminhos da Inovação*, IIEFP 2015
www.agriculturalusitana.pt.

The making of craft + design

Reflection on the now

Let us focus on the verb “TO MAKE which the book editors asked us to think about in the context of the particular framework they propose: the program *Transforming our World: 2030 Agenda for Sustainable Development* (A/RES/70/1) identifies five thematic areas. People, Planet, Prosperity, Peace, and Partnerships must be implemented as strategic measures in national plans.

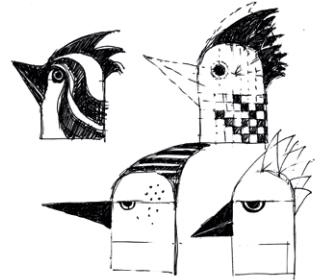
From agenda to agenda, from program to program, I arrived at the *Saber Fazer* program, a resolution of the Council of Ministers nº 89/2020. «... which contains the national strategy for traditional arts and crafts for 2021-2024 and establishes safeguard measures, recognition and sustainable development of artisanal production, based on three main axes: transversality, territoriality, and technology.

In addition to reinforcing the preservation of raw materials and ancestral practices and the country’s cultural and artisanal memory, these measures aim to encourage the combination of new information and old knowledge.”

Let me say again that «NOW» is confused and repeated with what began several decades ago in this connection between **craft + design** and which has continued through various projects, authors, entities, and organizations that have continued to explore this connection from north to south, sometimes obtaining exciting results in terms of positioning, quality and notoriety.

Once again, we are on the “good” path. The caravan of work continues to march, with some bumps, but the resilience of some, the maturity of others, and the energy of the youngest bring fuel and soul to continue.

Resistance! It is time to resume, advance, progress, and reflect to understand what strategies we should defend and call for the future of this **craft + design** connection.



Craft + Design

«How craftsmanship and design can meet in the infinite to come. Perspectives on local making. Craft and design, meeting in the future.»

These are the questions posed by the editors of this book and on which they ask us to reflect.

I add to this **craft + design** symbiosis the concepts of *identity* and **nature** because both are essential, making even more sense in the contemporary dimension that planet Earth is going through.

Since craft is linked to artisanal technologies and design is an activity linked to conceptualization, the connection between the two, as has been seen, has brought mutual benefits and the development of very substantive projects, representations, and artifacts.

The connection that design establishes between heritage artisans in an artisanal way, using new technologies and design methodologies, has allowed new results, in addition to the mere renewal of crafts in constant degradation.

The implementation of **design** as a central tool for the sustainable development of society and the economy, from a perspective of human valorization as a reference for future development, is inevitable, as is its connection to artistic crafts.

Craft + Design

Continues to be an expanding activity throughout the world, focused on taking advantage of the capabilities of people and industries that work with manual crafts, using their vast knowledge of materials, techniques, and new technologies in connection with the tool of design, to design goods and services adapted to a new contemporary situation.

Craft + Design

Interacts with numerous areas, from design to scientific research, promoting small-scale industrial production with competitive advantages. By its nature, it is an open, participatory, formative, plural, and profitable connection.

Craft + Design

Establishes links with the territory and the regional production system simultaneously as it serves as a lever to reinforce the training of people and companies, particularly in more traditional techniques: wood, metals, paper, ceramics, textiles, renewing and valuing identities.

Craft + Design

Creates wealth and promotes employment that can be an alternative to the progressive crisis process that affects the traditional and regional economy small industry, based on the integration and acceptance of the polysemous activity of the design discipline.

The design assumes the aspect of a discipline that connects several areas of essential knowledge so that a holistic vision allows us to achieve sustainable development.

The time of craft + design, and the transversal connections made in this area, continues in constant movement and consolidation and give artistic crafts an increasingly important role in society.

«Design can be the tool of acceleration, by conceiving new methods that speed up the construction of new functions, relationships and meaning.»²

² Catálogo Encontros do Craft + Design — Fundação 2015. João Nunes.

To make with identity and nature

We live in a time of commodification and disintegration of culture. Globalization imposes rhythms and acceptance of new products and stories that consign people's ancestral culture to oblivion, implying acceptance and integration of these new narratives as if they were true identities.

Mass production is happening in all domains. We are invaded daily by a scandalous offer of goods without value or meaning, without the slightest respect for constructing a sustainable world or relationship with our collective identity.

In societies bombarded by consumer culture, where social vulnerability grows and the disintegration of culture increases, the future can only lie in knowledge and cultural requalification, a protective shield that leads us to preserve our roots substantively. Manual arts, **craft + design** are an economically and socially viable solutions among many possibilities for this to happen. Artistic crafts can be generators of change and are the accelerators we need to make the defense of culture happen.



After 20 years, I quote again Anne Stenros who, in 2002, said:

«Manual crafts are part of our cultural memory. As the manual tradition fades, a part of our collective memory is erased. A society that supports artisanal manifestations thus maintains its identity and uniqueness.»

The *Água Musa* project, in 2012, was the first developed with Aldeias do Xisto, which worked together on these two concepts: identity and nature. It realized the importance of this connection, which led us, in essence, to work on a region's collective and cultural identity.

The focus on identity proved to be solid and unifying in the *Agricultura Lusitana* project. Draw attention to the rich agricultural, and cultural heritage, perceived as the matrix that shaped the morphology of places and on which we (de)constructed our culture.

How we can (re)construct it is the essence of this project, in which *modus operandis* were developed and refined between artisans and designers, and a solid representation of Portuguese identity was built based on the genuine agricultural rurality of central Portugal.

The focus on nature, on the **craft + design** relationship, was an inspiring theme and a guiding and striking compass in several projects that were developed over the last decade and from which we learn very significant lessons every day:

The *Equilibrium*³ Project, which took place at Ateliers Íris D'Arga, entitled: «Rivers are the bridge between man and nature»⁴, called on as its theme the watercourses polluted by the old tungsten mines in Covas, Serra D'Arga Arga, which left a mark of deep pollution on the land and rivers, an environmental disaster that will continue for many years to come.

FIM DE STOCK

...Conta-se a história do ser humano, o maior predador do planeta, que viaja numa "nave espacial" onde destrói a máquina que o alimenta e, tendo consciência disso, não pára...



This project views the intervention of design and art as activist disciplines, calling designers and artists to education and social transformation, where art and activism expose the truth.

«In the arts field, activism has proven to be one of the contemporary aesthetics that has contributed most to social interference, providing not only a reflective charge but building substantial changes in the normal order of society.»⁴

*Sentir o Planeta Terra — Fim de Stock — or Oficina da Natureza*⁵ are also examples of how the search for themes linked to nature brings to the field of design the dimension of social activism as a way of developing content for environmental awareness and defense of nature, making them less futile and consciousness-amplifying objects.

⁴ Hans Ulrick Obrist – Art curator – Artistic director of the Serpentine Gallerie, London.

⁵ *Sentir o Planeta Terra*, 2000, an environmental health project of the Aveiro lagoon area, a collaboration between the Biology department, Aqua Museu do Rio Minho, and Aquário de Mora. The project was carried out at the Vista Alegre Factory. *Fim de Stock* is a social responsibility project developed by 2nd-year students with a degree in design at the University of Aveiro. It aims to raise awareness of aquatic species on the verge of extinction. Relating to the scientific areas of Biology, Natural Conservation, and Design, the students developed an argument and created fifty artifacts representing each threatened species. Focus on stocks and problems of fish species from small rivers to coastal and deep-sea species. *Oficina da natureza*, a residence at Atelier Iris D'Arga.

Why do we make things

There is a drive that leads us to make things, and we can look for the reason for this drive in our minds, which is the result of permanent dissatisfaction with what we have and with the objects that surround us — excess of materiality or deficit of spirituality.

We observe that permanent dissatisfaction with what we already have and that surrounds us leads to a decorative constructive frenzy where the permanent addition of yet another “icon” leaves us speechless. The search for excess in the scenographic representation of social status or power can explain, in part, what we see in our public and domestic landscapes: paper cows or horses, plastic storks, swings, or walkways. We are in the true kingdom of Kitsch, a phenomenon that, as Abraham Moles said, is a «... recent cultural manifestation, derived from advances in industrialization and technology in general, the rise of the middle class, growing urbanization, mass influx from peasants to cities, the dissolution of traditional cultures and folklores, the greater purchasing power of the proletariat, the conquest of more time for leisure and the emergence of so-called mass culture.»

When observing a large part of the “artifacts” we manufacture, we realize **the urgent need for artistic and environmental education linked to the competence of manual trades.**



«Artistic education rapidly influences an individual's growth, enabling them to express feelings, develop their personality, understand the world more quickly and fluently and interact with it.»⁶

It accelerates personality development and is an asset for transforming societies. It makes us more sensitive and enables us to have a different understanding of the world of know-how and understanding, to distinguish what is well done and has value.

⁶ A Educação pela Arte - Herbert Read.



Saber-fazer, the artisan, the master and the apprentice

In Africa, I heard that when an old person dies, a library burns to the ground. The sharp decline in the number of master artisans, guardians of the culture of know-how in Portugal, is worrying.

The issue of experience and competence in carrying out tasks through knowledge based on “theory-practice” often bypasses know-how, creating a fog over tacit knowledge, which has been developed and learned throughout life, in which the ability to carry out continuous tasks successfully implies knowledge inherent to the mastery and control of the matter by the master.

This tacit knowledge, a “silent knowledge” that is not expressed in words, is linked to the individual, is implicit and is within us, is subjective, and not measurable.

It is in the workshop with the master that the apprentice, through the contact of making and oral communication, understands and acquires it, often being the only way of learning.

It would be good if, with the necessary **urgency**, this **master-apprentice connection** was promoted, almost as if it were a plan of salvation, where the encounter with another type of knowledge, the “explicit” one that design and drawing incorporate, would enhance these two knowledge that interact and complement each other, **craft + design**.



Grafting boots - developed by master artisan José Machado.
Lato table inspired by Portuguese chestnuts. The meeting between the master tinsmith from Aldeias do Xisto and the apprentices, UA Design students, introduced digital cutting into the workshop.



Workshop the place of making

The place of making is the workshops and nature. In the first, the tools and competence in execution operate; in the second, learning and respect for those who maintain us and provide raw materials. In the first, we create the environment and technology that allows implementation; in the second, we collect from the raw material respect for nature and the understanding of how to make it, creating a circular economy.

The workshop is, at the same time, a place of interiorization, solitude, and socialization. The place of affection to interpret, recreate, reflect, and innovate, continually experimenting with new hypotheses and solidifying fine-tuned construction methodologies with previous experiences. The workshop is the secret box of **saber-fazer**. It can and should also be the place for drawing. The workshop, or the studio, has always been a space for meeting and sharing knowledge and complications.

I like to see these places open to the community due to the perception that there is always the possibility of contamination of the ideas, arts, and crafts practiced there. We should maintain and encourage the emergence of these workshop places in urban and rural environments.

Is there any more significant fascination than a blacksmith's workshop where iron is shaped? How can we forget the energy of fire that sets iron red-hot and makes it ductile for molding, and how this magic happens by the hand of man who expertly masters the arts of fire?

If it has a history, the place of making further enhances learning and the possibility of attracting and awakening the soul and creative body of new practitioners. These are places of tacit knowledge where the construction of artifacts takes place, which brings us a new relationship with knowledge and making through the mastery of those who inhabit them and imbue them with something unmeasurable, subjective, and impossible to measure or be taught formally.

In the places of making that, knowledge and the rigor of knowing are transmitted through the master-apprentice relationship, where the experience that is so difficult to go through is manifested through daily and continuous observation of tacit knowledge.

In the place of making, there are moments of passing on knowledge and experience that would happen nowhere else.

The workshops can represent, in addition to the economic dimension generated by the activity there, engaging centers of socialization and reculturalization.

«... in the interior villages, it is crucial to reinvigorating the workshop and social fabric in a balanced way, so that we once again have families of bakers, seamstresses, blacksmiths, and carpenters and specialists in nature tourism, biologists, writers or permaculturists. New actors in the territory boost economic and human development through knowledge and practice, using current technologies, revitalizing traditional ones, and integrating them into the social context.»

What dynamics could we obtain with the new workshops in the village, a place of continued work and activity for older people to feel useful, like in the Repairs Cafe⁷ in Sweden, where artifacts that we would throw away are recovered but that goes far beyond that. There, we gain awareness about consumption, unveil closed manufacturing and construction systems, and discover new ways of relating to the life of artifacts, increasing their value and refusing the need to purchase new ones — small contributions to serene degrowth⁸.

⁷ <https://therestartproject.org/groups/repair-cafe-malmo/>

⁸ Serge Latouche, "Pequeno tratado para o decrescimento sereno".



The tools of making

As designer Sena da Silva told us, «Bread, the noblest of artifacts, is also the most ingenious of design works.» We make bread with our hands, the first and most essential baking tool. The appropriate tools and how they are used and adjusted are among the craftsman's greatest assets.

The disappearance of the tool can lead to the disappearance of the activity. However, the disappearance of the tools that carry memory and knowledge is even more profound because they carry a history, a *modus operandi*, and often irreparable knowledge. Combining modernity and ancestry at the workshop level through ancient and contemporary tools provides continuity and generates a new workshop dynamic.

The shear — drawknife — that illustrates this part of the text and that was given to me by Alastair Fuade Luke was the tool that led to the creation of the green wood workshop in the Íris D'Arga project. It was joined by the very Portuguese tool, the ax, and many other existing tools and gave impetus to an ancient way of making things using green wood.

These tools transported us to another world of making things with time, a calm way of working involving observation and discovery. Ancestral tools with which younger people delight in learning and the rigor of the work lead to the appearance of new artifacts and the mastery to make them.



The importance of matter in making

“Woodworking and traditional crafts in general are experiencing a renaissance, with a new generation of artisans and designers discovering the joys of working wood straight from the trees with simple, hand tools.”⁹

In the Anthropocene Era, design cannot just be the invention of matter but the discipline of knowledge and respect for the place from which it comes and its impacts on environmental sustainability. From the material, we ask questions about its use, the way we work with it, and its representation.

Matter has a body, reality, shape, and dimension. Analyzed from the point of view of environmental reality, the use of raw materials raises questions of conscience regarding how we will use them. Assuming that it is finite, we are responsible for their use. In the case of wood, the tree entity that gives its body directly interferes in this process. Choosing the appropriate material means minimizing environmental costs, adding to the produced artifacts an added value of interpretation and meaning that, although not within the domain of absolute materiality, are interesting and essential.

Transforming objects as carriers of this message elevates them to another plane of meaning that we cannot neglect in the formation of the value chain. This increasingly heightened consciousness is present in many of the artifacts we produce.

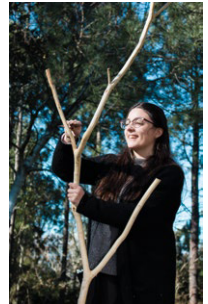
When choosing the chestnut sticks to make his baskets, the artisan carefully chooses the chestnut shoots to give them their shape. The process is time-consuming and methodological, with deep respect and knowledge of the process and cycles of nature.

This entire procedure adds quality and longevity to the product — an example of the importance of transforming matter into excellence in **making**. Whether in the world of music or letters, excellence is built with small details, doing things in a distinctive way leaves a legacy and creates cultural heritage.

Excellence is tangible, and it is manifested in materiality. “A culture that pays more attention to words and music than to material things is unbalanced. When we can do things as well as we describe them and respect the craftsman like the classical singer, we are on the right path.”¹⁰

⁹ Robin Wood in *Forge & Carve - Heritage Crafts - The search for well-being and sustainability in the modern world* Canopy press.

¹⁰ Justin Keating, Irish Minister for Industry and Commerce in foreword “Crafts of Ireland.”



Making with hands on

There is nothing better than transcribing what the students at the University of Aveiro felt in this immersive residency — in the forest and in the making, which took place at Ateliers Íris D'arga.

In the fast pace of life of five Design students, there is little time for direct contact with nature. There is knowledge and respect for it, but no tangible experience. **It remains to “get your hands dirty.”** Take a break from digital work and learn where some of the materials we see daily come from and how to work with them. Hence, this experience with wood. Create something from nature, see a familiar object emerge from a tree trunk and our manipulation. Some say that you can only learn by doing. We came away from this experience with knowledge that was very different from what we are used to. Not only do we understand, we know how to do it, and we want to do more. The spark lit. Although we have always been interested in the Portuguese forest, we feel that it has become much deeper, that we have gotten closer to it. It is as if we know that the forest is here, but for longer if something does not change. We need to deepen our knowledge of the forest that is ours, restore it, defend it, and respect it because we understand it.

We created an affection, an affection for these trees that we worked on, that we felt with our skin, that we cut, peeled, and transformed into something tangible and of which we can say, “I made them”. Yes, we did it. We made these stools, these cutlery, these hangers. It is also a source of pride for us, perhaps because we are not used to this feeling of accomplishment. **Is this what most people are missing?** A more direct and personal contact. After this experience, we said yes, without thinking twice, because we recognized that it was what we were missing. It is a therapeutic moment to work with these trees while breathing the unpolluted air of Serra D'Arga. This air is purified by these same trees that generously gave us the raw material. Moreover, they are disappearing. We now feel highly alerted by and for this fact, and we genuinely desire to know more about this problem and what we can do to combat it. That is the reason for sharing our experience: the hope that it might inspire someone to do the same, furthermore, with the even greater hope that, in doing so, awareness will be awakened to these concerns. That must be the case, as talking about the subject is no longer enough. We need to act and take care of our forest, our nature workshop.¹¹

¹¹ Dr. Herbert Benson is Director Emeritus of the Benson-Henry Institute of Mind Body Medicine and Distinguished Professor of Mind Body Medicine. Harvard Medical School.



Making + pedagogy + occupational therapy

«Craft is good for the soul,» this marker published by the Craft Council summarizes one of the added values of crafting.

When the hands work, the mind rests.

Relaxing the mind is a spiritual exercise that manual activity provides. We are present, fully aware, and attentive to what we are doing, and not focused on the whirlwind of everyday life and our thoughts. Doing is a broad-spectrum therapy and also an approach to achieving mindfulness, which reduces our levels of stress and anxiety and maintains our mental well-being.

Slow down when doing things and let the activity absorb our attention.

“We explore the world of conscious crafts and how it benefits our mental health.” A 2007 study by the Mind and Body Institute at Harvard Medical School found that knitting reduces heart rate by an average of 11 beats per minute and induces an enhanced state of calm, similar to that of yoga. Like knitting, other crafts can improve self-esteem, self-worth, and socialization and promote a calm environment.

It's our hope that the medical community will recognize and endorse the therapeutic potential of crafting. By prescribing it as a form of cognitive, occupational, and psychological therapy, they can help more people experience the mental health benefits of crafting.

With their direct connection to the forest, green wood workshops offer a unique perspective on crafting for mental health. Our experiments at Íris D'Arga show how these workshops intensify family, pedagogical, and recreational relationships. This bidirectional added value contributes significantly to maintaining these spaces and creating memorable, meaningful experiences.





Strategy

In observing the Portuguese case and despite some projects of undeniable value that have creatively promoted this **craft + design** connection, a global vision and a strategic plan are needed that allow the use of instruments made available by public policies for an approach that stimulates a national purpose. This path does not happen spontaneously, and to transform this reality into an economy, a development plan that involves well-defined objectives and paths is necessary.

The implementation of this **craft + design** connection must start from a broad survey carried out in a clear and factual manner on the state of this connection. Only after this knowledge can we, with some security, move towards the definition and construction of this plan that includes the entire territory, actors and institutions.

Such plans must include competent consultants knowledgeable about the subject, markets, and international movements and be widely open.

Public policies must be built and implemented from top to bottom, with critical capacity, institutional robustness, and a governance structure that appears to be yet to be built for local and national development. That allows atomized projects that are lost and fail to achieve the expected results.

To achieve this, we have to start at the “beginning.”¹²

In Aldeias do Xisto, based on an idea by Rui Simão, executive director of ADXTUR, a workshop residency¹³ was held with some of CCDRC's¹⁴ senior technical staff. They rediscovered projects that they had previously analyzed and approved through their “formal” description. Moreover, based on this corporeal reality and tacit knowledge, they amplified knowledge, appropriating the modus operandi of which they had already seen the results. «An increase in public policies is urgently needed to boost handicrafts. Artisans, who lack important lobbyists and defenders, are in dire need of support», says Adélia Borges.¹⁵

Similarly, this intention could be applied to Portugal, adding design tools.

Despite the challenges, designers and artisans are courageously forging a new reality. Their commitment to the social responsibility of design, their connection to science, and their exploration of new realities for the construction of a more sustainable world are inspiring. They are providing innovative directions for the construction of new arguments and narratives that are being incorporated into the contemporary artifacts that represent us.

¹² The various projects that explored this connection promoted by ADXTUR were present in a series of international forums linked to craft+design, including 100% Design in London, Maison, and Objet in Paris, BID Bienal Iberoamericana de Diseño in Madrid.

¹³ Project conceived and executed during Rui Simão's term as Aldeias do Xisto executive director.

¹⁴ CCDRC Comissão de Coordenação da Região Centro.

¹⁵ Adélia Borges, Design + Artesanato - O caminho Brasileiro. O que acontece quando artesãos e designers colaboram.

There is an “opportunity for dialogue between design and craftsmanship!”¹⁶

«The time has come to take the word artisan off its dusty shelf and restore it to its noble status.»¹⁷

An artisanal design movement that emerged quietly and without noise is giving back to craftsmanship to its essence.

The artifacts produced that appear every year in the international forums where they are presented leave us with no doubt that this artisanal movement of new artisans and qualified designers has gained momentum and enthusiasm, to which a group of old artisans continues to provide support and continuity. This new generation emerges from a great desire for change and a return to the origins of a peaceful life and timeless work. It is a movement that invites us to reflect on the simplicity and beauty of craftsmanship.

The results now tell unique and contemporary stories in which new materials, techniques, functionalities, and emotions are experimented with, creating and making significant and unique objects.

¹⁶ À procura de práticas sábias, Design e artesanato na significação dos Territórios - Cláudia Albino.

¹⁷ The New Artisans - Olivier Dupont - Thames & Hudson.

Irlando Ferreira

12 — Manage

When faced with the challenge of reflecting on the verb “to manage,” it’s worth making a brief examination of the concept of Management as applied to Culture and the Arts. Here, Management is understood as a decision-making tool based on knowledge and the compilation of data which, when studied and analyzed, allow choices to be made, minimizing the margin of error as much as possible. However, Management, when applied to Culture or the Arts, brings other aspects that are less susceptible. Besides the temporary nature that broadly characterizes artistic and cultural projects, this sector mainly deals with human resources, expectations, uncertainties, and emotions. That is quite different, for example, from managing a company that produces *grogue*, cheese, or mobile phones, which generally focuses its activity on results and quantitative targets.

The mission of cultural organizations is art and education, not financial health.

(Kaiser, 2008)

Being aware that a cultural or artistic manager is a technician in service of utopia who must always prioritize creation over financial resources when making decisions is a crucial step for the success of the sector. However, I do not mean to suggest that one should not strive for strict management of financial resources, especially when dealing with public funds. Before any cuts that might distort or weaken creation -the primary aim of a cultural and artistic programming and management institution -alternatives and solutions should be sought that prioritize and safeguard its integrity. Considering that every creative or artist, when engaged in creating -an area of freedom of expression and autonomy -applies imagination, perception, memory, and expression, it is essential for the manager to be an ally and to create favorable conditions for this creative process. Typically, the level of expectation on the part of the creators is relatively high. Because it entails a high degree of exposure, it also brings with it considerable doubt, anxiety, restlessness, and other emotions. When managing in this sector, all of this must be taken into account in the decision-making process.

More than just technical competence, which can be acquired and refined throughout one's professional journey, cultural and artistic management requires a high degree of sensitivity. However, this is more than an abstract aptitude that can be gained merely by reading books or attending lectures. It is, above all, a concrete skill that is developed and matured through continuous seeking and, naturally, through practice and extensive experience. Pay attention to the sensations, emotions, and thoughts of the people with whom you work to gradually acquire or improve the skills needed to make better decisions in management.

Focusing specifically on the craft and design sector, managing in this context is not very different from other areas - it encompasses artistic, cultural, and creative dimensions. Let me draw on my background and professional experience to delve deeper into this statement. Throughout my more than twenty years of experience, I have had the opportunity to engage with and experience different artistic and cultural sectors. Having started in dance, with a degree in Theater and Cultural Management, I have worked in the theater, music, and visual arts sectors in different countries. Currently, as the director and programmer of the National Center for Art, Craft, and Design (CNAD) in Cabo Verde, I can assert that cultural and artistic management tools do not differ from one sector to another; what changes are the institutions, the equipment (theater, museum, gallery, among others), and the content with which you work. Naturally, management tools must be adapted to the specificities of each sector to address better the challenges that each one entails. For example, the field of performing arts, namely theater, dance, or music, presents different challenges compared to visual arts or design. If in the performing arts, the public presentation is mainly done through performances, in visual or fine arts, exhibitions are predominant.

One aspect that remains constant across all sectors is the necessity of sector knowledge in management. This understanding is the foundation for developing a vision for the cultural and artistic project or institution you are managing. This vision, in turn, serves as a compass for designing a strategic plan that can be effectively implemented and monitored.

With this initial overview done, I will now delve more deeply into some key points in management, specifically the study and understanding of the sector and the context in which it operates, strategic vision, medium-to long-term planning, and the necessary conditions for implementing the plan/project.

Studying and understanding the sector and the context in which it operates

In any field of activity, continuous study and learning are fundamental to underpinning serious and consequential work. In culture and the arts, and certainly in craft and design, it's no different -it may be even more demanding, requiring constant reflection and action. Knowledge is like a living organism, continuously growing and transforming as it interacts with the environment (Davenport and Prusak, 1998). The framework for a strategic vision is the knowledge gained and matured over time through study, analysis, transformation, and decision-making. When managing craft, for instance, besides serving a large class of artisans with varying skills, knowledge, techniques, and technologies, you also deal with a vast tangible and intangible heritage and accumulated capital transformed over many generations. This capital includes cultural, identity, and symbolic dimensions unique to the region and the place. A deep immersion in this field is indispensable to understanding and harnessing this human, cultural, historical, social, and economic capital. Otherwise, it's unlikely that you could design projects, make decisions, and implement actions that genuinely address the desires and interests of these workers.

The challenges become even more complex when dealing with craft and design as disciplines that interrelate and interact in seeking new solutions and proposals in creation. Due to their specificities, their concerns, interests, and working methodologies differ significantly. In this case, it's advisable to find common ground. Doing so can open up space for fruitful collaboration between both disciplines, promoting new aesthetic or functional approaches to both craft and design. A manager must be attentive to all these dynamics to offer relevant service to the sector.

Strategic vision

Regardless of the field of operation, to undertake an action, it is crucial to broadly define where you are, where you want to go, and how to get there. Otherwise, there's no favorable wind to ease the journey. As mentioned above, study and knowledge can form the starting point, but it is essential to project, over time and space, what you intend to achieve in the medium to long term. To cite a simple example, an artisan, when designing a piece, relies on technical and technological knowledge, raw materials, and tools and analyzes the feasibility and cost/benefit relationship of such an undertaking. The execution results from this initial phase, but first, you need to know what pieces you intend to produce and how to make them. This principle also applies to large-scale projects and ventures with different levels of complexity, integrating the sense and reason behind such a vision.

In managing small or large cultural and artistic institutions, including the ones in the craft and design sector, it is essential to work with a broad time horizon, ideally extending beyond the leadership tenure of those managing the organization.

Experience, particularly in Cabo Verde, leads me to believe that one of the reasons hindering the development of the cultural and artistic sector, specifically in craft, is the high level of amateurism with which it has been managed. Therefore, it is imperative to ensure competence and professionalism in this domain; otherwise, it would be more feasible to fully benefit from this sector's creative, cultural, and economic potential. The strategic vision in this context involves a paradigm shift that promotes public and private actions and decision-making based on mastering the best management tools discussed here.

Medium- to long-term planning

The medium- to long-term plan encompasses the projects, actions, and strategy to be implemented to achieve the objectives outlined in the vision.

I will not delve into the concept of “short-term” because that refers to the present moment or a very near future. Therefore, it is more relevant to reflect on a broader timeframe.

First, note that the plan is not a static or untouchable tool. Particularly when it spans an extended period, say 10 to 15 years, it should be a tool that can be improved, altered, and adapted, often due to external factors that either facilitate or limit its materialization. These factors could include government agendas, in the case of public institutions, pandemic situations-like the one we’re currently experiencing, which is significantly impacting the craftsmanship and design sector -the emergence of new information and communication technologies, and other sociological, cultural, political, and economic variables that could either constrain or significantly accelerate the implementation of a project.

All these factors must be taken into account in management. Being aware of the local, national, regional, and international context, as well as paradigm shifts in the sector, is crucial when leading the implementation of a plan that embodies the vision of an institution or project.

This point can be compared to a sailing vessel planning to cross the Atlantic, aiming to leave Cabo Verde Cape Verde and reach Brazil. However, due to weather conditions, it is forced to adjust its course to navigate a storm-taking the opportunity to refuel and wait for a favorable wind to continue its journey.

In this vein, besides overseeing the plan’s implementation and tracking its various phases, it seems equally crucial that the manager has a “drone view,” capable of analyzing the complexity of the sector -taking into account a range of internal and external elements and circumstances -to develop better strategies and make sound decisions. In short, adjust the course whenever needed.

The leading cause of the inherent fragility in the cultural and artistic sector, especially in craft, is its significant informality and lack of direction. Investing in appropriately qualified professionals to improve sector management might involve additional costs, but the resulting benefits will undoubtedly justify the investment.

Necessary Conditions for Implementing the Plan/Project

Since this is a reflection on the verb “to Manage” in the cultural and artistic context, with a particular focus on the craft and design sector, I will use the path that the CNAD -Centro Nacional de Arte, Artesanato e Design- has taken over the last six years to underscore the aspects that seem essential to implementing a project, which in some way justify the approach taken throughout this text.

It is necessary to mention, for context, that in 2015, the CNAD lacked most of the management tools essential for the proper functioning of a cultural and artistic institution -namely, a team, a strategic vision, a legal framework (statute), budget, communication and branding, leadership, etc. On the other hand, it had a particularly rich historical and cultural heritage, a century-old building, and a vast sector -craft and design- that needed structuring and direction. Today, the CNAD is a Public Institute encompassing several structural projects, considered a national and international reference at the forefront of promoting culture as a vector for social development.

Human resources play a critical role when implementing a project. A committed team that understands the institution’s purposes naturally channels its focus, capability, and competence toward serving it is needed. In analyzing the factors essential to achieving CNAD’s objectives -which we can consider ambitious -the team occupies a top position. That is not just rhetoric but a reality

proven on the ground through the projects that have materialized -thanks to its staff’s dedication and selfless effort -from the ground up. The success or failure -in management and the subsequent project implementation -fundamentally depends on people’s performance. That justifies giving special attention to managing human aspects -such as a sense of belonging, recognition of capability and value, and prospects for advancement -in the context of a project.

Another critical factor in implementing CNAD’s strategic vision, dating back to 2015, was establishing its legal statute as a Public Institute, granting it legal personality under public law, inherent administrative, financial, and property autonomy, and the necessary prominence to fulfill its mission and operations.

The legal framework is essential as it defines the institution’s attributions and guides its actions. It is not by chance that many cultural agents rely on the status of “Association” to develop their projects. That is quite a common practice in the craft sector.

Financial resources are another essential condition for a project’s materialization or an institution’s survival. Despite being a public institution, it’s worth noting that CNAD initially lacked a budget allocation that would allow it to boost truly significant projects. Without financial resources, project implementation is compromised.

Additionally, in the cultural and artistic sector, the ability to mobilize financial resources by those in management is a real challenge, as, despite its contribution to the economy, the main focus needs to be more easily quantifiable economic benefits that can be used as additional negotiation leverage.

However, financial limitations should be a good influence when designing the future of an institution or project. The dream precedes the work, and experience suggests that if a project is foundational and innovative, it will attract the essential financial conditions for its implementation. These economic conditions, in turn, enable medium- to long-term decision-making and commitments, providing greater predictability for the manager.

Communication and branding, which are responsible for the institution's dissemination and promotion, also play a particularly relevant role in cultural and artistic management. The project's credibility largely depends on how information is managed and presented to the public. According to Michael Kaiser (2008), a critical step for the project's success, which heavily relies on its communication and branding, is to get people to know and fall in love with our organization, to become curious about its activities, to hear about its projects, to think, question, and research about it. In CNAD's management, we've been guided by these principles, and we can say that they have been successful, particularly in the dissemination and communication of URDI-the Cape Verde Crafts and Design Fair, held annually by CNAD.

Finally, it's essential to add a brief reference to the role of the cultural and artistic manager responsible for leading the implementation of a project.

The leadership must be solid enough to convey confidence to the team, the stakeholders, and other decision-makers. Confidence, in turn, is achieved through results. No matter how much a team is motivated, if there are no results to justify the effort, demotivation and subsequent loss of focus can quickly occur. In managing the process, a cultural and artistic manager must have a wide range of specialized skills. Besides being a professional well-versed in the sector and a constant student of culture and the arts, they should be a financial and human resources management specialist, with particular attention to the latter.

By way of general conclusion, regarding management applied to the craft and design sector, it's essential to emphasize the development of this sector based on its professionalization. As we've had the opportunity to see, this doesn't differ from other areas like theater, dance, or music -the difference lies in the content being worked on. High rigor and professionalism should underpin the projects that guide this sector -with a vast historical, cultural, and artistic heritage. An essential foundation to boost creativity and innovation through craft skills, traditional techniques and technologies, ancestral knowledge, and design tools is needed. Other crucial aspects include prioritizing creation over financial health and managing the sector with common sense and sensitivity, refined through long practical experience. Finally, it's vital to stress the importance of studying and knowing the industry at the national and international levels, always bearing in mind that the primary resources are people-who should engage with and feel the project as a common cause.

References

Davenport, T. H., Prusak L. (1998). *Conhecimento empresarial: como as organizações gerenciam o seu capital intelectual*. Tradução de Elsevier. Campus.

Kaiser, M. M. (2008). *The Art of the Turnaround: creating and maintaining healthy arts organizations*. Brandeis University Press.

Raul Cunca

13 — Identify

Identify the Local Identity Trail through a Design Journey

Things are not just things; they carry human traits; they are our extensions. The objects that keep us company for a long time are faithful, in a modest and loyal way, like the animals and plants around us. Each has a story and meaning mixed with those who used and loved them. Together, objects and people form a unity that cannot be dismembered.
(Lydia Flem, 2004)

We often need to remember the exchange that exists between people and objects, not only in its most literal sense of materiality but also in a very broad set of expressions that go beyond the most direct relationship of exchange and the change that we establish with them intellectually, emotionally, technically, and even in belief. We also usually forget that, among other things, they fill our daily lives and help us achieve goals that would be impossible to achieve without their precious help. On this path, we are being formed with and by them.

Objects, in addition to having a place in us, also belong to a place.

The spaces objects inhabit are not just incidental but integral to their essence. They reflect these spaces, revealing the identity of their environment, which, in a silent but profound way, acquaints us with the values of diverse geographies. This characteristic furnishes us with experiences, certainties, and aspirations, which either complete our identity or form a part of it, broadening our comprehension of the world.

All these intrinsic nature values are implemented in each gesture, chosen material, and designed form with which we dialogue, contact, experience, and intervene, allowing us to resolve an action, add knowledge, or travel to a new space and dimension of knowledge.

We can only imagine the dimension to which this link refers from the first object, a mystery that still eludes us. There are some reports that take us back to those that we can observe today in museums, mostly dating from the Chipped Stone Age, although there could have been others that have not survived to this day. This aspect compels us to delve into the world of artifacts, searching for a path in which this exchange between Man and objects is present. To begin with, this sharing was started by the Illuminists, who valued this exchange and knowledge through an ideal that crosses ethics, politics, culture and society and spread it among the people.

Thus, in the search for the importance of identity for design, we find the *Encyclopédie* by Diderot and D'Alembert, one of the milestones of this happy meeting in the 18th century.

Emerging as a pioneering effort, the work, published in thirty-five volumes between 1751 and 1772, stands as the first taxonomy of technical work or, as Sennett aptly describes it-“the bible of technical work.”

Not only does it serve as a comprehensive collection and classification of the various Arts and Crafts, but it also marks the first grand representation of eighteenth-century material identity.

In its eleven volumes of prints, workers and artisans are represented using machines, tools, and precision instruments, performing sophisticated tasks and operations, illustrating the plenitude of the work.

The men and women of low social status who are protagonists of these work practices represent, with great naturalness, harmony, and wisdom, daily know-how that constitutes the technical identity of that century.

From a distant time, these work scenarios present the different stages of technical execution in such a detailed and pedagogical way that they constitute the first identity of carrying out a given task or operation.

Subsequently, this rapprochement between design and identity found its most manifest form in the following centuries, a relationship in which politics and the economy drove identity in its industrial mission.

The First Universal Exhibition in 1851, a significant event that reshaped the identity panorama of design, was a turning point. The Great Exhibition in London, championed by Prince Albert and Henry Cole, aimed to foster international unity and promote commercial liberalization. This platform revealed the disparity in technological advancement between the participating nations and England, the industrial frontrunner of the time. England seized this opportunity to showcase its progress to the world, setting the stage for a new era in design identity. From this moment on, design identity began to be marked by industrial development.

Nevertheless, amidst the wave of industrial development, a counter-narrative emerged in the Victorian era. Figures like John Ruskin and William Morris stood on the other side of the barricade, rejecting industrial processes. They advocated for the preservation of product quality through manual production, drawing on revivalist aesthetic principles and the medieval neo-gothic style. It marked a significant divergence from the prevailing industrial trajectory, underscoring the emergence of contrasting viewpoints in the design landscape. This refusal of the industrial impetus, leveraged by the new Revolution, was based on safeguarding the quality of artifacts and the political and social implications that these productive transformations entailed.

Morris considered that the applied arts had lost their important social character and that products should be accessible to all classes.

The demonstrations led by this artist and his followers to change this state of affairs began in 1859, with the construction and equipment of his own house. The Red House, continuing as a result of this first collective experience, the formation of Morris, Marshall, Faulkner & Co., a firm organized according to an artistic association, which featured, in addition to the artists who lent their name to the company, three more members, in 1861.

In 1874, William Morris established Morris & Co., a company that he led and that produced a diverse range of objects. This repertoire included various types of furniture, tapestries, damasks, metal and glass objects, stained glass, and jewelry. In 1888, he organized the first exhibition dedicated to decorative arts — Art and Crafts, solidifying his role as one of the main mentors of the Arts and Crafts movement.

As an artist and thinker, Morris's work was driven by a clear purpose. He sought to champion the identity of the project, authorship, and the technical and ethical skills in the design of objects. This, in turn, influenced their production, leading to a significant impact on the valorization of this professional activity. His efforts not only accredited the field but also fostered the dissemination of its practice in the productive sectors.

We find the Shakers still on this same side of the barricade concerning the confrontation with the impetus imposed by the Industrial Revolution. Central to the formation of this community was its religious orientation, but equally significant was the unique background of its matriarch, Ann Lee. Born and raised in one of the first industrial neighborhoods, she experienced the harsh realities of factory life from a young age. The poor quality of her working conditions and the precariousness of her industrial environment left a lasting impression on her, shaping the principles of order and cleanliness she later instilled in her followers.

Ann Lee first joined a religious sect that led her to prison, having had visions in which Christ instructed her to preach his word among men and left in May 1774 for New York, escaping the persecution of which she was the target, with eight followers of his condition, to form the first Shaker community on the New Continent, which would happen that same year and, by 1825, the Shakers had managed to build nineteen of these communes.

It is from the religious vision that the Shakers envisage an idealistic and even utopian attitude towards life that is the basis of a new path, moving them away from the scarce resources provided by the social changes caused by the Industrial Revolution, believing in a type of life that to have the importance of this gift would have to be radically different, with this religious option becoming the platform for a new model of life in society, supported by a diametrically different daily life to those who, irremediably, having the same condition, encountered only the adversities promoted by this Revolution.

The Shakers' approach to work was a radical departure from the norms of the Industrial Age. They believed in mastering various skills, rejecting confining community members to a single trade or task. This philosophy, in direct contrast to the division of labor advocated by the Industrial Age, allowed the Shakers to rotate through different tasks, expanding their knowledge and skills. It made work pleasurable and the management of activities more flexible, with teams adjusting in size according to the tasks at hand.

The foresight of this vision, which was ahead of its time by several decades, is striking. It was a precursor to the work practices that are now commonplace in productive contexts.

The ideals of this community and its defenders, guided by Christian doctrine, also rebel against inequalities between sexes and races, and it is all these principles that give rise to its lifestyle and the programs that support its objects, such as architecture, interiors, furniture, tools, textiles, artifacts, and clothing. Products with extreme simplicity, usefulness, purification, elegance, and harmony were aimed at the needs of daily activities and created through an identity centered on community life. There was also a methodological organizational system, free from superficialities and directed towards the essentials, tending towards the self-sufficiency of a being and the artifacts.

This identity and all its prerogatives were expanded and shared later when the North American population became interested in the objects produced by the Shakers.

Hermann Muthesius, a former diplomat at the German embassy in London, played a pivotal role in shaping the identity of German products. His observations of English applied arts led him to found the Deutscher Werkbund Association in 1907. This association, which included artists, artisans, industrialists, traders, politicians, and writers, promoted the idea of 'cooperation between art, industry, and crafts through instruction.' They debated and set guidelines for new products in Germany.

Two differences of opinion and ideas expressed by the association's members at their Congresses should be noted in addition to the others. The first, aimed at the debate on the product design model, led to a difference in views between Hermann Muthesius and Henry van Velde, who differed between the idea of standardization as a guiding principle of the project program proposed by Muthesius and the opposition to standards rigid, defending artistic freedom for the creative process led by van Velde.

The second, a product of the association's reflection, argued that the project should be included within the scope of cultural activities and form part of this mediation.

Surprisingly, the fruit of the first diversity of points of view on the project and the second motivation will produce the maturity and materiality of the project archetype of this association led by Peter Behrens. It links itself to the emblem of quality work, about the idea of searching for identity through quality, that is, the identity of quality.

The eclecticism of Peter Behrens' work places him as the first designer in the history of this discipline, more or less unanimously, by scholars in this area of knowledge.

His professional relationship with AEG began in 1907, when Paul Jordan invited him as an artistic consultant, lending a new dynamic to this company. He multiplied his work in different specialties such as graphic design, industrial design, interior design, and industrial architecture, marking, with this plurality, the profession's identity as we know it today.

It is precisely in the project program model that Behrens implemented that we find, on the one hand, an approach to an identity located in a precise time and ideal of a formal and structural school and, on the other hand, the potential of technical experimentation as a capacity for innovation.

Behrens revisits the artifacts of the industries of Classical Antiquity, proposing a fusion between art and technique, assuming art as a vehicle for the expression of culture. In contrast, technique materializes this expression, proposing a classical repertoire at the level of conception for the new products of German industry, recovering the formal, structural model and the idea of typification and standardization for industrial objects and buildings.

The 1950s and 1960s were also conducive to the formation of collectives of designers who used identity to originate their creative discourses, giving rise to a new positioning in design.

With the names Independent Group — originating from England, Metabolism — Japan, Archigram — also from England, and Utopie — France, these groups of designers located in different geographic points established relationships and materialized Pop Culture, influencing the formations of Italian Radical Design, where the following pontificated: Archizoom Associati, Superstudio, Gruppo U. F. O., 9999, Zziggurat, and Gruppo Strum, among others.

For the Pop design collectives, the identity of their avant-garde proposals focused on urban popular culture. They focused on research and experimentation with the different levels of structures available in the city, not requiring the protagonists of their projects to conduct themselves subject to an ideal predetermined and rigid.

They point to the natural processes of biological development for urban multiplication, determining the housing cell as a matrix influenced by cutting-edge technology and future living. Spaces delineated by systems and equipment that determine a fluid and compact whole, supported by the relationship between users and objects, thus bringing inhabitants and housing closer together.

This discourse is continued by Italian Radical Design groups who choose the continuous area modeled by objects as their project model, making the relationship between space and subject more flexible.

Thus, this period's identity moves away from figurative formalism and chooses the structure of urban use, materialized by systems and objects, as the archetype for its projects.

However, beyond these singular movements, the design would continue the political and economic identity that marked and led it during the 20th century.

From the 1980s onwards, identity in design began to include the values of different nationalities. Monographs began to be published, and exhibitions were held with the following titles: Scandinavian design, German design, Italian design, Spanish design, and English design.

All developed countries displayed designs intended to be different from the others. However, once again, political and economic identities were present in their industrial designs over a disguised identity of the nation.

Only in developed countries was it possible to present their design based on products of spectacular industrial quality, which consolidated them as an added value to national economies.

These criteria also divided, through design, the most developed countries with their robust, productive systems from the least developed ones with their fragile industries and manufacturing, which, in the vast majority, added more development to the developed ones through subcontracting.

From the first decades of the 21st century, we have witnessed a new change in design identity. Based on a set of transformations, the reformulation of the industry stands out, which begins to abandon, for the first time, its consolidated archetype throughout the Industrial Revolution and implements a more flexible model where techniques and technologies that bring together practices coexist in the same virtual space of industrial and artisanal production.

This model, which combines these two practices, artisanal ones, does not just refer to a more traditional scope. Currently, new artisans manipulate computerized machines that allow operations of great technical complexity, introducing quality and innovation into production.

The new craftsmanship is based on virtual and in-person knowledge-sharing networks, enabling interlocutors to access a multitude of information and acquire technical skills. These structures provide great flexibility to communities of new artisans, exploring an interesting social dimension vital to this activity. The technical value that has always been associated with manual making, delineating the materiality of artifacts, is currently increased by digital tools that give the final result more outstanding quality and diversity without losing, through the use of these technologies, its important cultural root, in which local identity is one of its guarantors.

The technical capacity to “learn by doing,” that is, to materialize a process through experimentation, is currently enhanced by new virtual and material tools that make it possible to reach results that were unattainable in the recent past, both concerning the size of resources and time needed to achieve a particular end or the quality of the final result. These tools make experimental models of finished products and allow their reproducibility.

In this new production framework, processes change, democratizing the means and giving way to principles that allow the designer to manage the entire artifact production process, whether in the dimension that concerns the entire project, in the practice of management, or even in its direct relationship with the user, applying methodologies that range from self-production to participatory design. Regarding these aspects, Federica Dal Falco observes: “It is a cultured and ethical project research, which is located on the international scene with its own strong identity, consistent with the culture of sustainability with which all designers today must face.” (Dal Falco, 2014, p. 20).

Therefore, designing and producing artifacts involved in local valorization must enhance material and immaterial resources, such as knowledge, practices, and local characteristics.

This valuable cultural heritage supports the project with which the designer interacts, promoting a solution appropriate to the context in which he operates.

Thus, a direct relationship is established between objects and territory, providing, through design, parameters of suitability, creativity, quality, and production that bring innovation closer to the values of tradition and local memory.

In this context, design constitutes an essential driver of local development, involving the different actors in the community and promoting, through the project, the cultural and productive structures of the territory.

In addition to this identity root, the means of production and dissemination are fundamental to the success of the entire process. In this context, new digital manufacturing technologies promote increased quality with reduced resources, allowing the project's product to be placed globally, valuing the region, and disseminating its local identity.

Another preponderant factor is the dissemination of products of this identity, which is nowadays facilitated through platforms available on the internet, which is preponderant for the global dissemination of products.

This new design and production paradigm changed the relationship between design and identity.

Firstly, the discipline began to focus on its practice, that is, on the project, regardless of whether it is geographically located in a developed country. Secondly, cultural differences stopped being differences and became attributes of materiality that went from local to global. As Bonsiepe states: "identity and globalization occupy a central position in current design discourse." (Bonsiepe, 2011, p. 63).

Design thus began to increase the values of local identity as a distinctive and manifest feature of a culture and a vehicle of communication for that same culture, providing experiences of a wide variety of natures that, starting from the most particular and most distant locations, become closer through design.

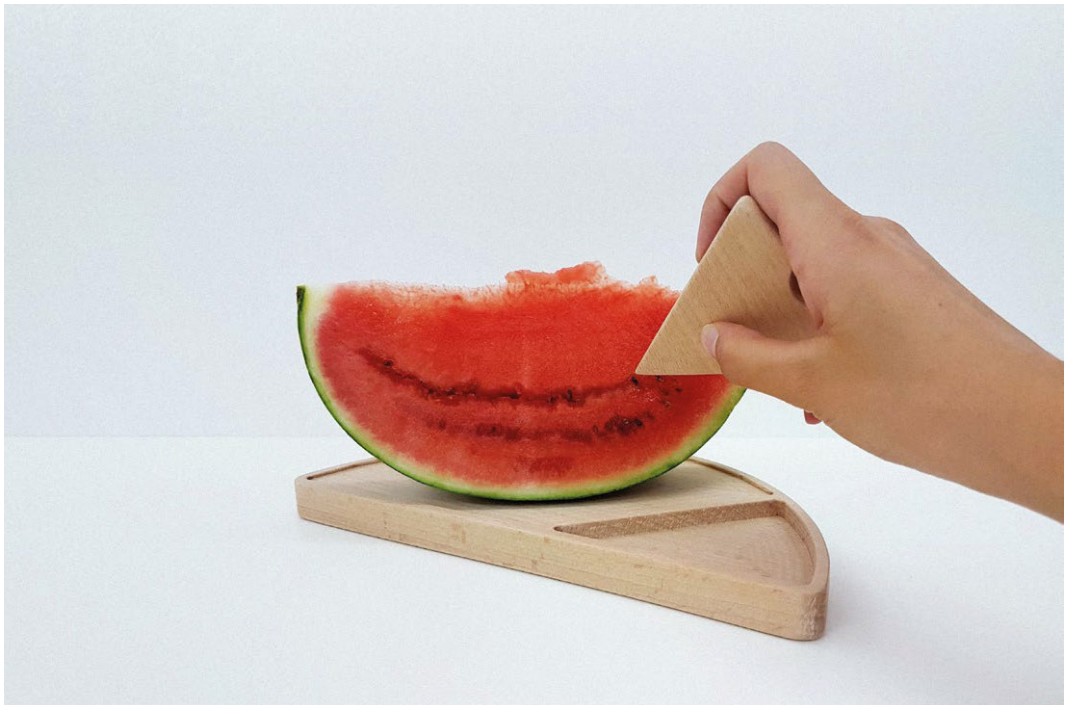


Figure 1
Semente – Watermelon platter
Ana Maltide Dias
Beech wood
250 x 125x 18mm
Designesart



Figure 2
Figus – Object for drying figs
Cristina Simões
Beech wood and stainless steel
400 x 105 x 100mm
Designesart



Figure 3

Vime – Tea container

Estrela Nunes

Acacia wood, wicker and cork

ø 100 x 115mm / ø 100 x 145mm / ø 100 x 170mm

Designesart

Figure 4
Sowing Flavors – Seeds container
José Simão
Orange and peach wood, glass
and acorn capsule
ø 85 x 125mm
Designesart



Figure 5
Cherry Support – Tripod and tea strainer
Maria Nunes
Oak wood and stainless steel
150 x 130x 140mm
Designesart



Figure 6
Por cá Borda-se – Game
Rafaela Luis
Colored MDF
300 x 200 x 3mm
Designesart

References

- Bauman, Z. (2005). *Identidade: Entrevista a Benedetto Vecchi*. Jorge Zahar Editor.
- Bonsiepe, G. (2011). *Design, Cultura e Sociedade.*: Editora Edgard Blucher.
- Cunca, R. (2006). *Territórios Híbridos*. FBAUL.
- Cunca, R. (Coord.). (2015). *Designesart: Identidade local e design global*. IPCB.
- Cunca, R. (Coord.). (2018). *Designesart: Novos Rituais Novas Práticas Locais*. IPCB.
- Cunca, R. (2019). Design, Identidade e Produção Local. *i+Diseño-Revista Científico-Académica Internacional de Innovación, Investigación y Desarrollo en Diseño*, XI (14), 142-150.
- Cunca, R. (2021). El Diseño Generoso. *Cuaderno +Diseño*, Volume 1–Diseño e Identidad Local em Ecuador. <https://edipuce.edu.ec/wp-content/uploads/2021/03/Diseno-e-identidad-local-en-Ecuador.pdf>
- Cunca R., e Paoliello C. (2021) Design teaching when it meets its local dimension. In D. Raposo, J. Neves, e J. Silva (Eds) *Perspectives on Design II. Springer Series in Design and Innovation*, (vol 16, pp. 77-89). Springer. https://doi.org/10.1007/978-3-030-79879-6_6
- Dal Falco, F. (2014). Os Objectos de Raul Cunca e a Cultura da Sustentabilidade. In A. Canelas e R. Cunca (Coords.), *Raul Cunca. O Design Plural – The Plural Design* (pp. 19-21). Casa da Cerca.
- Flem, L. (2004). *Comment j'ai vidé la maison de mes parents*. Seuil.
- Micelli, S. (2015). *Futuro Artigiano: L'Innovazione nelle Mani degli Italiani*. Mardilio Editori.
- Micelli, S. (2016). *Fare è Innovare. Il Nuovo Lavoro Artigiano*. Il Mulino.
- Sennett, R. (2009). *The Craftsman*. Yale University Press.

Rita Filipe

14 — Internationalize

Internationalize Cultural design

Internationalizing through design in dialogue with local culture means finding practices, forms, and traditional production techniques to be reinserted into contemporary cosmopolitan everyday life. The aim is not to characterize or individualize the place as if it were exotic objects or folklore but rather to meet everyday life and authentic local practices in constant mixing and updating. We seek to identify what is unique and global in the real lives of people and locations and work on new concepts based on local experience. The proposal is to recognize, remember, learn, transfer, value, share, or translate local material culture into contemporary practices. We work on objects that allude to our past and present in constructing a more prosperous and exciting near future for everyone.

In cultural design, we speak of a *style of knowledge* in which cultural practices, the history of material culture, and ancestral production techniques are studied, the proximity between the artisan and their work is privileged, and the purpose and current nature of the work is investigated. In this context, when confronted with the forms and materials of global production, we can establish new cultural dialogues with objects, attributing new meanings to them, and work on new uses and not necessarily be restricted to their original meaning or uses.

Working with different cultures is inspiring because it awakens our ability to observe and our critical sense. Because in new contexts, “we privilege our relationship with the group and the place, and thanks to this privileged relationship, the situation gains specificity” (Pablo Lafuente, cited in Seeds et al., 2013, p. 16). By moving away from our cultural context, designers can adopt a more open and abstract view of objects, freeing themselves from functional constraints and pre-conceived meanings, as happens in their culture. Moreover, they acquire a more remarkable ability to observe and articulate existing objects to new concepts with unlimited new possibilities. «Objects now have their own agency because they are neither limited by their context nor decontextualized.» (Pablo Lafuente, cited in Seeds et al., 2013, p. 21). Thus, We can modify the meaning and use the original context attributed to them. Faced with new cultures, in museums or markets, we move away from the form/function duality because we are unaware of the pre-determined uses of objects and assume other uses in them. And we understand form as a symbolic and significant element of local cultural expression. The objects found may be appropriated, recontextualized, or acquired new meanings. Or serve as inspiration for new, more culturally inclusive designs. Moving away from the extreme functionalism and utilitarianism of the Bauhaus and moving closer to cultural design.

Nevertheless, considering the possibility of the designer defining himself as a curator, translator, and interpreter of existing material culture could be considered the death of design. Like the death of the author, in a stance opposite to Styling, Minimalism or High-tech design. It is becoming more interested in existing material culture and its reappropriation than in inventing new forms with new materials. However, it is about innovating by learning from the past to use an object of expression and cultural value creatively. It is also a form of sustainability. Generation after generation, the objects used are the same. It is constantly renewed through use and in tune with changes in people's lives.

The very concept of design is an invention of our culture. Many other cultures do not distinguish between art objects and functional objects. When I arrived in Saint-Louis du Senegal and asked about functional design objects, they told me they did not exist in their culture because art is functional, and everyday objects are symbolic.

However, in traditional or vernacular culture, more than the formal characteristics or the original meaning fascinate us. It is also the myth of indigenous wisdom. Traditional objects are seen as carriers of ancestral knowledge, forms of life in harmony with nature, and minimalism reduced to its essence by containing the effort in their production. They are also excessively decorated objects of worship made by people with completely different life stories from ours but in which the meaning and context of production justify everything.

The designer thus emerges as a curator, seeing new concepts in existing objects, suggested by the beauty of the opportunity and adequacy of production. With this opportunity, we want to talk about the current purpose, novelty, sustainability,

and appreciation of manual work. And with appropriateness we refer to the hybridity of contemporary practices, because traditional culture is also not fixed, but is modeled on people's lifestyles. And the balance between social, economic, and cultural factors. Understanding the circumstances that gave rise to the production of objects also informs us about their intentionality and formal coherence.

We talk about the hybridity of practices because all objects have authorship, and objects from other cultures influence all authors. We distance ourselves from any sense of neocolonialist appropriation, therefore. The concept of hospitality enunciated by Homi Bhabha, in which we all inhabit the earth and have the same right to it, is essential here. Moreover, the more we move away from each other, the closer we come from the opposite side, from the side of the conflict, and because the earth is round, whole of ups and downs, differences and specificities, and not flat, in the sense of Thomas Friedman (2005).

Thus, cultural design can be seen as a vehicle of hospitality, sustainability, opportunity, and legitimization because it is a carrier of culture and a vehicle for sharing, dialogue, and cultural translation. Material culture can also constitute a factor of international visibility and self-determination of people as a local contribution to the global panorama by contemporary indigenous cultures, alternatively, like the new modernisms that emerged in the post-colonial panorama, designed by local architects, which contributed to the construction of cultural self-determination as disruptive processes of the colonial hierarchy between center and peripheries, challenging the universalizing aspects of modernism. Overcoming modernism and cultural distinction, and not necessarily incorporating Western style, as it has often been interpreted.

Project research methodology

This work is simultaneously theoretical and project-based. In which theory thinks about practice, and practice reflects theory. But it is work that fundamentally materializes in practice, with people, and in the markets. «As a pragmatic response to the expansion of horizons produced by satellite television, the internet, long-haul flights at affordable prices, which provide instant meetings» (Seeds et al., p. 34). This research is physical and relational, constituting an opportunity to encounter differences, to share ideas and experiences based on observed reality, and to rethink the world together.

We resort to contextualization laboratories, defined by the collection of objects and observation of everyday practices as references to traditional and contemporary culture. We mix the objects and articulate meanings as if they were curations. The meanings may change, but the objects themselves remain intact. We seek to anticipate new uses and new meanings, placing found objects in new contexts, now hybrid and cosmopolitan. Regarding use, objects can be appropriated due to the shape, resistance, material, or care they require.

Concerning form and meaning, we can relate them to the context of the moment of collection. However, they can also function as archetypes due to their global recognition, thus functioning as terms of common language or lingua franca. The objects are thus close to the notion of ready-made due to the appropriation we make of them. These laboratories can thus serve as an incubator for new concepts for traditional forms, reserving them for redesign or revisiting through design.

The ethnographic method best suits the process of participatory observation and co-design that we have maintained throughout the investigation.

That means working on human relations and the social context, where the designer emerges as a catalyst for social relations, and not working for imaginary or utopian contexts but meeting real life and people's experiences. For a relational design, as in Bourriaud, in which design seeks to provide cultural encounters between people.

According to Filomena Silvano (2022), the production of objects is of interest to social sciences when it stops being seen as an object of consumption and alienation and starts to be recognized as a vehicle for the construction of identity, as a factor of social participation and producer of culture. Alienation is seen here as opposed to existentialism or authentic experience, in which we cultivate a spiritual and humanistic independence, which we identify in this investigation.

Although we know that we cannot completely distance ourselves from the consumption system of the society in which we live, we can maintain some critical sense and seek to be independent of the current capitalist market system or the cultural industries focused on profit and measurements of value exclusively of quantitative nature. Because we can understand it, but we can also not accept it.

Because consumption is not a modern phenomenon, but the alienation and naturalization of a monolithic and commercialist culture, with a loss of value and meaning in objects, is a phenomenon of mass culture.

Design and cultural participation

Therefore, when we propose a new collection of objects, we must be aware of the opportunity we suggest and our political and cultural positioning. It makes less and less sense to design utilitarian objects based on an invented formal purity or to stick them to a mainstream design language, which I see today as completely autistic and serving the market's interests. We can no longer abstract ourselves from the meaning of design in formal, social, and cultural terms.

Objects can be designed less and less without intentionality because the social issues reflected in material culture place us in the world and our relationships with others.

In the same way that, in my doctoral project in porcelain with the Vista Alegre factory, I found myself looking around and noticing the diversity of influences and cultures in the objects we surround ourselves with in contemporary everyday life, which immediately invalidated a modernist or exclusively functionalist inspired design for my project. That's when I became interested in Cultural Design.

According to Eswaran Subrahmanian, Yoram Reich and Sruthi Krishnan (2020, p. 7), design should encompass a diversity of disciplines such as science, engineering and technology, social sciences, philosophy and art. A project area focused on people, in which different perspectives come together that will shape the world. And often, it is not because there is little respect for diversity. Design should be concerned with bringing together different people or different perspectives on the world. Design deals with the individual and the collective, and the particular and the universal simultaneously. Because it does not focus on what is convenient, but on the relationships between both dimensions, their dynamics, and cultural dialogue.

Also, according to Eswaran Subrahmanian, Yoram Reich, and Sruthi Krishnan (2020, p. 130), if objects are all made by people, and if all objects or practices are acts of design, then there cannot be a single conception of the future. There is not just one path or a single practice. There are at least as many paths as there are people involved in design. Because it is within us that the difference lies because each of us is a designer, a producer of meaning, and a cultural translator. We all bear responsibility for the world we want to build, and we must all consciously contribute to building an inclusive and sustainable world. Without this notion of diversity and constant dialogue, we run a serious risk of falling back into stereotypical design notions and behaviors conditioned and alienated by capitalist and monolithic policies. The danger of single narratives remains because it is the easiest path. However, institutions and ideologies are not taken for granted. There is nothing “natural” about them. Moreover, instead of perpetuating them, we must rethink and redesign them because everything around us can be an act of design (Subrahmanian, Reich, and Krishnan, 2020, p. 128).

According to Armand Mattelart (2009, p. 37), based on Adorno and Horkheimer’s analysis, the transformation of cultural practices into market value nullifies their critical power and fades the traces of an authentic experience (Adorno and Horkheimer, 1974, cited in Mattelart, 2009, p. 37). Cultural industries are managed in such a way as to convert culture into merchandise, in which the interests of power, technology, and the economy also converge. A culture made of objects that result from serialization, standardization, and the social division of labor — factors that contribute decisively to the dilution of the idea of culture. That is why we speak of authentic objects as those that come from vernacular, artisanal or manufacturing production, as the context in which there is great proximity between producer and consumer, because the notion of authorship and authentic experience are diluted with industrial production and the division social work.

In industry, the author is the designer. Moreover, when we talk about authenticity when faced with an industrial design object, we see the designer’s experience and aura, and we ignore who actually built it. Only when faced with a manual or manufacturing production object do we praise the skill of those who made it. Because the principle of technical reproducibility makes an old conception of “cultural” art or “aura” in the work of art, as in objects, expire (Benjamin 1971, cited in Mattelart, 2009, p. 38), converting these old concepts into the praise of technology and materials engineering, and not praise of the worker’s work.

Design and cultural imperialism

For anthropology, cultural imperialism is a form of political ethnocentrism. Development or modernization projects in countries underdeveloped by the West, and the consequent Westernization of cultures, always assume that other peoples do not have their history or culture. They are generally based on the assumption that either other people align and evolve towards Western civilization's models or are disregarded because they are seen as underdeveloped. Thus, the objective of acculturation is cultural standardization through deculturalization (Cucho, 2004; Warnier, 2008, cited in Mattelart, 2009, p. 49). Cultural imperialism is the imposition of symbolic meaning that presupposes the submission of other peoples to Western values, standardizing local historical experiences, ignoring their particularities, and imposing them as universal — thus standardizing the meaning of individual and collective experience. This hegemony is also carried out by industrial products and mass production and operated by true financial and cultural imperialism.

Thus, the annulment of the paradigm of development and modernization arises with the recognition of the specificity of cultures, their identity, as producers of meaning, dignity and social innovation. Only with the recognition of diversity can notions of underdevelopment be overcome through the recognition of its creativity. Having as a counterpart mutual understanding, appreciation of the spirit of the place, social participation, and respect for biodiversity.

A historicist view of culture

It is through our recognition of cultural diversity, transversal in time and space, that contextualization laboratories propose to counter a historical or evolutionary narrative of culture.

In the same way that I feel the need to review sentences about design, narratives about modernism, International Style, and globalization to update the instruments and language of contemporary design, some current thinkers also question themselves about the discourse produced by objects of production Indigenous people in Western museums – of ethnography and art, and how these stories have been told to the public. It is urgent to reflect on invented chronologies based on evolutionary thoughts or maps that promote a pre-conceived and fixed reading of people's culture and lives, after all, in constant mobility and cultural sharing. A reality that escapes colonial control and the imposition of widespread consumption of "good practices" imposed by the West and industrial production and is now worth reviewing.

Similarly, cultural studies researcher Sarat Maharaj (2017), a South African living in London, apologizes for ignorance or lack of knowledge of Art History. Art history tends to fix meanings, geographies, and eras in objects and prevents us from having a vision open to the interpretation of the moment. He also speaks of an "evolutionary pyramid" in which artifacts from all over the world, from Indigenous to urban, were fixed.

In line with the work I have developed within the scope of Cultural Design, Sarat Maharaj questions himself about «multiculturalism, its limits and deficiencies» and about «how to learn to live with diversity and multiplicity,» which go through «worn notions of hospitality and tolerance, about the incessant daily cultural translation and cosmopolitan forces – all in a scenario of apparent racism, of "racisme sans race"» (Maharaj, 2017). Moreover, if "knowledge has no color" (*idem ibidem*), how do we deal with the decolonization of knowledge? It leads us towards more fluid modes of knowledge, away from the impulse towards "an encyclopedic world" (*idem ibidem*) that fixes and compartmentalizes meanings as absolute knowledge that has to be taken for granted and is non-interpretive.

It is in this theoretical context that interest arises in the current nature of the discourse communicated by objects that circulate in this diverse and more abstract cultural panorama (open to the construction of meaning) without defined time or territory but which continue to arouse interest in their origin or authenticity, even as we look to the future.

Material culture, like museums, constitutes a place of experience and memory, and its use is conditioned by habits and exchanges that already exist. It will therefore be desirable to find new models that produce museums organized according to other stories and other narratives. It is necessary to establish relationships that illuminate the understanding of both cultures.

In this sense, it is essential to preserve material culture in its original state, often at serious risk of disappearing, but also to establish new practices of cultural dynamics, which keep objects alive and work on their translation or transposition into contemporary cosmopolitan culture. «Contrary to the more ethnographic attitude adopted by folklorists at the time, modernist artists not only researched and documented but also created based on what they discovered» (Barreto, 2010, p. 159). And just like in “contextualization laboratories.”

In the context of this investigation, we discuss working on existing material culture, making the connection between art objects and objects of use, Western culture, and Indigenous culture, meeting the nature of production in its origin and its contemporary opportunity, and seeking to articulate new meanings by updating uses.

As stated by Avinoam Shalem and Sarat Maharaj, «the role of the museum is perhaps more to “decollect” and “dehierarchize” artistic genres, as Néstor Canclini would say, and to make the public recognize and identify themselves in this or that mixture, seeing oneself as a part of the great cultural tangle that the dialogues construct!» (p. 169). I propose a speech that is very close to the design.

«Indigenous arts teach us to bring art and artifact together, contemplation and functionality, reminding us of the aesthetic capacity, which every human creation has, to act and transform the world» (Barreto, 2010, p. 169). «The aesthetic enjoyment of vernacular production is in all spheres of life, both in ritual and everyday objects. Therefore, anthropologists such as Els Lagrou (a Brazilian scholar of indigenous cultures) believe that only when design comes to supplant the “pure arts” or “fine arts” will we have a picture in Western society similar to that of indigenous societies. Thus, «design is perhaps the closest alternative to an aesthetic language common to both cultures.» (*idem ibidem*, p. 163). That is probably already happening because not only are fine arts seen as pure arts, but they are increasingly contaminated by material culture. The design also associates the beautiful with the useful, acting on a symbolic and functional level when it distances itself from functionalism.

Experience as a designer in Senegal

Nevertheless, in local non-Western cultures, such as Dakar in Senegal, museums built by settlers or by local organizations influenced by the West are abandoned; they make no sense because the same objects that are displayed there are still in use in the villages and everyday life. Traditional and vernacular objects did not die (an allusion to the film *Les Statues Meurent Aussi*, Alain Resnais, Chris Marker, and Ghislain Cloquet).

Because the African art of indigenous production is functional, the objects of use have a significant symbolic charge. There is no separation between art objects and objects of use with a utilitarian function. Moreover, the symbolic function of objects is part of people's daily lives. These objects continue to be produced and used, especially in areas outside urban centers, such as the sculpture that wards off destructive winds, the gourds where newborn babies are washed and later given milk, which is part of the wedding trousseau and keeps vegetables fresh — such as the headrests, which proved to be comfortable and cool in the heat, or the solid wood chairs, carved like bones, low and with a pleasant design, or the straw day beds, which allow us to be in the field without contact with the ground and insects. Because the places of conviviality and socialization are outside the houses and tents, both in the countryside, in the desert, or in villages built in the banks (a term used for construction in adobe), they all also have symbolic connotations that we are unaware of.

In urban centers, the trade in traditional objects aimed at tourists offers objects inspired by artistic objects that no longer suggest use, such as wooden cutlery that is now too worked to be used. There are also *village des arts* or *village des artisans* in all cities, like in *Portugal dos Pequenitos*, where artists

and artisans are concentrated in workshops with architecture that symbolizes traditional round houses made of adobe and straw. Alternatively, in closed spaces built still by the French during colonialism, absolutely isolated from contemporary times and devoid of visitors. As in the certification of traditional objects carried out by the State in Portugal. That applies to sedentary people and farmers because many handicrafts are of nomadic tradition, like the Fulani, pastoralists, descendants of the Egyptians, who escape State control. But with a very lively cultural identity.

What meaning can we give then to vernacular and traditional culture, desirably freed from evolutionary narratives and circumscribed territories, today desirably alive and decolonized? — I found myself wanting to recover traditional culture through the excellence of techniques and to curb consumption. Moreover, I started working on usage to escape the exotic or past meanings. Nevertheless, then I questioned functionalism as another fixed narrative and focused on the cultural and symbolic aspects of the objects, updated. However, I also had to refute ideas about authenticity because that fixed me in the territory, just like in the certification of objects carried out by the State. I raised the question of its appropriation as terms of language accessible to everyone practiced in both senses and to be updated from the perspective of cultural dynamics and transformation. As an instrument closer to everyone, I contradicted globalization's neutrality. Thus, the "original" here is not necessarily "the new" but the ability to review, update, and uniquely interpret the stimuli of reality. «Originality should be understood as the property that something or someone has of recognizing their origins and creating a work that reflects them» (Nemer, 2010, p. 175).

The questions asked here are: — What objects can we rediscover that make sense again, either because of the practices they suggest or the implicit formal or symbolic value, which we are often unaware of? — What new meanings can they acquire? — How can we promote and share this dialogue respectfully and interestingly with everyone? — Given their cultural value, how can these objects be transposed into contemporary cosmopolitanism? — How can we keep these objects alive in the future? These are the questions that recently led me to Saint-Louis du Senegal.

It is then a matter of finding everyday habits or new habits that are interesting to both, bringing cultures together, and putting them in dialogue to illustrate existing cultural dynamics or those to be promoted. As the authors mentioned above, «the vision of culture that accentuates the singularities of different peoples sedimented throughout history, in an organic type process-like that associated with land cultivation, to which the term culture is linked, seen as folklore—it is as restrictive as the universalist or encyclopedic vision of European thought” (Montes, 2010, p. 191), but also to find language terms for new symbolic and cultural

exchanges. Because the production of objects and material culture, like the discourse of museums, is desirably local and global at the same time. Between nationalism and internationalism, we are moving towards self-determination and cultural emancipation.

We do not exhibit or produce for the native people of the territory. We exhibit and produce for ourselves and others. «The underlying idea is to identify tradition and reinvent it. By conserving and transmitting what it knows, society creates itself and makes it, once again, both what it was and what it wants to be” (Adélia Borges, cited in Nemer, 2010, p. 175).

It is also interesting to note that an evolutionary perspective of culture, such as notions of progress or the production of a people or a civilization, is today called into question because, no longer considered high or low culture, indigenous or vernacular culture is today seen as more respectful and balanced, as the most excellent defender of the planet and natural resources. It can be concluded that its progress has led to better behavior than societies seen as more developed.

**Projects developed in
Saint-Louis du Senegal**





Cabaças Project

Returning from the market with a gourd full of fruits and vegetables leaning against my hip and experiencing the looks of young and old men and women, who smiled at me when they saw me with a gourd used traditionally, led me to update there.

I closed the gourd with fabric so the fruits would not fall out during transport and my purchases would not be so obvious. Gourds are also traditionally used to store fresh produce at home. They are also suitable for drinking water or milk.

The fabric was purchased at the market and is traditionally used to carry children on your back, which is why it is only sold in 10-meter strips.

The lady in red sews the broken gourds and the fabric of the gourds I bought from her.

At the end of the project, we shook hands as partners.



Leyu Table

That is another table structure inspired by Hans Wagner's coffee table, which has become an archetype anonymous enough to highlight the beauty and meaning of a traditional object, such as Senegalese baskets. Baskets of different depths and diameters can be used as a coffee table, to store newspapers and knitting, as a storage compartment, or as a bedside table. The idea is to transpose, translate, and cross-cultural heritage to enrich cosmopolitanism with meaning and contemporary life.



Conclusion

A new criticism of design as an instrument of the economies of creative industries is suggested here. This criticism proposes a decontextualized production of authentic experience of a functionalist and universalizing nature through the search for formal and conceptual alternatives, with a view to developing new aesthetics emancipated from exclusively urban and Western culture in favor of a decolonized and plural vision of material culture.

It is urgent today that we move around the world, doing fieldwork and coming into direct contact with other vital realities to know, protect, and publicize. Experience contexts and identify project opportunities that culturally enrich the production of objects.

For work to be carried out by designers most attentive to their role in the world and the meaning of their contribution as an authentic person emancipated from a market system with which we do not identify. Working through cultural sharing and translation, establishing standard plans and interests, enriching practices and spirit. For sustainable and communicating production, returning cultural value to objects of cosmopolitan consumption. This work, therefore, deals with the annulment of a false monolingual universality and an invented formal purity.

References

Publications

Mattelart, A. (2009). *Diversité culturelle et mondialisation*. Editions La Decouverte.

Barreto, C. (2010). Os dilemas das Puras misturas. In A. Borges (curad.), *Puras misturas*. Pavilhão das Culturas Brasileiras.

Subrahmanian, E., Reich, Y. e Krishnan, S. (2020). *We Are not Users*. MIT Press.

Friedman, T. L. (2005). *The World Is Flat: A Brief History of the Twenty-first Century*. Farrar, Straus and Giroux.

Montes, M. L. (2010). Puras misturas. In A. Borges (curad.), *Puras misturas*. Pavilhão das Culturas Brasileiras.

Nemer, J. A. (2010). Fragmentos de um diálogo. In A. Borges (curad.), *Puras misturas*. Pavilhão das Culturas Brasileiras.

Seeds, L. et al. (2013). *Making art global (part 2 Magiciens de la terre 1989)*. Afterall books.

Exhibitions

Maharaj, S. (2017)., *O Mundo Virado do Averso: Arte e Ética na Ascensão da Idade da Pedra no Sul* [folheto da exposição]. Lumiar Cité.

Conferences

Shalem, A. (2017). *Arte islâmica no Museu hoje: uma oportunidade?* F. C. Gulbenkian.

Silvano, F. (2022). *Vamos Beber um Café e Falar Sobre Isso*, de José Navarro de Andrade, episódio de 27 fevereiro. RTP2.

Mônica Moura

15 — Investigate

Design and Crafts in Contemporary Brazil: Investigate, know, participate, collaborate, innovate

The culture of a territory, community, and society generally occurs through crafts and design, among other expressions and manifestations of human creativity. Despite the importance of these two expressive and productive fields, we know they were discredited in certain places and times due to current ideologies and thoughts that highlighted and valued other areas according to current political, economic, and cultural interests.

However, when we go back to the most remote origins of design, we can observe that design is born in its interrelationship with craftsmanship, involving conception, creation, handicrafts, manufactures, materials, processes, and technologies in the production of objects for the most different uses — from body to surrounding environments and spaces. What was and often still is called decorative arts or applied art concerns the sum and union between crafts and design. We only need to visit a decorative or applied arts museum to see that the collections comprise objects we call design. Moreover, let us go further into the history of humanity. We will remember that most of these objects, in Antiquity, were treated as minor arts (crafts, ceramics, jewelry, death masks, furniture, among others). Therefore, there is always a power game permeated in current thoughts and discourses that aim to value some human expressions and manifestations to the detriment of others.

A similar case occurred in industrial design and design in general. The characterization of design as an area linked to the industry that reaffirms the projective aspect and relates it to serial and large-quantity production, in which the designer only conceives and does not produce, also contributed to constituting the discourse of its detachment from craftsmanship. The ideology of modern thought in its valorization of the machine, industrialization, productivity, and efficiency constituted a discourse of devaluation of artisanal and manufacturing creation and production.

But we must remember that every era in history has dominant thoughts recording values relative to that moment. However, this is not always strong enough to cause the death of manifestations and expressions. You can even store them for a while as if they were stored in a drawer, but there is always a seed that gains body and strength to come back to the surface at another time.

This situation also occurred in Brazil, where the enthusiasm for industrialization, the speed in the production of the most diverse products, and the ideology of modern thought were added to national policies by the Kubistchek Government in the 1950s. This vision prevailed for around 40 years, until the 1980s, even though Brazil has a rich and varied production of artisanal manifestations.

However, craftsmanship, vernacular design, and non-rational design remained in their productions, even though they were and were considered on the margins, marginal, and out of fashion. Fortunately, many people with a critical view regarding these dominant thoughts continued to value crafts and, in this way, encouraged artisans in various parts of the country. After all, one of Brazil's greatest assets is the diversity of its popular manifestations.

From the 1990s onwards, new government programs, private social service entities, non-governmental social organizations, and contemporary research in the area of design expanded this support in Brazil, reaffirming craftsmanship as an essential cultural expression, a source of income for groups and communities in different regions of the country, and a path to social innovation and sustainability.

Even so, there was resistance and opposition from many designers, both from academia and the professional market, on this topic. They relegated craftsmanship to a lower sphere of production and separated it from design. This situation began to change due to some factors that, even though they existed in different times and spaces, collaborated in strengthening the so-called creative and solidarity economy; as a consequence, the attribution of a more valued place for crafts and its enriching dialogue with design.

From the 1990s onwards, the dissemination of contemporary thought in the field of design began to highlight and value peripheral areas, popular manifestations, local cultures, and symbolic aspects. It also pointed out new aspects in the field of design, attributing approaches and dialogues with crafts, among other areas of knowledge.

The arrival of the internet in the country (1988) contributed to the reduction of a series of prejudices based on the comparison with information coming from different countries and how they preserved tradition and valued craftsmanship, whose pieces and productions were not present only in the collections of the essential art and design museums but also in the main galleries, stores and design and fashion brands.

In our research into Brazilian contemporary design between 2010 and 2015, we identified the following forms of action between design and crafts in the country.

Forms of relationship between design and craftsmanship in Brazil



Design and Craftsmanship Procedures

The launch of Estúdio Campana's Red Armchair (1990) came to mark Brazilian design, making it known internationally and contradicting all the theories in force in our country regarding the inseparability between industrial and artisanal, as this armchair-associated artisanal work in a process industrial. Five hundred meters of manually braided rope form, at the same time, the furniture's structure and upholstery. This unprecedented design and production concept led Italian designer Massimo Morozzi to produce this armchair commercially for the Edra brand. Today, Vermelha is an icon of contemporary design in the 20th century. It was the first Brazilian piece of furniture to be exhibited at MOMA (Museum of Modern Art in New York) in 1994 and, from then on, in other influential art and design museums, such as MUDE, the Lisbon Design and Fashion Museum. However, it is essential to emphasize that the Red Armchair is not craftsmanship in its essence; instead, it uses artisanal, manufactured procedures. The use of artisanal procedures in design concerns products conceived and designed by a designer who uses artisanal techniques and procedures in their production. In this case, the authorship of the piece or product is attributed to the designer or his brand, and even if the work of an artisan is involved, he does not sign the authorship of the product; he remains anonymous and is often invisible even in the production technical sheet.

Figure 1, 2, 3 and 4
 Red Armchair, Estúdio
 Campana, 1990.
 Source: Edra, 2022 In: <https://www.edra.com/it/product/Vermelha/Vermelha>



Design and Crafts as a Cultural and Productive Reference

We find a different case in the productions of designer Sérgio Matos, born in Paranatinga, the Mato Grosso municipality closest to the Park and the Xingu Indigenous Reserve. There, Sérgio learned to know, admire, and observe this culture, which encouraged him to look for ways to work with these natural materials and striking characteristics in product design. In this case, the designer's learning of artisanal techniques allows him to incorporate the production process into his work, using craftsmanship as a cultural reference.



Figure 5, 6 and 7

Designer Sérgio Matos and pieces from his collection, 2015/2020.

Source: Sérgio Mattos Website, 2022 In: <https://pt.sergiojmatos.com.br/>



The Craft Object constituting the Design Object

The armchair, initially called *Multidão*, created in 2002 by Estúdio Campana, features a stainless steel structure with a seat made from hand-sewn dolls produced by artisans from Sítio de Riacho Fundo, municipality of Esperança, state of Paraíba, Northeast Brazil. Years later, the name of the armchair was changed to *Paraíba*; probably, the management of the design studio realized that valuing the community, the place of artisans was becoming increasingly necessary and in tune with the growth of the thought of valuing identities and artisanal productions. In this example, we can see that handmade products, created and produced by artisans, make up the majority of the furniture, that is, the design object.

In the work of the Campanas, the use of traditional craftsmanship as support for meanings contained in the designers' discourse is evident, in which the artisans are referred to only as an almost anonymous collective, "artisan women from Paraíba," representative, somewhat generic, of a region. It is observed that, in recent publications, the work began to be called "Cadeira Paraíba," and foreign websites make no mention of the dolls from Esperança. (Sasaoka, 2015, pp. 68-69)

Figure 8 and 9
 Multidão Armchair, 2002; Paraíba Armchair, 2006, Estúdio Campana.
 Source: Bonecas de Esperança, Paraíba *In*: <http://espeancaparaiba.blogspot.com> and Paraíba Armchair *In*: <http://estudiocampana.com.br/pt/studio-artworks/paraiba/>

Design, Craftsmanship, and Art

Could we call a segment of the design area artisanal design? These would be cases when a designer chooses to work directly with matter, the material, giving it design and shape, that is, conceiving and producing. In this case, there are two examples selected here: the works of Hugo França and Domingos Tótoro.

Hugo França, born in Porto Alegre (RGS), went to live in Bahia, in Trancoso, between the 1980s and 1990s, where he faced the reality of waste in the extraction and use of wood and, from then on, to develop objects and products from forest and urban waste condemned by the action of lousy weather or misuse in human manipulation. The holes, cracks, shapes, burn marks, and the action of time are your reference for creation. Hugo alters, transforms, polishes, and structures based on the situation found, generating another piece, whether of urban furniture (park and garden benches, armchairs) or of accessories (pots and troughs), in addition to having a line of sculptural objects (sculptures, reliefs, and rings). It operates in the capital of São Paulo but maintains its studio and warehouse in Trancoso, Bahia.

Figure 10, 11, 12 and 13

Hugo França and pieces from his collection, 2022

Source: Hugo França Website *In*: <https://www.hugofranca.com.br/>

and Casa Vogue *In*: <https://casavogue.globo.com/promocasavogue/noticia/2013/06/hugo-franca.html>





Domingos Tótora, born in Minas Gerais, went to study in São Paulo and, upon returning to his hometown, Maria da Fé (MG) noticed the waste of cardboard boxes by local businesses. Using this material and glue, he developed a resistant mass for producing objects, furniture, and accessories (benches, armchairs, tables, panels, vases, sculptures). All pieces are molded by hand and feature varied textures, an earthy color palette, and minimal mixing with other materials, such as glass and iron.

However, what is interesting to note is that, in both cases, the work of designers França and Tótora is not associated with craftsmanship but with art. We understand that the sculptures they created fall into the works of art category. However, pieces of functional and utilitarian origin could be understood as crafts or artisanal design. There, we can see how market regulation rules are established because, symbolically art, an artist has more relevance and social acceptance than an artisan. They are then called artist designers and not artisan designers. On the other hand, can we infer, regarding the mixture, a specific hybridization about creation, what separates and unites the creation processes of different areas of human expression?

Even these approximations, mixtures, and fusions constitute contemporary thought because valuing different expressive areas of human manifestation distances them from precise and rigidly separated categories, as was done in the mentality with modern precepts.

Figure 14, 15, 16, 17, 18 and 19

Domingos Tótora and pieces from his collection, 2022

Source: Domingos Tótora Website *In*: <https://www.domingostotora.com.br/>

Designers and Artisans in Cooperation

Since the 2000s, a group of designers has been working alongside craft communities in consultancy or collective creation processes in Brazil. We have included some examples below.

Paula Dib, a product designer from São Paulo, has worked with artisanal production groups since 2001 in national and international projects and actions, whether as a consultant or project proponent via funding notices. Generally, these are long-term activities where she observes the strengths and potential of what stands out in the region and dedicates herself to learning about techniques, processes, and materials, always to rescue and revalue the knowledge of local cultures. Paula says: «I always try to activate what is best and most creative, what shines in each place. Each community has its identity, its bright spots. It is them that I look at» (Dib *In*: <https://www.artesol.org.br/conteudos/visualizar/O-design-afetivo-de-Paula-Dib1>).

Renato Imbroisi, born in Rio de Janeiro, works with the technical, aesthetic, and productive revitalization of crafts as a mediator between the producer and the market. Recognized for his work in Brazil and abroad, he has worked with more than 150 communities in the country and abroad. His action is to involve himself in the universe of the community and the artisan and, from there, propose objects with characteristics and finishes that are adapted to the contemporary way of life. According to Sasaoka (2015), Imbroisi uses a methodology that emphasizes shared learning, recognizing the specific skills of artisans and their context: culture, identity, and environment.

Sérgio Matos, a product designer from Mato Grosso, has worked since 2012 as a design consultant for artisan communities in different regions of Brazil, seeking to stimulate local development and income generation. He states that: «Each experience generates entrepreneurial opportunities and rescues individual and collective dreams. It also strengthens the belief in the skills inherited from ancestors and projects self-esteem as fuel to improve riches that are at the tips of our fingers, in the palm of our hands» (Matos *In*: <https://pt.sergiojmatos.com.br/>).

Mayumi Ito is a designer and architect. After spending 15 years researching crafts, design, and fashion in Japan, he returned to Brazil. He joined, in 2003, a group of artisans from the rural area of the city of Muzambinho in Minas Gerais after discovering that the tradition of weaving, sewing, and embroidery was being lost due to the economic and subsistence needs of the region. He created Amaria, a production of unique pieces that rescued old techniques and learned new ones. It produces the fabric, dye, print, sew, embroider, finish, and buttons, using natural, organic, and recycled materials and processes in a team of 20 people.

Designers and Artisans in Cooperation

Fernanda Yamamoto and Lace Stories, Cariri Paraibano

In the development of research regarding Brazilian contemporary design, we had the opportunity to follow and guide *Sílvia Sasaoka's* master's degree research in Design, when she studied and followed the work of fashion designer *Fernanda Yamamoto* in 2015 and craftsman *Espedito Seleiro* in co-creation with *Estúdio Campana*, which will be presented in the following item.

Between 2015 and 2016, *Fernanda Yamamoto* worked with 77 artisan lace makers, masters in Renaissance lace, from the *Sertão do Cariri Paraibano* to develop the *Histórias Rendadas* fashion collection. The creation process and results were developed through co-creation, that is, the designer and the artisans created together, collaboratively, and in a horizontal system, jointly signing the final result of the collection.

The work is associated with appreciating traditional culture and exchanging knowledge between crafts and design, resulting in social innovation. As we have previously published (2019), social innovation, according to *Manzini* (2015) and *Quilley* (2012), can be defined as the process of introducing new ideas (products, services, models, processes, or programs) that meet the needs and social objectives, profoundly altering the configuration of the social system about behaviors, relationships, routines, resource flows, authority or beliefs. It is, therefore, the creation and transmission of ideas and practices in the broader process of systemic innovations.

In this sense, the designer's work with artisans generated methods of guidance regarding materials and creation and production processes that could increase and improve the income obtained through artisanal work by the community.

In developing the process for this collection, *Yamamoto*, with his team, made seven trips to the region over a year. As a result, new lace stitches were generated, geometric patterns were created concerning the local geography, the clothing pieces were worked with artisanal fabrics, in addition to lace, felt, leather, knitting, jacquards with colors in pastel shades of pink, blue, and green. The creation and production process were shared with the public through social media and guided tours of the designer's studio.

The *Histórias Rendadas* collection was presented at *São Paulo Fashion Week (SPFW) – Winter – 2016*, at *Ibirapuera Park* in *São Paulo*. The invitation and promotional items for the collection include the credits of all the professionals involved in the production and the names of the 77 artisan lace makers. In the parade, in addition to 30 professional models, another 10 women who had never stepped on a catwalk paraded, including one of the lace makers from *Paraíba*, *Genilda Marques da Silva*, who participated in this group representing her work companions, wearing her lace. The parade was presented in other locations, including *Sertão do Cariri Paraibano*.



Figure 20, 21, 22, 23, 24 and 25
Fernanda Yamamoto, *Rendeira and Histórias Rendadas*, 2015
Source: Fernanda Yamamoto Collection *In*: www.facebook.com/FernandaYamamotoOficial/?fref=ts

Campana and Espedito Seleiro Studio in the Cangaço Collection

The Cangaço furniture collection was also carried out in the creation process between Ceará artisan Espedito Seleiro and the designer duo Irmãos Campana in 2015.

Working with leather, especially for saddlery, was a craft passed from father to son in traditional artisanal transmission. Espedito learned from his father and passed the trade on to his children. In 2006, Espedito entered the fashion circuit with the Cavaleira brand, showing at São Paulo Fashion Week. In 2011, he was awarded the Order of Cultural Merit, an honor granted by the MinC.

The furniture, created in partnership with the Campana brothers, references the cowboys' clothes and those worn by Lampião and his gang in the 19th century. The collection was designed in 2015 for Galeria Firma Casa in São Paulo.

The freedom to create and the authorial character are also attributes of craftsmanship, as they take place within the scope of symbolic expression. This value is between the object and the receiver (or public). However, craftsmanship in Brazil historically carries the stigma of an activity assimilated by empirical knowledge, produced in a specific way, and equipped with certain techniques and materials that place it where production, exhibition, and marketing are restricted and less valued than design. In this way, the Cangaço collection recognizes the magnitude of the protagonism achieved by craftsmanship in tune with design in the central aspect of contemporary design discourse. (Sasaoka, 2015, p. 72)



Figure 26, 27, 28 and 29
Irmãos Campana, Espedito Seleiro
and Cangaço Collection, 2015
Source: Estúdio Campana Website *In:*
<http://estudiocampana.com.br/pt/studio-artworks/cangaço/> and Firma Casa *In:* <https://firmacasa.com.br/exposicao/cangaço-2015/>

Research in Design and Craftsmanship: University and Community in Action

We saw that the dissemination of contemporary thought and design contributed to the changes in attitude in the area of design from the development of research related to the theme, solidarity, creative economy, and sustainability, already preparing a path towards meeting the development objectives sustainable (SDG/UN).

The expansion and strengthening of design research in Brazil and more direct action with different communities lead to greater awareness of the proximity between crafts and design based on their processes, their relevance to social and economic aspects, and the various possibilities related to sustainability that this integration presents.

Much of this research led to projects with communities, constituting different modes of action from the 2000s onwards. These modes of action can be configured in research groups, university extension laboratories, organizations, or non-profit entities.

The authors, Elisa Serafim, Dr. Virgínia Cavalcanti (UFPE), and Dulce Fernandes (UFPR), published an article in 2015 about design performance models within artisanal production groups. We will use this article as a reference and complete it with information from our research.



«Laboratório O Imaginário»

The Design research and academic extension laboratory at the Federal University of Pernambuco (UFPE), called O Imaginário, was opened in 2001 and works with demands related to artisanal and industrial production, articulating and strengthening actions that bring design closer to crafts and companies. They work in the management, communication, and commercialization of work carried out by communities. The results are published in books, chapters, and articles, in addition to having digital communication channels and social networks, such as its website, Instagram, Twitter, and Facebook.

Figure 30 and 31

O Imaginário Laboratory, UFPE, Recife.

Source: Book *Laboratório O Imaginário: uma trajetória entre design e artesanato* / coord. Ana Maria Queiroz de Andrade and Virgínia Pereira Cavalcanti. Recife: Zoludesign, 2020.



«Rede Design Possível»

The *Rede Design Possível* began in 2004 as an extension project of the *Universidade Presbiteriana Mackenzie* in São Paulo in partnership with the *Università degli Studi di Firenze* (Italy). Its focus was experimenting with and applying academic research to the third sector in the peripheral regions of São Paulo. In 2009, *Design Possível* became an association and began to work professionally in the third sector, synthesizing its activities with a model focused on socio-environmental sustainability projects.

Figure 32

Rede Design Possível, São Paulo, SP.

Source: Rede Design Possível Website In: <https://www.designpossivel.org/>



«Laboratório Design Solidário»

Since 2007, LabSol-Laboratório Design Solidário has acted as an extension and research laboratory of the Department of Design of the Faculty of Architecture, Arts, Communication, and Design (FAAC) of the Universidade Estadual Paulista – UNESP – Bauru campus, promoting joint actions between design and crafts, based on the exchange of academic and popular knowledge with communities that base their subsistence on artisanal production. The LabSol team works to qualify the product and insert it into the market through environmental awareness and the solidarity economy. They also work with samba schools in the city of Bauru, developing costumes from the reuse of costumes already used in other carnivals at these same schools or from donations from samba schools in the city of São Paulo.

Figure 33 and 34
 LabSol - Laboratório Design Solidário, Bauru, SP.
 Source: Website FAAC *In*: <https://www.faac.unesp.br/#/departamentos/design/projetos-de-extensao/labsol/>, acesso 2022.

«Núcleo de Pesquisas em Inovação, Design e Antropologia»

NIDA — *Núcleo de Pesquisas em Inovação, Design e Antropologia*, founded in 2015 at the Federal University of Maranhão (UFMA), city of São Luís — researches the relationships between artisans, materials, forms of knowledge, and creative practices. It serves different groups and communities in the region and organizes events and scientific publications.

CNPq (National Council for Scientific and Technological Development - *Conselho Nacional de Desenvolvimento Científico e Tecnológico*) is an agency that promotes scientific and technological research and the training of human resources in Brazil. It is linked to Brazil's Ministry of Science and Technology of the Federal Government. Among its platforms is the Directory of Research Groups in Brazil, where the groups, their activities, lines of research, members, and repercussions are registered. Currently, in this directory, only five research groups are registered with the words design and crafts in their name as a group or in their lines of research. They are Cerne-Design, Architecture, Crafts, and Art (FUMEC - Fundação Mineira de Educação e Cultura); Development of Products with Amazonian Materials (UEPA - University of the State of Pará); Design and Culture (UTFPR - Federal Technological University of Paraná); Design, Crafts and Technology (IFRJ - Federal Institute of Education, Science and Technology of Rio de Janeiro); Craft Work Studies Front - FESTA (UFU - Federal University of Uberlândia). However, let us consider that in Brazil's design area, we have a record of around 800 research groups and only 5 with the words design and crafts in the names of the groups or in the lines of research. We can see that there is still resistance, prejudice, or fear in attributing the relationship between design and the manifestation of craftsmanship.

In addition to the examples and questions posed above, we cannot forget that urban centers and metropolises have led to the emergence of a new type of craftsmanship, one that uses materials in abundance in these places, such as industrial waste, part of the waste made up of recyclable and reusable ones. On the other hand, the entire digital technological system, from prototyping and 3D printing, generates "digital artisanal" productions, and "Do it Yourself" generates a series of manuals and manufactured productions. We will soon consider it in the contemporary crafts segment.

In a world where more and more objects and products are available with abundant materials and processes, but with the reduction of personalized and aesthetic characteristics, generating a large mass of identical and meaningless things, the craft will become increasingly valued and used. In addition to carrying gestures, it brings unique and exclusive characteristics, even when produced in small series.

DESIGN must join new frontiers and territories by discussing new relationships, acting in fusion, blurring edges, mixing edges and frontiers, and using new approaches, such as the relationships between crafts and design. It is only possible to work with knowledge from the design field, which requires search and dialogue with other areas. Needs and questions arise, often going against the current vision of what design would be. Moreover, this is where the relationship between design and craftsmanship comes in because, in a country with so much richness and diversity of artisanal production that constitutes our culture, it is not possible to relegate the artisanal, the vernacular to a secondary level, as it holds a great deal of learning and only values and expand the dialogue with the field of design and can lead to the application of the SDGs towards the construction of new knowledge, thoughts, and actions aimed at rebuilding and reconfiguring a more equitable, more inclusive, more humane society.

References

- Manzini, E. (2015). *Design, when everybody designs: an introduction to design for social innovation* (Translated by: Coad, R.). MIT Press.
- Moura, M. (2014). *Design Brasileiro Contemporâneo: Reflexões*. Estação das Letras e Cores.
- Moura, M. (2015a). Design contemporâneo: poéticas da diversidade no cotidiano. In: *Arte-Ciência processos criativos* (1.ª ed., pp. 61-80). Cultura Acadêmica.
- Moura, M. (2015b) Singularidade e Diversidade do Design Brasileiro Contemporâneo. In: *The Value of Design Research-11th International European Academy of Design Conference, 2015, Paris-França*. EAD11.
- MOURA, M. (2018). Design para o sensível: Políticas e Ação Social na Contemporaneidade (INCLUSÃO E INOVAÇÃO SOCIAL). *Revista de Ensino em Artes, Moda e Design*, 1, 44-67.
- Moura, M. C., Rodrigues, C. D., Guimarães, M. Torres, M. A., Portugal, C., Magro Junior, J. C., Nunes, V. A. V., Romano, R. B., & Perez, I. U. (2022). Design contemporâneo para além do design, o humanismo. In: *Ensaios em design: ensino, pesquisa e sociedade* (pp. 1-242). Canal 6 Editora.
- Perez, I. U., Moura, M., Martins, S. B. (2019). Inovação Social e decrescimento: desenvolvendo alternativas In: *7º Simpósio Design Sustentável*. São Paulo.
- Quilley, S. (2012). System Innovation and a New “Great Transformation”: Re-embedding Economic Life in the Context of “De-Growth”. *Journal of Social Entrepreneurship*, 3, (2), pp. 206–229.
- Sasaoka, S. (2017). *Relações entre design, moda e artesanato na contemporaneidade: estudos de caso no segmento de vestuário a rigor e acessórios de couro no eixo centro-oeste e noroeste de São Paulo*. [Dissertação de Mestrado, Universidade Estadual Paulista, Faculdade de Arquitetura, Artes e Comunicação]. Bauru.
- Serafim, E. F., Cavalcanti, V., Fernandes, D. M. P. (2015). Design e Artesanato no Brasil: Reflexões Sobre Modelos de Atuação do Design Junto a Grupos de Produção Artesanal. *Simpósio de Design Sustentável (SBDS)*, 1, (2). Mix Sustentável (edição especial-V SBDS).
- Suzuki, M. (2020). *Atividades de design como capital cultural: novas tendências nos países latino-americanos* (Tradução de Mei Kawahara, ebook). Blucher Open Access.

Fernanda Martins

16 — Bequeath

The legacy of craftsmanship, the challenges of design, and our common future

More than an academic text, this essay humbly raises doubts and questions that have plagued me since my involvement with popular culture in the Amazon – the region I adopted to live and work in 2004. It is necessary to define the point of view of this reflection: a designer from São Paulo, Brazilian, South American, who leaves decades of experience in São Paulo to find herself within Amazonian communities.

What is the place of crafts in the current context? What gives the designer the right (or qualifies him) to intervene in traditional communities, influencing their ways of life and production? To what extent can and should the designer interfere in this community? These questions lead to many others, such as whose values and meanings should prevail? Who should learn from whom? What is the legacy of craftsmanship for the modern world? Moreover, on the contrary, is there a legacy of design for crafts?

Thus, following the flow of my thoughts, firstly, I try to clarify, among the different conceptions about both activities, what «crafts» and «design» the text deals with and, then, narrate an experience of encounter with Amazonian knowledge and, finally, reflect on the issues that have mobilized me.

The short-term human activity on the planet has been causing a growing socio-environmental crisis with significant damage, especially since the end of the 20th century, amplified by ideas of unification and standardization of society's way of thinking, mainly by limitless consumerism. Economic development strategies, built from the top down, in addition to the imposing and dominant model of social and productive organization, are responsible not only for the destruction of nature but also for the disappearance of symbolic, cultural, and technological elements that are lost over time, a process that Boaventura de Sousa Santos (2000) called *epistemicídio*, that is, «the death of socially produced knowledge.»

Throughout modernity, scientific knowledge established itself as the only epistemological model, decontextualizing and preventing the emergence of other forms of knowledge, which led to the destruction of local forms of knowledge, the inferiorization of others, impoverishing cultural diversity and multifaceted views of the world. Thus, not only wasted the traditional knowledge about modes of production, materials, habits, languages, knowledge, and customs found in traditional communities but, in particular, the systems of collective and participatory social organization of societies that live together more harmoniously, with the natural context of their territories for centuries.

Miranda (2017) agrees with Boaventura de Sousa Santos (2007) when he mentions that three significant strategies were adopted to implement the forms of thought and worldview of developmental domination in the face of popular knowledge – “*assimilation*,” “*invisibilization*,” “*destruction*.” The first occurs when popular/traditional knowledge is incorporated by the dominant system, distancing itself from its origins; the second, when the dominant system establishes the invisibility of popular knowledge and its forms of reproduction and resistance; and, finally, the most common process, destruction, by eliminating the possibility of resistance of knowledge through the extinction of its production and reproduction mechanisms.

The separation between knowledge and making in Western thought began in the Middle Ages and intensified in the Industrial Revolution. Industrial production gradually overlapped with artisanal production, eliminating trade guilds and associations formed by professional artisans. That eliminated the villagers and concentrated the population in cities, which has occurred even more intensely since the 20th century.

And what is the place of crafts in this current modernist and developmental strategy? While design is treated as a factor of innovation, craftsmanship is mistakenly understood as something of the past, backward, which does not generate resources and drive the economy and, consequently, must be replaced by industrial production. This is a mistaken view of popular knowledge, manual work, and activities linked to traditional culture, which are par excellence inserted in their social and environmental context. It is difficult to name traditional artisanal activities that have generated a negative impact on the planet, on the contrary, in the Brazilian case, traditional communities, whether quilombolas, riverside communities, indigenous people, live in harmony with nature. These communities offer knowledge about this relationship that modern industrial man insists on ignoring, which leads, as a consequence, to the intensification of social inequality and the environmental imbalance that we see today.

In this scenario, the proposals for the planet's Sustainable Development Goals-SDGs, approved by the United Nations (UN) in 2015, are inserted. The SDGs replaced the Millennium Development Goals (MDG) of 2000, which proposed eight objectives to combat global challenges related to hunger, education, environment, and inequality, among others. The SDG agenda is more specific, distributed across 17 Objectives and 169 targets to be achieved by 2030. It is essential to highlight that the issue of Culture is ignored, whether in the 17 objectives or their targets. The word "Culture" is mentioned only once. As for design, which was not even mentioned, its potential to act transversally on several of these objectives through its numerous specialties is ignored, whether inserted in communication, product, or strategy projects.

Thus, the proposal is to actively reflect on the relationship between design and popular knowledge and practices, including craftsmanship. This reflection is crucial to understanding the transversal contribution of design to the challenges proposed by the SDGs: ensuring that everyone can enjoy peace and prosperity, eradicating poverty, and protecting the environment and climate.

The craft

It is a difficult task to determine a concept of what craftsmanship is. For millennia, man has produced objects manually to meet his immediate needs, and, to this day, in our rich industrial and technological civilization, we live with objects produced manually. These traditionally oppose mechanical production, objects produced entirely without human interference. That would be the most simplistic of classifications. Interestingly, the term “crafts” was introduced during the European Industrial Revolution, when it began to be heavily used to differentiate the objects produced by industries. In the same context and in the opposite direction, movements to value craftsmanship emerged, such as Arts and Crafts or the Bauhaus school, whose initial program brought manual and technical making together. These movements can be identified as drivers of modern design in the West. It is important to note that this craftsmanship-design solid relationship in European countries is not the same as in Latin American countries, where design was consolidated later and generally through the import of functionalist methodologies and concepts from the Bauhaus.

The greatest difficulty related to the concept of manuality lies in understanding the different crafts. It is not a homogeneous category. The multiple objects produced manually by weavers, potters, painters, or jewelry designers, among so many designations, lead to a common point: they are all considered artisans.

Ricardo Gomes Lima (s/d), in his article “Crafts and popular art: two sides of the same coin?”, cites numerous classifications for the term «crafts,» namely, folk art, traditional crafts, cultural crafts, crafts from scratch, popular art, manual work or crafts or *industrianato*¹. According to the author, the important thing is to prevent these definitions from being dominated by the opposition between popular practice and erudite practice, which results from an elitist stance that must be abandoned.

... in favor of a fairer analysis of social reality that incorporates the representations of those who, under the name of popular artists or artisans, as well as being recognized as bearers of knowledge of great cultural significance reflected in their creations, are also recognized as members of concrete historical realities, on which they act, react and reflect. (Lima, s/d, p. 4).

That is the point of this reflection — the elitist stance needs to be avoided! In Brazil, Lina Bo Bardi (Suzuki, 1994) was one of the first to raise this issue:

A reexamination of the country's recent history is necessary. Assessing “popular” Brazilian civilization is necessary, even if poor in light of high culture. This balance is not the balance of folklore, always paternalistically supported by high culture; it is the balance “seen from the other side,” the participant balance. It is Aleijadinho and Brazilian culture before the French Mission. He is the northeastern man with leather and empty cans; he is the inhabitant of the villages; he is the black man and the Indian. A dough that he invents brings an indigestible, dry, hard-to-digest contribution. (Suzuki, 1994, p. 12)

Lina Bo Bardi brings a new look to crafts, traditionally understood as coming from a different, purer world, as opposed to the modern world, separated from the “civilized world” and, therefore, more original. This “purity” is, in truth, the reflection of a power relationship committed to a type of development and economic planning that, by assuming craftsmanship as “backward”, results in its elimination and, ultimately, its replacement by industrial production.

¹ There are several definitions of “Industrianato” specially as “souvenir” handicrafts produced on a large scale with a focus on the tourist market. Aline de Caldas Costa defines “industrianato” as handicrafts made on a large scale and distributed beyond the territory of origin, disconnected from a specific location, tradition or community, among other characteristics.

Most objects produced in crafts are for everyday use, local products, or restricted circulation, which have a strong connection with their territory, from the choice of raw materials and production processes to the use of elements of cultural distinction. García Canclini (1983) recognizes that craftsmanship is much more than a description of designs and production techniques and that its meaning is only achieved when considering the connections with the social practices of those involved in its production, sale, and purchase and the relationship to the place that occupies alongside other elements in the social organization of space. More than a tradition, crafts are rich in symbolic meanings arising from learning not obtained at school but in the relationship between the work itself, the territory, and the life story of those who produce it.

Artisan workers are organized through their work, where particular forms of world conceptions materialize and reproduce, richer in symbolic meanings than their greater or lesser authenticity (Alvim, 1983, p. 49).

According to Aloisio Magalhães (Magalhães and Leite, 2017), it is from popular practice that potential is assessed, vocation is recognized, and the most authentic values of nationality are discovered, and from where expressions of synthesis of creative value emerge. Magalhães repeatedly stated the importance of knowing and valuing the actions of a population as a way of understanding the present and projecting the future, using the slingshot (or *bodoque*) metaphor several times:

The stone will always go further the further we retreat the rubber. The rubber must not break; it is necessary that in this search for the past energetic force, no rupture occurs and, therefore, that we know, on a continuum, the components that truly make this energy, and then the stone will go further. The nation will find the breath to embark on a new era. (Magalhães and Leite, 2017, p. 362).

In Aloisio Magalhães' statements, all from the 1970s, there is a pioneering spirit in understanding the importance of local knowledge, representing a harbinger of a decolonial stance against the standardizing forces of globalization. Magalhães goes so far as to oppose the imposition of transfer of technology, of ways of doing things, denouncing that it is simply subordination, the consequence of which would be a prosperous nation, but without character.

This craft is full of wisdom, popularity, community, and diversity, and it brings with it the local values of a territory that survives in the shadows of developmental policies that we are interested in addressing.

The design

Design is in crisis because, for decades, it served unbridled consumption and a system that only generated environmental imbalance and social inequality. Design is co-responsible for the no-return situation where this planet and its human and non-human inhabitants find themselves. New paradigms are required to confront this situation. It is time to rethink what roles design should play in this scenario. There is no point discussing the countless current definitions of design: problem-solving, multidisciplinary thinking, conception, and planning, creative and systematic visualization, organization of parts in a way that produces what is planned, configuration, craftsman, inventor, articulator, strategic planner, coordinator, innovator. Design and designers, directly responsible for the immense production of material and virtual artifacts that daily influence man's relationship with the world, can no longer be linked to concepts created at the time of the Industrial Revolution or to modernist models from the last century and, much less, most minor, surrender to media consumerism.

«There are professions more harmful than industrial design, but they are few,» Papanek said in 1971. It is also irrelevant to address the discussion by Victor Papanek and Margolin or to deal with lines of thought such as the so-called Social Design, which, at the risk of being a generalist, in practice represents the actions of Superior Designers, *Deus-igners* who propose to bring top-down solutions to the communities in which they believe they contribute. Logically, there are good projects that help to improve the living conditions of traditional, urban, or peri-urban communities based on participatory processes that respect the strengths of local knowledge, *but they are few*.

Here, we seek to reflect on the paths and potential of the relationship between these visited communities and the designer-travelers. Any reflection on the topic must consider the three ecologies proposed by Félix Guattari (1990): the environment, social relations, and human subjectivity, that is, forcing man to reevaluate the relationships between himself and himself, between himself and the other, and between oneself and the world.

These new ways of acting and thinking can be inspired, for example, by the worldviews of indigenous peoples and traditional communities that are already available to us, such as the South African concept of *Ubuntu* and the Andean concept of *Bem viver*. *Bem viver*, a concept of communities originating in Ecuador and Bolivia, which was systematized and conceptualized in 1994 by the Amazonian Kichwa, is explained as follows by Alberto Acosta (2016),

it is living in learning and coexistence with nature, making us recognize that we are “part” of it and that we cannot continue living “apart” from other beings. Nature is not here to serve us because we, humans, are also nature, and, being nature, when we disconnect from it and harm it, we are harming ourselves. (Acosta, 2016, p. 14).

From the perspective of responsibility for the impacts caused by its actions, it becomes necessary to reevaluate design performance, especially design from the Global South, whose professionals trained in schools of thought outside their context ignore their own culture and the local history. In these territories, design must detach itself from these imported practices to connect to the epistemologies linked to its territory. So that, in the light of concepts relevant to your reality, you can find responsible ways of acting.

Suppose an agreement on an ethical code for design is not possible. In that case, this gap in moral responsibility, resulting from the logic of the production process, will inevitably create devices with reprehensible morals. (Flusser, 2007, p. 202).

Thus, an ethics specific to the design field is proposed, aware of its multiple impacts on habits and mentalities.



A small case study – the *Letras que Flutuam* Project

Figure 1
Photo: Nailana Thiely/LQF

Since 2008, the *Letras que Flutuam* project has had an organized relationship with painters of popular boats in the State of Pará. In particular, with painters who apply their names to boats and who use similar visuality and techniques along the river channel. They are known as «Abridores de Letras.»

The Abridor de Letras is the researched professional by the Letras que Flutuam project, which seeks to record the letters of boats from the Amazon as a cultural and graphic manifestation. Each has its style, some with shaded letters, others with “caqueado” (or embellishment), some with primary colors, and others with more diverse colors. This knowledge has been passed from generation to generation in riverside municipalities. However, there is a threat of this art becoming extinct. To value and seek the continuity of the art of letter openers, the Letras que Flutuam project has been promoting the work of these river spelling artists. (Letras que Flutuam, 2017)



Figure 2
Photo: Sâmia Batista/LQF



Figure 3 and 4
Photo: Fernanda Martins/LQF

From 2008 onwards, the research became a broader project, with a larger team in which the designers involved initiated different actions to document and identify these artisans, to understand the painting techniques, and to understand the ways of transmitting this knowledge. Among its objectives are increasing the self-esteem of painters, generating income for painters, increasing the sensitivity of Brazilians and Amazonians towards a genuinely Brazilian visual culture, encouraging public policymakers to incorporate this intangible knowledge as part of local culture, offering opportunities for public school teachers and students to come into contact with this knowledge; and influence designers and communication professionals to include Brazilian cultural references in their work. Thus, two audiovisual documentaries, training workshops in the municipalities, lectures, and workshops were carried out.

Among these actions, the following stand out: activities to improve the income generation of *Abridores*, such as participation in the cultural emergency notice that generated the *ABCdário das Letras Amazônicas* (Letras que Flutuam, 2021); the training actions for young people in their municipalities, as well as lectures and exhibitions in different capitals of the country, in which the holders of this knowledge, the painters, are the instructors; and the influence of this practice on different design and advertising projects in the country, which start to use this visuality associated with cultural or commercial services and products.

Due to their training, the project's designer-coordinators constantly communicate these activities in multiple media, generating excellent visibility on Amazonian visuality and expanding the project's impact. Thus, it is possible to access information about this knowledge on social networks, on the website, and from 2021 onwards, in a book — *Letras que Flutuam*, published by the Secretariat of Culture of Pará. Among the positive effects, we can mention the organization of a group exchange of information between painters and designers via WhatsApp. For those who live in distant and isolated locations, this allowed painters to understand each other as a group.

At no time did the project's designers create their products based on the knowledge obtained in the relationship with these artisans, nor did they benefit from it. It contrasts with designers who benefit from experiences with local artisans to create their "own" products, appropriating an "identity value" to shine and trade in national and international design shows. The primary learning of the project designers is related to relevance and respect for differences, continuous exchange, and multiple learning.

That is not to say that the project is a model to be followed, but instead that it presents itself as an attempt to seek new practices in favor of an ethical approach to design. After all, there are many uncertainties about the impact of design on society.



Figure 5
M - painter Toninho.
Photo: Fernanda Martins/LQF

Figure 6
Mr. Elcio.
Photo: Fernanda Martins/LQF

Figure 7
O coração é o norte collection - Farm - 2018.
Photo: Fernanda Martins/LQF

The question of legacy

The proposal is to reflect on the legacy of craftsmanship for design and its effects on society and the planet. The relationships between design and craftsmanship mainly involve public actions or policies, in which the first intervenes in the second to “improve” it, perfect the use of raw materials or its aesthetics to, ultimately, insert it in the market, “national” or global, always with the justification of such expansion of income generation. In practice, most public policies are diminishing, placing crafts in a subordinate situation and ignoring their knowledge and contribution to society. Actions of this nature reveal mistaken relationships, further reinforcing the idea of the superior, rational designer, as opposed to the craftsman who, when using his hands, supposedly does not think. Moreover, more seriously, it does not consider the legacy of craftsmanship.

Even though García Canclini states that crafts are necessary for the survival of capitalism, artisanal production does not need to be hostage to the rules of this system that dehumanizes relationships and establishes the homogenization of cultural manifestations as a standard. Furthermore, this «not being hostage to these system rules» can be the place for design to act concerning craftsmanship. Through participatory processes, the replacement of design not as an “improver” of products but as an apprentice and participant through productive and social organization strategies that value popular cultural heritage, removing them from invisibility, rescuing them from the deconstruction promoted by the hegemonic mode of production, of epistemicídio.

Aloíso Magalhães is very clear about the legacy of craftsmanship in design:

There are “our things,” very Brazilian since their origins; Brazilians have a unique way of adapting to the conditions of the moment of the place where they live, such as transforming supermarket cans into kitchen utensils, etc. Knowing how to identify this culture is essential for design because the concept of a country’s development can only be reached by studying the country’s primary, natural culture. Development does not occur independently; it is implicit in the reality of a people. Moreover, I like to observe, analyze, and record this reality of the Brazilian people because it will lead to technology more suited to our needs and reality. (Magalhães and Leite, 2017, p. 165)

Less empathy and more humility

We must avoid the emphasis on “returning to the past” based on what the craft represents from its roots or tradition and understand that the legacy of the craft is in the present. This gift engenders within itself the knowledge, habits, truth of expression, and the visual reality of a people. In this sense, it is design, in a reverse process, that needs to open its eyes to popular culture and, consequently, to crafts, to learn it, apprehend it, and contemplate it so that it is incorporated in its actions, avoiding colonialist assimilation and appropriation.

Avoiding empathy and valuing the collective can and should take advantage of the countless worldviews of people from the Global South, such as *Ubuntu* and *Bem viver*, among others, to be inspired in the search for new practices and break with the developmental logic of modernity. Processes that cannot understand the complexity of the social and environmental relationships in which we are inserted operate in a way that nullifies “*traditional*” knowledge, assimilating it, making it invisible, or even exterminating it.

Every day, we observe passively the harmful results of the current economic model, such as the extermination of indigenous and traditional populations, the extreme and forced urbanization of large human continents, the annual fires and deforestation of conserved areas, and the consequences of climate change such as rising sea levels, global warming and the extinction of animal and plant species, and the proximity of the planet’s limit in producing food for humans and other beings.

In this sense, the Sustainable Development Goals are a warning. At a time when design actively participates in a developmental model, shaping mentalities, creating unnecessary products, and promoting the accumulation of waste, the planet needs responsible design, working as equals, and seeking collective ways of acting that collaborate to suit the majority.

References

- Acosta, A. (2016). *O bem viver: uma oportunidade para imaginar outros mundos*. Autonomia Literária, Elefante.
- Alvim, M. R. B. (1983). Artesanato, tradição e mudança social: um estudo a partir da "arte do ouro de Juazeiro do Norte". In B. G. Ribeiro *et al*, *O artesanato tradicional e seu papel na sociedade contemporânea*. FUNARTE, Instituto Nacional do Folclore.
- Santos, B. de S. (2000). Crítica da Razão Indolente: contra o desperdício da experiência. Para um Novo Senso Comum: a ciência, o direito e a política na transição paradigmática, *Cortez*, 1(78), 3-46.
- Santos, B. de S. (2007). Para além do pensamento abissal: das linhas globais a uma ecologia dos saberes. *Revista Crítica de Ciências sociais*.
- Flusser, V. (2007). *O mundo codificado: Por uma filosofia do design e da comunicação*. Cosac Naify.
- García Canclini, N. A produção artesanal como uma necessidade do capitalismo. In N. García Canclini, *As culturas populares no capitalismo*. Brasiliense.
- Guattari, F. (1990). *As três ecologias*. Papirus.
- Letras que Flutuam. (2017). <https://www.letraqflutuam.com.br> [acessado em: 10/10/2021]
- Letras que Flutuam. (2021) www.letraqflutuam.com.br/cópia-abc-do-abridor [acessado em: 10/10/2021]
- Lima, R. G. (s/d). *Artesanato e arte popular: duas faces de uma mesma moeda?* <http://www.cnfcp.gov.br/pdf/Artesanato/ArtesanatoeArtePop/CNFCPArtesanatoArtePopularGomesLima.pdf> [Acesso em: 04/12/2021].
- Magalhães, A. e Souza Leite, J. (Org.). (2017). *Bens culturais do Brasil: um desenho projetivo para a nação*. Bazar do Tempo.
- Miranda, S. A. A. (2017). A crise ecológica, o epistemicídio e a destruição dos saberes. *Saberes da Amazônia*. 02(04).
- Suzuki, M. (1994). *Tempos de grossura: o design no impasse*. Instituto Lina Bo e PM Bardi

Lia Krucken

17 — Place

Place a dynamic and political verb

"(...) it is poetically that man dwells on earth." Let's start with this phrase from Hölderlin (1770-1843) (cited in Heidegger, 2013) and with the desire for poetry in our time *on* and *with* the earth. In this essay, we propose to reflect on the verb "to place," seeking less colonized and colonizing ways to view and relate to territories, beings, and nature.

a double movement

When, sometimes, people talk to me about imagining another possible world, it's in the sense of reordering relationships and spaces, of new understandings of how we can relate to what is considered nature, as if we weren't part of nature. (Krenak, 2019)

Our shared endeavor is a philosophical exploration, seeking to articulate the verb "to place" in a living sense while contemplating its associated assumptions and implications. Let's envision ourselves as philosophical subjects, capable of placing something (and also being placed in spaces, cultures, ethnicities, and time). From what vantage point do we observe (and place)? What inherent perspectives do we carry? What are we capable of perceiving/placing, and what do we desire (or not desire) to perceive/place?

These crucial questions give the verb "to place" a double movement. Let's call it, from now on, a "double transitive verb." Chilean photographer Alfredo Jaar, in his work *Lamento das imagens*², says: "You don't take a photograph, you make a photograph" (quoting a phrase attributed to American photographer Ansel Adams, 1902–1984). Jaar addresses the politics of images, emphasizing that an image is more than just a simple documentary act. It is a construction.

¹ Initially, the verb 'to locate' was used. It comes from the Latin locus (place), *locare*, *locat-* (placed). In the late 16th century, its meaning changed to 'assign to a particular place,' then 'establish in a place' and to 'discover the exact position of.' Therefore, 'to place' was chosen for the translated text version because it is closer to the original meaning. It is a verb that has its origin in the word *plæce* (old English) from the Latin *platea* 'open space,' from the Greek *plateia* (*hodos*) 'broad' (way); subsequently reinforced by old French *place*.

² The exhibition "Lamento das Imagens," held at Sesc Pompeia, was part of the 34th São Paulo Biennial - "Though It's Dark, I Sing," in 2021, <http://34.bienal.org.br/exposicoes/7455>.

Returning to the double transitive verb, let's say it's about a construction. "Place" has an ethical aesthetic-political dimension. The way we see and name, as well as the way we are seen and named, has been, is, and will continue to be constructed. We need eyes to see the stories that still need to be told and are part of the territories. Let's seek out the various stories that inhabit spaces, the singularities of trajectories that cross in the landscape, respecting their non-linear forms.

The verb "to place" carries the danger of adhering to what our collective imagination has constructed over time, to what we have been conditioned to see. In *O perigo de uma história única*, Adichie (2019, p. 32) states: "Stories matter. Many stories matter. Stories have been used to dispossess and malign, but they can also be used to empower and humanize."

"Place" can be a weapon verb in society when used by certain groups to prioritize certain forms of history and memory, create categories, stigmatize, qualify or disqualify, and include or exclude. Thus, a more interesting approach would be a policy of "dis-place." Shift, detach ... until we find more diverse, respectful, and meaningful forms.

Walter Dignolo introduces the idea of "de-linking" as "untethering from the coloniality of knowledge controlled and managed by the *theo*, *ego*, and organo-logical principles of knowledge and their consequences" (Dignolo, 2007, p. 459). De-linking and other ideas related to decolonization promote a view toward a world where many worlds can coexist. De-linking, therefore, is a form of "epistemic disobedience" necessary to enable and "move toward truly intercultural communication, an exchange of experiences and meanings as the basis for another rationality" (Quijano, 2010).

Epistemic disobedience is also linked to the understanding “of the universal fictions of modernity and the logic of coloniality propagated to advance the promises of modernity” and to the ways of unbinding from them, becoming “the main driving force of decoloniality,” says Mignolo (2007, p. 450). As the author notes, Haitian anthropologist Michel Rolph Trouillot (2003) describes the universal fictions of modernity as “abstract universal fictions of the North Atlantic.” As many authors point out, these violent hegemonic narratives lead to epistemic hegemony not limited to particular places, suggesting that “there is a history of epistemic violence in all geographic locations, including in the West.” Beyond seeing them, we need to understand how these narratives contaminate our daily lives and beliefs so we can break vicious circles and create space for decolonization movements.

It is mainly in the fields of aesthetics and images, as pointed out by Brazilian curator Diane Lima that we can think about and practice ways to create space:

(...) to decolonize knowledge is to refute the very standards and values that, based on this hegemonic principle of Western universality, determined the notions of beauty and, therefore, of what deserves to be validated (regimes of truth) and seen (regimes of visibility). (...) By enunciating and enjoying the human faculty of giving the world meaning, we can express ourselves through systems of representation that generate belonging, produce knowledge, and establish relationships of autonomy and power. It is a field of forces where we dispute the possibility of creating discourses about the self, us, and the world (Lima, 2018, p. 246).

Let's follow Lima, reflecting on what "place" has to do with validating and invalidating knowledge, meanings, and aesthetics. Another significant work to mention here is the territory-based actions carried out by photographer Marcela Bonfim, particularly in the Amazon. In her projects, Bonfim addresses precisely the importance of visibility and visibility: "Awareness of the image means the right to exist as an image."² Bonfim emphasizes that there are "various forms of (in)visibility cultivated in the territory, almost all related to the indigenous people, who are being 'erased over time' by the newly arrived 'pioneers'" (Bonfim, 2021, p. 210). In her research on the economy of the image, she proposes a practical and visual reflection. Therefore, the author highlights another verb: "(re-)know." With this verb closely related to the theme discussed in this reflection, the author underscores the need to exercise the construction of diverse visualities.

Returning to the initial question, with another, more specific layer: If one of the tasks we set in design practice is to place materials, knowledge, and ways of doing things that exist in a territory, from what perspective do we do it? *Placing ourselves* is essential to reflect on and become aware of the references we bring and incorporate into projects. Design is a practice of material and immaterial culture, and the composition of objects and images contributes actively to building and dismantling imaginaries.

² See the project "Amazônia Negra" (<https://www.amazonianegra.com.br>) and the "Festival Fotografia em Tempo e Afeto" (<https://www.fotografiaemtempoeafeto.com>), both held in the state of Rondônia, Amazon.

a dynamic and political verb

With the extraction of their objects, they were denied a place as world builders (fabri), even though their skills were exhaustively exploited in various artistic and craft activities, such as pottery, carving, plaster, carpentry, glassmaking, or construction. (Azoulay, 2021)

Returning to our reflection, let's move toward cartographic practice. "Mapping is always composing with the existential territory, engaging in it," says Passos et al. (2009). According to this perspective, "the construction of an existential territory does not place us hierarchically before the object, as an obstacle to be faced (knowing = mastering, object = what objects, what obstructs)." Mapping is not about "researching *about* something, but researching *with* someone or something," and "such a process places the cartographer in the position of a learner, a learner-cartographer."

The authors underscore the non-hierarchical implication of the cartographer with territories, a point that is particularly significant. Let's consider the 'practice of placing in this approach as an engaged practice that empowers the cartographer and fosters autonomy.

Therefore, “to place,” as a verb of construction, is also a verb of movement and can help break vicious circles and create various relationships of autonomy and power. We can relate it to the idea of the “creativity of practice,” introduced by Cameroonian philosopher Achille Mbembe (Shiple et al., 2010)³, as “how societies compose and invent themselves in the present.” The author says these practices are always ahead of any knowledge we can produce about them. We can then think that the “practice creativity” constitutes knowledge of a practical and collective nature, firmly situated in the context in which communities live and which they (re)create for themselves⁴.

The idea of the creativity of practice is significant because it implies changing how we observe, breaking away from pre-determined models and the role of observers who “create” categories, which seem to underlie the idea of academic knowledge production. Something is coming and is yet to come in the territories and places-in motion⁵, in a process where we might, perhaps, collaboratively perceive directions and engage.

In this context, viewing design as a collaborative and situated practice is crucial. Design should not be detached from the activities of the communities that inhabit, create, produce, and consume. It should be a process that confluences with the life processes of a place, making the audience feel valued and integral to the design process.

the deconstruction is a construction

The artist — or the craftsperson — is a wanderer, and their work aligns with the trajectory of their life. Moreover, the creativity in their work is in the forward motion, which brings things to light. (Ingold, 2012)

Ingold (2012, p. 33) tells us that to inhabit the world “is to join in the process of formation.” “And the world that opens to its inhabitants is fundamentally an environment without objects,” continues the author, criticizing “objectification” and reductionist logic: “Things move and grow because they are alive, not because they have agency. And they are alive precisely because they have not been reduced to the state of an object” (p. 34). With various examples of how things exist in nature, the author questions theoretical movements that view things “in their objectness, removing them from the flows that bring them to life.” Ingold (2012, p. 35) suggests “a simple rule: follow the materials”; learn to think of “matter in flux.”

This critique is central to thinking about the verb “to place.” How can we, in our design practices, avoid reductive approaches that objectify resources, nature, and ourselves? Or, even more: How can we learn ways to place (and map and design) that are epistemologically unbound from colonized/colonizing approaches?

³ In an interview conducted by Shiple.

⁴ A topic addressed by Krucken and Britto (2019) in “Insurgencies: Resistance/Re-Existence: Ways to Resist and Reinvent Relationships.

⁵ Movements and displacements in artistic and design creation processes are themes investigated by the author. See Krucken (2019) and Krucken (2021a, 2021b).

Remembering that we start by placing symptoms, problems, and potentialities in many professional practices, like design, might be essential. In this “investigation,” a Cartesian and analytical perspective is often prioritized, framed not only by models, methods, and tools but also by our capacity to see, not see, to perceive, and not perceive. We may not even realize the “biased” perspectives we might adopt, so collaboration is crucial: it brings diverse perspectives that challenge “single stories.” In *Ideias para adiar o fim do mundo*, Krenak (2019, p. 31) warns: “do not be deceived by the apparatus of technique”; “the entire science lives subjugated by this thing that is technique.”

We are nearing the end, and proposing a reflection like this, where deconstruction is a construction, is challenging. But it’s essential to sustain this reflective space. The goal is to embrace a place for questions and openings about how we think about (with) nature. And also about how we can rethink the design practice in a given territory. We can search for and create “ways of doing” research with diversity as a central value and not corrupted by technique. May “place” not be a game of thinking about market utilities. May we be able to practice a moving and sensitive way of listening, rediscovering meanings with the inhabitants of places, and composing the flows in which we are a part.

Acknowledgment

The author thanks the National Postdoctoral Program PNPd/CAPES/Brazil and the Graduate Program in Visual Arts at the Federal University of Bahia for their research support. This text is part of the “Artists in Motion” project, which involves dialogue with other artist-researchers.

References

- Adichie, C. N. (2019). *O perigo de uma história única*. Companhia das Letras.
- Azoulay, Ariella Aïsha. (2021) Arte que destrói o mundo comum. *Piseagrama*, Belo Horizonte, (15), pp. 46-55.
- Bonfim, M. (2021). Amazônia Negra. *REVISTA POIÉSIS*, 22(37), pp.209-220. <https://doi.org/10.22409/poesis.v22i37.47272> [Acesso em: 10 jan 2022]
- Heidegger, M. (2013) *Explicações da poesia de Hölderlin*. Trad. Claudia Drucker. Editora UnB.
- Ingold, T. (2012) Trazendo as coisas de volta à vida: emaranhados criativos num mundo de materiais. *Horizontes Antropológicos*, 18(37), 25-44.
- Krenak, A. (2019). *Ideias para adiar o fim do mundo*. Companhia das Letras.
- Krucken, L. (2021a). Movência. In L. Krucken e I. Linke (Org.), *Verbetes moventes*. Tiragem: Duna.
- Krucken, L. (2021b). Movências no ensino e na prática do design para inovação social: refletindo sobre dispositivos para decolonização. In P. Souza. *Design para inovação social: perspectivas metodológicas e casos relevantes* (pp. 57-74). EdUFBA. <https://repositorio.ufba.br/handle/ri/34501> [Acesso em: 20 dez 2021]
- Krucken, L. (2019). The body writes. In G. Lynch, F. L. Barbera, e E. M. Maland (Ed.) *Spinning triangles: Ignition of a Design School*. Savvy Contemporary.
- Krucken, L. e Britto, L. (2019). Insurgências, Resistências e re-existências: modos de resistir e reinventar relações. *Revista Miolo 2*, pp. 75-81.
- Lima, D. (2018) “Não me aguarde na retina”. A importância da prática curatorial na perspectiva decolonial das mulheres negras. *SUR Revista Internacional de Direitos Humanos*, 15(28), pp. 245–257.
- Mignolo, W. D. (2007). *Delinking, Cultural Studies*, 21(2), pp. 449–514. <http://dx.doi.org/10.1080/09502380601162647>. [Acesso em: 10 nov 2020]
- Passos, E., Kastrup, V., Escóssi, L. da (Org.) (2009). *Pistas do método da cartografia: pesquisa-intervenção e produção de subjetividade*. Sulina. pp. 131-150.
- Quijano, A. (2010). Coloniality and modernity/rationality. In W. Mignolo and A. Escobar (Eds.) *Globalization and the Decolonial Option* (pp. 22-32). Routledge.
- Shiple, J. W. et al. (2010). Africa in Theory: A Conversation Between Jean Comaroff and Achille Mbembe. *Anthropological Quarterly*, 83(3), pp. 653–678 www.jstor.org/stable/40863671 [Acesso em: 25 mai 2019]
- Trouillot, Michel-Rolph. (2003) *Global Transformations: Anthropology and the Modern World*. Palgrave Macmillan.

Inês Secca Ruivo

18 — Design

Design, craft, project & sustainability

In *The Lord of the Rings: The Return of the King* (1955/1994, p. 148), J.R.R. Tolkien paints a scenario that transcends time, evoking the consciousness of realms about the legacy of survival to be left for future generations:

"(...) it is not our task to master all the tides of the world, but to do what we can for the time that is given to us, to root out the evil in the fields that we know, so that those who live after may have clean earth to till."

In contrast, in *Furti ad Arte* (1980/2001, p. 1812), Italo Calvino reminds us of the alchemical sense of the idea of collective creation as a shared experience that brings together the notion of consciousness of our mark in time, as a prosthetic extension of the marks left by others before us.

Both concepts, in their essence, can be said to represent the core of the thought underlying the sustainable development concept, which includes proposals such as Design for Sustainability, Slow Design, or Circular Design, each closely linked to the evolution of critical, informed, and proactive thinking that is inherent to the design process in the 21st century.

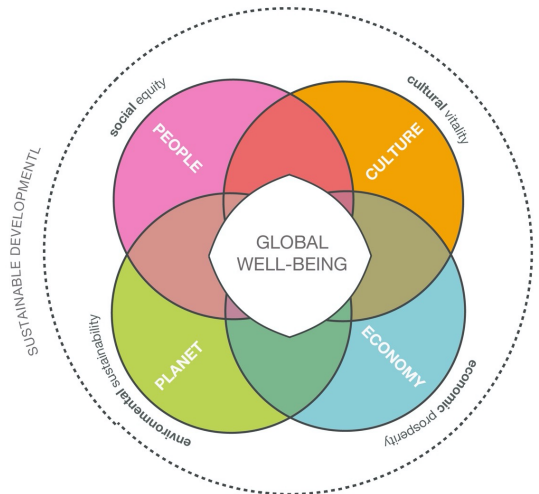
*Memory is consciousness
embedded in time.*

Fernando Pessoa

In 2022, we find ourselves thirty-five years after the official acknowledgment of the environmental crisis of the 1980s, when the United Nations World Commission on Environment and Development published the study *Our Common Future*, also known as the Brundtland Report, in which “Sustainable Development” is defined as the progress or development that meets the needs of the present without compromising the ability of future generations to meet their own needs. (Brundtland; Khalid, 1987). It is uniquely advocated that collaboration among government, industry, and universities is mandatory in this context to operationalize the concept.

Ten years later, John Elkington (1997) proposed the Triple Bottom Line method as a key to future business success, arguing that “sustainability” is a concept that can only be achieved through a balanced relationship of three factors: Profit — in terms of economic prosperity, Planet — regarding environmental quality, and People — considering social equity. In 2001, this concept was pertinently updated by Jon Hawkes, who proposed Culture as the fourth pillar of Sustainable Development, arguing that it is fundamental and inseparable from any planning process for societies, both in the present and the future.

Figure 1
The Four Pillars of
Sustainable Development
Adapted from: John Hawkes (2001).



Since Hawkes' proposal, fourteen years have passed until the context of the definition of the Sustainable Development Goals (SDGs), approved by the United Nations in September 2015. The United Nations General Assembly unequivocally acknowledged Culture as one of the four pillars of sustainability, a fact widely acclaimed by UNESCO (2017) two years later:

“Culture is who we are, and what shapes our identity (...) From cultural heritage to cultural and creative industries, Culture is both an enabler and a driver of the economic, social, and environmental dimensions of sustainable development.”

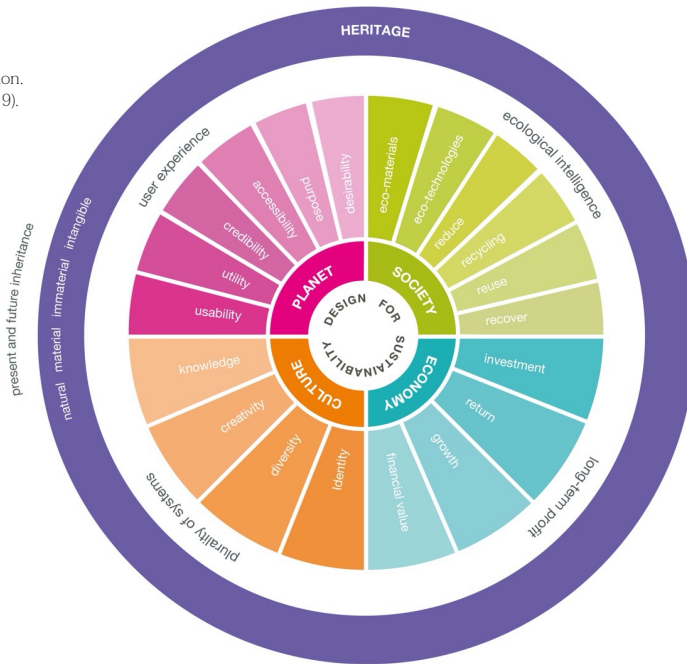
Despite the years since the institutionalization of the SDGs, it's now critical to cultivate a growing and systemic global responsibility that pursues operationalization models, which must be based on culturally collaborative frameworks. Thus, in the context of studies specifically related to the sustainable development of a city or region, the Circles of Sustainability (2007) method is emphasized, developed through collaboration between Metropolis, the Global Science Program of the United Nations Compact, and other organizations. This proposal, which is part of a project titled Circles of Social Life, is aimed at municipal and regional governments that collaborate with the private sector and civil society, establishing a platform for joint action focused on addressing complex global challenges reflected at the local level by articulating key factors: Economy, Ecology, Politics, and Culture.

Thinking about Design and Projects consistently and positively over time always requires a broad, inclusive, critical, self-critical, collaborative, strategic, and sensitive vision. This vision is rooted in the four pillars of sustainable development: Economy, Ecology, Politics, and Culture. It is crucial that Craft and Design projects also follow this path. In this case, the specific realm of a place's cultural and ecological identity occupies the alchemical space of recognizing a shared memory of a past legacy and the responsibility to preserve, reposition, and/or reinterpret it, placing it into the future.

Design has been a collaborative mediator for other areas and a multifaceted creative engine that has driven innovation since its origin. It is also an area based on a holistic approach, attentive to society, culture, environment, economy, technology, and the specific needs of a particular group of individuals (Secca Ruivo, 2017).

Thus, the role of Design is increasingly fundamental in building the pathways of human production, bearing great responsibility in safeguarding the heritage passed on to future generations, whether natural, material, immaterial, or intangible.

Figure 2
Design for Sustainability:
Holistic and strategic vision.
Source: Secca Ruivo (2019).



In the face of the complexity of the current context of the development of science, technology, business, and society, which includes the cause-effect notion, especially in terms of environment and behavior, a dimension of Design for Sustainability that has gained international prominence, especially since the 2003 UNESCO Convention for the Safeguarding of Intangible Heritage, is the one focused on the relationship between Design and Craft. It might have seemed contradictory that a project-oriented field in mass-consumption culture, like Design, could positively contribute to protecting cultural traditions, particularly in preserving the intangible heritage of humanity, including traditional Craftsmanship. However, through various exploratory models, it has been internationally observed that Design can play a pivotal role in this mission, along with national governments, cultural organizations, and artisan communities.

However, the contribution of Design to the sustainable development of Craft involves, on the one hand, the balancing of responsibilities and opportunities inherent in preserving and repositioning traditional artisanal techniques and products without the need for Design intervention and, on the other hand, through direct Design intervention, the development of new products that can help sustain business models suitable for boosting the Craft market, thus enhancing the preservation and even growth of the associated know-how. Some phenomena that collectively can be favorable to this investment are emerging. Despite the national decline in manufactured production, we now see a global growth trend in the craft market, which presents an opportunity, including for Portugal.

According to the latest report from IMARC Group, titled "Handicrafts Market: Global Industry Trends, Share, Size, Growth, Opportunity and Forecast 2018-2023," the global Craftsmanship market reached 526.5 billion US dollars in 2017. (Trading Economics, 2019)

On the other hand, besides symbolic cultural issues and ancestral techniques, the ecological dimension of traditional craft stands out as it uses local raw materials and low-consumption technologies, resulting in a reduced impact on the production cycle. Additionally, the materials are predominantly natural, which supports a generally ecological lifecycle, mainly due to their circularity potential.

Equally noteworthy and directly related to the previous factor is the record of a movement toward the evolution of the ecological consumer market. According to the World Business Council for Sustainable Development: "Consumers in rapidly developing markets - particularly China, Australia, Sweden, and the USA - report a tendency to favor buying products from companies with a reputation for environmental and social responsibility.

On the other hand, according to a study conducted by the European Union in 2008, 75% of the surveyed population confirmed they would pay more for environmentally friendly products." (World Business Council for Sustainable Development, 2008). If adequately leveraged in the marketing of craft products, this phenomenon could be a valuable asset in delineating the strategies defining their market positioning.

Also, enhancing the functional dimension of craft products represents a potential opportunity to be explored. Still, it should be accompanied by adequately framing its cultural and symbolic value. In 2018, Xy Zhan and Stewart Walker published a study titled "Value Direction: Moving Crafts toward Sustainability in the Yangtze River Delta, China," in which they identify and correlate four categories of Craftsmanship: Traditional-decorative, Cultural-functional, Utilitarian, and Artistic while recognizing their respective values at environmental, economic, social, cultural, and spiritual levels. Although the study's context is specific, the survey results reflect the perception of an international audience, showing that the product typology classified under the Cultural-functional category is the one with the highest and most balanced overall evaluation in terms of preference and valuation of the surveyed factors, followed by the Traditional-decorative category (which, having the highest spiritual value, has the lowest economic value) and the Utilitarian Craft category, with an inverse relationship between those two values.

Since the late 20th century, mainly since the early 21st century, several projects have been developed, including in Portugal, that, in their relationship with Craft, precisely align with the intervention at the level of products in the Cultural-functional category.

However, for their impact to be positive on the sustainable development of regions in the long term, the implementation process for these projects must be based not only on Design but also on appropriate business models, collaboratively defined with other fields and with local and regional government entities, and with the associations to which the artisans of a particular place belong (Secca Ruivo, 2004, p. 23).

“The lack of a comprehensive perspective on craftsmanship by the artisan often poses challenges in the competitive market. However, design management offers a potential solution. It can contribute to the strategic and systemic vision of the designer. By conducting an initial diagnosis, it becomes possible to identify internal and external strengths and weaknesses in the artisan’s operating context. This panoramic view enables the planning of specific strategies tailored to each reality.” (Aguiar, 2015, p.7)

In Figure 3, based on the “Process Value Design” proposal by Micelli and Orchestra Group (2019), the model is complemented by illustrating the holistic dimension of Design in a systemic relationship of value generation across different process stages. Applied to the context of a Design and Craft Project, besides the strategic vision that articulates the variables related to the product (technology, materials, market, ecology) and the user experience, the sensitive dimension of identity, the history of the place, the people, and the objects that inhabit are prioritized, amplifying the exploration of the symbolic and cultural values associated with it (Secca Ruivo, 2011).

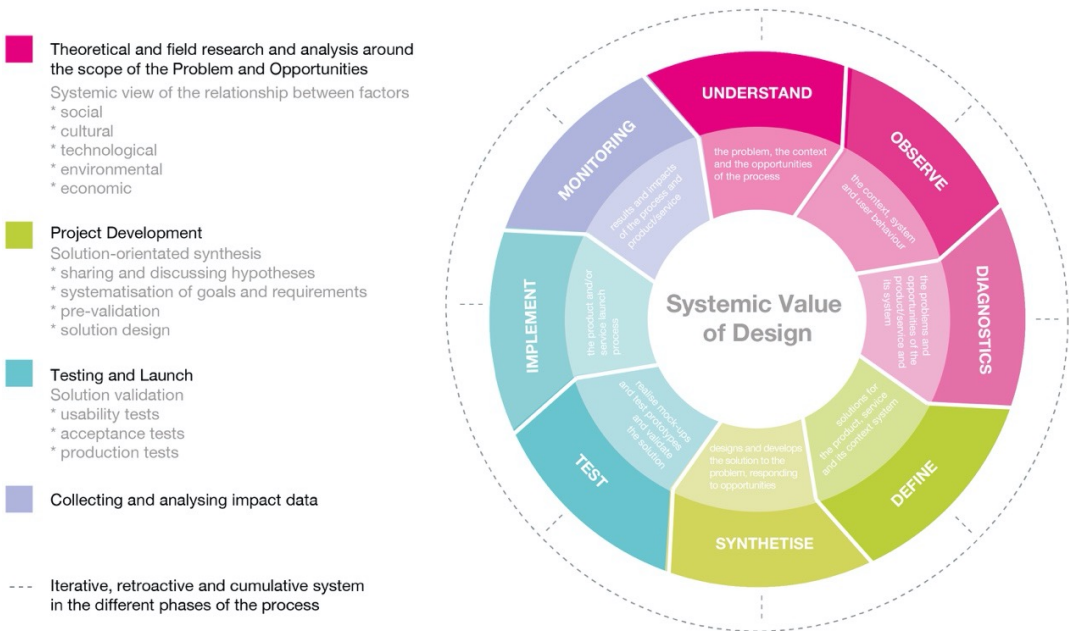


Figure 3
 Design and Systemic Value Generation
 Source: Secca Ruivo (2019).
 Adapted from Micelli & Orchestra Group.

Design, in the specific context of its relationship with science, technology, business, and public environment, is historically marked by its contribution as a development mediator occurring in various domains, as well as in identifying, applying, or overcoming the evolution or lack of evolution in the social, socioeconomic, and/or ecological environment with which it interacts (Secca Ruivo, 2008). In the 21st century, the sustainability of developing new products, systems, or services is increasingly considering the transition from multi-and/or interdisciplinary models to openly transdisciplinary work models. The underlying principle of this approach is that, through the sharing of the same problem/opportunity, transdisciplinary work focuses on seeking a solution that prioritizes the most effective outcome. Design plays a central role in all stages of the process, with the alchemical task of interpreting and synthesizing the knowledge gained individually and as a team, turning it into a solution and meaning usable by the end user. As James Hunt states:

“Increasingly, designers establish conditions, rule sets, and scripts that can inspire and catalyze new social outcomes. There is no longer a primary emphasis on giving form; instead the role of the designer is to devise executable instructions for operation or play.” (2012, p.8)

Design is research, knowledge, and informed strategic thinking, “with windows open to the world,” based on a process of multiple variables oriented toward the problem/opportunity-solution relationship, consolidated by decision-making and the discovery of new visions, synthesized in the act of designing solutions (Secca Ruivo & Carlan, 2017).

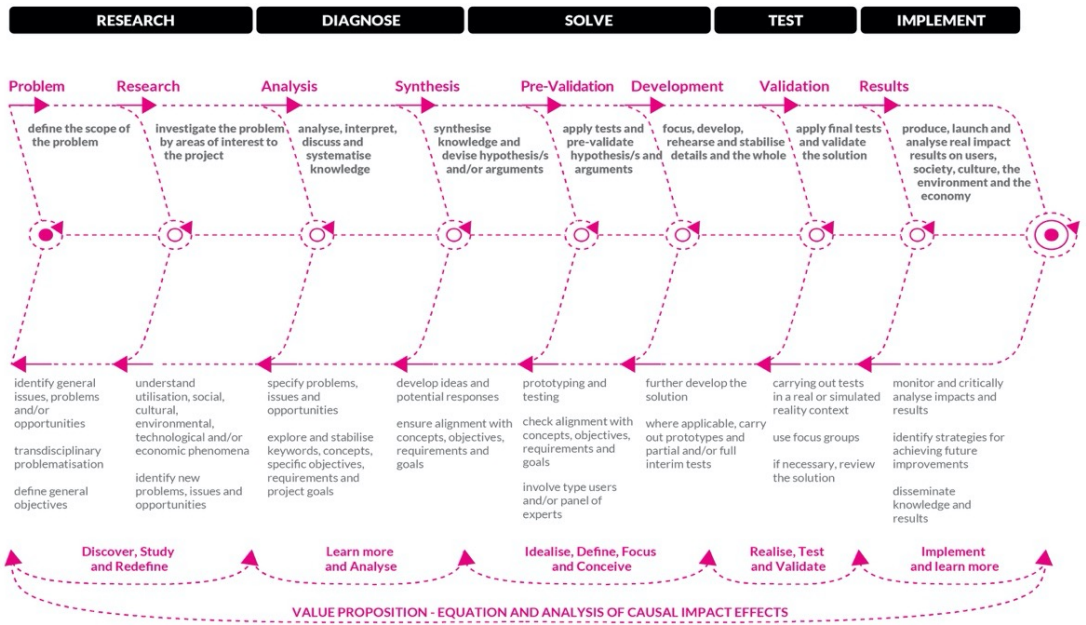


Figure 4
 Model for Transdisciplinary Innovation
 (collaborative, iterative, cumulative)
 Adapted from: Secca Ruivo (2017).

Design in service of Craft projects can mean very different things, depending on the underlying premises, the defined goals, whether or not there are genuinely collaborative and transdisciplinary processes, and the consideration of factors related to the four pillars of sustainable development, which are tied to circularity, humanity, sensitivity, curiosity, humility, respect, and time.

There is one time to teach and one to learn from others, whether they are artisans, managers, or policymakers. There is also a time to contemplate, explore, experiment, share, test, redefine, and, if necessary, return to the roots while always remaining aware of its fundamental role as a mediator, one that should be empathetic: between the material, the soul, culture, society, economy, technology, the planet, and the memory we are building for the future through our steps in the present.

References

- Aguiar, Mariana C. et al. (2015). *Gestão de Design e Artesanato: da teoria à prática*. XI Congresso Nacional de Excelência em Gestão, p. 7.
- Brundtland, Gro Harlem, & KHALID, Mansour. (1987). *Report of the World Commission on Environment and Development: Our Common Future*. Disponível em: <http://www.un-documents.net/our-common-future.pdf>. [Acesso em: 18/02/2017].
- Brown, Tim. (2009). *Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation*. HarperBusiness.
- Calvino, Italo. (2001). *Furti ad arte*. 1.ª Edição de 1980. In BARENGUI, Mario (Org.). *Italo Calvino. Saggi. 1945-1985*. Mondadori.
- Circles of Sustainability (2007). Disponível em: <https://www.circlesofsustainability.org>
- Cross, Nigel. (1982). Designerly ways of knowing. *DESIGN STUDIES*, 3(4) 221-227.
- Elkington, John. (1997). *Cannibals with Forks: the Triple Bottom Line of 21 st Century Business*. New Society Publishers.
- Hawkes, John (2001). *The Fourth Pillar of Sustainability – Culture’s essential role in public planning*. Common Ground Publishing Pty Ltd and the Cultural Development Network. [ISBN: 1863350497]
- Koen, Peter et al. (2001). *Providing clarity and a common language to the ‘Fuzzy Front End’*. Disponível em: http://www.stevens-tech.edu/cce/NEW/PDFs/Clarity_FEE.pdf. [Acesso em: 3/05/2015].
- Kumar, Vijay. (2012). *101 Design Methods. A Structured Approach for Driving Innovation in Your Organization*. John Wiley & Sons, INC. [ISBN: 9781118083468]
- Hunt, Jamer (2012). *Letter from the Editor - The Journal of Design strategies. Transdisciplinary Design*. Disponível em: <https://vizuarna.files.wordpress.com/2013/04/jds-vol5-screen-1.pdf>. [Acesso em: 07/02/2014].
- Micelli, Alessandro C. & Orchestra Group. (2019). *Process Value Design*. Disponível em: <http://bpmmasterclass.com.br/process-value-design/>
- Secca Ruivo, Inês. (2019). *Design, Património e Sustentabilidade: Inovar com Responsabilidade*. Comunicação por convite no âmbito do Dia Internacional dos Museus, a 18 de maio. Museu Nacional Frei Manuel do Cenáculo.
- Secca Ruivo, Inês; Carlan Carina P. (2017). Design, Biomimética e Transdisciplinariedade: Estratégias Sustentáveis com foco na Inovação. In *No Contínuo da Sustentabilidade* (p. 207-226). Coleção Sustentabilidade, Impacto, Direito, Gestão e Educação Ambiental. Appris Editora
- Secca Ruivo, Inês. (2011). Artesanato e Design para a Sustentabilidade: Um novo paradigma do Século XXI. In *Artes da Casa: Ambientes Singulares* (p. 172-181). Centro de Emprego e Formação Profissional.
- Secca Ruivo, Inês. (2008). *Design para o futuro. O individuo entre o artifício e a natureza: Design Biónico, Design Natural, Biodesign e Design Simbiótico*. [Tese de Doutoramento, Universidade de Aveiro]. [ISBN: 9789892013381] Disponível em: <http://ria.ua.pt/handle/10773/1262>. [Acesso em: 07/03/2017].
- Secca Ruivo, Inês. (2005). Design para a Sustentabilidade: Promoção de produtos de carácter artesanal em Portugal. In *[SM] Design – Significados da Matéria no Design* (p. 22-24). SUSDESIGN.
- Simon, Herbert (1981). *As Ciências do Artificial*. 1.ª Edição de 1969. Arménio Amado Editor Sucessor.
- Trading Economics (2019). Disponível em: <https://pt.tradingeconomics.com/portugal/manufacturing-production>
- UNESCO (2017). Disponível em: <http://en.unesco.kz/culture-for-sustainable-development>
- World Business Coucil for Sustainable Development (2008). Disponível em: https://saipatform.org/uploads/Modules/Library/WBCSD_Sustainable_Consumption_web.pdf
- Zhan, Xy.; Walker, Stewart. (2018). Value Direction: Moving Crafts toward Sustainability in the Yangtze River Delta, China. In *Sustaibability* 10(4) 1252 | <https://doi.org/10.3390/su10041252>.

Ana Cristina Mendes
Luís Rocha

19 — Qualify

Crafts and Design: Qualify

The transmission of knowledge and generational renewal

Teaching and learning build the professional.

The path taken by artisanal activities in recent decades has been marked by significant changes that have contributed to their expansion and renewal. These are simultaneously the result and consequence of changes at different levels, particularly in professionals, in productions, in associative dynamics, in the organization of the sector, in the legislative and regulatory framework, in the artisan's attitude towards the profession, in the relationship with the market, in the certification of artisanal productions, in public support, in the exploration of new areas/new concepts and new markets and, in particular, in the forms of knowledge transmission.

If a lot has changed in the panorama of Portuguese crafts, the most relevant has undoubtedly been the change in the profile of the craftsman, mainly due to the investment that has been made in their qualifications through the role of CEARTE — Professional Training Center for Crafts and Heritage and other training entities.

From the 90s onwards, across the country, professional training courses emerged whose main objective was to train new professionals who knew traditional techniques and mastered conventional means of production: the potter's wheel, the loom, the gouge, the chisel, and the hammer. This made it possible to sustain and reverse the gradual process of decline and disappearance of crafts.

Learning the craft in the master's workshop, observing him, and practicing with him for years is followed by group learning, with several trainers, firmly based hands-on/practical training on the workshop (knowing how to do it) but pedagogically systematized and with access to other knowledge — drawing/design, management, and marketing —, essential to the exercise of this multifaceted and complex profession that is and always has been the profession of craftsman.

As in all other professions, learning crafts is no longer a finite process that ends at the moment of initial learning (**professional qualification/initial training**) but rather a continuous process of acquiring skills and knowledge (**continuous training**).

Today, teaching-learning models in crafts are systematized, formal, and fully integrated into the

national education and professional training system. Crafts is one of the 40 Education and Training Areas in the National Qualifications Catalog, with 19 professional opportunities in metals, textiles, wood, goldsmithing, stone, ceramics, and glass. With this integration into the National Qualifications System (NQS), learning ~~artisanal trades~~ Crafts reached full parity with other professions.

While this is an advantage and a recognition of the value of craft skills, it is also true that inclusion in formatted and parameterized models and systems makes it challenging to respond to the specificities and needs of a sector spread across multiple activities, geographically dispersed and composed of small-sized companies, such as crafts. Training for specific niche crafts where there are few artisans and the market only requires their replacement, although pedagogically fit into the NQS, it is not easy to implement.

This is certainly a challenge for the future of training and qualification that we must be aware of, as any learning in the arts and crafts, even if in a *specific format* and for *specific professions*, cannot fail to have the framework and supervision of the NQS; otherwise, the long journey in training the artisan would have been in vain.

Issues affecting the viability of heritage crafts. Training issues: Training and the general lack of training opportunities, be it formal or informal training. This included the quality of training and lack of standards, qualifications and accreditation in training. (...)

Having arrived here and resolved the «how» to qualify and «how» to transmit knowledge, the challenge looms large: generational renewal.

Transmitting knowledge — from whom to whom?
How do we preserve the crafts? Who will be the masters of the future? Who will want to learn?

Like in other professions, the answer to the question lies in the economic success of crafts.

Only a creative, qualified, sustainable crafts sector, an expression of culture, identity, and territories and a wealth generator, can value its professionals and attract the new «artisans» necessary for generational renewal.

Empower the sector and its producers

Economic performance, socio-economic development capacity, cultural attitude, custody of memory and heritage are expected from crafts. However, this sector comprises multi-activities organized into subgroups with affinities of techniques and materials (ceramics, glass, wood), but so vast and comprehensive that it welcomes the potter, the metalworker, and the craft designer. It is a sector divided into micro-enterprises with a single worker.

If we look at the most recent research *Estudo sobre as Artes & Ofícios*, prepared by *Quaternaire para a Direção-Geral das Atividades Económicas* (DGAE), which states:

«In Portugal, artisanal activities correspond to a fragile economic sector with some sectors of activity in which artisans have a high average age, made up of micro-enterprises with difficulties and insufficiencies in terms of capital, with difficulties in accessing credit with weak professional training, particularly in the areas of business management, market approach techniques, technological innovation in production, the use of new technologies to support information and communication management and with still deficiencies in terms of aesthetic training and artistic aspect, which is essential for the innovation of productions» we found that the answer to the sector's weaknesses lies essentially in the training of its producers.

Qualifying the sector depends on the qualifications of its producers and artisans.

That is one of the lines of action with which, in fact, we fully agree and which is reflected in the national strategy for Saber Fazer defined in Resolution of the Council of Ministers no. 89/2020, of October 23, which creates the Saber-Fazer Program and in Decree-Law No. 43/2021, of June 7, which creates the Saber Fazer Association and in which the «measures for the safeguarding, recognition and sustainable development of artisanal production are defined,(...)

the qualification of the sector and artisans is essential both in the context of preserving and valuing traditional arts and crafts and in encouraging new forms of crafts and innovation in production»
(DL 42/2021).

The qualification of professionals is particularly relevant in crafts since, in this sector, all production is firmly based on the skills of its producer:

the artisan.

As a rule, the artisan is a **singular producer**, both in number (as already mentioned, 91% of artisanal production units have a single producer) and quality. The producer, the artisan, must possess knowledge of high quality and technical complexity and be an entrepreneur, manager, and promoter of his own business.

But the contemporaneity that demands the craftsman, exquisite craftsmanship, business and commercial expertise, and digital dexterity, also recaptures the values that qualify the craft product.

In this world where we are “consumed by consumption,” we once again want objects that last, are unique, precious to each one, and fair to all, and Nature.

Beautiful, sustainable, and together — the values of the New European Bauhaus, a creative and interdisciplinary initiative that connects the European Green Deal with our spaces and experiences.

This European initiative invites us all to imagine and build together a sustainable and inclusive future that is beautiful for our eyes, minds, and souls. Beautiful are the places, practices, and experiences that are:

Enriching, inspired by art and culture, responding to needs beyond functionality..

Sustainable, in harmony with Nature, the environment, and our planet.

Inclusive, encouraging dialogue between cultures, disciplines, genders and ages.

Contemporary times renew the view on artisanal products and rediscover their value.

Lifelong learning

The sector's identified constraints, weaknesses, strengths, and opportunities reveal the essential axes of the artisans' learning/qualification journey.

Technical mastery of the craft

Artisanal production involves high-quality knowledge and technical complexity. The artisan must constantly improve his skills to maintain this performance.

If, in the artisan's initial training, it is essential to learn the knowledge inherent to the craft production technology in question, be it pottery, tiles, weaving, or anything else, continuous training throughout the artisan's professional life is essential. Technical updating is essential for any professional, and it is also essential for artisans. Perfecting «old» and learning «new» techniques, working with new materials, experimenting with equipment, and testing other production processes are the learning challenges that the craftsman cannot ignore throughout his professional life.

Dialogue with the market

Technical mastery of the craft is vital, but it is also essential that artisanal production maintains a dialogue with customers and the market, and for this, the artisan needs skills that allow him to qualify and make it competitive. The craftsman needs to be able to evaluate his market in an analytical, critical, qualified, and creative way, and for this, he needs skills in:

Marketing, Communication, Electronic Commerce, Digital Marketing, Market Analysis and Design Trends. Design, which in its broad concept represents the creative process, is crucial for artisans and crafts. Qualifying artisans in these areas is done, on the one hand, through continuous training actions, developed in a modular way, of short or medium duration, and, additionally, through the implementation of projects that encourage partnership and exchange of experiences between artisans, designers, and other professionals.

Understanding the heritage value of the artisanal product

The artisanal product contains a complexity of historical, heritage, cultural, identity, values, and various uses.

Innovating, bringing, or maintaining artisanal products in contemporary times requires mobilizing artistic and technical skills and anthropological, historical, sociological, and design knowledge.

And again, the design. Reading the artisanal product in contemporary times requires design «as a meta-discipline, with a transdisciplinary ability to manage the complexity of contexts, relating to the various actors present» (Albino, 2017).

However, strengthening interdisciplinarity with anthropology, archaeology, history, geography, sociology, and many others is also urgent and essential.

It is necessary to encourage the emergence of studies and research projects on craft productions that inform and support creative interventions integrated with developing an innovative regional identity and provide information and instruments that assist in investigating and constructing its creative process.

Digital technology

Artisanal production is strongly based on its manual component, but it has always coexisted with and benefited from technological developments and has learned to incorporate them intelligently.

Examples of this include equipment such as ceramic kilns, pottery wheels, garlopas, and lathes, which are all (or almost all), nowadays electric, gas, or mechanical.

These are technological incorporations that result in the modernization of some equipment that allows, in particular, to reduce the burden of tasks, particularly in raw material preparation operations; increase control of certain production phases and, thus, guarantee product quality; increase production profitability.

But as human inventive capacity is inexhaustible, we face the challenge of digital technologies, mainly digital manufacturing.

Digital technologies such as additive manufacturing, 3D printing, laser cutting and engraving, and CNC milling are now part of our daily lives and represent opportunities and challenges for any production.

Knowledge will allow the craftsman to decide on its use, reflect on its advantages and limits, and choose modes of use.

Sustainability

Artisanal production has a virtuous relationship with nature.

«Using mainly manual work and natural materials, artisanal production follows the biological cycles of nature and contributes to the balanced relationship between human activity and landscape» (Origem Comum, 2022).

However, if the relationship between crafts and the planet is natural and ancestral, the truth is that in our complex society, it is not enough for the craft product to be natural and fair; it must remain as such and, above all, be able of showing and communicate it.

Circular economy, the Sustainable Development Goals (SDGs) of the 2030 Agenda, packaging management, raw materials and sustainable production methods, green energy, and waste management are just some concepts that the artisan, like other producers, must know, apply, and respect.

Knowledge of these themes and their competent use is essential to maintain and communicate crafts production as a sustainable mode of production situated in contemporary practices and readings.

CEARTE's mission

With these needs, ambitions, and prospective strategies, CEARTE's mission as a professional training center specialized in training, training, and transmission of knowledge in crafts and heritage to promote throughout the territory, in partnership work with entities in the cultural and creative sectors and heritage (particularly in the area of arts and crafts), professional qualification actions, recognition of producers, guidance on innovation and technical support for creators acquire even greater relevance and opportunity.

CEARTE — Professional Training Center for Crafts and Heritage, is a center in the IEFP network of centers whose objective is to respond to the training needs of the crafts sector across the country. With 35 years of activity, it is widely recognized for the relevance of its work in the training of new artisans, in the lifelong training of active workers, in the preservation and development of arts and crafts, in social and creative entrepreneurship, in innovation, in the recognition of producers through the artisan and artisanal production unit charter and the certification of artisanal productions, structuring instruments for the development of Portuguese crafts and the appreciation of artisans. Our vision is that training is a valuable and decisive instrument for the qualification of artisans, essential for creating value and placing crafts and artisans on the path to innovation and excellence.

The contribution to the integration of Crafts in the National Qualifications System (NQS)

CEARTE participated in the construction of several of the references that make up Education and Training Area 215, Crafts, in the National Qualifications Catalog, with 19 professional opportunities in fields such as metals, textiles, wood, goldsmithing, stone, ceramics, and glass. As previously mentioned, this integration into the NQS was a significant step and a considerable contribution to the qualification of new artisans and to encouraging the continuous training of artisans. It allowed the learning of artisanal trades to be carried out today on a par with other professions.

At the moment, it is part of a consortium that is carrying out a Diagnosis Study of Qualifications and Skills Needed to Update the National Qualifications Catalog (NQC) in the area of crafts to build training references that respond to the dynamics of the sector's evolution, which impacts jobs, professions, skills, and qualifications.

Sector qualification — the key to success

Since 1986, CEARTE has been developing initial and ongoing training, which has contributed to the generational renewal of artisans and to the development of professionals' skills, which in turn has contributed to the development and consolidation of artisanal production units.

For this mission of qualifying the sector through the qualification of its producers, CEARTE promotes and mobilizes partnerships across the country. Throughout the national territory, more than 100 partnerships are established annually with artisan

associations, local authorities, higher education establishments, museums, and other entities to respond to the craft sector's training needs, train professionals, recover knowledge, and reinforce the sector's economic value.

However, developing artisans' skills involves more than formal models. It also involves technical support and individual advice in developing ideas, projects, and business models, as well as supporting research, production, and dissemination of content relevant to the sector in the context of sharing, learning, and networking.

CEARTE has always played an essential role in stimulating and supporting innovation. Training and technical support assume a central role in identifying opportunities, stimulating partnerships, supporting the development and experimentation of new products and technological solutions, and ensuring their dissemination.

For over 30 years, it has been working and providing artisans and creatives, through training, technical support, information, and project development, with skills that allow them to combine traditional technologies and their excellent know-how with contemporary aesthetic languages. In addition to training, it takes place at four levels:

1.

Through CEARTE aidlabs services — Support, innovation, and development service

Seeking to respond to the specific needs of «players» in the arts and crafts sector and creative industries that could not be put into practice through formal professional training processes, it developed and perfected a set of “tools” to support entrepreneurship and innovation in the sector.

These different tools culminate in creating a support and consultancy service aimed mainly at the entire arts and crafts sector and cultural industries but also open to the entire universe of entrepreneurs who want to use artisanal know-how as a starting point. Moreover, the sector’s cultural identity repositions it in the current competitive market.

CEARTE AIDLab’s — support and consultancy service for innovation and development in the craft sector and creative industries provides three services that always work in an interconnected manner, not only with each other but also with all other services provided by CEARTE.

Technical support

In this service, it is possible to access the entire workshop park available at CEARTE, from pottery wheels and ceramic kilns to looms, sewing machines of different types, carpenter’s stalls, CNC, 3D printing machines by plastic filament, laser cutting and engraving machine or even the photography studio and all the equipment associated with it for the development of prototypes, execution and finalization of parts or photographic collection for the development of communication materials.

Tailor-made consultancy

This service allows access to a wide range of information, knowledge, and contacts that CEARTE makes available to anyone who wants to create or develop a project in Portugal’s arts and crafts and creative industries sector.

Creative Guidance Laboratory

Using a vast network of services for analyzing trends in fashion, design, market, and social evolution but never losing focus on artisanal know-how and cultural identity, this is a service that provides support and personalized support for each promoter who wants to develop new products or strategically reposition themselves within the crafts sector. Through this tool, CEARTE also launches the Trends and Traditions reports every year, which are reports on fashion, design, and market trends for the crafts sector in Portugal.

This service currently guides an average of 100 promoters/artisans per year in services as diverse as support for the development of new products, marketing strategies, business creation, or price elaboration, including the use of CEARTE tools or workshop spaces, as well as consulting international fashion and design trend databases.

2.

Knowledge Resource Center for Crafts

This service gathers, processes, and disseminates information relating to crafts. Its main mission is to make it available to craft professionals, technicians, trainers, designers, creators, consultants, operators, and all interested parties in general so that they can adequately develop their activities and research work.

3.

Own publications and support for publications

In this context, emphasis is placed on CEARTE's editions, such as various technical manuals, the book *Questões de comercialização* or the book *À Procura de Práticas Sábias - design e artesanato na significação dos territórios* written by Cláudia Albino and in support, the extensive contribution made, for example, to the *Estudo de Diagnóstico para a Proteção e Dinamização das Artes e Ofícios Tradicionais* prepared by Quatenaire for the Direção-Geral das Atividades Económicas or the *Livro vermelho das atividades artesanais Algarvias* by Proactivetur.

4.

Development of specific Innovation and Qualification projects nationally and in transnational projects

In recent years, the Center has integrated a significant part of the design and innovation projects in the sector (not only with specific projects but with continuous and lasting intervention, enhancing creativity, innovation, and design in all production processes) and as an institution disseminating technical and scientific knowledge about one of the most current and decisive areas for the future of crafts in Portugal — the link between crafts and design.

Because they can serve as inspiration, we present examples of some work projects and international partnerships that focused on this space of intersection between crafts and design, but always with the aim of giving artisans more skills and leaving “seeds of the future”:

Memories for the future

An international project brought to light young artisans who invested early in innovation and adopted market-oriented behaviors. Starting from cultural matrices, the project associated the capacity for innovation, the quality of products, and a commercial and business attitude. It was a project with a didactic objective, showing the attractive aspects of these professions for young people looking for a dignified and socially recognized professional career.

Challenges

A pilot project to develop methodologies for creating and intervening in the product: eight designers and ten artisans, analyzing fashion, marketing, and social trends, developed product collections aimed at specific customer niches, defined through the analyses developed.

AvantCraft

AvantCraft is an international craft innovation project involving several teams of artisans and designers. It resulted in the execution, based on the Atlantic identity, of excellent artisanal products with new design and superior quality, with a strong local identity but adapted to current global trends.

The project culminated in promotional and marketing exhibitions for the new products in art galleries in Kilkenny, Ireland, Lugo, Spain, and the *Viaduct des Arts* in Paris. The products were also sold as part of a promotional campaign for Portuguese products at Harrods Galleries in London and at the Milan Crafts Fair.

Due to its socioeconomic impact on the craft sector and the rural regions where it took place, *AvantCraft* was selected by the European Union as a good practice.

Movement

Set of events aimed to contribute to a reflection on the new challenges of craftsmanship and show some necessary ingredients to chart a new path: developing the entrepreneurial spirit and practices, converting creativity and innovation based on identity into value creation, growth, and employment.

Crafting Europe

Supported by Europa Criativa, the Crafting Europe project was inspired by the need to develop capabilities and apply Information and Communication Technologies (ICT) tools, in addition to traditional methods, in the innovation and development of artisanal products for the contemporary market. It is a partnership between nine specialized organizations across Europe.

Specific project priorities include:

Support transnational political cooperation leading to the development of standard craft policies in Europe.

Promote capacity building through innovative approaches to developing skills and business models for European craft professionals and representative organizations.

Allow people to acquire new skills that will enrich their professional lives and open new channels in the job market.

This is a unique opportunity for designers/creators with the ambition to learn new skills. Combining digital manufacturing technologies with traditional skills can expand their professional capabilities in the products and crafts market.

Therefore, within this project's scope, Portugal, Spain, Georgia, Ireland, Italy, the Netherlands, Ukraine, and the United Kingdom proposed developing a set of actions and programs between 2019 and 2022 to meet those priorities.

Study on the impact of the craft sector on the European economy

Following the work carried out by the World Crafts Council Europe (WCCE) and after surveying/questioning all WCCE members, it was concluded that there are no concrete and official statistics on crafts in most countries, much less at the European level. This lack of data and information prevents the creation of policies that favor the survival and competitiveness of the artisanal sector. The sector has great potential for economic growth and can contribute to job creation, but it needs more representation and support. To promote it, first, we need to understand the current situation.

The study **Estudo sobre o Impacto do Setor do Artesanato na Europa** is currently being carried out on the impact of the craft sector in Europe to determine the degree of its contribution to the European economy. This study will cover other countries in the European Union as well as the countries involved in the project.

In 2022, the results of the European study will be released, and its conclusions will be shared.

Support for business development — Crafting Business

Is a program aimed at entrepreneurs who wish to start an activity in the creative sector, particularly crafts, and also for owners of emerging businesses who are interested in developing them and accessing the international market.

New technologies — iAtelier

The creation of a space for innovative technology and practices, product/craft innovation, offering participants free training, access to new tools, and creating opportunities for interaction between designers, artisans, and experts in the field of crafts and digital production. The projects developed within the scope of iAtelier will be publicly presented at the 2022 International Crafts Fair (FIA) in Lisbon and internationally at Dutch Design Week 2022, together with the projects of designers and artisans from other countries who are part of the project.

Qualify

The success of the crafts sector is based on the qualifications of its producers, the artisans.

Only qualification and development of skills can bring craftsmanship into contemporary times and guarantee sustainability.

The differentiating factor of artisanal production lies in its producers, their knowledge, and unparalleled know-how.

Qualifying and training producers, providing technical and innovation support, recognizing artisans and certifying artisanal production values, renewing and modernizing the crafts and heritage sector, and adding economic value to producers, territories, and the country.

Qualifying artisans is CEARTE's mission.

References

Albino, C. M. (2017). *À procura de Práticas Sábias – Design e Artesanato na significação dos Territórios*. Ed. CEARTE.

Cunha, G. (2011). *Artesanato, Questões da Comercialização* Ed. CEARTE.

Curado, C. e Lameira, S. (2006). *O sector das atividades artesanais em Portugal*. Ed. IQF.

Decreto-Lei n.º 43/2021 da Presidência do Conselho de Ministros. (2021). Diário da República: I série, n.º 109. <https://dre.pt/dre/detalhe/decreto-lei/43-2021-164712110>

Mendes, A. C. e Rocha, L. (2015). *Artes e Ofícios Portugueses – caminhos de inovação*. Ed. IEFP.

Mendes, A. C.; Rocha, L. E Amaral, J. (2018). *CEARTE – Memória e Futuro*. Ed. CEARTE

Origem Comum. (2022). *Manifesto*. <https://origemcomum.com/manifesto/> [Acesso em: 28/ 02/2022].

Resolução n.º 89/2020 do Conselho de Ministros. (2020). Diário da República: I série, n.º 208. <https://dre.pt/dre/detalhe/resolucao-conselho-ministros/89-a-2020-146435548>

Quatenaire. *Estudo sobre as Artes & Ofícios*. Elaborado para a Direção-Geral das Atividades Económicas.

Carla Paoliello

20 — Know

Knowing in-between knowledge

The first time I thought I knew something was when I was in the 2nd year of elementary school. In the classroom, we were studying mobility, and my class had been divided so that each student had to present one of the vehicles. I remember studying the dray and understanding everything about the wooden cart pulled by animals. I confess that the fact that I have already been to many of them made it easier for me to understand and share with my colleagues. However, my first memory of knowledge did not come from the dray but rather through a friend who had chosen the helicopter. I still remember her explaining correctly about the aviation device that stays in the air through the rotation of horizontal propellers. However, what struck me was that she could not pronounce the word correctly. When speaking, other similar sounds come out, not he-li-co-p-ter. At this moment, at the age of 7 and from not knowing, I experienced knowledge.

«Know» comes from the Latin *sapĕre*, which means both «to have taste, to feel a taste» and «to understand.» It concerns the valuation and accumulation of information, postulating an experience. It is, therefore, a process that is constantly transformed and adapted throughout our lives. This reflection-text is an invitation to understand this verb and discuss design and craft knowledge through it.

In the Allegory of the Cave, Plato exposed knowledge differences and the preponderance of rational knowledge over belief. However, the actual transformation occurred between the mid-16th and 18th centuries, with Descartes's codifying the scientific method. With this, the learning process focused on the transformation (control and observation) of the world. To know implied dominance, and even though it was questioned in the 20th century, scientific knowledge still organizes and analyzes collected information to explain a phenomenon.

For Boaventura (Santos, 2018, p. 24), rationalism, progress, and universalism make them invisible and prevent other knowledge from being discovered — admitted, and socially recognized. We live in an era in which «everything categorized as irrational, backward, uncivilized, archaic, savage, uncontrollable, disorderly, deviant from the orders of these three bases has been silenced and discredited»¹ (Santos, 2018, p. 25). It is, therefore, urgent to overcome this conservative, rigid, linear, reductionist, and hierarchical approach. We need to get closer to multiple visions; that is, «the world needs to be understood as a complicated fabric of events in which connections of different types alternate, overlap or combine in the texture of the whole»² (Capra, 1996, p. 12). We need to break with the north-centric understanding that discredits non-hegemonic knowledge and marginalizes those who do not subscribe to the same worldview.

*Maá munhã ira apigá upé rikué
Waá perewa, waá yuká
Waá munhã maá putari.*

(translation)
*What to do with the man in your life
Who hurts, who kills
Who does what he wants?*

Márcia Kambeba (excerpt) in *Território ancestral*
Acrobata – literatura, artes visuais e outros desequilíbrios, 2020.

¹ «tudo que é categorizado de irracional, atrasado, incivilizado, arcaico, selvagem, incontrolável, baderneiro, desviante das ordens dessas três bases foi silenciado e descredibilizado» (Santos, 2018, p. 25).

² «o mundo precisa ser entendido como um complicado tecido de eventos no qual conexões de diferentes tipos se alternam, se sobrepõem ou se combinam na textura do todo» (Capra, 1996, p. 12).

Currently, there are already alternative concepts that bring a more horizontal and diverse way of thinking, such as *ubuntu* (humanity for, with, and through others), the ecology of knowledge (knowledge as interknowledge), *asabiyya* (solidarity and social cohesion), *pachamama* (understanding that nature is also a subject), among others. Voices such as those of Ailton Krenak, Antônio Bispo dos Santos, bell hooks, Malala Yousafzai, Nei Leite Xakriabá, Paulo Freire, José Pacheco, Valerio Borgonuovo or Hirokazu Miyazaki help us overcome false universalism, recover the beauty of the diversity of experiences and promote global cognitive justice.

The proposal for the *Programa de Formação Transversal em Saberes Tradicionais* (Transversal Training Program in Traditional Knowledge) also moves toward this broader knowledge. It is an initiative by Professor Dr. José Jorge de Carvalho and is currently being adopted at several Brazilian universities. This program assumes that traditional knowledge must arrive and be in universities through their master's. It is based on enhancing cultural inventiveness based on more comprehensive training. In this reality, the university's social, political, and pedagogical role is expanding. It is experiencing a «truly dialogical space, free from the hierarchy between researchers and “researched” to approach being-in-common through multiple biases»³ (Guimarães et al., 2016, p. 183). It recognizes that there are «many more authorities of knowledge and culture than our vain metropolitan imagination supposes» (Cunha, 2009, p. 329), allowing the creation of a plural and multiversity academic space (Santos, 2008, p. 35).

I found in this Brazilian program the inspiration and validation that it is possible to open space for all knowledge and include other perspectives that value vocation, intuition, experience, and other cultures. We must welcome and recognize tacit knowledge and what emerges from traditional or practical situations almost unconsciously (Schon, 1995).



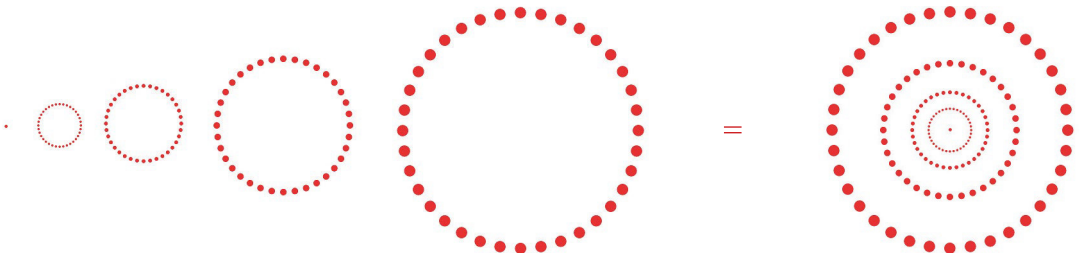
³ «verdadeiramente dialógico, livre da hierarquia entre pesquisadores e “pesquisados” para conseguir abordar o ser-em-comum pelo viés do múltiplo» (Guimarães et al., 2016, p. 183).

Knowledge construction takes place through challenges and continuous self-critique. Dahlgren and Whitehead (1991) proposed that characteristics such as age, sex, and genetic factors are at the center. Our behaviors and lifestyles are at the next level; they are relevant but vulnerable to new information interference. The following layer refers to social, community, and support networks contributing to social cohesion. Then, there are the factors related to living conditions and access to essential services such as food, health, and education. This circular model's last level is defined by society's general economic, cultural, and environmental milestones. From the second circle onwards, we are porous like sponges

and, therefore, influenced by what is around us. The layers are our identity borders, acting as permeable and ever-changing frontiers from what is known and what is unknown.

The path of acquiring/constructing knowledge begins from the encounter of our background (of existing skills, ideas, and understandings) with the new experience.

When faced with other realities, we restructure and strengthen ourselves. What we already know is not eliminated. Change occurs when we open up and merge with the other. Emancipation arises by challenging the pre-established, questioning the assigned, and growing with the diverse.

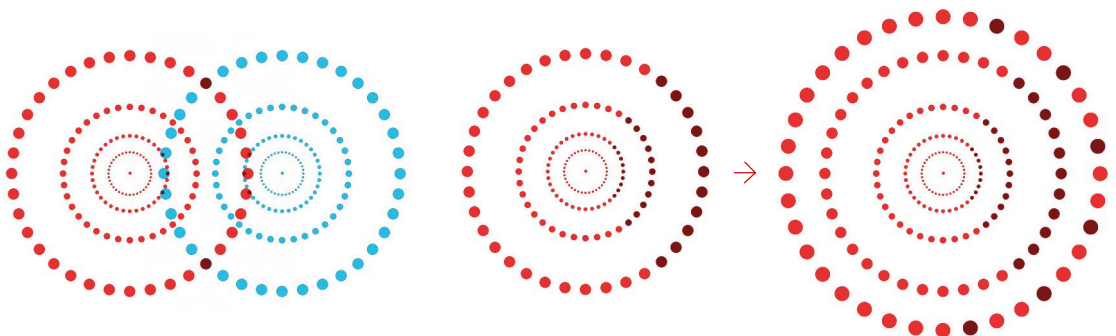


To understand the knowledge, values, and practices of the subjects inhabiting a (other) territory, we must create a phenomenological suspension of the usual meanings we attribute to things and other subjects. Only in this meditative void is it possible to emerge the perception of the other as a legitimate other, an epoché, in the Husserlian sense, revealing what is hidden and that produces a sense and meaning, also unprecedented. (Santos, Palavizini, Catalão, 2019, p. 277)⁴

At this time, we develop new skills that, over time, are incorporated into our initial strategies. From this point of view, knowledge does not occur only through its transmission, which would result in a mere reproduction of acquired knowledge. What happens is appropriating

another wisdom (*mekukradjá* in Kayapó) and its auspicious construction and expansion. Knowing now implies modifying. It is «a process that includes different moments: comprehension, transformation, instruction, evaluation, reflection, and new comprehensions» (Shulman, 1987, pp. 15-19), expanding our *status quo*. Even because those who choose to listen only to the same ideas or previous beliefs do not want to learn, they instead feed their narcissistic ego. We must (and it is essential) let ourselves be affected by others.

⁴ Para compreender os saberes, valores e práticas dos sujeitos que habitam um (outro) território é preciso criar uma suspensão fenomenológica dos sentidos usuais que atribuímos às coisas e aos outros sujeitos. Somente nesse vazio meditativo é possível emergir a percepção do outro como legítimo outro, uma *epoché*, no sentido husserliano, reveladora do encoberto e que produz um sentido e significado, também inéditos. (Santos, Palavizini e Catalão, 2019, p. 277)



*É uma coisa estranha: ser poeta
 é converter-se em terra para entender a chuva,
 é converter-se em folha para saber de outonos,
 é converter-se em morto para aprender a ausência.*

(translation)

*It's strange: being a poet
 becoming earth to understand the rain,
 becoming a leaf to know about autumn,
 becoming dead to learn absence.*

Miguel D'Ors (excerpt)
in O fiasco perfeito.
 Língua Morta, 2021.

This *universo particular* shows that there are multiple interiors that interact with each other. When integrated with other cultures, knowledge, and identities, these help us produce infinite other exteriors, always dynamic, relative, uncertain, and surprising layers. There are many possible realities.

Man lives in this condition of being unfinished, in an eternal transformation, which leads to a dynamic search for constantly acquiring new knowledge (Freire, 2006). In «becoming» aware of how little we know, we are motivated to know more and, I believe, together. As Vygotsky (2003) stated, knowledge construction is established in interpersonal relationships, depending on the community experience. Alternatively, Ubuntu's concept of interdependence changes the «I think, therefore I am» to «we relate, therefore we exist.» In an increasingly polarized and fragmented world, there is an urgent need to create bridges, connect borderlines, and let ourselves be transformed by connections.

To enter water is, of course, to cross a border. You pass the lake's edge, the sea's shore, the river's brink – and in so doing you arrive at a different realm, in which you are differently minded because differently bodied.

Robert Macfarlane
in Landmarks
 Penguin Books, 2015.

Working on recognition, openness, and empathy towards others is necessary. At first, we experience a spontaneous shock that arises from encountering differences. We cognize the other, what each one is, and what each one knows. After accepting another way of thinking, resolving the conflicts that emerge from this interaction, and based on the belief in the strength of joint action, we open ourselves to the *(com)vivência* — (co)experience or (with)experience. We seek mutual enrichment with equity, tolerance, and solidarity. We expand the centrality of scientific, monocultural (Michaels, 2011, p. 6), and Westernizing knowledge to include traditional, intercultural, local, and global knowledge.

Interculturality strengthens the construction of dynamic, open, and plural identities. It «enhances the processes of empowerment, especially of inferior and subordinated subjects and actors, and the construction of self-esteem, as stimulating the construction of autonomy within a horizon of social emancipation» (Candau, 2012, p. 26)⁵.

I propose breaking with cultural blindness to create new ways of situating ourselves in the world, of valuing all life stories, favoring mutual recognition and promoting exchange, and transforming know-how and know-being in a process that Ingold (2018) called *doing-undergoing*, which Noronha and Abreu (2021, p. 67) translated as affecting and being affected in return.

⁵ «potencia os processos de empoderamento, principalmente de sujeitos e atores inferiorizados e subalternizados e a construção da autoestima, assim como estimula a construção da autonomia num horizonte de emancipação social» (Candau, 2012, p. 26).

*Um corpo não esquece nunca
nem
nunca vai embora*

*Um corpo fica
devagar
em outro como ele*

(translation)
*A body never forgets
nor
never goes away*

*A body remains
slowly
in another like him*

Rui Caeiro (excerpt)
in O sangue a ranger nas curvas apertadas do coração.
Maldoror, 2019.

I understand there is no privileged cultural place from which I can evaluate and judge other cultures. My foundation is dialogue, cooperation, reciprocity, and absolute respect for different knowledge. As in the word «conversation» (when people turn — from the Latin *versare* — to each other to speak, decide, and act together), I defend constructing a less fragmented knowing model. One which adopts the inherent complexity and transgresses cognitive and methodological zones to expand and emerge new repertoires.

At this point in writing, another childhood friend reminded me, «It is impossible for a man to learn what he thinks he already knows» by Epictetus. The encounter with others and the consequent transformation only happens if we are exposed and willing to participate. We need two to have the *in-between*.

The prefix and preposition «between,» from the Latin *inter*, indicate a spatial limit — interspersed — and a temporal one — to intertwine. It also expresses exchange and reciprocity, as in entertain. *In-between-knowledge* is my proposal, an open place/time for different knowledge to mix, complement each other, and expand in a plural perspective. It references and exposes the interrelationships, mixtures, miscegenations, mestizajes, and hybridizations between oneself and the other. The contact points that define a place are evident, which is no longer mine or someone else's, but rather a combination reborn in the *in-between* place proposed by Pratt, in an *in-between* time of in-between beings.

Suppose we agree that the encounter *in-between-knowledge* is pertinent and that the constellation of knowledge is a path to overcoming its coloniality. It is time, therefore, to discuss the immersion of the academic know-how of Design in the empirical know-how of Crafts and vice versa. Is it possible to create a process of interdependence without the knowledge hierarchy based on this interwoven knowing + doing? How can we associate these two disciplines of *ethos* and logic, which are distinct and peculiar, without privileging one to the detriment of the other?

Design, in itself, already has the between inherent characteristics. It is an activity constantly associated with other fields of study because it is potentially interdisciplinary and transversal. It is interdisciplinary because it adopts contributions from other areas when constructing objects, languages, systems, and forms of communication. It applies other questions and makes new searches to transform and expand its reality. That is why it is also transversal, «it relies on intercommunication between areas of knowledge, effectively dealing with a common (transversal) theme/objective through integration and reintegration projects of the different dimensions of knowledge» (Nojima *et al.*, 2006).

Crafts result from accumulated knowledge transmitted through generations, which is relational and results from multidimensional interactions between the different members of an ancestral history. Historically shared orally, their knowledge is also passed on through observation and imitation of the master's action, by working together in a community, and by tireless repetition in search of mastering the technique and its (re)invention. Its knowledge is linked to manual skills acquired bodily from contact with materials. For Ingold, artisanal knowledge is born from sensory perception and practical engagement, not between the mind and the material world, but the practitioner's ability to participate in the world of materials. «Making is a process of correspondence: not the imposition of preconceived form on raw material substance, but the drawing out or bringing forth of potentials immanent in a world of becoming. In the phenomenal world, every material is such a becoming, one path or trajectory through a maze of trajectories.» (Ingold, 2011, p. 31). It constitutes a sensorial and mental knowledge of the skin, bones, and muscles. Furthermore, its production results from the human encounter in a given territory. It exhales the sun, air, water, fire, earth, annual cycle,

flora, and fauna; space and its ecosystems are (co) formers of its activities, rites, languages, symbols, and, consequently, the being.

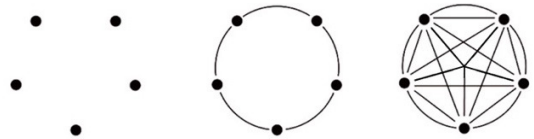
In order for both (designer + craftsman) to be «attentive to» the dialogue and listening to the other, it is necessary to create the conditions for each person to speak «with their voice, say their own words, and articulate their logos without pretensions or imposed deformations» (Brum, 2018, p. 37). This meeting is also a valuable opportunity to build collective knowledge, and it has already been studied by many, namely Adélia Borges, Marcelo Rosenbaum, O Imaginário, Paula Dib, Raul Cunca, Raquel Noronha, Renato Imbroisi, Cláudia Albino, and me. We all present and defend a collective production method based on a respectful network of democratic and supportive exchanges.

Therefore, I highlight Manuela da Cunha's speech in her text about the relationships between scientific and traditional knowledge, expanding this dichotomy to culture and nature, civilized and savage, academic and ordinary, scientist and popular.

You may expect me to say that traditional knowledge is similar to scientific knowledge. No: they are different and more distinct than you imagine. They are different in logic, not just because of their results. (Cunha, 2007, p. 78)⁶

⁶ Talvez vocês estejam esperando que eu diga que saberes tradicionais são semelhantes ao saber científico. Não: eles são diferentes, e mais diferentes do que se imagina. Diferentes no sentido forte, ou seja, não apenas por seus resultados. (Cunha, 2007, p. 78)

I do not intend, with the *in-between-knowledge* and the choice for a collaborative relationship between Design and Crafts, to state that there are no similarities (both have their own processes and ways of doing and seeing the world) and differences (one aims at universal understanding and the other uses less hegemonic protocols; in one, conceptual units prevail and in the other, perceptual ones). The proposal is to interact precisely with these similarities and differences so that the intelligible and the sensible complement and do not cancel each other. It means giving value to each individual (from the individual to the collective) and pointing to the construction of more emancipatory and less centralizing practices so that knowledge can be distributed on an open and horizontal platform in a space that aims at the communal (Escobar, 2016).



**Design + Craft meetings
are and should result
in an opportunity for
social, cultural, economic,
and environmental
transformation, with
consideration of each actor's
stories, memories, beliefs,
traditions, and symbolisms.**

This multiple relational territory and «*continuum*» is established by complementarity, the union of academic + tacit knowledge, methodological rigors + autochthonous organic production methods.

It may seem like an optimistic and naive vision. However, it aims to recover historical and excluded natures and generate awareness concerning expertise capable of forming sensibilities and legitimizing different knowledge systems. I propose expanding epistemological matrices for knowledge construction with a more community-based base committed to affirming what is different and recognizing that we are all relatives.

To achieve this shared space (*topoi*), I defend the existence of Stravrides' «commonality» as the ability to become common presupposes sharing cultures, knowledge, and resources. It is a predisposition for community expansion and self-management. Therefore, it is incomplete, infinite, and indeterminable, constantly being rewritten by the participants. Moreover, I claim a neutral space for celebration and resistance to this intercultural and interpersonal commonality arising from Design + Craft.

Can the current university, museums, co-creation spaces, or artisan associations be this *loci neutrum*? Are they open to receiving «unexpected and unlikely practices, extemporaneous modes of dissent and momentary zones of freedom»⁷ as described by Smith (2012, pp. 143-64) or Walter Mignolo's «decolonial possibilities» (Mignolo & Vásquez, 2013)? Or do we need to invent another field to regenerate other cultures in communion with scientific culture?

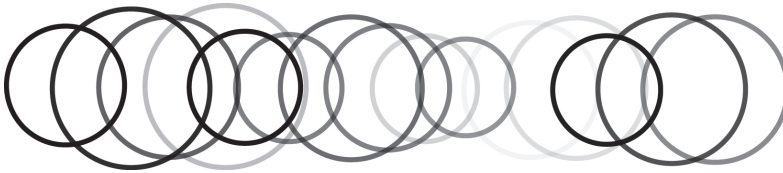
I write “regeneration” because I fear a probable loss, at least in Portuguese territory, of traditional knowledge whose material and immaterial dimension diminishes with each death of a professional who possesses that know-how. Recording this life practice and the processes of (re)construction of memories is a delicate work that deserves to be valued— not freezing what existed and still resist but projecting it into the future to (be) come. It is urgent to develop actions to transmit this knowledge.

⁷ «práticas inesperadas e improváveis, modos extemporâneos de dissidência e zonas momentâneas de liberdade» (Smith, 2012, pp. 143-64).

I also emphasize learning that interconnects theory + praxis, representation + experience, distance + participation, criticism + action. It starts with an individual expression as a means of self-discovery and flourishing to implement collaborative, empathetic practices and recognition of others.



We are going on a path opposite the Nagô tradition that teaches us that those who mix too much get lost. I propose the incorporation of the plural while maintaining cultural and identity specificities. I believe this is the step toward generating and expanding new ideas and configuring a knowledge network created with unity but without uniformity, with diversity but without division. As in the preface text by Paola Berenstein and Margareth Pereira, it is time to open ourselves to thinking through *nebulae* and cross-subjectivities and assume our desire for sharing and continuous collective construction.



Thinking in nebulas dismantles borders, disarms truths, dismantles national outlines, crystallized identities, and the xenophobia of nationalism. It points to forms of culture and the social world made of mixtures, impurities, and hybridizations – forming nomadic cultures like clouds in the complete sense of the word. It teaches that identities are constructed and reconstructed with each gesture, each action, and each movement that feels like a collective breath to which it is repositioned. (Jacques & Pereira, 2019, p. 16)⁸

I hope that *in-between-knowledge* becomes a process of understanding each subject based on their reality «as beings in “situation” who find themselves rooted in time-and-space conditions that engrave them» and in which they equally influence (Freire, 1980, p. 33)⁹. May everyone transform with the relations, movements, and changes. Hopefully, at the end of this *in-between process*, there will no longer be others or the self but only **us**, an interwoven collective construction.

⁸ Pensar por nebulosas desfaz fronteiras, desarma verdades, desmonta recortes nacionais, identidades cristalizadas e a xenofobia dos nacionalismos e aponta para formas de cultura e do mundo social feitas de misturas, de impurezas, de hibridações – conformando como nuvens culturais nômades no pleno sentido da palavra. Ensina que as identidades se constroem e se reconstruem a cada gesto, a cada ação, a cada movimento que se sente como um sopro coletivo em relação ao qual se reposiciona. (Jacques e Pereira, 2019, p. 16)

⁹ «enquanto “seres-em-situação” que se encontram submersos em condições espaço-temporais que influem neles e nas quais eles igualmente influem» (Freire, 1980, p. 33).

*Atento ao que sou e vejo,
Torno-me eles e não eu*

(translation)

*Attentive to what I am and see,
I become them, not me*

Fernando Pessoa (excerpt)
“Não sei quantas almas tenho”.
in Novas Poesias Inéditas. Ática, 1993.

References

- Albino, C. (2017). *À Procura de Práticas Sábias. Design e Artesanato na Significação dos Territórios*. CEARTE.
- Andrade, A.; Cavalcanti, V. (coord.). (2020). *Laboratório O Imaginário: uma trajetória entre design e artesanato*. Zoludesign.
- Borges, A. (2011). *Design + Artesanato: o caminho brasileiro*. Terceiro Nome.
- Borgonuovo, V.; Franceschini, S. (2019). *Global Tools 1973-1975: when education coincides with life*. SALT.
- Brum, A. L. C. (2018). *Caminhos para uma educação intercultural libertadora: a ação saberes indígenas na escolar*. [Dissertação de Mestrado, Programa de Pós-Graduação em Educação, Universidade Federal do Rio Grande do Sul].
- Candau, V. M. (2012). *Didática: entre saberes, sujeitos e práticas*. XVI Encontro Nacional de Didática e Práticas de Ensino, ENDIPE -23 a 26 de julho de 2012, FE/ UNICAMP, Campinas.
- Capra, Fritjof. (1996). *A teia da vida—uma nova compreensão científica dos seres vivos*. Editora Cultrix Ltda.
- Carvalho, J. J.; Águas, C. (2015). *Encontro de Saberes: Um desafio teórico, político e epistemológico*. Colóquio Internacional Epistemologias do Sul: aprendizagens globais Sul-Sul, Sul-Norte e Norte-Sul. vol. 1, Democratizar a democracia, junho.
- Cunca, R. (2019). Design, identidade e produção local. *i+Diseño -Revista científico-académica internacional de Innovación, Investigación y Desarrollo en Diseño*. XI (14) , 150-163.
- Cunha, M. C. (2007). Relações e dissensões entre saberes tradicionais e saber científico. *REVISTA USP*, (75), 76-84.
- Cunha, M. C. (2009). “Cultura” e cultura: conhecimentos tradicionais e direitos intelectuais. In *Cultura com aspas e outros ensaios* (p. 311-373). Cosac Naify.
- Dahlgren, G. e Whitehead, M. (1991). *Policies and Strategies to Promote Social Equity in Health*. Institute for Future Studies.
- Escobar, A. (2016). *Autonomía y Diseño: la realización de lo comunal*. Sello Editorial.
- Freire, P. (1980). *Conscientização: teoria e prática da libertação: uma introdução ao pensamento de Paulo Freire*. Moraes.
- Freire, P. (2006). *Extensão ou comunicação?* Paz e Terra.
- Freire, P. (2007). *Pedagogia da Autonomia*. Paz e Terra.
- Guimarães, C. et al. (2016). Por uma universidade pluriépistêmica: a inclusão de disciplinas ministradas por mestres dos saberes tradicionais e populares na UFMG. *Tessituras, Pelotas*, 4(2), p. 179-201.
- Hooks, B. (1994). *Teaching to Transgress: Education as the Practice of Freedom*. Taylor & Francis Ltd.
- Imbroisi, R. e Kubrusly, M. E. (2011). *Desenho de Fibra. Artesanato Têxtil No Brasil*. SENAC.
- Ingold, T. (2011). *Being Alive. Essays on movement, knowledge and description*. Routledge.

- Ingold, T. (2013). *Making: Anthropology, Archaeology, Art and Architecture*. Routledge.
- Ingold, T. (2018). *Anthropology and/as Education*. Routledge.
- Jacques, P. B. e Pereira, M. S. (org.). (2019) Modos de fazer. In *Nebulosas do pensamento urbanístico*. Tomo II. EDUFBA.
- Krenak, A. (2020). *Ideias para adiar o fim do mundo*. Companhia das Letras.
- Michaels, F. S. (2011). *Monoculture-How One Story is Changing Everything*. Red Clover.
- Mignolo, W., e Vázquez, R. (2013). Decolonial aesthesis: Colonial wounds/decolonial healings. *Social Text*. https://socialtextjournal.org/periscope_article/decolonial-aesthesis-colonial-woundsdecolonial-healings
- Miyazaki, H. (2006). *The method of hope: anthropology, philosophy, and fujian knowledge*. Stanford University Press.
- Nojima, V. L. M. S., De Leon, M. P., e Almeida Junior, L. N. de. (2006). A transversalidade como prática nas linhas e “entrelinhas” do design. In *7º Congresso Brasileiro de Pesquisa e Desenvolvimento em Design, Curitiba*.
- Noronha, R. et al. (2016). Ciranda de saberes: o diálogo entre saberes tradicionais e especializados, no âmbito da produção artesanal. 12º P&D 2016 – Congresso Brasileiro de Pesquisa e Desenvolvimento em Design, Belo Horizonte. *Blucher Design Proceedings*, 9(2).
- Noronha, R. e Abreu, M. (2021). Conter e contar: autonomia e autopoiesis entre mulheres, materiais e narrativas por meio de Design Anthropology. *Pensamentos em Design | revista online*, 1(1), p. 60-75.
- Pacheco, J. (2019). *Inovação Educacional: obstáculos e possibilidades*. Edições Mahatma.
- Paoliello, C. (2020). *Investigação de parâmetros de análise do design enquanto ferramenta de impacto social*. [Doutoramento em Belas Artes-Especialidade Design de Equipamento. Universidade de Lisboa].
- Pratt, M. L. (1999). *Os olhos do império: relatos de viagem e transculturação*. UDUAP.
- Santos, A. B. (2015). *Colonização, Quilombos: modos e significados*. INCTI/UnB.
- Santos, B. S. (2007). Para além do pensamento abissal: das linhas globais a uma ecologia de saberes. *Novos estudos*. 79. <http://dx.doi.org/10.1590/S0101-33002007000300004> pluriversitário
- Santos, B. S. (2018). *Na oficina do sociólogo artesão*. Cortez.
- Santos, B. S. e Almeida Filho, N. (2008). *A universidade no século XXI: Para uma Universidade Nova*. CES.
- Santos, R. S. S., Palavizini, R. e Catalão, V. M. L. (2019). Entre saberes, identidades e territórios. *Ambiente & Educação, Revista de Educação Ambiental*, 24(2).
- Schon, D. A. (1995). Formar professores como profissionais reflexivos. In A. Nóvoa, (org.), *Os professores e sua formação*. Publicações Dom Quixote.
- Smith, L. T. (2012). *Decolonizing methodologies: Research and Indigenous peoples*. Zed Books.
- Stravrides, Stravus. (2021). *Espaço comum – a cidade como obra coletiva*. Orfeu Negro.
- Shulman, L. (1987). Knowledge and teaching: Foundations of the new reform. *Harvard Educational Review*, 57(1), p. 1-21.
- Vygotsky, L. (2003). *A formação social da mente*. Martins Fontes.
- Xakriabá, N. L. (2021). Ensinar sem ensinar. *Piseagrama*. 15 [conteúdo exclusivo online].
- Yousafzai, M. (2013). *I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban*. Little, Brown & Co.

Cláudia Albino

21 — Signify

The Senses of Place Design and Craftsmanship in the Construction of Contemporary Territories

Using the verb “signify,” I will seek to highlight and explain the relevance and opportunity of partnerships between design and craftsmanship -for the territory’s redefinition, by sustaining and aspiring their experiences, in their practices, and the praxeology of design-in contemporary territories.

Craftsmanship has been an integral part of my life, a legacy passed down from both my grandmothers who were artisans. My maternal grandmother, a skilled knitter, would create sweaters on demand, while my paternal grandmother was a talented seamstress. They both imparted their knowledge to me, and at the age of 11, I began crafting fabric and knit dolls, which I sold in local shops in Aveiro during the festive season.

My interest in researching the connection between craftsmanship, design, and territory comes from my education in Architecture at the Faculty of Architecture of the University of Porto (FAUP), during a time when the focus was primarily on relationships with territory, with the *genius loci* (Norberg-Schulz, 2003), emphasizing the idea that the essence lies in the place. Thus, in my final year of the course -the sixth year -and integrated into the FAUP Study Center, I explored the possibility of carrying out an intervention structured by the concept that much could be done with very little. I worked in the village of Cabeça and the town of Loriga, both in the Serra da Estrela Natural Park, and was in close contact with the *modus vivendi* of the people in these villages.

Throughout my professional career, my design mainly derived from architectural projects and furniture that I created with artisans -carpenters and metalworkers -from whom I learned how to build. The first project was indeed in carpentry furniture, produced by José de Sousa Almeida, an artisan from Gondomar, who patiently enabled the refinement of the artifacts in his workshop and with me by his side, as seen in Figure 1. I worked with him for two decades, and one of the last pieces of furniture he produced was the Corner Boxes (figure 2).



Figure 1 and 2
Tabuladro board (1994), in satinwood
co-created by Cláudia Albino and José Almeida



Figure 3 and 4
Caixas de Canto (2010), in satinwood
co-created by Cláudia Albino and José Almeida

Since the beginning of this century, I have been investigating the collaborative practices between craftsmanship and design in constructing contemporary territories. It is an observation and analysis framework that prioritizes the experience of inhabiting the territory in the sense proposed by Yo-Fu Tuan of *topophilia* (1980). This approach leads to questioning the territory as a civilizational place of nature, people, and objects, in other words, in its cultural dimension.

Approaching the territory through the experience of inhabiting it also allows me to notice its current dynamics in most contemporary societies. Stemming from the acceleration of the sense of time and the use and occupation of territory(ies) by people lead to a blurring of boundaries between urban and rural, giving rise to social liquefaction (Bauman, 2000), constructed through uncertain (Moraes, 2008) and performative (Quental, 2011) experiences, qualities considered by these authors as necessary today for the sustainability of life itself. Nowadays, the multiplicity and diversity of experiences do not allow for a single meaning to be found and defined for contemporary places, but rather a multitude of meanings that coexist and arise from people's relationships with the world and others.

The recognition of places plurality gives a new nature to recognized multicultural territories, designated as *metapolis* (Ascher, 1998), which I refer to as urban-rural, where sixty percent of the world's population will live by 2030 (UNFPA, 2011).

The concept of culture, in this context, is understood as what is obtained by tradition but also, and not less importantly, by what is created. Several authors, among them Bauman (2011) and Flusser (2010), have noted that the concept of difference, in which human values are emphasized, is fundamental for understanding the multiple cultures that coexist today in these territories. Thus, culture represents how life perpetuates, historically ensuring human survival in all its dimensions. It is an interactive and living process of territories' construction through the reciprocal relationship between people and nature. I emphasize that culture is a construct not confined to spaces or territories; it is human and not geographic. It is fundamental to qualify territories by integrating humanistic values into economic thought.

Recognizing that technique humanizes the territory and promotes experiences, I underscore the importance of lived experience, which allows us to establish emotional connections with places. Emotion, derived from individual and collective memory and history, is fundamental for exalting and enjoying experiences in space, enabling the assignment of a place's meaning. The experience of tradition, in its vehicular dimension, remains essential for contemporary places' meanings. It highlights that the experience of tradition is critical to people's relationships with the territory and enhances them, enabling the fight against the anonymity of spaces in the current era of globalization.

In this context, craftsmanship signifies the tacit knowledge of the artisan, transmitted intergenerationally, which naturally includes the artisan, the product of this knowledge, and the associated services. As an ancestral activity, craftsmanship connects us to tradition because it is inherent to the human condition through its life in society, production of knowledge, and way of living, or in other words, as *habitus* (Bourdieu, 1994). Craftsmanship employs, in most of its productions, techniques that do not intimidate nature (Heidegger, 1990). For these reasons, craftsmanship is considered knowledge that can rebalance the global ecosystem and construct necessary and renewed identities of territories. In a globalized world, sensitivity to the local is now relevant amid an evident trend toward homogenization.

I remind you that, at least until the 15th century, humans, using only artisanal processes, created endogenous solutions that improved the quality of life of their community according to their daily needs. These needs include vital, emotional, and symbolic needs. Thus, an artisan's techniques correspond to skills associated with a territory, tangible and intangible resources, and a local culture territorially isolated and built over time.

Indeed, territories can be represented by iconic elements recognized as the *craftsmanship skills of the place*. It tells us that these skills represent some places precisely. In the prolific Portuguese case, examples include the “Bombos de Lavacolhos”, the “Barro de Niza,” the “Bordados de Guimarães, Viana do Castelo, and Madeira,” or the “Ovos Moles de Aveiro,” among many others. In other words, the products adopt the names of their places of origin as distinctive markers because, as Luís Barros points out, their production

(...) expresses a valuable cultural heritage accumulated by an artisan or community. It involves traditional techniques often passed down from generation to generation and regional raw materials. That is why craftsmanship is a major cultural identification for a community. (Barros, 2006, p. 16)

That allows me to consider artisanal techniques as a factor of identity, a characteristic of places' identities. As a cultural manifestation of territories at a certain point, they can establish emotional connections of affection and belonging among people in a given sociocultural and geographical territory.

The research I have been developing allows me to recognize that traditional artisanal products may not contribute to a rebalancing of the global ecosystem nor the construction of necessary and renewed identities of territories. Most of these products are functionally misaligned with contemporary consumption needs. However, it was possible to observe that artisanal processes, from cultural, economic, and social perspectives, are highly relevant to today's society due to their pragmatic, performative, open, experiential qualities. Thus, the knowledge of *artisanal techniques*, a term coined by Ortega y Gasset (1963, pp. 79-80), has interested me in my research.

I emphasize that small and medium-sized enterprises (SMEs) dominate the European business landscape, of which 93% are micro-enterprises. Portugal is the second country in the European Union where micro-enterprises weight is the highest, just behind Italy. In Portugal, these companies represent 99.3% of national SMEs (Eurostat, 2019), and they mainly use artisanal techniques in their production, which are at risk of being lost due to the advanced average age of their protagonists. Thus, *micro-enterprises'* contribution to the industry's sustainability and the meaning of the territories are also threatened.

Portugal, a territory I investigate more closely, has many similarities with the urban-rural territories I mentioned earlier due to its condensed diversity of contexts and multicultural characteristics recognized by various authors (Ribeiro, 1945; Silva & Jorge, 1992; Leal, 2000; Lourenço, 2000; Santos, 2002; Mattoso, 2003). Therefore, investigating the combination of knowledge between designers and artisans is relevant and fruitful.

My analysis of this combination of knowledge in Portuguese territory allows me to recognize that the ancient artisanal techniques in Portugal continue to structure its business landscape. It occurs despite the difficulty in assessing their economic results, likely associated with the informality affecting the sector. It is also possible to observe that Portuguese knowledge of *artisanal techniques* is a positive differentiating factor in the global market despite the deficit of the “Made in Portugal” brand in the local and international markets.

The research developed on territory and craftsmanship leads me to make the following considerations:

- The territory is a global ecosystem with limited resources.
- Its development should be structured around cognitive economies or meta-economies that value people’s skills, a kind of alternative globalization centered on people.
- Today’s global market should be examined from the perspective of individual desires and needs as plural entities.
- The Portuguese industry is structured with a production framework of low technological intensity.
- The sustainability of places depends on the sustainability of their production processes.

I clarify that I take an anthropological understanding of place in the sense defined by Augé:

the anthropological place IS the concrete and symbolic construction of space, referring to homes and villages, that is, places with meaning that is identity-based, relational, and historical and that carries an underlying sense of permanence (Augé, 1992, p. 43).

The sense suggested by Augé, which I adopt, lies in the search for enhancing the relationship between people and territories. That is fundamental to the sense of belonging, interacting with the new organizational models, characteristic of contemporary times, driven by a *flow process* (Castells, 2007) associated with knowledge and innovation through design. From this perspective, it is essential to reinforce the disciplinary responsibility of design as an opinion shaper, particularly concerning the values people attribute to culture-including nature itself-that enable territories' sustainability. This view of design as an opinion shaper is implicit in the latest definition of the discipline, in 2018, by the World Design Organization, which defines it as follows:

Industrial Design is a strategic problem-solving process that drives innovation, builds business success, and leads to a better quality of life through innovative products, systems, services, and experiences. Industrial Design bridges the gap between what is and what's possible. It is a trans-disciplinary profession that harnesses creativity to resolve problems and co-create solutions with the intent of making a product, system, service, experience or a business, better. At its heart, Industrial Design provides a more optimistic way of looking at the future by reframing problems as opportunities. It links innovation, technology, research, business, and customers to provide new value and competitive advantage across economic, social, and environmental spheres (WDO, 2018).

I emphasize that designers' interest in artisanal knowledge is longstanding, constituting, at various times, an integral part of design history. There is currently, not only from design but also from various other areas of knowledge, a renewed and widespread attention to craftsmanship.

My study allowed me to discover that most of these initiatives were promoted to demonstrate the ability to transcreate artisanal techniques through design to make them suitable for current consumption demands. However, the reasons that triggered them were diverse. In the fifty projects I analyzed in Portugal, I found that their promoters considered artisanal techniques as a rich and identity-based knowledge of places that have been neglected because most of their products have ceased to have commercialization opportunities in contemporary society. However, as was evident in the *Burilada* exhibition, *Artifacts for Survival*, curated by Francisco Providência and Sofia Silva, held in 2016 at Casa do Design in Matosinhos, the knowledge of artisanal techniques continues to be an innovation driver.

Of the projects I studied, I highlight “Re/inventing Matter” (2001), curated by Francisco Providência, and “Editoria” (2012), for which I provided scientific coordination. Both projects were developed to publicly demonstrate the possibilities of redefining craftsmanship through design, driven by a sense of political commitment and citizenship. “Re/inventing Matter” was conceived as part of Porto’s European Capital of Culture in 2001. Through a workshop and an exhibition, the project aimed to “promote an increase of craft in markets, suggesting a creative exchange between the types of objects and the materials traditionally used to create them, and to encourage reflection on the ontological boundaries of design and craft” (Providência, 2001, p. 12). “Editoria,” developed within the framework of Guimarães’ European Capital of Culture 2012, aimed to demonstrate the ability of design as a relational activity to identify and amplify the elements that characterize places, thereby redesigning them, boosting local resources, and reinventing traditional skills by creating a new set of products that meet the demands of a global market.

The positioning of “Editoria” within policies aimed at social, economic, and urban regeneration, as established by the Guimarães City Foundation. Several seminars were held to raise awareness in the community about artisanal crafts still present in the territory. A workshop was also organized, bringing together Guimarães artisans and young European designers invited to join the project due to their production’s affinity with the chosen theme. This project revealed mutual unfamiliarity among designers and artisans regarding the codes of the two practices and a significant willingness among all participants to understand each other’s work. The created products, influenced by the audience’s mobility, were presented in a catalog (Albino, 2013) and an exhibition inaugurated at the reception of this Capital with the European Commissioners for the Capitals of Culture.

These projects effectively raised public policy awareness of the contemporary value of dialogues between craftsmanship and design for promoting their locations (both locally and globally). In the second decade of the 21st century, in Portugal, several other projects with this purpose emerged, including “Água Musa,” “14Craft,” and “Agricultura Lusitana,” promoted by the Agency for the Tourist Development of the “Aldeias de Xisto,” with João Nunes leading the design coordination.

In most projects I studied, the combined tacit and technical-scientific knowledge between artisans and designers was appreciated and considered fruitful by the actors involved. The artisanal workshop proved to be, in these experiences, a space that stimulated creativity — using Sennett's expression, like a philosophical laboratory of pragmatism (Sennett, 2010) — fostering innovation through the combination of designers' more theoretical and global knowledge with artisans' more practical and local knowledge. From the projects studied, I highlight, as excellent examples of this type of knowledge combination, two partnerships: Helena Cardoso and the artisans of Capuchinhas de Montemuro and Liliana Guerreiro and the artisans Joaquim and Guilherme Rodrigues.

The two projects resulting from these partnerships are now thriving businesses that continue to grow. When they began, both designers took on various levels of commitment, notably:

- **Promoter**
- **Co-author** (reader, interpreter, and transcreator).
- **Co-producer** (developing local skills, reinforcing their identities).
- **Curator** (identifying, organizing, sharing, communicating globally, and attributing meaning to the produced items).
- **Manager** (consolidating the skills network, promoting its continuity, and fostering sustainable development, locally and globally).

Thus, design reveals its aptitude, which it has historically aspired to as a cultural mediator, engaging with an extended network of actors within a given context. From the experiences studied, the most rewarding ones, both for the artisans and designers, are those in which respect for each person's knowledge and transparency in the creation and production process allowed the establishment of collaboration between the artisan and the designer, capable of achieving quality at various levels:

- **Significant value** (ability to identify the distinctive values of the territory).
- **Technical value** (quality of materials and technical skills).
- **Aesthetic value** (ability to update the traditional evocation of artisanal techniques to new cultural consumption needs).
- **Economic value** (generating positive income flows capable of ensuring business sustainability).

I am talking about what Tomás Maldonado, in 1991, called total quality when he reviewed his work “Industrial Design,” written in 1976, and where he presented an initial definition of design. In revising this definition, the author reveals his position on the role of the design discipline in a constantly changing world, stating that “it requires a kind of continuous creation, where, on the other hand, the task of recreating plays a decisive role in achieving that quality” (Maldonado, 2009, p. 103). The task of recreating the studied initiatives falls to the distinct processes of designers and artisans. The study of fifty projects from designer and artisan partnerships in Portugal over the past two decades allows me to conclude that combining their work processes drives innovation. That reinforces the importance of Schumpeter’s view. He stated that innovation is achieved by combining existing or invented knowledge through new combinations (Schumpeter, 1954, *apud* Fagerberg, 2004, p. 6). Many other authors have also advocated promoting creativity by combining knowledge from various disciplinary areas in contemporary times.

Therefore, in co-creation and co-production in the transcreation of artisanal techniques, the *total quality* is exponentiated when each talent is respected. However, focusing solely on the moments of co-creation and co-production did not ensure the continuity of the studied projects in the territory. That is because most promoters aimed to demonstrate the possibilities of transcreating artisanal techniques through design. Thus, designers and artisans in most of these experiences were primarily tasked with transcreating artisanal techniques and communicating the projects and their results. The work often concluded with creating prototypes, which were transmitted through various mediums, most commonly being catalogs and exhibitions.

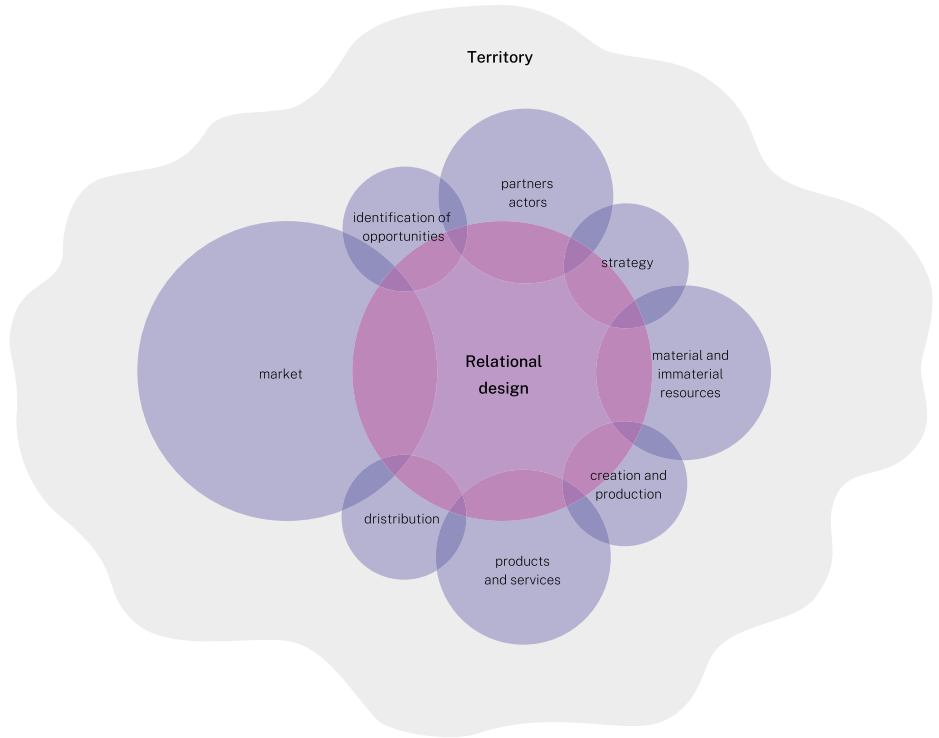
I found that the vast majority of experiences, which ended up being short-lived, did not have the sustainability of the experience itself as an initial goal. So, the level of commitment from the network of actors involved in the projects did not entail the necessary work upstream and downstream of the co-creation and co-production moments to generate positive revenue flows - in other words, to turn them into profitable businesses.

Through the analysis of projects - such as Capuchinhas de Montemuro, Liliana Guerreiro, Saberes e Fazeres da Vila, Técnicas Ancestrais, Saberes Actuais, Design e Oficinas, and Loulé Design Lab, among others - that currently engage with the market, I realized that they all defined tasks upstream and downstream of the co-creation and co-production moments. These tasks include defining a project strategy, which in these cases was always seen as a business capable of generating positive cultural and economic flows and involving the planning of communication, distribution, and commercialization of the new products and services. In reviewing these projects, I also noted that those experiences that managed to identify their target audience and, from it, identify work opportunities are the ones that show the most significant potential for growth. I also understood that telematic networks shorten the distances between the co-production moment and the market and are increasingly a means of disseminating and promoting projects, selling products, and facilitating dialogues with clients.

The study of the mentioned projects made it evident that those seeking to enhance the value of the territory require a deep understanding of the places where they are implemented and the creation of a network of actors capable of developing relational work with varying degrees of complexity depending on the project.

Returning to the concept of *total quality*, Maldonado (1991) explained that to achieve it, "all capacities must participate in all phases of the production cycle and, if needed, to switch roles and tasks frequently" (Maldonado, 2009, p. 103).

Confirming the relevance of Maldonado's definition, I observed in experiences that remain in the market that the tasks of identifying opportunities, implementing projects, co-creating, communicating, managing local and global networks, and re-promoting are carried out by actors with diverse characteristics. I noticed that projects are more successful when, in addition to completing the work cycle represented in Figure 3, the collaboration established during the co-creation and co-production phase is maintained and fostered through a process of transparency throughout the entire product value chain, from material selection to the end customer, as seen in projects like Capuchinhas de Montemuro and Liliana Guerreiro.



This collaboration is recognized by the public, who, in many cases, is also involved in the projects, often establishing personal connections with the artisans and designers, resulting in exchanges and visits to fairs, exhibitions, and their studios. That leads to new knowledge and new experiences of these places. The designers and artisans revealed this proximity as being very rewarding to everyone involved. In this way, these dialogues create products and relationships when fruitful, reinforcing the understanding of design as a relational activity.

The work developed by these partnerships is communicative and cooperative, diffusely developed throughout the territory. It requires communication systems that can reorganize information and access the market, shortening distribution times and effectively promoting dialogues among the network's actors, including the market. In the study, it was also observed that the public who purchase products resulting from these partnerships

consists of people belonging to market segments representing the most liquid and dynamic sectors of society and who live in territories with urban-rural characteristics, which, as I observed, are expanding. Therefore, I can foresee (Innerarity, 2011) that the target audiences for these products will also grow exponentially.

The investigation into partnerships between design and craftsmanship with positive results for their development territories allows me to conclude that a good understanding of ancient artisanal techniques in the current local and global context could be an opportunity for the regeneration, recovery, and consequent updating of Portuguese businesses. This observation can be extended to other territories, especially in Europe, given that the current market demands great production flexibility while simultaneously optimizing human-oriented techniques that do not intimidate nature and enable an alternative globalization centered on people.

Figure 5

This diagram represents initiatives structured based on identifying market opportunities and needs. These initiatives, in which design acts strategically by establishing action policies with defined missions from specific contexts, prove capable of remaining in the market and contributing to the redefinition of their development locations.

The analysis carried out, which allowed me to identify the factors that enable the viability of partnerships between artisans and designers, also led me to conclude that this finding is only valid if:

- Design establishes action strategies for building value constellations, proposing systemic missions based on real knowledge of territories in their cultural (including environmental) and economic dimensions.
- They are structured as businesses based on identifying territorial identity markers that can be linked to opportunities and needs in well-defined market niches.
- The value constellations integrate artisans and designers, promoting a smooth dialogue among actors who share the mission of redefining artisanal techniques. The goal is to promote experiences globally through the significant products of the territories, thereby attributing renewed meanings to places.
- The value constellations demonstrate the capacity to allocate tangible and intangible resources, enabling the planning and development of all tasks across the product's value chain, including after-sales customer support, to foster customer loyalty.

If these requirements are met, the formulated study allows me to consider that, in the European socio-economic context in which Portugal is embedded, partnerships between design and craftsmanship can effectively enhance territorial identities, generating contributive economic and cultural flows, capable of redefining places. This strategic importance for the cultural and economic development of the Portuguese territory, contributing to "the principle of economic, social, and territorial cohesion, recognized as a new paradigm for territorial development" (Cabaço, 2017, p. 12), cannot be overstated.

In this context, in its relationship with craft, Portuguese design should update the vocations of tacit knowledge through sustainable artifacts in harmony with diversity, providing environmental quality, and redesigning communication, service, and distribution spaces. With this objective, designers are established as actors capable of interpreting landscape segments, showing great attention and "care" for the territory, its local values, and its artisanal skills, and demonstrating the capacity to include the artisan in multiple ways, making them complicit in the process and project, in a collaborative manner. This inclusive design, understood here in a broad sense, fosters an economy that I term a cultural experience, renewing the sensitive experience - here considered as the depoliticization of the sensitive, or thinking from within life (Pereira, 2006, p. 101) - with the aspiration for a perfect periphery.

References

- Albino, C. (coord.). (2013). *Editoria: Design, Artesanato & Indústria*. Fundação Cidade de Guimarães.
- Augé, M. (1992). *Não-lugares. Introdução a uma antropologia da sobremodernidade*. Bertrand.
- Ascher, F. (1998). *Metapolis. Acerca do futuro da cidade*. Celta Editora.
- Ascher, F. (2010). *Novos princípios do urbanismo, novos compromissos urbanos, um léxico*. Livros Horizonte.
- Barros, L. (2006). Design e Artesanato: as trocas possíveis. *Pontifícia Universidade Católica do Rio de Janeiro*. <http://www2.dbd.puc-rio.br/pergamum/biblioteca>
- Bauman, Z. (2000). *Modernidade líquida*. Zahar.
- Bourdieu. (1994). *Raison pratiques – sur la théorie de l'action*. Seuil.
- Cabaço, L., Brás, H., & Motta, G. (2017). *Relatório nacional sobre a implementação da Agenda 2030 para o Desenvolvimento Sustentável, por ocasião da Apresentação*.
- Castells, M. (2007). *A era da informação I. A Sociedade em rede* Fundação Calouste Gulbenkian.
- Eurostat. (2019). *Small and médium-sized enterprises (SMES)*. <https://ec.europa.eu/eurostat/en/data/statistics-by-theme>
- Fagerberg, J., Mowery, D. & Nelson R. (eds). (2004). *The Oxford Handbook of Innovation*. Oxford University Press.
- Flusser, V. (2010). *Uma filosofia do Design. A forma das Coisas*. Relógio d'Água.
- Heidegger, M. (1990). La question de la technique. *In Essais et Conférences*. Gallimard.
- Innerarity, D. (2011). *O futuro e os seus inimigos*. Teorema.
- Leal, J. (2000). *Etnografias Portuguesas (1870-1970): Cultura Popular e Identidade Nacional*. Publicações D. Quixote.
- Lourenço, E. (2000). *O Labirinto da Saudade*. Gradiva.
- Maldonado, T. (2009). *Design Industrial*. Edições 70.
- Mattoso, J. (2003). *A Identidade Nacional*. Gradiva.
- Moraes, D. (2008). *Limites do design*. Studio Nobel.
- Norberg-Schulz, C. (2003). *Genius Loci: paesaggio, ambiente architettura*. Electa.
- Ortega y Gasset, J. (1963). *Meditação da técnica*. Livro Ibero-americano.
- Pereira, P. (2006). *Do Sentir e do Pensar. Ensaio para uma antropologia (experimental) de matriz poética*. Edições Afrontamento.
- Providência, F. (2001). *Re/inventar a Matéria*. Ed. Porto 2001.
- Quental, J. (2009). *A ilustração enquanto processo e pensamento. Autoria e interpretação*. [Tese de Doutoramento apresentada na Universidade de Aveiro].
- Ribeiro, O. (1945). *Portugal, o Mediterrâneo e o Atlântico*. Ed. Coimbra.
- Santos, B. (2002). *Pela Mão de Alice, O Social e o Político na Pós-Modernidade*. Edições Afrontamento.
- Sennett, R. (2010). *El Artesanato*. Editorial Anagrama.
- Silva, A. & Jorge, V. (orgs.). (1992). *Existe Uma Cultura Portuguesa?* Edições Afrontamento.
- UNFPA. (2011). *State of World Population*. <http://www.unfpa.org./pds/urbanization.htm>
- Tuan Y. (1980). *Topofilia: um espaço da percepção, atitudes e valores do meio ambiente*. Difel.
- Tuan Y. (1983). *Espaço e Lugar: a perspectiva da experiência*. Difel.
- WDO. (2018). *Design Industrial*. <http://www.wdo.org/about/definition>

Maria Emilia Kubrusly

22 — Transcreate

Transcreate - Renato Imbroisi

trans-cre-a-tion
n. f.

Translation of texts carried out with great creativity, so that a certain word, phrase, or text has the same connotation as it has in the original language.

ETYMOLOGY *compound word from trans + creation.*

The choice of this verb for the chapter about Renato Imbroisi reflects the partnership he developed with artisans from different places and with various techniques, predominantly in textile crafts. It all began in the mid-1980s when he arrived in the village of Muquém, in the municipality of Carvalhos, Southern Minas Gerais, seeking weavers willing to produce his designs on the century-old looms they had inherited from their mothers, grandmothers, and great-grandmothers, along with the knowledge of hand-weaving on pedal looms, passed down through generations. However, what happened was that Renato did not merely envision a line of fabrics production but rather the starting of a creative partnership between the designer and the first weavers who welcomed him, the sisters Eva and Noeme Maciel.

Symbolically, Imbroisi transcreates traditional crafts produced by individuals, groups, or communities into the contemporary language of design without losing the local identity and cultural and environmental references.

The verb «transcreate» might be a metaphor for the work method he empirically developed from an unprecedented experience in Brazil-developing artisanal pieces with design in partnership with artisans. In an interview with the author, Imbroisi says about this concept:

I understand that the concept of transcreate, for me, refers to my meeting with an artisan where a connection is established, and I recognize in them a desire to grow in various ways: as a creator, as an artist, as a professional, as an entrepreneur.

Renato's 'transcreate' encounters are diverse and rich. He represents artisans from various locations with unique artistic characteristics, techniques, and typologies. They all share a common «to have their work recognized and to turn it into a sustainable source of income and livelihood».

Eva Maciel was one of the two sisters who welcomed him in 1986 (Noeme passed away in 1996) and agreed to carry out his proposals. She collected and used plant fibers and seeds from around the houses in the cotton fabrics they made on the loom, which was unprecedented at the time. From the cultural encounter between the Rio de Janeiro native, living in São Paulo, and the women from a village in Minas Gerais, where electricity only arrived in 2000, emerged a vast and intense production of handmade fabrics with wide-ranging applications, which are now also embroidered. Crochet finishes, pine sparks, guatambu seeds, olho-de-cabra, lágrimas-de-maria, and many other innovation mixtures have been practiced for nearly 40 years. Many weavers were trained by Eva and Noeme, among them **Mônica Cunha**, who now, in addition to weaving and teaching younger people (there are also male weavers), does almost all the designs for the thematic embroidery with a pencil directly on the handwoven fabrics. The themes replicate the landscape, local trees, wild animals, and «creations» (as the locals refer to their cows, horses, chickens...).

A remarkable shift has occurred in Muquém, a place once solely reliant on cattle breeding for local dairies, where women wove only for their families. Under the guidance of Imbroisi, a creative partnership has blossomed, leading to a significant production of fabrics and other handcrafted textile pieces. This transformation has provided women with income and empowered them as individual micro-entrepreneurs, a testament to the power of community and collaboration. Eva and Mônica are responsible for organizing the production, which today involves about 70 artisans, and for training young weavers who gain the option to stay where they were born and raised without needing to seek work in urban centers if they don't want to. Therefore, Imbroisi's entrepreneurship was born when he was 23 years old before he became a designer - in other words before the creative work he was intuitively doing was designated «design».

Renato Imbroisi was born in Rio de Janeiro and grew up around his seamstress grandmother, who cared for many grandchildren. At the same time, she hunched over her sewing machine, often working through the night. He says she directly influenced him. Around the age of 15, he learned to weave on a peg loom. At 19, he moved to São Paulo, where he trained in hand weaving with masters from the Rudolf Steiner anthroposophic school. He started producing and selling rugs and fabrics but didn't have enough hands or time to fulfill orders and, above all, the creative ideas that filled his mind. This situation led him to travel throughout the country, researching Brazilian hand weaving, focusing on Minas Gerais weaving, one of Brazil's most representative artisanal techniques.

Eva and Noeme didn't intend to «grow professionally, as artists, etc.» when they agreed to work with Renato. Still, they and the community of weavers in Muquém achieved this outcome with professionalization and welcomed the sustainability approach.

Today, Renato is the president of the Instituto Renato Imbroisi (IRI), with his daughter Maria Kubrusly as vice president and the other two director positions held by Eva and Mônica. The IRI is located in the Muquém district of São Lázaro (current name of the small village), where he established a Muquém Craft School in a municipal school building that had been closed for 12 years, offering weaving classes and various other training sessions, along with cultural events.





Figure 1
Embroidery by master weaver Mônica Cunha, from Munquém de São Lázaro. Photo by Lena Trindade.

Figure 2
Cushion handmade fabric embroidered by Mônica Cunha. Photo by Marcos Muzi.

Figure 3
Manual loom woven quilt embroidered by Mônica Cunha. Photo by Marcos Muzi.

Renato, along with his constant partners in the Muquém production hub, Eva and Mônica, has been instrumental in the success of many artisans. He mentions other examples of artisans with whom he has experienced transcreation.

These individuals, whom he worked with in workshops or other partnership configurations, were committed to the creative and production process, growing professionally—some became entrepreneurs, others masters in passing on knowledge, ultimately expanding creative possibilities. Their success stories testify to the transformative power of mentorship and collaboration in the artisanal industry.



Maria Ana Neta da Rocha met Renato at a handicraft design workshop SEBRAE (Brazilian Service for Support to Small and Medium Enterprises) held in the Federal District in the early 1990s. She showed the dishcloths she made, which, according to Renato, had too much detail: crochet appliqués, paintings, and large crochet borders. He saw her desire to grow professionally and suggested simple dishcloths with only crochet fruit borders. Soon, she incorporated vegetables, corn, and other pieces, and her business grew. Maria Ana became an entrepreneur, trained many people in craftsmanship, hired employees, created jobs, and provided services. Her dishcloths filled the shelves of large and small stores in cities like São Paulo and Rio de Janeiro and were exported to the United States and other countries. Today, she has diversified her product line to include items like cushions, but her main focus remains on kitchen textiles. She lives off her craft and is recognized as a creator and entrepreneur.

Figure 4

Eva Maciel, master weaver at Muquém and the first artisan who, alongside her sister Noeme, agreed to create and develop new pieces in partnership with Imbroisi. Photo by Lena Trindade.



Figures 5 and 6
Maria Ana Neta da Rocha, from Brasilia, makes dish towels with
crochet bars that feature fruits, vegetables, farm animals, and flowers.
Photo by Lena Trindade.



Figure 7

Rose Mendes (on the left), in the middle of the cerrado on the outskirts of Brasilia, shows the panel of skeletonized leaves and crochet.

Figure 8

Panel with sisal base.

Figure 9

Detail of the flower made with skeletonized leaves. Photos by Lena Trindade.

Rose Mendes also participated in workshops led by Renato in the Federal District, where he worked for many years as a craft design consultant for SEBRAE. Rose succeeded in creating the panel of skeletonized leaves envisioned by Renato, which became a symbolic piece in her company's artisanal production, Flor do Cerrado. When they met, she was already skilled in skeletonization, allowing plant leaves to be dried without losing their original structure and shape. Rose always worked with respect for the biome, collecting the leaves for her production: the cerrado around Brasília. She knows the right time to collect the leaves without harming the plant's growth, collecting them from different locations, and completing the entire skeletonization process without wasting water. She and her group of artisans produced floral arrangements made from these leaves. In partnership with Renato, they developed two main panels made from these flowers: one with a crochet base and the other with sisal. She also began selling in São Paulo and other cities, participating in exhibitions and fairs, and exporting her products. Renato recommended her as an instructor in the skeletonization technique and handmade product production for various institutions, including the Aga Khan Foundation, leading to Rose teaching craftswomen supported by the foundation on Ibo Island, in the Cabo Delgado province in northern Mozambique, where, in 2006, she developed the Flor do Ibo piece.

João Gomes da Silva, also a resident of the Federal District, is better known as João de Fibrá, a name that even titled his fiber weaving craft center when he first encountered Renato in 2005. He used the «capim-colonião», a common grass in the Brasília area. Born in Ceará, João learned the weaving technique from his mother, who made straw hats to sell.



He told Renato that he wanted to be «more than a craftsman», he wanted to be like him: a design consultant, entrepreneur, and artist. And he succeeded.

Renato worked in partnership with João, organizing his production, weaving samples and color palettes for dyed straw, and developing new products, such as necklaces, bracelets, and brooches, using not only weaving but also crochet with straw, as well as lines of baskets and other pieces. João de Fibrá is now a consultant and weaving teacher, working with various institutions nationwide.

Figure 10
The artisan, businessman and master of basketry João Gomes da Silva, also known as João de Fibrá. Photo by Lucas Moura.

Laudeci Ribeiro de Sousa Monteiro makes baskets with golden grass, a rare fiber that is hard to resist due to its beauty. Renato was the first designer to work with golden grass, discovered by candlelight on the night he first arrived in the village of Mateiros, in the heart of Jalapão, Tocantins, about 220 km from the capital, Palmas. He was there to conduct a craft diagnosis and workshop in 1998. Naturally, he was captivated by the shine and flexibility of this exceptional material. He established good partnerships with the few who made baskets with this distinguishing raw material from that Cerrado region. Everyone had learned the technique from the «quilombola» Dona Miúda, nickname for Dona Guilhermina Ribeiro da Silva, now deceased, who learned from her mother, to whom the indigenous people had taught. She lived in Mumbuca, a quilombola settlement at Jalapão State Park. Renato worked and developed new products, such as the circular bag produced by the craftswoman Laudeci. One of the designer's measures was to avoid breaking the fiber while producing angular pieces. Hence, he invested in round shapes, developing a product line launched and absorbed by sophisticated market niches in various cities. In 2011, Renato was again invited to create new product lines with golden grass in Jalapão and resumed working with Laudeci to produce new lines of objects, such as lamps, fruit bowls, and placemats, now using vegetable dye on «buriti» linen, which the artisans use to sew golden grass. Laudeci Ribeiro de Sousa Monteiro continues to produce high-quality pieces and is also a successful entrepreneur.



Figure 11

Under the sun of Jalapão, in Tocantins, Laudeci Ribeiro de Souza Monteiro poses with the hat she braided in golden grass and sewn with Buriti flax, a very fine fiber taken from the leaf of the Buriti palm tree. Photo by Lena Trindade.



Flávia Coelho de Souza and José Carlos Neutzling are a couple of artisans who make high-quality biscuit porcelain. They live in São Lourenço do Sul, Rio Grande do Sul. They are at the Bichos do Mar de Dentro project, initiated by Renato in 2006. The project was conducted by SEBRAE/RS and the company Fíbria, now Suzano. In the initial workshops, 60 artisans from different places practiced various techniques. The project used the fauna of the lagoon and river region, known as the Mar de Dentro or Costa Doce, in southern Rio Grande do Sul, where there is also Reserva do Taim, a conservation area. Twenty-six animals from the region were selected to be transformed into handmade objects, many of which were designed for children. Flávia meticulously studied each of these animals to reproduce using the biscuit technique. They are small sculptures of extreme delicacy and realism, faithful to the colors, shapes, and all the characteristics of the represented animals. Flávia and “Carlinhos” have grown professionally, playing a central role in organizing groups of artisans in a cooperative called Bichos do Mar de Dentro. They are skilled artists and entrepreneurs, always expressing gratitude for their encounters with Renato and the guidance they received from him, which allowed them to understand and improve their production.



Figure 12
Animals from the Mar de Dentro region, made in biscuit by Flávia and Carlinhos.

Figure 13
The artisan couple Flávia Coelho de Souza and José Carlos Neutzling, participants in the Bichos do Mar de Dentro project, held in Rio Grande do Sul. Photo by Lucas Moura.



Figure 14
Necklace made with small black wood sculptures
representing animals from the fauna of Mozambique.
Photo by Lucas Moura.

Agostinho Constance Sindolo Manuel

was born and lives in the village of Mueda in the Cabo Delgado province in northern Mozambique. He is a sculptor from the Makonde ethnic group, which means he is among the sculptors considered some of the best in the world. Makonde sculptures, made of blackwood (which, contrary to popular belief, is not the same species as ebony), are part of traditional Makonde culture. Agostinho belongs to a lineage of sculptors and began learning from his father during childhood. One of the most conventional pieces produced by the Makonde is the Ujamaa, a Swahili word that means family, union, and community. It is a giant totem carved from a single piece of blackwood, formed by many intertwined human figures, representing union and community cooperation.

When cutting this block of wood, many pieces are discarded to create the hollow parts of the sculpture. With these scraps, Renato proposed producing smaller pieces that are more accessible to all tourists due to their lightness, size, and price - not everyone can or wants to buy and take a large totem home.



He suggested making small animals from the Mozambican fauna to create necklaces, rings, and other objects. Agostinho, excited by the valorization of local crafts and the professionalization of artisans, was the first to produce small rhinoceroses, lions, snakes, fish, giraffes, elephants, and much more, all from the discarded wood from the large pieces. This sustainable approach helped to fully use this endangered wood. Agostinho became the first president of UACAD (Union of Artisans of Cabo Delgado).

Figure 15

Mozambican sculptor Agostinho Constance Sinodo Manuel, from the Makonde ethnic group, first president of the Union of Craftsmen of Cabo Delgado. Photo by Lucas Moura.



Figure 16
The Casa das Bordadeiras de Santa Catarina,
in São Tomé and Príncipe and its group of embroiderers.
Photo by Lucas Moura.

Noemia Albertina Cabalé, a native of São Tomé and Príncipe, Africa, wasn't content with just learning to embroider in the workshops of the project "Support for the Development of Craft Production in São Tomé and Príncipe," the result of a partnership established in 1984 between the African country and the Brazilian Cooperation Agency. The training workshops for young São Toméans started in 2009, led by Imbroisi. Noemia was among the 100 enrolled to learn various techniques, such as sewing, embroidery, carpentry, vegetable dyeing, handmade stationery, etc.

She didn't keep what she knew to herself; Noemia shared her knowledge with family and neighbors from the fishing community where she lives, in Santa Catarina, in the northern part of São Tomé Island. This attitude alone would make her a generous entrepreneur.



She then formed a group that gathered to embroider wherever they could-on the beach rocks, under the stilts where they lived. Her goal was "to create an embroidery center in Santa Catarina," and she achieved it. With the support of Renato Imbroisi, Cristiana Pereira Barreto, and donors, a house was built on land donated by the local government, designed in the style of the local stilt houses but with the vibrant colors of the embroidery they practice on African fabric prints. The "Casa das Bordadeiras de Santa Catarina" was inaugurated in 2019 and serves as a point for exhibiting and selling their embroidery, attracting tourists who contribute to the community's sustainability.

Figure 17

Santomean native Noemia Albertina Cabalé shared the knowledge received in the embroidery workshops, creating a group of embroiderers around her. Photo by Lucas Moura.

Title

Design and Craft
22 verbs - 22 authors

Coordinators/Editors

Carla Paoliello
Cláudia Albino

Institutional Text

Former Director of ID+, Vasco Branco
Coordinator of the MADE.PT Group, Francisco Providência
(until February 2024)

Presentation Text

Carla Paoliello
Cláudia Albino

Critical Essays

Adélia Borges, Andrea Bandoni, Bete Paes,
Carla Paoliello, Cláudia Albino, Cristina Mendes,
Fernanda Martins, Francisco Providência,
Henrique Ralheta, Inês Secca Ruivo,
Irlando Ferreira, João Nunes, Lia Krucken,
Luís Rocha, Maria Emilia Kubrusly, Mónica Moura,
Raquel Noronha, Raquel Pais, Raul Cunha,
Rita Filipe and Rita Rainho

Translation

Carla Paoliello

Design

grafema design

Publisher

UA Editora University of Aveiro
English edition - October 2024

DOI

<https://doi.org/10.48528/wch8-0y67>

The contents presented are the exclusive responsibility of the respective authors. © Authors. This work is licensed under the Creative Commons Attribution 4.0 International License

