

theme 3
identity

strand 1
design process and practice

author(s)



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abstract

Estação Viva is a dynamic hub of south zone BioRia, a project with services and products associated to bocage in Ria de Aveiro.

Rescue of the old train station in Canelas to be a space of connection between the natural heritages of BioRia, regional products, and people. This is a vast territory and needs a strategic vision that articulates social innovation and local activities that captures people to the importance of natural heritage through environmental education.

Telling the geomorphic, biological and anthropological history of this place, here we can feel the Earth to awaken the interest for the conservation of nature and human activities that relate to sustainability.

keywords

Identity, biodiversity, strategy, craft, design.

The intervention of the design lays in communication, design of experiments and artefacts for sale, and its production ensured through partnerships with local artisans, rescuing traditional ways of doing rooted in local culture, technologies and materials that have been forgotten but which show be essential to return to the production value.

Estação Viva at BioRia

A dynamic hub on the south region of BioRia, offering services and products associated to bocage in Ria de Aveiro.



Resume:

This project is a design construction to engage the leverage of a territory through the re-discovery of the cultural and environmental identity of this place. From the landscapes of the BioRia, full of fauna and flora inspirational resources, a place drawn by the moving water where humans developed artefacts through the ages to help them in their agricultural life. Estação Viva emerges as a hub that reconnects the fast forward moving people of the today's urban life-style to the nature and cultural heritage, artefacts and technologies related to the ancient manufacturing processes that must be preserved. The importance of rescuing artisanal methods of doing, that had the time to become as simple as they were needed, for the conceptualization of new artefacts that preserve the identity of the territory of BioRia. This investigation is only in the beginning.

Context:

Estação Viva, is a core facility in the southern part of BioRia, offering services and products associated with bocage in Ria de Aveiro. The bocage is a small agricultural plot divided by trees and hedges. Rescue of the old train station of Canelas, which aims to be a space for the connection between the natural heritage of BioRia, regional products, and people seeking contact with nature and history of this place. BioRia is an environmental protection project with cycle-pedestrian paths through three habitats: rice paddies at the center, water channels at north and bocage at south. Through this natural scenario we can set events that connect craft producers to the tourists, promoting experiences as workshops or demonstrations that engage the visitors to learn about the importance of the production identity of this region. One of these experiences is a passport that shows where to find artisans in this territory so it gets easier reach theme.

Problem and relevance of the project:

The territory of BioRia is extensive and needs a strategic vision and social innovation that coordinates local activities and captures the importance of this natural heritage through environmental education: "If we consider we

have a very small heavily populated planet, to move to sustainability we have to make best use of all the resources we have" (Manzini, 2011).

Goal:

Partnership between the Master in Design from the University of Aveiro and the City Hall of Estarreja, that want to give a boost within the BioRia, promoting nature conservation and enhancement of local Identity through the design of services and artefacts inspired by the territory of the Ria de Aveiro.

Methodology:

Scattered thought this territory there still exist artisans that keep producing ancient artefacts. The need for making a selection of what artefacts are going to be displayed and sold on Estação Viva is achieved by a characterization based on the Feel, the Meaning, and the Social Dimensioning of each artefact.

The first approach to each hand made object is to feel the object in the visceral, behavioural and reflective emotional plans (Norman, 2005).

Interacting with the object, levels of significance emerge that relate to a personal, social or even cosmic level (Csikszentmihalyi and Halton, 1999).

The list of artefacts, that showed to have a strong significance related to the territory identity, will be targeted and its manufacturer will be submitted to an ethnographic research that ask questions to obtain information about ethnicity, ideology, technology, finance and media dimensions of each object (Appadurai, 1990).

For ethnicity we can ask who and where the object was made, for ideology must ask why and when it was made, for technology the question is how it was manufactured, in the finance level must obtain answers about if it was profitable and what is the connection to other areas of activity, and finally for a media characterization have to search about the images associated to the use of that particular artefact. This collection of information permits the visualization about the historical value of that artefact, and also details for the conceptualization of new craft objects still full of layers of heritage.

State of the art:

The next two projects are close to the dissertation project, however there is a distinction between them. Figueirinha Ecoturismo in the National Ecological Reserve and Natura 2000, is a place of enjoyment of the environment and regional products in the Vincentian Coast. Água Musa is a project at Aldeias do Xisto producing artefacts with inspiration from nature, establishing partnerships between designers and artisans to make known the identity heritage of interior central Portugal.

Description of the project:

Design proposes a holistic and strategic analyzing for a global intervention, considering specific actions and establishing linkages, giving greater expression to this project. Telling the geomorphic, biological and anthropological story of this place to feel here the Earth, to awaken the interest for the conservation of nature and human activities that relate to sustainability.

The intervention of the design lies in the area of communication, design of experiences as manufacturing workshops, tours on the routes and design of artefacts.

The information is divided into two blocks: one that advertises the offer outside to attract public and one in panels and flyers with content over the territory, organized according to the package of experiences to develop in the paths of BioRia. Using a field research based on the Arjun Appadurai methodology of analyzing ethnoscapes, mediascapes, techoscapes, finanscapes and ideoscapes (Appadurai, 1990), to realizing the origin of the artifacts and create new ones. Also using Donald Norman and Mihaly Csikszentmihalyi to understand why people chose certain artefacts in detriment of others.

Contribution:

People will realize the importance of this place and want to take a piece of BioRia home. Here the design assumes the process of conceptualization goods for sale in Estação Viva, its production being achieved through partnerships with local artisans, at a time that is urgent

to rescue ways to make rooted in local traditional culture, technologies and materials that are being forgotten but prove to be essential for the return of value production.

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