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Exploring Covilhã's Industrial Heritage: Outcomes of Sustainable Interventions Methodology

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Abstract. This article presents the first results of an innovative course in which, in a city as rich in industrial heritage as Covilhã, in Portugal, sustainable specificity is sought through the execution of artistic and functional interventions, based on an in-depth dialogue with the community, and which meets the Sustainable Development Goals (SDGs), the UN's global agenda for 2030, which aims to create a fairer and more balanced future for all. From the exchange of ideas, knowledge and aspirations, the study of the city's history and its design, solutions are sought that materialize in urban design thanks to functional and aesthetically appealing artistic interventions, where their spatial location is studied as much as their execution using new technologies and the idea of co-participatory community creation. In terms of methodology, the use of surveys and interviews among the population and local agents, their analysis as well as the participatory design of university students, resulted in a set of initial ideas, some of which are presented in this article. These ideas, which synthesize the city's historical/cultural matrix and the SDGs in everyday objects, are intended to serve local authorities and entities in the pursuit of these objectives in a unique way, capable of generating multiplier effects in the local economy.

Keywords: Design; living heritage; SDGs; artistic/functional interventions; urban design; Covilhã.

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INTRODUCTION

Covilhã, which has existed since medieval times and currently has around 35,000 inhabitants, is located in the interior of mainland Portugal, more precisely in Cova da Beira, belonging to the district of Castelo Branco, and extends along the slopes of Serra da Estrela, the largest mountain range in Portugal [1]. This explains its morphology, which was vital for the establishment of industrial units in Covilhã: sun exposure and the abundance of water coming from the mountains, mainly from two streams: the Ribeira da Degoldra to the southeast, and the Ribeira Carpinteira to the north, were essential for the production of woolen fabrics, as was the long connection that the city has always had with pastoral activity, the practice of transhumance, and the treatment of wool, namely with the installation of the Royal Cloth Factory in the 18th century on the Ribeira da Degoldra [2].

The construction of factories along the Ribeira da Degoldra and Ribeira da Carpinteira streams defined the urban fabric of the city. Since the establishment of industrial units, centers began to form, such as the working-class

neighborhoods located near them, or the mansions located in the most prestigious part of the city. In the center are the Pelourinho and Praça do Município, representing power. Based on these premises, the city grew [3].

Those who walk the streets of the city can see the past, which is very much represented in the industrial buildings, some of which are decaying, even in ruins and others restored. These buildings shape the present and give hope for the future.

Covilhã is characterized by its sloping, winding streets, which are quite labyrinthine, a result of the city's history and its adaptation to the topography of the terrain. The urban fabric is thus characterized by narrow, irregular medieval streets and many factories that represent the working-class and industrial character that the city always had until it began to transform into the university city it is today. It is these buildings that stand out on the hillside and define the city's landscape, demonstrating its entire history through architecture, if we pay attention [2].

Thus, it could be said that it was the work of the people and their connection to wool that made the city. Based on this premise, a long journey linked to wool began, shaping the city as we know it today [3].

The industry went into decline in the middle of the last century, and with it the city, which only recovered with the establishment of the university, currently with around 10,000 students, which occupied and rehabilitated several of the city's factory buildings, namely those in pole 1 along the Goldra river, Figure 1.

Its historic center is thus made up of intricate streets punctuated by spaces where the city's tradition and industrial heritage can be glimpsed, some in ruins, others rehabilitated [1].

FIGURE 1. Polo 1- Main building of the University of Beira Interior, - rehabilitation of the “Real Fábrica de Panos” do século XVIII, in Goldra Stream of Covilhã [4].

Given these characteristics and the strong physical and cultural presence of the textile industry in the city, both physically and culturally, a project, that is still ongoing, has been developed. Consisting of distinct phases, each targeting specific design aspects, one of which was the BIP (Blended Intensive Programme) - “Sketching and Communication in Architecture: Transforming Industrial Heritage” within the Erasmus+ program for 2025, that brought together students and teachers from Italy, Romania, and Poland in Covilhã. Blending in-person and remote learning methodologies, it sought, using architectural sketching techniques, the BIP aimed to document, communicate, and revitalize the city's industrial heritage, highlighting its historical and contemporary significance through the eyes and feelings of different people with different cultures and attitudes.

However, this article focuses on other phase of the project: a temporary intervention is presented that aims to incorporate the characteristics of the city and its people, and to be sustainable, participatory, that can communicate the city's industrial heritage in an integrated manner, and can be integrated in the Wool Festival, the eldest Art Urban festival of Portugal that is in Covilhã. since 2011.

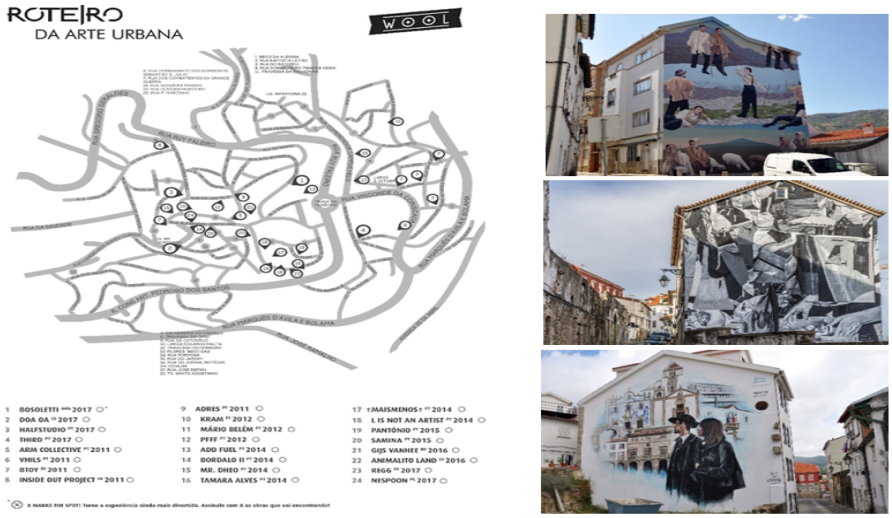

FIGURE 2. Covilhã Urban Art Tour [5].

URBAN ART PERFORMANCE AND SUSTAINABILITY

To Folgado, [6], Covilhã is:

> *As a case of industrialization, i.e., a site that expands based on the specificity and specialization of an industrial activity, Covilhã represents for Portugal an archetype of a city whose territory is deeply marked by technical and industrial culture, whether in terms of production buildings, workers' housing, or business premises. (...) Architecture must be understood in this place as a collective creation of lived space, of generations and desires, and not as an isolated masterpiece, the result of individual or circumstantial genius.*

As mentioned, given its origins and deep connection with the development and decline of the textile industry in the 1970s, Covilhã has become a unique place where you can see, in its streets, squares, and alleys, stories of the work that transformed wool into fabric, water into energy, and sweat into progress. This makes it a privileged stage for communicating heritage through urban art, as it is possible to express it in various art forms throughout the city. [6].

Hence, the WOOL Festival was born in 2011, celebrating the textile heritage through contemporary design and seeking to reinvent tradition through a visual narrative that seeks to establish deep connections between memories and creativity, Figure 2.

The name WOOL, with its phonetic play on WALL, shows the desire to use art as an integrator of textile heritage, where on the walls of the city, one can see the faces of shepherds, tributes to textile workers whose hands once moved the looms, and geometric patterns that are currently reinterpreted from artistic expressiveness, Figure 2.

It should be noted that the effects of its implementation on the city have been felt through a significant number of visitors and artists, who engage in activities with the community and have had some impact on the economic improvement of the population. For example, cafes and design stores have sprung up on the streets of the Urban Art Routes, although not in large numbers, but which allow young local artists to find new ways of reinterpreting the industrial heritage, such as the former Hat Factory, now a creative center, which hosts workshops where arts and ideas are experimented with, using ancient techniques and catapulting them into the contemporary world [4].

As Riggle points out, urban art can encompass a wide variety of artistic practices, such as sculpture, painting, video, and performance [7]. These interventions can act as a second skin for cities, revitalizing the urban fabric without detracting from its character [8].

It should be noted that urban art is neither ephemeral, anonymous, nor marginal like graffiti, but rather is seen as a practice that promotes the humanization of urban spaces and their added value by exhibiting works in the open air that bring together heritage, people, and the past and present [4].

.The Project Patinas do Tempo

With the aim of creating a performance that would capture the spirit of the Wool Festival, but also involve the public, 400 surveys were conducted to interpret the population's perceptions and desires about what this project could be, the result of a participatory reflection on the role of culture in a dynamic society.

From the analysis of surveys with the target audience (residents) and interviews with cultural agents, it was possible to map perceptions, from fundamental notions to more concrete expectations about what should be an intervention that was not merely technical, but rather the result of a reflection on the role of culture in a dynamic society.

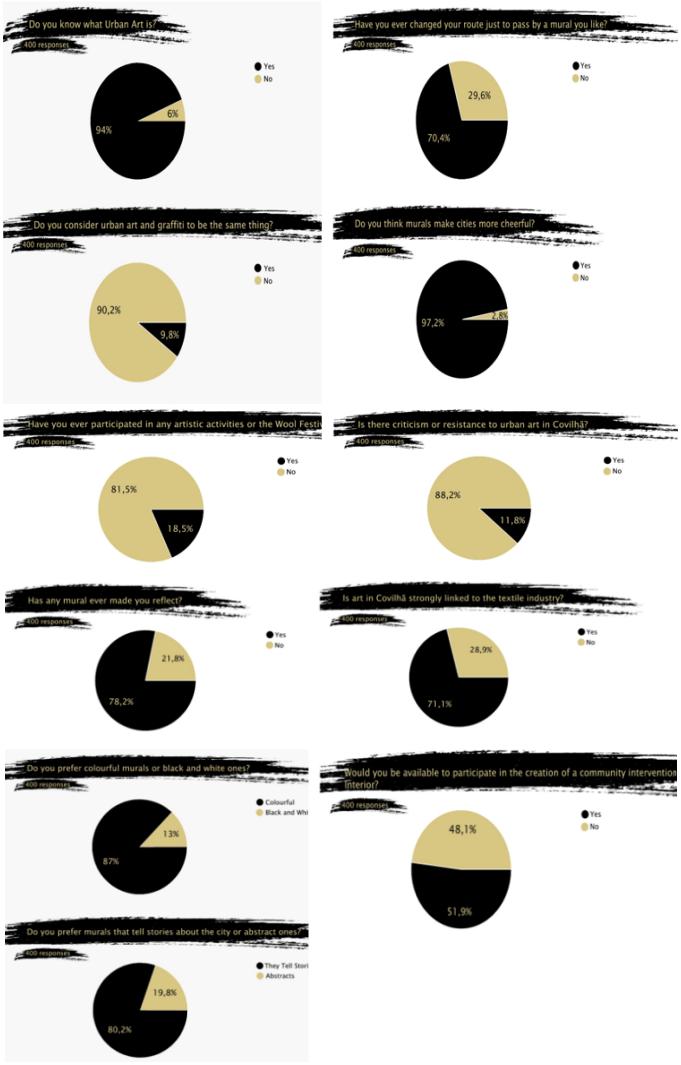

FIGURE 3. Most relevant results of the surveys conducted [4].

Based on the intervention *Pátinas de Tempo*, it emerges as an example of a strategic response that balances progress and its history.

This initiative is not …

Through …

In Covilhã, urban art takes on a triple function: it is a mirror that reflects the past, a forum that discusses the present, and a seed that germinates the future [5].

Public space is presented to us as a polyphonic stage where memories and artistic expressions intertwine, creating dynamic visual narratives that accompany and shape everyday life.

Transversal to various areas of knowledge, it has been incorporated as an essential tool in architecture since ancient times, especially in the communication of ideas, in the planning, implementation, and ornamentation of buildings and places, reflecting technological and methodological transformations over time [5].

For example, in ancient civilizations, such as Egypt and Greece, drawing was mainly used for technical and symbolic representations, often associated with religious rituals [6], with the Renaissance, it gained greater geometric

rigor (perspective), as demonstrated in the works of Alberti and Palladio [7]. The Industrial Revolution enabled new representation techniques, such as axonometry, and the second half of the 20th century brought about a major transformation with the emergence of computer graphics. and CAD (Computer-Aided Design), and with greater precision and efficiency in project and nowadays, BIM (Building Information Modeling) integrating design, modeling, and data management it´s an important tool in the practice of many professions [8].

Despite the advances brought about by digital innovations, manual drawing remains relevant in the creative process in architecture, especially in the early stages of design, where it functions as a cognitive and communicative tool, capable of quickly externalizing abstract concepts into formal and conceptual intentions that enable fluid communication between the various stakeholders [9].

However, the refinement of digital tools and their use in the creative process seems to be bringing both formats closer together: increasingly pressure-sensitive pens and advanced digital drawing software allow the gestures and unpredictability inherent in manual sketching to be transposed into the digital domain [10].

This ability to transpose facilitates a fluid transition between the two modalities, allowing intuition and creative impulse, traditionally recorded on paper, to be incorporated and preserved from the first sketch in the digital environment [10].

Among these tools, digital collage was the subject of particular interest after debate, as it was understood that it would allow, through the juxtaposition of seemingly unrelated images, the construction of an elaborate, unexpected, reflective, critical, and innovative narrative for communicating the city's heritage [11].

In fact, a digital collage is, by definition, an artistic technique that combines different visual elements in a free and subjective way, such as photos and illustrations, into a single image, often with surrealistic or abstract effects, which aims not so much to convey data, but rather to express something creatively, using digital platforms.

For contemporary architecture, digital collages have gained importance as a creative tool between the initial concept and rigorous technical modeling, allowing the exploration of ideas and visual narratives in a quick and expressive way, functioning as a “bridge between the imaginary and the real” [12], as it helps to materialize complex visions that would be difficult to express through technical drawings alone.

Architects such as Rem Koolhaas and Bjarke Ingels often use collages to test spatial compositions and explore relationships between context, scale, and materiality [13]. The technique allows for the superimposition of layers of information—such as urban landscapes, proposed interventions, and human elements—creating visual narratives that anticipate the experience of space even before its construction. For Nascimento [14], this practice not only accelerates the creative process, but also democratizes the understanding of the project, making it accessible to non-specialized audiences.

It also emerges as a critical method that combines different temporalities and meanings [15]. The overlapping of forms and references allows for the construction of complex scenarios that go beyond mere visual representation, adding layers of interpretation to the architectural space.

The multisensory dimension of collage is particularly relevant, capturing not only visual elements but also textures, sounds, and spatial atmospheres [16]. This approach highlights the architectural experience as inherently multisensory, where diverse fragments evoke stories and memories [17]. In this sense, the creative process through collage is characterized by its non-linear nature, where the most relevant ideas often emerge from the loss of control over the material [18]. This open approach invites the active participation of the observer, generating multiple discussions and interpretations, democratizing the understanding of the project, as it makes it accessible to non-specialized audiences [19].

Its importance in the dissemination and marketing of architectural projects should be highlighted. In portfolios, competitions, and presentations, they function as persuasive tools, highlighting the aesthetic and functional potential of a proposal. Platforms such as Adobe Photoshop and artificial intelligence allow the creation of realistic or surrealistic images that capture the essence of a concept, incorporating symbolic and contextual elements that enrich it [20].

From the above, its ability to synthesize complex ideas in a visual and accessible way makes it ideal for dealing with the scale and multiplicity of elements in the city.

Thus, we sought to stimulate multidisciplinary and critical thinking among those involved in the project to explore the connections between society, space, architecture, the city, and culture through this language—digital collage—to promote heritage.

PROJECT AND FIRST OUTPUTS

Taking the above into account, 240 students over the course of one year, in subjects such as City History and Design, among others, were invited to produce work based on design and communication, through which they could convey the sometimes-little-known history of Covilhã.

From group work in class, field trips, and research work for master's theses, the methodology used was based on a theoretical exploration of different techniques, explored in depth not only in terms of the creative process in architecture, but also in urban design combined with the history of the city. Themes from the city's history were introduced and explored through quick 5-minute sketches or sessions lasting 12 hours or more, for example for collages. All this was accompanied by theoretical sessions, which sought to proactively reflect on how, through analog and digital drawing, the industrial heritage of Covilhã could be communicated in such a way that local authorities, if they so wished, could use these works for this purpose. Depending on the stage of the project and the techniques to be used, some aspects were emphasized and explored more than others.

In fact, of the 240 students who participated in a survey on this topic as part of this article's project, 85% (204) reported that they used both tools in their creative process, not as substitutes, but as complementary elements, since freehand drawing feeds and refines the development of the project in the digital universe (justification given by 150 of the previous students – 74%).

When asked about digital collages in the creative process before the exercises, 85% responded that they did not use them much. Of those who responded that they did use them, 90% stated that they did so to publicize their work, and 10% as a creative act, for their own enjoyment—they made “paintings” with collages.

In the case of digital collages, the results obtained were complemented by interviews with key players in the field and a small survey of the population, with 400 respondents. We sought to find out which words they would use to identify Covilhã, and the most common were industrial heritage (390 respondents), students (300), university (296), accessibility (290 respondents), history (159 respondents), and aging (120).

With these words in mind, the history, culture, and all the knowledge acquired in the different sessions, sessions were held with some of the respondents (40), where, through the presentation of collages, they gave their opinions, thus participating in the final work.

Here are three collages that show the work done. Figure 3 presents an urban narrative, provocatively combining the city's new industry (the University) with its old industries.

FIGURE 3. The old Industry the new One [21].

Is critical thinking, knowledge, and uniqueness encouraged in the search for the future, for a better life? Or are the routines and mechanics of the past maintained? Here, the search for the construction of an urban narrative draws on

the power of color and knowledge of reality and the past, of industry, the university, students, and the city. The industrial past was used for part of the university facilities—it is the new life, the future that must not forget the past. In Figure 4, the issue of accessibility, of the passage to another level on the way up to the city center, where difficulties are overcome through innovation, represented by the pedestrian bridge designed by architect Carrilho da Graça. The human scale, the different ways of overcoming the topography to show that the city's cultural points are easily reached via the bridge, which is itself a landmark of the city, a striking element of it. The wool thread runs through the entire area of the carpenter's riverbank, where you can see the bridge, the river, and the ruined buildings of the old wool factories: what lies beyond industry? The future?

Finally, in Figure 5, the provocation: the city as past and present, as expansion and contraction. Future communications, represented by the Data Center, and the decomposed past that must also be communicated through new communication channels. Based on Velasquez's painting, women are an important element in the daily life of the city, weaving and knitting the city together. This canvas focuses on an artistic metaphor, that is, before designing/building a landscape, a city, or an object, it is essential to observe, understand, and structure. Only in this way can a mere amalgam of buildings be avoided, and harmony and, subsequently, meaning be guaranteed.

FIGURE 4. Nna passagem para a outra argem da vida from the authors after [22].

As the city is built and rebuilt, people shape its form and dynamics, destroy and construct, pass on the word, the story, the feeling, the sensation.

FIGURE 5. Historic Center of Covilhã with its marked wall, Streams, textile buildings from the authors after [23].

Thus, the collages overlap times and narratives in communicating industrial heritage, connecting the past, present, and future, giving new meaning to spaces without erasing their memory.

They constitute a strategy for Communication and Community Involvement, carried out and tested with residents in a participatory collage where the community (former workers, residents, and other stakeholders) expresses its own vision. Here, critical reflection and provocation are elements incorporated into a pluralistic vision that confers legitimacy and social acceptance on the project.

The aim was not to impose a vision of the city's heritage, but to generate one after debate in which the community expresses its opinion.

Currently being presented to municipal authorities, they are intended to serve as a theme for signage and interpretation to be placed at key points of the city's heritage, with photos of what was there and a vision of the future interpreted through collage, to also provide a striking educational/critical/reflective experience, involving visitors in the narrative of transformation [24].

They can also be used not only in marketing campaigns and to attract potential investors for the revitalization of spaces and buildings of important heritage value, but also as part of exhibitions in local educational establishments, for the dissemination and debate of heritage in a creative and participatory way.

It should be noted that participation was very enriching, both in terms of filling knowledge gaps on both sides and in terms of generating confidence in the future and pride in the city on the part of all those involved.

FINAL NOTES

In summary, the city has significant potential to improve its visual communication, with participatory collages proving to be a crucial tool for actively involving all those who live in, visit, and enjoy its heritage. This collaborative approach can foster a shared vision of the urban future, guided by principles of responsibility, sustainability, and even a certain creative provocation that challenges the conventional.

The continuous advancement of design, advertising, and digital tools constantly redefines the way we manipulate images. This evolution transcends the mere representation of reality, expanding into the realm of creating new visual realities and complex languages. These languages function as new alphabets that must be deciphered in order to communicate and, above all, to create architecture, cities, and heritage in innovative ways.

By employing these techniques to communicate ideas of transformation and reuse, architects and urban planners can establish a more effective dialogue with the public and local authorities. This process is vital for promoting the integration of historic spaces into contemporary life, demonstrating in a tangible way how the heritage of the past and the interventions of the present can be inventively merged.

In the future, participatory collages could focus on constructing scenarios for specific locations, illustrating in a clear and attractive way how conservation and modern uses can not only coexist but also enhance each other. This collective exercise will also result in innovative educational material, intended for use in exhibitions promoted by the municipality, with a special focus on dissemination in schools, thus reinforcing the connection between the city's past and the future of its inhabitants.

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