

PORTUGUESE DESIGN HERITAGE AND PORTABLE IMAGERIES: RE-EVALUATION OF THE ICONIC SANJO SPORTS SHOES

Portuguese Visual Culture, Trademarks, Archive, Design Intervention, "Sanjo"

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This paper is related to my doctoral research project that is currently being undertaken. It concerns the merge of design and curatorial practices in relation to the re-evaluation of design heritage and authenticity, by addressing the historical context and today's cultural relevance of an archive of Portuguese trademarks from the "Estado Novo" dictatorship period (New State, 1933-1974). It also refers to the study of Sanjo sports shoes that are representative of the icon products and imagery from that period.

From a design point of view, building up on the concepts of Cultural Probes (Gaver et al., 1999) and Playful Triggers (Loi, 2006), it is suggested that the design and construction of Portable Imageries related to cultural specific imageries, can help to an understanding of the past. Concerning the Portuguese context, either the impact the dictatorship has had in the construction of trademarks imageries, or what can be considered authentic. On another level, that the exploration of such Portable Imageries can constitute a relevant tool for designing experiences, to be used as triggers for fostering new (sustainable) cultural continuities. Either possibility suggests the archive can be a means for acknowledging Portuguese visual culture in the global context.

However, what is the relevance of such an archive of imageries that in most cases are no longer in use? What is its significance to the present design context? Within this framework, the re-evaluation of Portuguese trademarks from the New State constitutes an opportunity to discuss the cultural and educational role they can play among designers and organizations.

PROPORTIONS IN 16TH CENTURY COLONIAL CHURCH ARCHITECTURE IN GOA: REPORT ON THE UNIDCOM RESEARCH PROJECT ARCHITECTURE AND MATHEMATICS

Colonial Architecture, Mathematics, Renaissance, India, 16th Century

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At least since the research of Rudolf Wittkower we know that (and how) mathematics played a specific role as a project tool in the Renaissance, rooted in the Pythagorean Philosophy. Later, this research has been extended to other countries besides Italy or to other continents besides Europe. In the colonial/missionary context of church architecture arise further questions: how the specific European vision of harmony was transferred to the conquests; and what was its role in creating a visual architectural identity in territories where the new religion was unknown to local people.

In this paper I intent to ascertain Renaissance geometric and proportion patterns in two catholic churches in Goa, India: the cathedral (1564-1652) and the Jesuit church of Bom Jesus (begun 1594). These churches may be a special case: as they were built in the capital of the State of India (1505-1961), they materialized a state architecture and therefore reflected closely the European orthodoxy. But in the very first century the Portuguese were settling in the Orient there was not much place for an influence outside the European ideas. Only during the 17th century were local people admitted to priesthood and enhanced a dialogue with the cultural heritage of their land.

The geometric and proportion patterns of these two churches prove that they are Renaissance objects. Even in later building additions we recognize the effort to bring these to a wider context of geometric harmony. The role of mathematics shows how in the most remote areas of the Portuguese colonial empire the means to conceive architectural harmony remained the same as in Europe. Interestingly enough, it was precisely this mathematic thinking that arose a few architectural language features, which make it impossible for these churches to be considered European buildings.

THE CONTRIBUTION OF ART MUSEUMS TO THE EDUCATION OF THE FUTURE

Communication, Education, Future, Knowledge, Tolerance, Art, Museum

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The complexity of the world and of the societies of our time require constant reflection concerning matters of education and its processes, so as to perfect knowledge and attain a higher degree of citizenship.

The world of tomorrow brings with it many uncertainties. To transform tomorrow we need to change today. The necessary transformations however, require collaboration and a change of attitude for only then can we create a more just, balanced and tolerant society which is consequently fitter for survival. Education plays a vital role in this transformation process, which has already begun. If we do not change our attitudes and behaviors, if we do not endeavor to alter our way of thinking and acting, then we are slowly walking towards destruction for we will certainly be unable to face a constantly and unpredictably changing world.

How can we prepare the coming generations for an insecure and complex future? How can we build a more participating and tolerant citizenship? How can we motivate them for deep, true and real knowledge in a turbulent world full of demands?

Educational practices, despite immense progress in various fields of knowledge including education science, have not always been capable of meeting the challenge of making humanity more humane. It may seem strange and paradoxical that an age of such advanced technology like ours is also witness to learning deficits, school violence and a generalized disinterest in real and true knowledge. How is it possible that a world where we apparently have all the necessary means for effective learning also has serious problems of wide-ranging consequences of a potentially future-compromising nature?

Today, we teach everything but the pleasure of learning.

As such, it is necessary to broaden horizons about the world and the realities we live in. Speaking of education is speaking of a trade between the inside and the outside of the school environment. Speaking of education is speaking of life lessons. Schools have a mission to prepare for life, providing the tools for leading one's life, but they cannot be a substitute for real-life experiences. A school for the 21st century needs creativity and innovation which are brought upon by openness.

Culture may not be a panacea for all of mankind ills and we know all too well that it was unable to prevent the horrors of the early 20th century. However, instead of asking, like Adorno, if it is still possible to write poetry after Auschwitz we should consider Edgar Morin when he claims the culture of humanity favors the opening to all problems, the aptitude to reflect and comprehend the complexities of humankind and of meditating on knowledge and integrating it in one's life to enlighten the knowing of oneself and one's acting.

In museums we find crossroads of different ages and ways of thinking, feeling and living. Thus we find it important to ask ourselves about their contribution to education. The pieces they exhibit make us question and reflect upon and compare that which we see, think and feel. They are not however formal educational establishments. They are spaces of freedom where we may always experience as many sensations, pleasures and lessons as we allow ourselves. Consequently, we feel it is necessary to insist upon a museum's ability to play a determining role in the rethinking of new perspectives for a future education.

ARTISTIC VALUES OF THE BUILDING OF THE MUSEUM OF POPULAR ART

Teresa Pinto

The building of the Museum of Popular Art features some artistic contents that need detailed analysis to be better referenced within the context of 20th century arts and architecture. Its genesis was motivated by an ephemeral creation for the 1940s Exhibition of the Portuguese World, also called the Centennials' Exhibition; an exhibition that celebrated the double centennial, of the foundation and restoration of Portugal, 1140 and 1640. A group of ephemeral pavilions of the Metropolitan Ethnography Section endured throughout time by some re-adaptation works, beginning in 1942 to lodge the "*dream*" (Ferro, António, 1948, pg 15) by António Ferro, the creation of a Museum of Popular Art. The creation of the Museum of the Portuguese People (Decree-Law No. 34134) was intended and the Secretariado de Propaganda Nacional was thus promoted; the Museum of Popular Art would be motivated to become that Museum of the People and it reveals a synthesis of Modern art and popular art values. The modern artists that performed the work for the creation of the Museum understand this request and execute a work appreciating the exhibition of artistic and popular values. Along with Jorge Segurado, they performed an innovative exhibition shape which gives the museological space closeness between "arts" and "people". The Museum's building is modern and resulted from the adaptation of pavilions but it has a semiotic presentation, with a "skin" that grants it with a popular feel. Inside, a vast number of paintings implement the exhibition's scenario. The artistic value of the work of these modern artists has not been very much referred because it is ideologically linked to the Regimen or because it is associated with popular art. Nevertheless, the Estado Novo (Portuguese Dictatorial Regimen) forgot the Museum and failed to use it as a propaganda element, democracy didn't grant it any value and it has been quite polemic ever since its origin; one can still foresee some changes in contents, meanings, in value and new presentations that put aside some artistic values of the building, particularly the interior paintings.