

SLOW MEMORY AND BEYOND CONFERENCE [2-4 JUL 2025]

WWW.SLOWMEMORY.EU

WHERE MEMORY WALKS

This notebook is neither an instruction manual for the proposed visits and workshops nor a repository of conclusions. It is, above all, an open space — to receive impressions, thoughts in transit, gestures of attention, and ways of engaging with memory that step away from habitual pace.

The walks and workshops gathered here were organised as part of the conference Slow Memory and Beyond. They are proposals born of situated perspectives, of attentive listening, of shared concerns. Designed with intention, they nevertheless remain open to the unexpected. They arise from the understanding that memory is not confined to museums, archives, or monuments—it lives in places, in absences, in everyday rhythms, in quiet acts of care and resistance. To follow these paths is to practise alternative forms of presence: walking as a way of thinking; observing as a critical act; listening as a political stance. By slowing our pace, we allow ourselves to attend to that which so often goes unnoticed — and to recognise, in intervals and along the margins, other ways of relating to the past, the present, and what is yet to come.

Each proposal here begins with a gesture of mediation. Yet it is in the encounter — with place, with narrative, with fellow participants — that they come fully into being. The visit becomes a workshop; listening gives way to making; and memory reveals itself as a shared process, always becoming.

This notebook accompanies those movements. Take it with you. Leave within it whatever feels meaningful — a thought, a sketch, a hesitation. Let it serve as a space of encounter and resonance, where what you thought, felt, or created might remain — not as a final record, but as a trace in ongoing transformation.

CRES MANIFESTO FOR SLOW MEMORY SCHOLARSHIP

Find your island!

Engaging in research about slow-moving pasts and slow practices of remembering requires that we slow down ourselves. This presents an enormous challenge in the context of the accelerated pace of academia. To create time and space to step out of those fast-flowing currents, find and travel to an island! It can be an actual island like Cres or Portland: the act of moving there temporarily, the feeling of being on or near water, can create a shift in perspective and space to think. Alternatively, consider how you can create your own spatial, temporal or mental islands on a regular basis.

Don't be afraid to get lost and wander!

You find the most interesting things when you go off the beaten track. In the endless treadmill of keeping up to speed with and meeting our interminable deadlines, we are obliged to set explicit and ultimately restrictive objectives. In so doing, we leave little or no scope to go off-piste and learn en-route. Slowing down and factoring in time to make the most of the unexpected discoveries of the journey will help us unearth new findings and broaden the scope of our memories and how they are shaped.

Mind the gaps and listen to the silences!

In the inherent rush to keep pace or step aside, we deprive ourselves and our research of the benefit of contingent discovery. For it is often in the cracks and chinks where the most innovative and enlightening discoveries can be made. And this is all the more the case in the realm of memory where the silenced and marginalized are all too often passed over. Being captured by the loudest voices or the seemingly brightest discoveries is a trap. Slowing down to ensure that this does not happen must be a fundamental element in our approach.

Activate all your senses!

The slowing of our approach provides time and space for a more rounded appreciation of our environment and our relationship to it. We are therefore afforded greater freedom and scope to deploy all our senses to enrich our appreciation of the past and not just those that define stereotypical, deadline-oriented, academic expectations. We need fewer vision statements and more quiet listening. Fewer flavors of the month and more gentle aromas. We need to shout less and spend more time watching and waiting. Memory studies can benefit from an inclusion of a wider palate of sensory analysis, and how these trigger our understanding of processes from nostalgia to the recovery of forgotten pasts.

Dig where you stand!

Slowing down demands a deeper appreciation of where we are. Instead of rushing from one shallow objective to another, take the time to fully appreciate, explore, and enjoy where we find ourselves in the here and now. Engaging slowly and in greater depth with our actual environment can enhance our appreciation of it and help forge a greater level of affinity and understanding of our past. We need to learn to savor the joys of the past and carefully endure and witness the pain and distress of the world around us. This also means taking responsibility for the past, because as inhabitants of this planet, we are implicated.

Take a journey together!

A successful academic is today a lonely academic...with all the nefarious and ludicrous consequences that ensue. Equally, teamwork that merely involves a joint race to the finish is joyless and often pointless. Inculcating slowness to how we work reopens space for deep and meaningful relationships to form, develop, and flourish. Slowing down to facilitate this inherently lengthy process – not often possible in modern day academia – paves the way for the advantages that emerge from truly collaborative relationships grounded in genuine trust and mutual appreciation. Memory studies involves analyzing the connections between individual recollection and collective remembrance, and transdisciplinary memory scholarship flourishes from dynamic intellectual exchange.

It's not the size that matters!

Whose size is it anyway? In the metrics-driven, performance management, high-speed world of modern academia, our work (and existences) have come to be defined by key performance indicators and deliverables that have led us to lose sight of what really matters to us as researchers and as people. Step off that treadmill, slow down, and reconsider such imperatives; take the time to forge what defines the deliverables of the future and those that are really worthy of our time, energy, and sacrifice. Become immeasurable, cultivate the as-yet-undeliverable. Slowing down should not be a privilege of only experienced scholars, but should be a common goal across the board to balance top-notch research with individual and community well-being.

Make the system work for you, not the other way around!

The modern-day academic system, with its multi-faceted, never-ending demands and expectations, obliges academics to be fast-moving cogs that serve only to keep the machine moving. But the machine is fundamentally broken. Our efforts may well keep the system afloat but our well-being and capacity to produce meaningful research (the reason we all came into this game in the first place) are compromised. Invert the model. Slow down. Prioritize what really matters. Find allies within and without. Our research in memory studies is valuable not only to academic institutions but to state and other social actors; don't be afraid to use leverage and negotiate working conditions on your own terms.

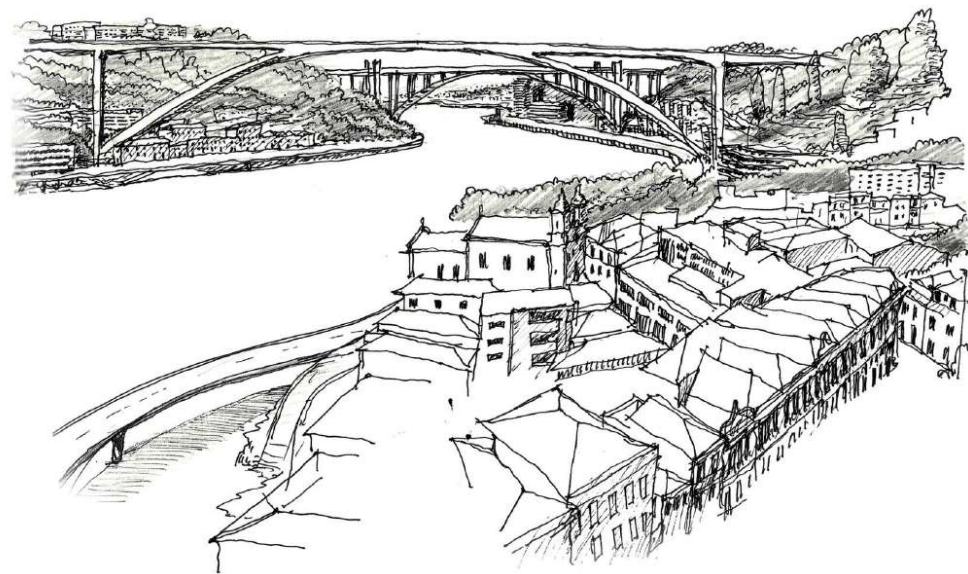
Slow scholarship does not negate urgent action!

Our concept of slowness is not to be confused with inaction...on the contrary. We believe that our call to slow down will help us better identify and appreciate the most urgent and pressing issues of our time – particularly those that have long suffered from neglect. Furthermore, slowing down will also help us define innovative, efficient, and effective solutions to such challenges that require our most urgent attention. Slowing down is the way to properly take stock and to find the appropriate way to act. There is much to be done, and seemingly little time left to do it. And yet we must avoid the double traps of being too overwhelmed to act and rushing pointlessly towards meaningless goals.

No slow jokes!

You think we haven't heard them all before? Really? We can't do any of this without humor. Let's not take ourselves too seriously.





VISIT BY

Fábio Cruz, Inês Ferreira
and Leonor Lopes
[Porto Tramway Museum]

Ana Borges and Marina Pinto
[Association of Residents
of Massarelos, Porto]

Joana Leite and Rita Ladeiro
[Porto Museum]

Marta Sousa and Nayara
Alcantara [Faculty of
Architecture – University
of Porto]



MEETING LOCATION

[A] Jardim do Palácio de Cristal, Main Entrance (41°08'54.2"N 8°37'31.9"W)



STOPPING POINTS

[B] Miradouro Torre da Marca | Torre da Marca Belvedere

[C] Capela Carlos Alberto | Carlos Alberto Chapel

[D]Avenida das Tílias

[E]Jardim Museu Romântico

[F] Associação de Moradores De Massarelos

[G] Museu do Carro Elétrico / Jornal de Paredes

[H] Rua do Gólgota

[1] FAUP – relvado



UNDER THE BRIDGE

2 JUL 2025 [WED]
15H00-17H30

41°08'54.2"N 8°37'31.9"W

A territory is a living organism that, like clay, is shaped over time by various factors, including human occupation. On this walk, we will follow the “V” carved by the Massarelos Valley, passing through traces of Porto’s ever-shifting history — a territory soon to host a new bridge set to impact the lives of all who live or work there. The walk will be led by members of a community-based participatory project — *Observatório* — which has been closely following the emergence of the new bridge over the River Douro: the Ferreirinha Bridge.

Throughout the visit, all the senses will be engaged — participants will be invited to walk slowly, observe, listen, smell, share, and experience the methods and practices used in the *Observatório*’s research.

This visit opens up space for conversations about the making of the new Ferreirinha Bridge, weaving together the voices of local residents, workers, and stakeholders — each with their own perspective on this transformative project in Porto’s industrial landscape. The bridge is more than an engineering endeavour: it is a confluence of local memory, urban evolution, and the

personal narratives shaped by a changing city.

Gathered beneath the bridge, we will reflect on continuity and change, encouraging dialogue around how large-scale infrastructure projects intersect with lived experience and reshape spaces once familiar. In listening to these diverse voices, we explore how the bridge redefines physical and cultural space, blending aspirations for progress with memories rooted in Porto’s industrial past.

At the heart of this experience lie a number of questions: In what ways does the Ferreirinha Bridge embody both advancement and continuity with Porto’s past? What impact does this construction have on collective memory and identity? Whose stories are amplified — and whose risk being obscured? How does the bridge alter the social and physical fabric of the area? And how do different members of the community navigate the emotions of loss, pride, or uncertainty in the face of such change?



Watercolour by Ana Sofia Simões

PELLITORY-OF-THE-WALL

BOTANICAL PROFILE

COMMON NAME: Pellitory-of-the-wall
SCIENTIFIC NAME: *Parietaria officinalis* L.
KINGDOM: Plantae
DIVISION: Magnoliophyta
CLASS: Magnoliopsida
ORDER: Rosales
FAMILY: Urticaceae
GENUS: *Parietaria*
SPECIES: *P. officinalis*

BENEFITS OF PARIETARIA

Parietaria (*Parietaria officinalis* L.), also known as pellitory-of-the-wall, is used for its diuretic properties, particularly in cases of difficulty urinating, edema, and kidney stones. [Berdonces i Serra, 1996]

FACTS & CURIOSITIES

MEDICINAL

It has emollient, soothing, diuretic, and anti-inflammatory properties. It is recommended for treating nephritis, kidney problems, urinary tract disorders, boils, wounds, burns, catarrh, cough, lung issues, liver dysfunctions, arterial problems, heart conditions, and inflammatory fevers.

HOW TO USE (FOR DIURETIC EFFECT)

Infusion: Place 4 tablespoons in a heat-resistant container. Pour 1 liter of boiling water over the plant, keeping the container closed for 5 to 10 minutes. Drink 3 to 4 cups per day, between meals.

COSMETIC USE

The powdered and macerated leaves make an excellent antibacterial ointment.

NOTES

The leaves are rich in vitamins A and C, and also contain B1, B2, and B3 vitamins. They are a good source of minerals such as calcium, phosphorus, and iron.

PRECAUTIONS

Not recommended for pregnant women.

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OF TREES AND BOOKS

[Jorge Sousa Braga, in "Herbário", Assírio & Alvim, 1999

Tradução nossa / As translated by us]

As árvores como os livros têm folhas e margens lisas ou recortadas, e capas (isto é copas) e capítulos de flores e letras de oiro nas lombadas.

E são histórias de reis, histórias de fadas, as mais fantásticas aventuras, que se podem ler nas suas páginas, no pecíolo, no limbo, nas nervuras.

As florestas são imensas bibliotecas, e até há florestas especializadas, com faias, bétulas e um letrado a dizer: «Floresta das zonas temperadas».

É evidente que não podes plantar no teu quarto, plátanos ou azinheiras. Para começar a construir uma biblioteca, basta um vaso de sardineiras.

Trees, like books, have leaves and smooth or serrated margins, and covers (that is, canopies) and chapters of flowers and golden letters on their spines.

And they tell stories of kings, fairy tales, the most fantastic adventures, that can be read on their pages, in the petiole, the blade, and the veins.

Forests are vast libraries, and there are even specialised forests, with beeches, birches, and a sign that reads: "Temperate Zone Forest."

Of course, you can't plant plane trees or holm oaks in your room. To begin building a library, a pot of geraniums will do.

SERVES 10 PEOPLE

- 2 carrots
- 2 large onions
- 1 tablespoon of lard
- 1 spring of parsley
- 1 bay leaf
- salt
- pepper
- 1 kg of veal tripe (including book or folds, honeycombs, and the cap)
- 150 gr of streaky bacon or ham
- 150 gr of salpicão (smoked pork sausage)
- 150 gr of pig's head meat
- 1 chicken or half a hen
- 1 kg of butter beans
- 150 gr of pork chorizo
- 150 gr of pig's ear

The people of Porto owe their nickname, "TRIPEIROS", which they are very proud of, to this dish. It is said that the recipe dates back to 1384 and originates from the fact that the people of Porto sent all their meat supplies to the fleet led by Rui Pereira, which came to the aid of Lisbon, besieged by King John I of Castile. Others attribute it, once again, to the generosity of the TRIPEIROS, who, in very similar circumstances during the Ceuta expedition, were left to eat only the offal of meat.

Porto-style TRIPE

- 1 Wash the tripe very well and rub with salt and lemon. Boil in salted water. Clean the veal hand and boil it.
- 2 In another pot, boil the remaining meats and the chicken. Remove these meats as they become cooked. Boil the soaked beans with sliced carrots and one onion cut into wedges.
- 3 Chop one onion and sauté it in a tablespoon of lard. Add all the meats cut into pieces - including tripe, chicken, sausages, etc. Let it simmer for a little while, then add the beans. Season with salt, freshly ground black pepper, bay leaf, and parsley. Let it simmer well.
- 4 Remove the parsley and serve in a porcelain or earthenware dish, sprinkled, according to taste, with cumin or chopped parsley, accompanied by plain white rice.



BACIA HIDROGRAFICA DO
RIBEIRO DE LOUREIRO

LARGO ANTONIO CALH

PARQUE DE MANOEL DE OLIVEIRA

VISIT BY

Ivo Poças Martins
[Centre for Studies in Architecture
and Urbanism – CEAU, Faculty of Architecture,
University of Porto]



MEETING LOCATION

[A] SMAS / Quinta de Nova Sintra – Porto (41°08'41.3"N 8°35'24.7"W)



STOPPING POINTS

- [B] Arca da Cavaca, Rua Dom João IV
- [C] Rio de Vila, R. de Mouzinho da Silveira
- [D] R. de Mouzinho da Silveira, Porto
- [E] Casa do Infante



BETWEEN THE CITY AND SILENCE: RIVERS THAT ARE MEMORY

2 JUL 2025 [WED]
15H00–17H30

41°08'41.3"N 8°35'24.7"W

This walking visit invites participants to explore the submerged, forgotten, and transformed hydroscares of Porto, engaging with the layered relationship between urban infrastructure, collective memory, and natural watersources and water ways. Beginning at Águas do Porto, the city's municipal water authority, the route follows the traces of rivers now buried and diverted — asking, along the way, what remains of a river when its waters are no longer visible.

The itinerary includes a visit to the evocative ruins of a 19th-century stone reservoir (Poço de Mijavelhas), dramatically preserved within a modern metro station, and a descent into a still-functioning reservoir accessed through a manhole in the city's pavement (Arca da Cavaca). These encounters with hidden hydraulic systems reveal a city shaped by its waters—even when those waters are no longer seen or heard. Walking along a 19th-century road (Rua Mouzinho da Silveira) constructed atop a now- invisible river (Rio de Vila), participants are invited to consider how the logic of urban planning has increasingly rendered water sub-

terranean, abstract, and forgotten. The tour culminates at the Municipal Historical Archive (Casa do Infante), where original maps and other historical records open a window onto earlier periods when water infrastructures were visible, integral, and symbolically central to urban life.

Throughout the tour, we return to the guiding question: Is a river still a river without water? In the context of Porto, this becomes a meditation on how urban memory endures through physical traces, archival remnants, and the slow rhythms of infrastructure. This is a journey not only through space, but through time—an invitation to read the city through what it has chosen to hide, forget, or transform.

A SHIPWRECK ON THE RIO DA VILLA

[L. Crispiniano. (1910). Um naufrágio no Rio da Villa. O Tripeiro, 1(76), 3–6.]

I lingered in this good land until one day I was settled in a house on Rua das Flores, which had a backyard with a door to the Rio da Villa.

January arrived (the cold was devilish), and in all the theatres there were lively masked balls, praised by everyone, where, from what I heard, it seemed to me such was the enchantment and voluptuousness that it would surpass all that was beautiful! The idea of transporting myself to that delightful place would not cease to assail me. The masked ball! The masked ball!!! In my imagination, all delights were gathered there!

Moreover, I had seen, at home, a collection of costumes for masks, and among them, a Zouave outfit... which fit the boy just right!

My determination to find a way to fulfill that ardent desire was unshakable.

I already had some chums, as good as I was, and with three of them, I exchanged impressions about the balls. As expected, we all quickly agreed that each of us would study the easiest way for us to go together, on a certain Saturday, to enjoy the carnival revelry.

I planned, then, to make my escape through the Rio da Villa, because, considering the rules of curfew, there could be no other way. My companions planned to leave through the front door, and, in a final meeting, we agreed that we would gather on the Rua da Ponte Nova, where they would wait for me, since my exit was the riskiest.

At last, the longed-for Saturday arrived, and I only

thought of the moment I could retreat to my room and everyone else would go to bed so I could put my plan into action.

Finally, at nine o'clock at night, I was already in my room, the lights were out, and I was in a position to make my escape. Soon after, I was admiring myself, full of swagger, dressed as a Zouave, with a huge moustache, even imagining everything around me to be Algerian.

When I saw the time had come, I descended into the yard and, in a measured step, as I imagined a daring Zouave should walk, I advanced, exultant, toward the door to the Rio da Villa. Soldier's courage... by Jove!

There I met my first obstacle: that damn door wouldn't open, not even for the devil; but with enough shoving, and all the will in the world, I managed to open a crack wide enough to slip through sideways.

As I've already said, this scene took place in January; so, at that time, the river ran full, carrying with it various fluids, more or less dense, with solids mixed in. Despite the liquid volume, I was fully convinced that the riverbed would be easy to cross, and so it was with complete boldness —Zouave boldness, in full uniform!— that I advanced a few steps in front of the exit door; but little did I know how soon, cruelly and shamefully, my audacity would be thwarted.

At that spot, there was an accumulation of slime, perhaps as old as the pebbles, and on the surface of those rounded stones clung a slippery layer on which no foot could find grip. On the second or third step into the water, without being able to avoid it, I was suddenly thrown into that dark amalgam, where, trying to find some-

thing to hold on to, I could grasp only thick and viscous substances, which either slipped away or dissolved in my hands! Horrific!

As I struggled, flailing my arms so that the current would not carry me away, I dove repeatedly, feeling myself enveloped in fragments of solid matter, exquisitely shaped, moving about with me in every direction, without any way to resist the torrent's impetuosity! What a tremendous disaster!

That was what you'd have seen of me between ten and eleven, for that was precisely the hour when I suffered such torment!

Now imagine, if you can, my dire situation: to go back was impossible, for I was far from where I started and the current was too strong; to cry for help —unthinkable! For me, that would have been the greatest disgrace!

So, I kept striving as best I could, scrambling over those pebbles, avoiding, as much as possible, the passage through the narrow gullets... of that substance, liquid or solid (and something always passed), and so I held on —what else could I do!— until... well, I didn't know what! But oh! Fate! The matter suddenly became even grimmer! As I floundered about, I unknowingly approached a weir I had no idea was there, and suddenly, with my feet gone, my hands gone, and I don't know what else, I felt myself plunging, headlong, down a slope that seemed to toss me into the depths of hell!

Then yes! Then there was a moment when I found myself truly in trouble!

When the devilish rolling of my body finally ceased, I found myself down below, in the Aloques da Biquinha!

I have no idea what happened during those moments of tumbling; I only know that, by the time I reached the Aloques, the splendid cap and the fierce moustache that completed my gallant Zouave look had gone down with the river—they had shipwrecked!

There, however, I already considered myself out of danger, in a place fit for an immediate retreat; I looked around for a way out of that swampy mess and —oh, miracle!— there I spotted, on the stepping stones of the right bank, my three companions, astonished and ready to help.

What joy! What supreme fortune for this poor castaway!

Help was quickly improvised, and shortly thereafter, I leapt to my companions' side, needing to hear words of comfort for the torments I had endured and was about to recount in detail.

But those rascals, upon seeing the pitiful state in which I appeared —arms hanging, lips drooping, everything drooping, everything soaked, everything reeking— burst out laughing, laughing, without offering a single consoling phrase, and not even willing to come near me!... Barbarians! And there I was, exposed, shivering, exactly like:

"At midnight,
Came Crispiniano,
Out from a pipe."



WORKSHOP WITH

Miguel Mazedo
[Gueldoit Studio, Portugal]

Luís Teixeira
[CITAR, School of Arts,
Universidade Católica
Portuguesa, Portugal]



MEETING LOCATION

LINO espaço cultural (41°09'25.4"N 8°36'29.8"W)
Rua de Olivença, 54 4000 369 Porto



RECONSTRUCTING MEMORY THROUGH COMMUNITY-DRIVEN ART: A COLLABORATIVE JOURNEY TOWARDS RESILIENT HERITAGE

This workshop is part of a wider artistic initiative that seeks to revitalise the intangible heritage of local communities — honouring professions and traditions that shape identity but are often overlooked, endangered, or already lost. Rather than a standalone artistic gesture, this project unfolds through a slow and emotionally engaged process, in which local and collective memories are reconstructed in close collaboration with the community.

The aim is to offer a lasting and reflective experience, one that encourages participants to take an active role in reconnecting with the past and developing meaningful relationships with their heritage. At the heart of this practice lies a commitment to collaboration — between the artist, their team, and the community — beginning with deep listening and shared exploration.

The outcome of these processes is typically a mural — a shared visual memory embedded in the public space — which strengthens the bond between people and place. In parallel, a documentary episode

captures and extends this engagement, giving further visibility to the memories and perspectives uncovered throughout the work.

For this session, we invite participants into that same spirit of co-creation. Together, we will reflect, share, and build a small prototype — a sketch, collage, or photographic composition — that could serve as a basis for a future urban artwork. The session is structured around participatory methods that foreground the sharing of personal and collective narratives, addressing the two levels at which culture and memory operate, while recognising their constant interaction.

Participants bring with them knowledge drawn from their own research and lived experience — including professions, practices, and local histories that may have been forgotten, marginalised, or transformed over time. These narratives and perspectives will form the foundation of our shared work. In line with the artist's vision, the focus is on the human presence in these stories: gestures, actions, and the people behind them. Any visual materials — photographs, drawings,

diagrams — that accompany these reflections can support the process of constructing a collective and grounded memory image.

Projects like this can reshape how we relate to what we know — and to what we think we've lost.

A compelling example is *Perception* by El Seed, developed in the Manshiyat Nasr neighbourhood of Cairo. In a district long stigmatised as dirty and marginal, the artist worked with the local Coptic community, which had quietly built one of the world's most effective recycling systems. The mural project not only transformed public space — it challenged deeply ingrained perceptions.

As artist JR reminds us, art might not change the world — but it can change people's lives. His *Inside Out Project* has sparked dialogue across the globe by placing black-and-white portraits in public spaces, empowering communities to make their voices visible.

This workshop draws from those same principles: amplifying memory, nurturing dialogue, and showing how slow, collaborative artistic practice can

keep stories alive. It connects directly with the values of the Slow Memory project, opening space for reflection, continuity, and creative resistance to forgetting.





VISIT BY

Ana Inês Pires
Ana Margarida Silva
António Oliveira
Armando Lopes
Clara Sarmento

Luísa Silva
Pedro Fernandes
[enter for Intercultural Studies
of the Porto Accounting and
Business School — Polytechnic
of Porto - CEI, ISCAP-P.
PORTO]

SLOW MEMORIES ON THE CITY WALLS: STREET ART IN PORTO



MEETING LOCATION

[A] Praça dos Poveiros, 4000-393 Porto



STOPPING POINTS

[B] Rua da Madeira, Porto

[C] R. das Flores, Porto

[D] R. de Ferreira Borges 27, 4050-253 Porto



[Phot.] All images courtesy of the StreetArtCEI project, Centre for Intercultural Studies (CEI), ISCAP-P.PORTO; photographs by the organisers

3 JUL 2025 [THU]
15H00–17H30

41°08'46.8"N 8°36'13.8"W

Porto's street art plays a significant role in shaping the city's collective memory, by transforming public spaces into platforms for artistic expression, by reflecting narratives that resonate with local communities. Street art preserves marginalized voices, causes and stories that might otherwise be forgotten. Its accessibility allows for an inclusive engagement with memory, offering alternative perspectives to official historical accounts. Street art evolves with the city, continually adapting and responding to contemporary issues, embedded as it is in the urban fabric, within a timeline that works as a slow but steady memory of the community's informal history.

The visit explores on site some sections of the itineraries created by the project "StreetArtCEI – Routes of Graffiti and Street Art in Porto and Northern Portugal" (www.streetartcei.com), a virtual museum with more than 8000 open access images of street art works in Porto and Northern Portugal, developed by the Centre for Intercultural Studies of the Polytechnic University of Porto. In tune with StreetArtCEI's concept, street

art functions as an open archive of the city's identity, in constant negotiation. We will explore how the identity of Porto is (re)built in public spaces, where layers of paint, messages, and symbols transform the city into a palimpsest of urban memory. Visitors will access some of StreetArtCEI's Points of Interest in the city centre, contact with both legal and illegal artworks, and also experience first hand the results of a parallel on going project that merges Augmented Reality and street art.

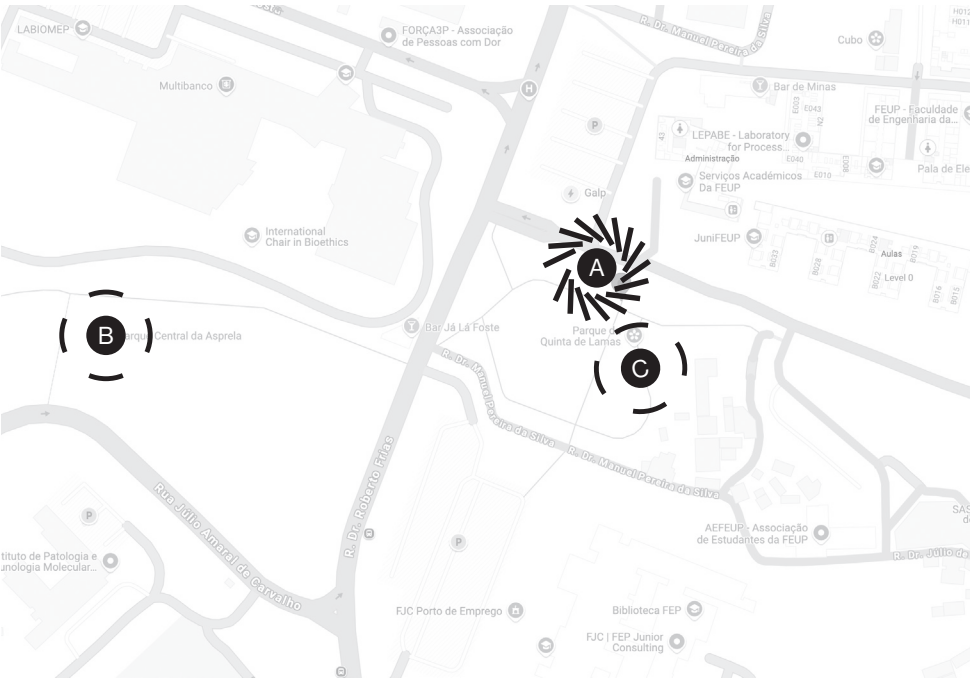
Slow Memories on the City Walls: Street Art in Porto raises essential questions: how do street art works, although ephemeral, contribute to the construction of an urban identity that resists erasure and accelerated transformation? To what extent does street art reflect the everyday experience of residents, recording both individual and collective memories in a city shaped by rampant gentrification and overtourism? How do these visual records, subversive by nature, often charged with social critique and resistance, challenge dominant narratives and create spaces for an alternative memory?





VISIT BY

José Lameiras
[Research Centre in Biodiversity and Genetic Resources
(CIBIO), Faculty of Sciences of the University of Porto]



MEETING LOCATION

[A] Ponte pedonal Parque Quinta de Lamas: 41°10'38.8"N 8°35'53.8"W

STOPPING POINTS

[B] Parque Central Asprela

[C] Parque Quinta de Lamas

ECHOES OF NATURE IN THE CITY: URBAN ECOLOGIES AND LIVING MEMORIES

3 JUL 2025 [WED]
15H00–17H30

41°10'38.8"N 8°35'53.8"W

[Phot.] All images courtesy of José Lameiras

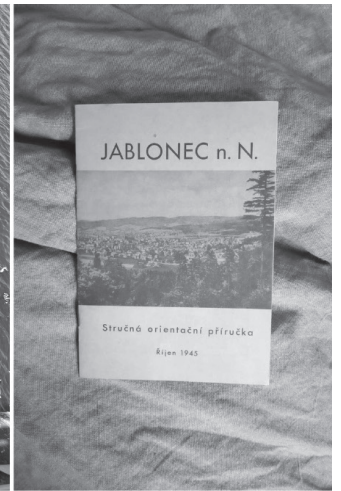
This visit explores two interlinked urban parks—Asprela Central Park and Quinta de Lamas Park— These spaces demonstrate the regenerative potential of green infrastructure as a strategic foundation for ecological resilience, social cohesion, and urban identity.

Far from being isolated interventions, these parks articulate a continuous green structure that reconnects the territory across ecological, functional, and symbolic dimensions. They physically and socially “stitch together” a fragmented campus territory that includes universities, hospitals, transport infrastructure, and housing. Simultaneously, they catalyse new patterns of appropriation by both academic and non-academic communities. What was once a space of disconnection has become a thriving, lived landscape—used daily for recreation, circulation, contemplation, and education.

Rooted in principles of nature-based solutions and climate adaptation, the parks incorporate restored streams, wetlands, permeable surfaces, rain gardens, and a retention dam, creating a hybrid system that

re-establishes the natural hydrological cycle and mitigates flood risks. These ecological interventions coexist with carefully designed pedestrian paths, social spaces, and areas for biodiversity, reinforcing the idea that green infrastructure is not only ecological, but also social and economic in nature.

By navigating these two parks, we engage with the possibility of reimagining the city through landscape. The visit invites reflection on how slow, layered memory can be constructed not only through historical preservation but also through new forms of ecological continuity and collective use. The Asprela and Lamas parks stand as living demonstrations of how memory, resilience, and urban transformation can converge through the design of public space.

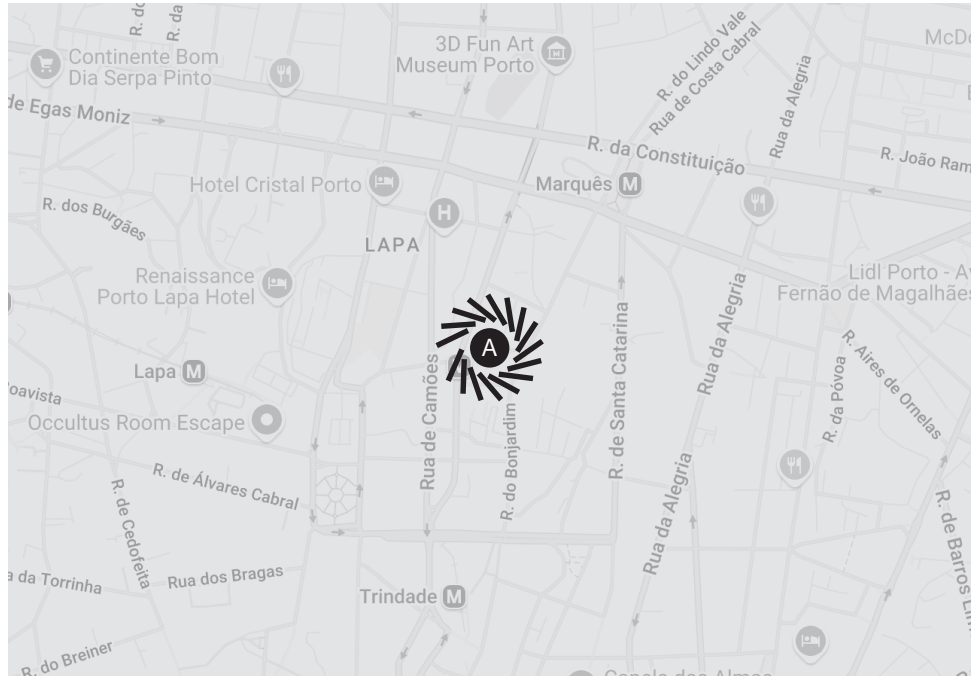


WORKSHOP WITH

Karina Hořeni
[Polish Academy of Sciences,
Poland]

Magdalena Bubik
[Polish Academy of Sciences
& Anthropos Doctoral School,
Poland]

SLOW MEMORY IN PHOTOGRAPHS



MEETING LOCATION

LINO espaço cultural (41°09'25.4"N 8°36'29.8"W)
Rua de Olivença, 54 4000 369 Porto



3 JUL 2025 [THU]
15H00–16H30

41°09'25.4"N 8°36'29.8"W

How can photographs serve as both a medium for sharing personal ethnological experiences and a tool for uncovering the lingering presence of history in post-displacement landscapes? In this collaborative analytical workshop, participants will explore the concept of ethnological postcards and their usefulness in individual and collective practices within slow academia, namely the slowing down of our research methods, processes and thinking.

The workshop is based on our team's practice of sharing weekly ethnological "postcards"—photos with commentary—from the haunted regions and the legacies of forced displacements in post-1945 Central Europe, using the method by Dányi, Suchmann, and Watts (2021) to foster communication and cohesion.

In the proposed workshop, scholars will analyze collected "postcards"—bringing their own experiences and knowledge to discuss concepts of haunted landscapes, how history can remain visible even after 80 years, and how ethnologists can share or shape these concepts visually. Following an introspective exercise,

groups will collaboratively analyze the photographs, sorting them into thematic categories based on shared feelings and interpretations. Slow memory allows for deeper and more reflective listening to haunting memories, forgotten stories, or marginalised voices. This interactive workshop aims to rethink historical narratives, using slow memory and photography as tools to engage with the ghosts of the past.

Participants are welcome to bring and share photos or other visual materials from their field work that capture topics and concepts of their research. These can be printed or digital.





A CONVERSATION
WITH

Álvaro Domingues
[CEAU-Faculty of Architecture
— University of Porto]

João Quintão
[Planning Department of
the Matosinhos City Council]

Nuno Grande
[CES - Faculty of Science
and Technology of the
University of Coimbra,
Portugal]

A FAST MEMORY FOR AN UNCERTAIN FUTURE



MEETING LOCATION

[A] Parque Logístico Matosinhos (41°12'45.1"N 8°42'30.1"W)



[Phot.] All images courtesy of Álvaro Domingues

4 JUL 2025 [FRI]
15H00–17H30

41°12'45.1"N 8°42'30.1"W

When, in the late 1960s, the government announced plans to build a refinery in Leça da Palmeira, the news sent shockwaves through neighbouring Matosinhos. The coastal front of Leça had been envisioned as a seaside leisure development — home to architectural icons such as the Tea House and the Tidal Pools. Feeling overruled and disregarded, the Mayor of Matosinhos resigned in protest.

Much has changed in Leça since then — and much oil has flowed, too. In 2021, GALP, the private company that owned the refinery, declared its closure. The decision aligned with a wider decarbonisation strategy already underway, and in an era of globalisation, the market for refined petroleum could no longer justify the substantial investment needed to modernise the facility. Provision was made for the elimination of approximately 300 jobs, with options for professional reskilling or early retirement. The shutdown proceeded swiftly. Today, what lingers is not so much the memory of machinery or industry, but the turbulence born of clashing public and private visions for 400 hectares

of prime coastal land — now considered vastly more valuable than once imagined. There is no nostalgia for the acrid scent of refinery smoke. Only the poetry of its nocturnal silhouette remains.

Leça da Palmeira's future now hinges on a contest between opposing forces: GALP, guided by the promise of maximum financial return, and Matosinhos City Council, charged with defending the public interest. The representative from the consortium now drafting the Master Plan recently declared:

“We are striving for a city district that is not only eco-smart and attractive for living and learning, but one where greenery takes root, dunes stretch across the sand, and industrial remnants remain. It will extend Portugal's coastal beauty with a lagoon of the ocean, embedding fragments of the past within it. As a consortium, we hope to build a bridge between historical depth and a green future. We aim to make space for tomorrow — without erasing yesterday.”

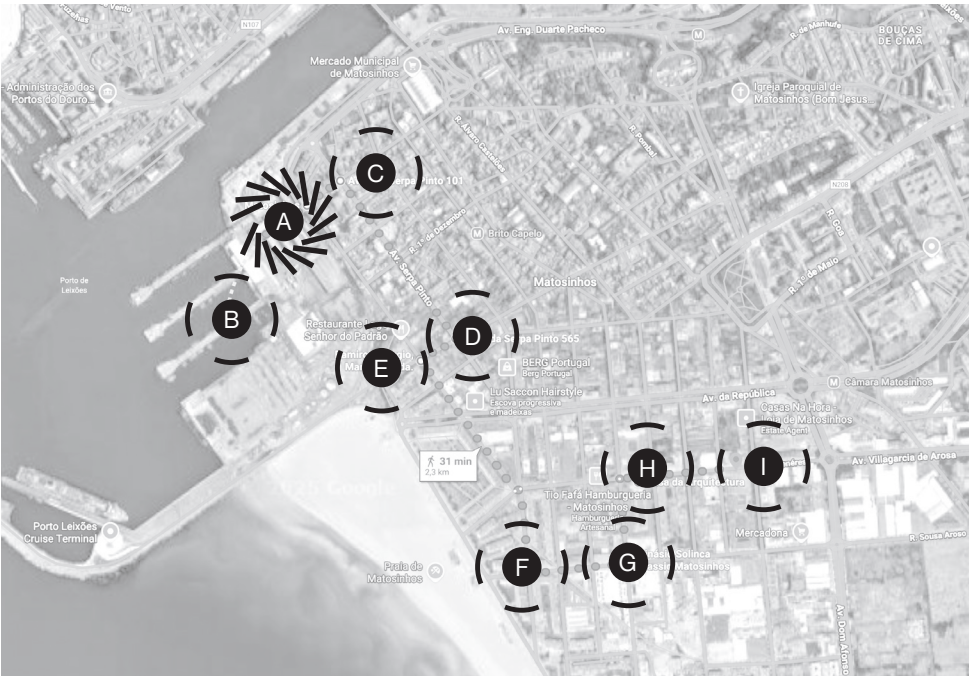
It is a statement polished, palatable, and perfectly suited to a high-end real estate brochure.





VISIT BY

Diego Inglez de Souza
[Centre for Studies in Architecture and Urbanism
– CEAU, Faculty of Architecture, University of Porto]



MEETING LOCATION

[A] Matosinhos, 4450-292



STOPPING POINTS

[B] 41.1818977, -8.6986788
[C] Av. Serpa Pinto 101, 4450-275 Matosinhos
[D] Ramiro & Sérgio, Mariscos,
Lda., R. Heróis de França Arm. 26, 4450-159 Porto
[E] R. Sousa Aroso 75, 4450-208 Matosinhos
[F] Ginásio Solinca Classic Matosinhos,
R. Dom João I 362 540, 4450-203 Matosinhos
[G] Casa da Arquitectura, Av. Menéres 456, 4450-189 Matosinhos
[H] Pinhais Cannery & Co., Av. Menéres 700, 4450-189 Matosinhos



TRACES AND GHOSTS: THE MARKS OF THE CANNING INDUSTRY IN MATOSINHOS

In Matosinhos, the history of the canning industry is not told in museums — it's written into the city itself. This walking visit explores how the sardine trade shaped the urban landscape, influenced architecture, and left marks that are still visible today, even when the factories are long gone.

We begin in the heart of what was once an industrial zone tied closely to the sea. In the 20th century, Matosinhos became the main center of the national canning industry. Its streets were filled with workers, many of them women, and its buildings were designed around the rhythms of fish processing — functional, repetitive, adapted to production needs. Today, few of those original structures remain intact. Some have been demolished, others transformed into housing or commercial spaces. What survives is often just a façade, a volume, or a pattern in the window frames.

This visit is about recognizing those traces and understanding how industry shaped the territory — not just economically, but socially and spatially. Along the way, we discuss how urban redevelopment has dealt

with the industrial past: what has been erased, what has been adapted, and what continues to operate in new forms.

We also reflect on how the global transformation of food production — including the shift from local fish to imported frozen stock — has changed the relationship between the port, the factories, and the city. The fish still comes, but by truck. The factories still exist, but fewer, more efficient, and almost invisible in the urban fabric.

In this walk, we're not looking for nostalgia, but for clarity. We want to understand how Matosinhos became what it is — a city where the ghosts of industry are still present, even if they no longer smell like fish.



MATOSINHOS CANNING FACTORIES SHOWN ON 1930S MAPS

Adapted from the drawing published
in the book by André Tavares & Diego Inglez
de Souza, *Arquitectura do Bacalhau
e Outras Espécies / Architecture of Cod and
Other Species – A Critical Reading of the Built
Landscape of Portuguese Fisheries*.
Porto, Dafne Editora, 2022, pp. 140–141.

Todo o Peixe é Nobre / All Fish is Noble,
podcast by Abel Coentrão, S2·E5 —
with André Tavares & Diego Inglez de Souza.





WORKSHOP WITH

Roberta Bacic
and Helen Maguire
[Conflict Textiles]



MEETING LOCATION

esad—idea
Rua de Brito Capelo 243, 4450-073 Matosinhos (41°11'07.2"N 8°41'30.4"W)



TEXTILELANGUAGE AT SLOW MEMORY

[Phot.] All images courtesy of Roberta Bacic

4 JUL 2025 [FRI]
15H00-17H30

41°11'07.2"N 8°41'30.4"W

Conflict Textiles and Slow Memory invite you to join us at esad—idea for a hands-on workshop. Following a short introductory exercise, participants will produce a collaborative textile outcome inspired by the Conflict Textiles collection. Through this we will take time to discuss and meditate on the role of textiles in processing of personal and collective traumas, and their lasting impact as a form of testimony without words. Conflict Textiles uses the act of stitching as a vehicle for conversation, both opening up a space for sharing and room to reflect. Attendees are asked to bring a small, meaningful piece of fabric; in the spirit of the arpilleristas, we ask you only bring ‘scraps of the scraps’. We will provide all other materials. No prior experience is required, and we welcome participants from all academic and career backgrounds, especially those who work outside of the textile field. This workshop will use the medium of arpilleras, a Chilean textile art form which emerged from the oppressive conditions of the Pinochet dictatorship and comprise the core of the Conflict Textiles collec-

tion. There will be opportunity to see some of these works from the collection up close and in the flesh. Participants will work with someone they haven’t worked with before, exchanging their scraps of fabric and discussing how they employ Slow Memory. The dolls will be assembled into an arpillera commemorating the conference; however the most meaningful outcome will be the discussions and links drawn together while stitching.

Come prepared to get involved, meet someone new, and share what Slow Memory means to you.

For more information on Conflict Textiles such as its mission, collection and events, please visit <https://cain.ulster.ac.uk/conflicttextiles>.

This publication is based upon work from Slow Memory COST Action (CA20105), supported by COST (European Cooperation in Science and Technology).

COST (European Cooperation in Science and Technology) is a funding agency for research and innovation networks. Our Actions help connect research initiatives across Europe and enable scientists to grow their ideas by sharing them with their peers. This boosts their research, career and innovation.

ORGANISATION



LOCAL ORGANISATION



MAIN PARTNER



PARTNER



WITH THE SUPPORT OF



SLOW MEMORY AND BEYOND CONFERENCE [2-4 JUL 2025]