

Anglophone Travellers in Portugal: Exploring Heritage through Digital Humanities and Multimedia

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Resumo do Projeto

Esta tese explora como os residentes anglófonos em Portugal percebem, reinterpretam e se envolvem emocionalmente com o patrimônio cultural português por meio de oficinas participativas impulsionadas por multimídia. Ao recolher respostas visuais e narrativas Através de uma série de workshops com participantes anglófonos que residem no Porto, o projeto revela uma mudança nas visões tradicionais do patrimônio, baseadas em monumentos, enfatizando a atmosfera, a rotina, a identidade dos bairros e preocupações com desenvolvimento conceitual de um arquivo digital a ser integrado à plataforma existente Anglophone Travellers in Portugal, hospedada pelo CETAPS. Embora o objetivo desta etapa não fosse construir o arquivo em si, um wireframe detalhado foi criado no Figma para definir sua estrutura, interações com o usuário e componentes multimídia. Projetado como um espaço dinâmico e interpretativo, o arquivo incentiva os usuários a interagir com o patrimônio não como algo fixo, mas como algo aberto à interpretação pessoal e à transformação futura. O projeto se insere nos campos das Humanidades Digitais, design de experiência do usuário e multimídia participativa, oferecendo uma estrutura criativa para a cocriação e reinvenção da memória cultural em ambientes digitais.

Palavras-chave: Património Cultural, Arquivos Digitais, Literatura de Viagem Anglófona, Design Participativo, Humanidades Digitais

Abstract

This thesis explores how Anglophone residents in Portugal perceive, reinterpret, and emotionally engage with Portuguese cultural heritage through multimedia-driven participatory workshops. By collecting visual and narrative responses in a series of workshops with anglophone participants living in Porto, the project reveals a shift away from traditional, monument-based views of heritage, emphasizing atmosphere, routine, neighborhood identity, and concerns about accessibility and gentrification. These insights informed the conceptual development of a digital archive to be integrated into the existing *Anglophone Travellers in Portugal* platform, hosted by CETAPS. While the objective of this stage was not to build the archive itself, a detailed wireframe was created in Figma to define its structure, user interactions, and multimedia components. Designed as a dynamic and interpretive space, the archive encourages users to engage with heritage not as something fixed, but as something open to personal interpretation and future transformation. The project situates itself within the fields of Digital Humanities, user experience design, and participatory multimedia, offering a creative framework for co-creating and reimagining cultural memory in digital environments.

Keywords: Cultural Heritage, Digital Archives, Anglophone Travel Writing, Participatory Design, Digital Humanities

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Abbreviations

DH	Digital Humanities
ATP	Anglophone Travellers in Portugal (project)

Introduction

Contextualization

Cultural heritage isn't just passed down, it's interpreted, questioned, and constantly reshaped. In the digital age, our relationship to the past is changing, not only because we have more access to historical material, but because the way we interact with it is increasingly shaped by digital tools. This thesis looks at how those tools can be used not just to preserve cultural heritage, but to rethink it. The Anglophone travellers-produced materials (photos, illustrations, travel writing) from the 18th to 20th centuries form the basis for a multimedia archive that doesn't just collect or display them, but actively challenges, reframes, and expands how they're understood.

The project responds to a growing concern in both Digital Humanities and Heritage Studies: digitisation has made a lot of material available, but access alone isn't enough. Without context or critique, digital archives can easily reinforce the same narratives they claim to preserve, especially when dealing with colonial or biased representations, which are common in Anglophone travel accounts of Portugal. This thesis takes the position that heritage isn't neutral, and neither is preservation. The way we build digital spaces, the choices we make about what to include or exclude, and how we frame materials, all of these shape how the past lives in the present.

The research takes a two-part approach. First, it looks at how Anglophone travellers represented Portuguese spaces and identities from the 18th to early 20th century, often prejudiced and derogatory. Second, it explores how those representations can be reworked through digital remediation, using tools that invite critique, speculation, and public participation. A key part of this process involved a series of participatory workshops with Anglophone residents currently living in Portugal. Through discussion, drawing, and writing, participants reflected on their own experiences of the city and imagined how it might change

in the future. After the workshops, the same few participants were contacted again to review the concept and provide feedback. Their responses helped refine the structure and aims of the archive, ensuring it remained grounded in the perspectives and concerns that emerged during the sessions.

The materials created in these workshops aren't part of the archive itself, but they shaped how it was imagined. Themes like gentrification, access, and emotional connection to everyday spaces helped inform the direction and purpose of the archive. The digital archive responds to these concerns by creating space for reinterpretation and personal input, rather than presenting heritage as something fixed or finalized. Its goal is to explore the moods, perspectives, and thoughts of current Anglophone residents in Portugal, and use those insights to guide the conceptual design of a new section of the CETAPS' *Anglophone Travellers in Portugal* (ATP) digital platform. As part of this thesis, I develop a wireframe for that future multimedia archive, to be integrated into the broader CETAPS project. The archive will not only gather historical materials but invite reinterpretation, participation, and ongoing dialogue about how cultural heritage is constructed, and reconstructed, across time and perspective.

This thesis is grounded in a contextual and theoretical foundation. It begins by introducing the aims of the project and exploring the historical context of Anglophone travellers in Portugal. From there, it develops a critical framework through literature in digital humanities, cultural memory, remediation, and travel writing, which together shape the conceptual lens of the project. Building on this, the thesis then moves into the practical side of the research, describing the methodology and participatory workshops used to explore how Anglophone travellers engage with Portuguese heritage today. The following chapters analyze the insights and themes that emerged from these sessions and discuss how they informed the design of a multimedia archive. The thesis concludes by presenting a simple wireframe that offers an initial visual concept and outlining possible features the archive could include.

This research is situated at the intersection of Digital Humanities, cultural memory, and participatory design. It engages with a broader shift in heritage practices, from monument-centered preservation to more dynamic and inclusive approaches that emphasize lived experience, affect, and reinterpretation. It also responds to current debates in archival studies and digital heritage, where questions of accessibility, authorship, and representation have become central. Portugal, as a country that was both colonizer and, at times, marginal within European hierarchies, presents a particularly rich case for examining how it has been historically framed by Anglophone outsiders and how those framings can be reimagined in digital space. The project contributes to ongoing efforts in decolonizing archives and expanding participation in cultural heritage processes.

Research Questions and Objectives

This thesis explores the following central research question: How can participatory multimedia practices reframe historical representations of Portugal produced by Anglophone travelers? Supporting questions include: How do current Anglophone residents in Portugal engage with and reinterpret historical visual and textual materials? What kinds of themes emerge when heritage is approached through speculative and emotional modes of engagement? How can these insights inform the conceptual design of a multimedia archive that invites reflection, contribution, and critique? The objective is not to build a full archive but to use these questions to guide the design of a prototype (wireframe) for a participatory digital heritage platform.

Methodological Approach

The project uses a qualitative, participatory design methodology. Two workshops were conducted with Anglophone residents in Porto, combining archival image analysis, creative reinterpretation, and speculative writing. These methods allowed participants to explore

emotional and cultural relationships to Portuguese heritage and to suggest alternative narratives. The workshops also tested how speculative and multimodal tools, such as collage, drawing, and narrative tutoring can help surface tensions around identity, change, and representation. The approach is grounded in user-centered design and is informed by theories of cultural memory, remediation, and futuring.

Structure of the Dissertation

- Chapter 1 reviews the state of the art, presenting key literature in digital humanities, cultural memory, remediation, and travel writing. It also outlines the aims of the project and situates the historical context of Anglophone travellers in Portugal.
- Chapter 2 details the methodological approach, including the participatory design framework and workshop structure.
- Chapter 3 analyzes the themes that emerged from the workshops and discusses how participants engaged with archival materials.
- Chapter 4 presents the wireframe design of the proposed multimedia archive, reflecting insights from the research.
- The Conclusions section summarizes final reflections, discusses the contribution of the project, and suggests directions for future development.

1. State of the Art

1.1 Cultural Heritage and Digital Humanities

People have always passed down culture in different ways, through stories, handwritten texts, objects, and images. In the digital age, this process hasn't been replaced, but has taken on new forms. Technology offers additional ways to document, reinterpret, and interact with the past, building on earlier practices rather than erasing them. Rather than placing Digital Humanities (DH) at the centre of this shift, it might make more sense to see it as a kind of maelstrom: a space where different disciplines, tools, and ways of thinking come together and overlap (Moreira & Pierazzo, 2024). DH isn't a fixed method; it's a moving field that uses digital tools to ask human questions.

DH started out as "humanities computing," a term that emphasized using computers as tools to model humanities data and our understanding of it (Unsworth, 2002). But it has since evolved into a broader, more dynamic field. It's not just about scanning old texts or uploading photos; it's about enabling new forms of analysis, visualization, and storytelling (Fitzpatrick, 2012, p. 14). Rather than merely archiving material, DH invites interaction, turning historical content into layered, participatory, and often speculative experiences. As Unsworth (2002) argues, "humanities computing is a practice of representation," where models and surrogates act as stand-ins for the real, always partial but meaningfully structured. In this light, DH is not only a technical enterprise but also an epistemological one, committed to creating new ways of reasoning, making meaning, and inviting public engagement. Kirschenbaum (2012) further highlights that DH has become "a scholarship and pedagogy that are publicly visible... bound up with infrastructure... collaborative and dependent on networks of people" (p. 9). This expanded scope of DH aligns closely with the objectives of this thesis: to use digital tools not only for preservation but to foster critical reflection and reimagination of past narratives through multimedia, participatory formats. This approach is especially important in cultural

heritage preservation, where history is not seen as something frozen in time, but as something that can and should be reengaged with (Moreira & Restivo, in preparation).

Cultural heritage includes both physical objects like architecture and art, and intangible aspects such as languages, customs, or collective memory (Vecco, 2010). Historically, the focus was placed primarily on the material side, preserving monuments, artifacts, and landscapes. But over the last two decades, that definition has widened. UNESCO's 2003 Convention for the Safeguarding of Intangible Cultural Heritage marked a turning point, recognizing that practices, expressions, and knowledge, like oral traditions, rituals, festive events, or even food cultures, are just as vital to cultural identity. Portugal, for instance, has several entries on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity, from the Cante Alentejano polyphonic singing (2014), and Fado (2011), to the Estremoz clay figure craftsmanship (2017) and the Carnival of Podence (2019). More recently, the equestrian art of Portugal was added in 2024 (UNESCO, n.d.). Digital tools now make it possible to capture and share these less tangible forms in new ways, not only preserving their content but also opening space for participation and reinterpretation online.

This evolution ties into a bigger shift in how we view memory and preservation. Today, it's not just about keeping things intact; it's more about finding ways to make them meaningful in the present. In the past, the idea of cultural preservation was often tied to the concept of fixity: the idea that meaning could be locked in place and preserved exactly as it was. In contrast, digital media are often seen as unstable, editable, and temporary. Bolter and Grusin (2000) have described this shift as a move "from fixed to fluid." But this binary doesn't hold up. As Levy (1994) argues, "all documents, regardless of medium, are fixed and fluid," and exist in a constant state of negotiation between the two (p. 25). Paper documents, while usually considered stable, are often annotated, edited, and redistributed. Digital documents, on the other hand, can be versioned, archived, and curated to preserve certain meanings over time. In

this light, fluidity doesn't mean instability, it means responsiveness. Digital tools allow cultural memory to move, adapt, and engage new contexts, while still holding onto the parts that matter. What they offer isn't a loss of structure, but a more flexible kind of fixity, one that can support both reinterpretation and continuity.

The challenge, then, is not whether digital heritage can be just preserved, but how we design systems that balance adaptability with continuity. This concern is especially relevant in long-term digital preservation, where the risk is not only media degradation, but semantic and cultural ageing, the possibility that the meanings of archived materials will be lost because future communities no longer understand or care about them. As Schlieder (2010) puts it, "knowledge about the semantics of digital records may persist for a while after the community loses interest...however, as the semantic knowledge is not maintained and transmitted any more, its loss is almost unavoidable" (p. 145). These challenges highlight why preservation isn't just technical, it's also social and interpretive.

Multimedia technologies, in particular, have pushed preservation efforts in new directions. Digitized manuscripts, 3D models of buildings, and interactive reconstructions of historical sites allow users to explore cultural heritage with more depth exploring a simulacrum in the absence to the origin and/or in tandem alongside the original, complementing it with additional layers. These tools are expected to invite people to actively engage, to click, zoom, annotate, and even remix what they see. But the goal isn't just to attract attention, it's to create a space where different perspectives can emerge, and where users feel they're a part of the story being told. While not every digital heritage project tells a story in the traditional sense, they can also create conditions where narratives, whether individual, contested, or emergent, are made possible through interaction, like the ability to comment and engage with the items in the archive.

Museums and cultural institutions are already working with this logic. With tools like augmented reality (AR) and virtual reality (VR), they're changing how people interact with exhibits. Visitors no longer just observe objects; they can now move through simulated historical environments, uncover hidden details, or even hear alternate versions of the same story (Parry, 2007). Also, the Zabludowicz Collection in London turned a soundproof chamber into a full 360° VR space, and Ars Electronica in Austria regularly features immersive works at its festival, backed by partnerships with tech companies and universities (Convergence, 2024). Big institutions like the Guggenheim and Whitney are also commissioning and collecting VR/AR pieces, like Tamiko Thiel's *Unexpected Growth*, showing how curators, artists, and technicians are working together in more collaborative, tech-savvy ways (Convergence, 2024). In the case of this research, the aim is to propose project-specific digital solutions that can revitalize and reframe historical representations of Portuguese heritage in new and more critical ways, especially illustrations and photographs made by Anglophone travellers, based on how Anglophone residents currently relate to the cultural heritage and experiences them.

1.2 Preserving Culture in a Different Form

Preserving and digitizing cultural heritage is also about reshaping how we engage with culture today. Cultural heritage holds value not only as a historical record but as a way of understanding who we are and where we come from. Through digital means, this heritage can be made accessible, interactive, and relevant to contemporary audiences. It's not simply a matter of saving culture; it's about creating opportunities for people to connect with it, reinterpret it, and keep it alive. As UNESCO emphasizes, heritage preservation should reflect present-day needs and values, not just replicate what was (Nilson & Thorell, 2017).

Heritage isn't only about monuments and buildings; it also lives in language, rituals, oral traditions, and shared memory: both the tangible and the intangible matter. Buildings,

archives, and artifacts hold architectural and historical significance (Nilson & Thorell, 2017), but intangible heritage, like storytelling, everyday customs, or the way societies remember histories in general, is just as vital. This duality introduces a complex challenge for digitalization: it's not enough to just copy or simulate what already exists. Preservation also needs to make space for memory, emotion, and reflection. Focusing on Porto, it's important to note that the city's Historic Centre, including the Luis I Bridge and the Monastery of Serra do Pilar, has been recognized as a UNESCO World Heritage site since 1996, reflecting its 2,000-year history and outstanding value as an urban landscape. This designation acknowledges Porto's continuous growth, from Roman times through to the present, and its significance in terms of cultural and commercial connections to the ocean (UNESCO, 1996).

There's also a deeper issue at play: the motivations behind cultural preservation are rarely neutral. Scientific efforts might aim for objective documentation, but preservation is always influenced by politics, social agendas, economic interests, and power structures (Nilson & Thorell, 2017). Tourism, for example, often shapes what gets highlighted and what gets overlooked. Some histories are amplified, while others are left in the margins. These choices show that preservation is not just technical, it's a form of storytelling, full of decisions about what matters and what gets remembered.

The project questions what happens when historical material is placed in a new context, specifically in the digital one. Through multimedia tools, these artifacts can be reframed and reapproached. The aim isn't just to display old images, it's to challenge the perspectives they reflect, and to explore how meaning shifts when the past is viewed through a present-day, multimedia lens.

1.3 Remediation and Cultural Memory

Cultural heritage has always depended on the medium through which it is communicated. From oral storytelling and handwritten letters to printed books and film, each

medium reflects and shapes not only how we remember the past but how we understand and feel it. In the digital age, new technologies are offering fresh ways to engage with heritage, often framed as more immersive, interactive, and collaborative. But this framing can be misleading. Immersion is not unique to digital media, like literary texts, paintings, theater, performance, and music can all be deeply immersive when they are effective. As Bolter and Grusin (2000) pointed out, new media do not exist in isolation but remediate older forms in layered and reciprocal ways. They defined remediation as the process by which new media reformulate and recontextualize earlier media, challenging the idea that digital means necessarily represent a radical break from the past.

Remediation is not just about upgrading the format. It's a deeper transformation in how people build and interpret historical narratives. Digital platforms don't simply present the past, they reconstruct it. A scanned image of a historic site becomes part of a dynamic environment where users can zoom, annotate, compare, and even contribute. Old photographs gain new life through animations and overlays. In contrast to the static museum display, these remediated experiences invite people to actively explore and question what they see. Projects like *Open Door Archive* demonstrate this well, offering an open-access platform for multiethnic poetry archives that encourages user interaction with digitized periodicals, ephemera, and audio recordings from the 1960s and 70s (Northwestern University, n.d.). Similarly, Giovanna Ceserani's *Grand Tour Project* remaps the *Dictionary of British and Irish Travelers in Italy* to reveal new patterns in eighteenth-century mobility and cultural exchange (Stanford University, n.d.). *Mapping the Republic of Letters* reconstructs early modern intellectual networks through correspondence and travel data, blending archival research with visualization tools to rethink how people engage with historical connections (Stanford University, n.d.).

This kind of media layering, what Bolter and Grusin (2000) call hypermediacy, is key to how users engage with digital archives. Different types of media (text, image, audio, video,

maps) are placed side by side. This allows for a more complex interaction with history, where users are not just passive viewers but participants. They're able to shift perspectives, move between narratives, and bring in their own interpretations.

Take 19th-century travel writing as an example. Once locked away in private collections or printed in rare editions, these texts can now be remediated with digital tools, connected to maps, given additional historical context, or embedded with links to other documents and media. This changes how people experience them. Instead of reading them as isolated records, they become part of a broader, multimedia conversation about history, power, and representation.

But remediation isn't without tension. While digital media make heritage more accessible and open to reinterpretation, they also raise questions about authenticity and authority. What happens when historical images are altered or repurposed? Who decides how the past is shown or framed? These are real concerns, especially in heritage work that deals with colonial representations or contested memory. The Portuguese case vividly illustrates these tensions. Under the Estado Novo dictatorship (1933–1974), folk art and rural heritage were co-opted by the regime as tools of nationalist propaganda. The state created an idealized image of "authentic" rural life as the essence of Portuguese identity (Restivo, 2020). Salazar's cultural machinery elevated colorful, handcrafted peasant artifacts, presenting them as collective, anonymous traditions, which helped legitimize the regime's power while pushing aside more cosmopolitan influences (Restivo, 2020). However, after the regime's fall, these same folk symbols were reclaimed and reinterpreted by its opponents. One example is the artist Ernesto de Sousa, who intentionally "appropriated [folk art's] creative, naïve, and uncontrolled elements" during the 1960s as a form of resistance. Through this, he offered an alternative narrative that directly challenged the Estado Novo's portrayal of the past (Restivo, 2020). This back-and-forth over folk imagery, first taken up by an authoritarian regime, then repurposed

by its critics, demonstrates how the remediation of heritage can become deeply political, stirring up debates over what is considered "authentic" and who gets to control the framing of historical memory.

These tensions are central to this research. Can digital remediation challenge the outdated colonial narratives embedded in travel illustrations? Can it open space for new interpretations, especially from voices that were previously excluded? Bolter and Grusin's (2000) theories on remediation and hypermediacy offer a useful lens here, helping to trace how digital media reshape cultural narratives without erasing their history.

By bridging traditional and modern forms of media, digital humanities projects can move beyond simply repeating existing structures of knowledge. They offer new ways to engage with cultural memory, often through more open and participatory frameworks. For instance, platforms like Omeka and projects showcased by the Center for History and New Media have allowed users to co-curate exhibits, tag materials, and even contribute their interpretations. Initiatives like THATCamp also reflect this participatory ethos, inviting scholars, museum professionals, and the public to collectively explore digital tools for the humanities. These projects show how digital approaches can help surface marginalized narratives or challenge canonical ones, especially when developed in dialogue with GLAM institutions (Sheila, 2012).

When we talk about memory in the digital age, it's not just about saving data, it's about deciding what matters, how it's framed, and who gets to shape it. Digital cultural memory is not a passive archive that stores everything by default. It's a curated and often fragile process, where memory is always at risk of either being erased or overwhelmed. As J. Assmann (2016) argues, cultures need to maintain a contract between the living, the dead, and the not-yet-born. In this sense, cultural memory isn't just about what we remember, but about what we choose to pass on.

This is where the role of digital technology becomes both powerful and complicated. On one hand, it allows us to store massive amounts of information. But on the other hand, it constantly puts that information at risk, formats become outdated, systems crash, content disappears without warning. The idea that the digital world is infinite or permanent is an illusion. As Assmann (2016) puts it, we are always negotiating between the danger of forgetting everything and the burden of remembering too much.

To make digital memory functional, not just stored but meaningful, there needs to be a conscious act of transfer. Files sitting on a server aren't memory in themselves; memory happens when they are activated, interpreted, and shared in new contexts. Stiegler's post-phenomenological view helps clarify this, showing that memory is never separate from its medium, and technology isn't neutral, it actively shapes what we remember and how (Crogan, 2014).

This means that when we engage with digital cultural heritage, we're not just saving the past, we're rewriting it. Every reproduction of a cultural object in digital form is part of an ongoing dialogue, one that changes with each new generation of users, devices, and platforms. It's not just about archiving; it's about reinterpreting, sometimes even reinventing, what heritage means in the first place.

Tinnell (2013) reinforces this idea by pointing out that digital archives don't simply preserve, they blend traditional and new media, allowing more fluid and interactive ways of engaging with history. But with that comes a responsibility. What gets remembered? What gets left out? And who gets to decide? These are not technical questions, they are ethical and political ones.

Digital preservation strategies like emulation and migration are crucial, especially when it comes to keeping historical records usable over time (Ruusalepp, 2005). But just as essential is metadata, the surrounding information that explains how a record came to exist, who created

it, and how it should be interpreted. Without this, archives can lose their meaning even if the files technically survive. They should include using TEI (Text Encoding Initiative) to capture not only textual content but also the performance context and the embodied aspects of vernacular knowledge (Moreira & Restivo, in preparation). This kind of encoding helps safeguard intangible cultural elements that might otherwise be lost.

Larger initiatives like archive.org and arquivo.pt also show how important metadata and context are for making digital material accessible and meaningful. These platforms don't just store content; they ensure it remains retrievable and interpretable over time by using open standards and structured metadata. In Portugal, the cultural heritage portal rossio.pt is another example of this approach. It connects and indexes a range of projects that follow principles of interoperability, openness, and sustainability. Many of them use tools like WordPress or DSpace, rely on metadata standards such as Dublin Core, and apply Creative Commons licenses to ensure ongoing access and reuse.

For this research, the idea of digital memory isn't just a technical concern; it's central to how heritage is framed, shared, and potentially challenged. Travel writing, like much of historical and cultural memory, was never neutral. Its preservation in digital form must reflect that complexity. That means recognizing the ways that technology filters memory and being intentional about how we build archives that are not just accessible, but also critical, layered, and alive.

1.4 Travel Writing

Travel writing has long played a role in shaping how cultures are seen and remembered. These texts were never just innocent observations of distant places; they were tools of narration, often tied to colonial ambition, personal status, or ideological agendas. As Greenblatt (1991) argues, from the fifteenth century onward, European travel writing created what he calls "mimetic capital", a body of descriptions that helped Europeans imagine the world and justify

their control over it. These narratives helped reinforce the power imbalance between the West and the rest, often turning foreign landscapes and cultures into symbolic resources for the traveler's own sense of identity.

Travel writing sits in a space between documentation and fiction. It relies on storytelling, diary-style entries, letters, travel logs, dramatic descriptions, and vivid characters to draw readers in. Writers often claimed to be neutral observers, but the truth is more complicated. Their voices were shaped by personal bias, by cultural assumptions, and by the political moment in which they were writing (Hulme & Youngs, 2007). Because of this, travel texts must be read not just as historical records but as constructed narratives. This matters especially in digital heritage projects, where simply uploading such texts without context risks repeating the very hierarchies they once helped build.

The connection between travel writing and colonialism is not subtle. Spurr (1993) identifies recurring rhetorical strategies in colonial-era writing, like appropriation, exoticization, and debasement, that worked to frame non-Western cultures as inferior or static. These strategies didn't just affect how people saw foreign cultures at the time; they continue to shape cultural memory today. If digital heritage projects are to be taken seriously, they need to address this legacy and build frameworks that allow for critique, not just preservation.

There's also the issue of performance. Travel writing wasn't only about describing a place, it was about performing authority. Writers used their texts to craft a persona, to present themselves as worldly, educated, and adventurous (Holland & Huggan, 2000). This ties directly into Bourdieu's (1984) idea of cultural capital: writing about foreign places was a way to gain prestige, especially within European literary and intellectual circles. So when we digitize these texts today, we're also preserving those self-promotional performances, and that needs to be acknowledged.

Modern digital tools offer a way to complicate these narratives. For example, travel texts that once described cultures as frozen in time can now be set alongside contemporary commentary, interactive maps, or multimedia elements that show how those same cultures have evolved.

The task of Digital Humanities in travel writing projects, then, isn't just to store the written accounts, it's to open them up. Adding metadata, annotations, or user contributions helps highlight the biases in the original texts and invites more inclusive interpretations. As Drucker (2012) puts it, it is about acknowledging the interpretative framework behind the graphical display. Tools like geolocation mapping or AR can allow users to see how landscapes described in 19th-century prose have transformed, or how the same place is imagined differently today, but used naively they soon raise other problems: as boundaries, peoples, and identities change.

Finally, integrating travel writing into digital archives is not just a way to preserve the past, it's a chance to reinterpret and understand it. While these texts were once used to assert control, they can now become spaces for dialogue. If presented critically and creatively, travel narratives can help users reflect on how ideas of place, memory, and identity are formed, and how they continue to evolve. The challenge is not just to digitize, but to rethink what it means to remember through text.

1.5 The Construction of Cultural Narratives

Every digital heritage project makes choices: what to include, what to leave out, and how to present what's there. These choices build narratives, whether consciously or not, and those narratives influence how both locals and outsiders see the culture being represented.

This raises a key issue: digital archives don't just document the past, they reinterpret it. The way an image is framed, the context in which it's placed, the language used in its description, all of it contributes to meaning. Bollini (2016) warns that without proper framing,

digital archives risk becoming flat collections of data instead of meaningful spaces for engagement. For this project, that concern is central. It asks not only what historical images show, but how they are presented, and what stories those presentations reinforce.

For local communities, digital archives have the potential to strengthen cultural identity. They can affirm shared memory and offer a sense of continuity. But at the same time, these projects shape how cultures are perceived from the outside. For foreign audiences, especially those unfamiliar with the nuances of a place, these digital narratives might become their only frame of reference. That's why representation matters and why critical curation is necessary. This is also where the idea of Imagology becomes important. Imagology is the study of how national and cultural identities are represented in literature, especially in travel writing. One of its key ideas is that describing the "Other" is also a way of speaking about oneself. Travel writing often creates what are called hetero-images (images of other cultures) but these are always shaped by auto-images, or the writer's own cultural background and assumptions (Leerssen, 2017).

The historical portrayal of Portugal through the eyes of Anglophone travellers shows just how layered and biased these narratives can be. Brookshaw (2017) points out that during the height of European imperialism, Protestant Northern Europe often viewed Catholic Southern Europe, especially Portugal and Spain, through a distorted, almost orientalizing lens. This was not just about religion or geography; it reflected deeper power dynamics between colonial empires.

Edward Said's (1978) concept of *Orientalism* helps explain how Anglophone travellers often represented Portugal in distorted ways. Although Said focused primarily on Western portrayals of the Middle East and Asia, his idea of a discourse shaped by power, repetition, and cultural bias also applies to how Southern Europe was written about, especially by Protestant travellers. Said argues that Orientalism works by constructing the other as irrational, exotic,

and inferior, while positioning the West as rational and superior (Said, p. 29). Even when not overtly political, these travel texts relied on what Said calls "a flexible positional superiority" that allowed the writer to speak from a place of authority about a culture they often misunderstood or simplified (p. 38). As Said explains, many of these views fall under what he terms "latent Orientalism", not openly hostile, but still shaped by deep-rooted assumptions that reflect broader cultural hierarchies (pp. 354–355). These narratives did more than describe; they framed Portuguese identity through an outsider lens that was often shaped more by the traveler's own worldview than by the place itself.

In Gunnison's *In Macao*, the Portuguese male character, Dom Pedro de Amaral, is framed as impulsive and vengeful, 'driven by the fierceness of his Southern blood' (Brookshaw, 2017, p. 100). Similarly, in Clavell's *Noble House*, the Portuguese-Eurasian character Orlanda Ramos is positioned within a narrative of dependence and ambition, shaped more by her role as a mistress than by her own agency (p. 105). These aren't just isolated examples, but reflect a broader pattern. Portugal is often portrayed as an old, fading empire, its people caught between nostalgia and irrelevance. Even today, Brookshaw argues, these stereotypes persist. For example, in films like *Skyfall*, characters coded as Southern European or South American are frequently depicted as untrustworthy or unstable. These images persist because they are repeated, often without being critically examined (Brookshaw, 2017, p. 107). Portugal has also been historically viewed as a beautiful yet barbaric country. Catholicism is a key theme in many accounts, with the Protestant Anglophone travellers' views of Portugal heavily influenced by their religious background.

This makes the visual materials in this project, illustrations and photographs by Anglophone travellers, all the more important. They don't just capture architecture or landscapes. They reflect a certain way of seeing Portugal, often filtered through colonial, romantic, or orientalist expectations. When these images are digitized, they don't lose that

framing. If anything, the digital format might amplify it, unless new layers of meaning are added.

By placing these images in a digital space that invites interpretation, reflection, and participation, the goal is not only to preserve them but to rethink them. Contextualizing these visuals with commentary, interactive tools, or alternative perspectives helps disrupt the idea that they are neutral or complete. They will show that any data is indeed *capta*, something taken and not given (Drucker, 2012). It creates space for a conversation, one that connects the past with the present, and that invites users to look beyond the surface of the archive.

1.6 Futuring

Futuring is not about predicting the future, it's about shaping it. In the context of Digital Humanities and cultural heritage, it becomes a method for asking: what kind of future do we want to build with our legacies, and how can our actions today help make it possible? Rather than focusing fully on preservation, futuring looks at how cultural memory can remain alive, relevant, and open to transformation. As Oomen et al. (2021) explain, futuring helps heritage projects prepare for future challenges while reflecting contemporary values and ethical questions.

One common method in futuring is scenario-building. This approach explores different possible outcomes based on choices we're making now (Oomen et al., 2021). For example, if digital archives intentionally include marginalized or underrepresented perspectives, they not only document the past more fully but also shape a more inclusive future narrative. This is a major shift from prevalence preservation, which often focused on dominant voices and top-down interpretations of history. With futuring, there's space for many versions of the past and many imagined futures.

Participatory futuring brings this even closer to the public. Instead of researchers or institutions deciding everything, different groups, local communities, policy makers, artists,

and users are invited to take part in the process. This involvement makes heritage more democratic and also more connected to lived experience (Oomen et al., 2021). It allows people to feel responsible for memory-making and gives them the space to help decide what stories get told and how.

Narrative futuring, such as the “letters from the future” method used by Tussyadiah and Miller (2020), takes a more imaginative path. In their study, participants were asked to describe their ideal future travel experience, imagining themselves 20 years ahead. While the letters often reflected hope for advanced technologies, like AI and automation, they also raised concerns about sustainability and the environment. This shows that futuring isn’t just about technological progress. It’s also about ethics, values, and emotional connections. What do we want to preserve? What are we afraid of losing?

Futuring is closely tied to anticipatory governance, the idea that digital heritage projects need to stay adaptable, transparent, and ethically grounded (Oomen et al., 2021). As Tussyadiah and Miller (2020) note, technology and sustainability should not be treated as separate. If cultural memory is going to be preserved responsibly, it needs to reflect both the possibilities and the responsibilities of the digital age.

But imagined futures are never neutral. They reflect the priorities and assumptions of those who create them (Hajer & Pelzer, 2018). In digital heritage work, every decision, from what to digitize to how to tag it, is a form of futuring. If projects rely only on dominant historical narratives, they risk repeating the same exclusions and biases. But if they open space for different voices and speculative thinking, they can help rewrite what heritage means.

This is especially relevant for this thesis. A participatory approach is essential, not just as a research method, but as a way of thinking about heritage itself. When researchers, cultural workers, and the public come together, archives become more than static repositories. They become spaces of dialogue, memory, and imagination.

Speculative and participatory design together offer a powerful alternative to prevalent methods of preservation. As Mitrović et al. (2021) suggest, speculative design challenges fixed ideas about history by allowing users to imagine other possibilities. It encourages a kind of critical play, where users are not just consumers of heritage, but co-authors of its future. Similarly, Sustar et al. (2020) argue that speculative design helps communities reclaim agency over how their histories are remembered, especially those that have been ignored or erased.

By blending speculative thinking with digital tools, heritage can become something active, something that shifts and grows. It doesn't have to be about fixing the past in place. Instead, it can be about creating room for different stories, layered meanings, and futures that haven't yet been written. In that sense, futuring isn't an add-on to preservation; it's what makes it matter.

1.7 Mapping Travel Writing

The basis for this thesis is the *Anglophone Travellers in Portugal* project, developed over several decades at CETAPS and recently revisited through a Critical Digital Humanities lens by Moreira and Castanheira (2024). This project has built a unique annotated archive of almost 200 written accounts by Anglophone travellers to Portugal, spanning from the eighteenth to the twentieth century. These materials offer a layered, outsider perspective on Portuguese culture and geography, and were foundational to how this thesis understands representation and heritage.

Moreira and Castanheira (2024) argue that these travel accounts are not just historical curiosities, they actively shaped perceptions of Portugal, often through colonial, romanticized, or exotic framings. But instead of relying only on close reading, their recent work emphasizes the need for distant reading and visualization tools that can reveal broader patterns across the archive. They highlight how the use of digital humanities allows for critical mapping of place mentions, themes, and shifting interests over time, from war and railways to religion and

criminality. These efforts also draw attention to the gaps and ambiguities in historical data, particularly toponymical inconsistencies and the interpretive messiness of archival work.

Alongside the mapping of written accounts, the project has also focused on digitizing illustrations found in travel books like *Lisbon & Cintra* (1907) and *Portugal: Its Land and People* (1909). These images were treated not as secondary to the text, but as narrative elements in their own right. Using Johanna Drucker's (2012) concept of *capta*, the team developed a layered metadata model that includes both factual and interpretive fields, such as geolocation, image content, and visual type. These were then visualized on the project's website map, allowing users to explore representations of the place through historical illustrations. This approach added depth to the textual analysis, reinforcing how visuals shape meaning and memory in travel writing (Rodrigues & Castanheira, 2024).

Of particular relevance to this thesis is their recognition that digital heritage is not just about organizing information efficiently, but about creating space for new, participatory interpretations. They describe future directions for the CETAPS project that include minimal computing approaches and citizen humanism, strategies that invite public engagement while also respecting the material and infrastructural realities of digital platforms.

This aligns closely with the goals of this thesis, which takes a step further by involving current Anglophone residents in Portugal in the process of reinterpretation. While *Mapping Travel Writing* focuses on metadata, visualization, and structural challenges, this thesis explores the emotional, speculative, and participatory potentials of heritage by working directly with people who inhabit the cultural in-between space that these historical texts often exoticize.

In short, this project builds on the foundations of the CETAPS archive by shifting from a critical *reading* of past travel writing to fostering a critical *remediation* of it, layering historical material with present-day emotion, reinterpretation, and imagined futures. It's not

just about mapping where travellers once went, it's about asking how those journeys are remembered, and how they can be reimagined by those living in Portugal today.

1.8 Anglophone Depictions of Portugal in Travel, Literature, and Art over Time

To better understand how Anglophone representations of Portugal developed, especially in travel writing, literature, and visual art, it is important to look at the longer history of Anglo-Portuguese relations. These depictions did not emerge in isolation; they were shaped by centuries of political, economic, and cultural connections, marked by unequal dynamics. British travellers, writers, and artists often saw Portugal as something close yet fundamentally different, more like a place of picturesque decay, Catholic ritual, and emotional intensity that contrasted with Britain's image of itself as modern and rational (Mourão, 2016; Oliveira, 2014).

During the Romantic era, Portugal was portrayed as a charmingly backward corner of Europe. Writers like William Beckford, Robert Southey, and other travelers celebrated its rural landscapes, religious processions, and crumbling ruins, but often with a tone that revealed British superiority. As Mourão (2016) explains, Portugal was frequently grouped with Europe's southern "Others" - a "primitive" land viewed as both exotic and slightly behind. These writers emphasized the contrast between Britain's progress and Portugal's traditions, using the difference to affirm their own cultural identity (Mourão, 2016). In visual culture, this was shown through illustrations and engravings that focused on rustic villages, Catholic pageantry, and old-world architecture, constructing a romantic but still distant image of Portugal (Oliveira, 2014).

Catholicism was especially central in these depictions. Many Anglophone travel writers, particularly those from Protestant backgrounds, described Portuguese religious rituals with curiosity. They often framed Catholic practices as superstitious or excessive, and described the Portuguese people as uneducated or naive because of their faith (Oliveira, 2014;

Mourão, 2020). Oliveira (2014) shows how even British women travellers, who sometimes expressed empathy, still highlighted what they saw as “ignorance” among the local population. These religious portrayals were not just spiritual observations; they were also cultural judgments that marked Portugal as being on the “wrong” side of modernity (Stokes, 2021).

This cultural lens was shaped by political history. The Anglo-Portuguese alliance, dating back to the Treaty of Windsor (1386), created centuries of cooperation, but also moments of imbalance. During the Peninsular War, British troops were stationed in Portugal, and figures like Robert Southey used this context to write heroic narratives of British involvement (Mourão, 2020). Though Portugal was technically an ally, British authors often depicted the country as needing British leadership and enlightenment, an attitude that carried over into cultural representations. Mourão (2020) argues that the literature of this period helped construct Britain’s identity as a civilizing force and Portugal as a loyal but dependent partner.

Over time, certain stereotypes became embedded in Anglophone narratives of Portugal. Themes like *saudade*, melancholy, and emotional fatalism appeared frequently, especially in Romantic literature (Stokes, 2021; Dahl, 2011). Stokes (2021) shows how British writers during the Napoleonic period imagined Portugal as “Lusitania” in mourning, a country of faded glory and poetic sadness. While these portrayals may have been sympathetic, they still reduced Portugal to a narrow emotional script. Dahl (2011) describes how these stereotypes persisted for over a century, becoming part of what imagology scholars call the “sad Portugal” trope. These views often circulated through both literature and visual media, shaping how Portugal was imagined in the wider Anglophone world.

These historical representations are important not just as background, but because they directly inform the kinds of materials found in the current CETAPS repository. Many of the written travel accounts and digitized images reproduce the narrative patterns shaped by this long history, like romanticized landscapes, depictions of Catholic rituals, or portrayals of

Portugal as picturesque but behind. These materials carry embedded biases and should not be treated as neutral documentation. Instead, they call for reinterpretation. Through participatory and speculative methods this project proposes an alternative way of engaging with the archive, one that invites users to critically reflect on historical narratives and actively contribute new perspectives. In this way, the archive becomes not just a repository of past representations, but a collaborative space for reimagining what Portuguese heritage can mean in the present and how it can influence the future of it.

2. Research Design

This research takes a qualitative, participatory, speculative, and future-oriented approach to explore how Anglophone residents in Portugal perceive and reinterpret Portuguese heritage. Rather than relying solely on abstract theory or distant observation, the method is designed to involve people directly. The aim is to understand how individuals, especially those who are outsiders living within Portuguese society, engage with cultural heritage emotionally, visually, and imaginatively.

2.1 Methods Overview

The workshop brings together two key frameworks: narrative futuring, as proposed by Sools (2020), and the “Future Labs” model developed by Pellegrino (2020). These frameworks share a common goal: to create structured spaces where people can reflect on the past, imagine the future, and critically engage with the present. In this case, the approach is used not only to collect data but also to offer participants an opportunity to actively reshape the narratives they have encountered during their time in Portugal.

Future Labs were originally designed as spaces for democratic imagination and collective reflection. In their three-part structure - critique, visioning, and action - they guide participants through a process that starts with identifying problems or gaps in how culture is represented, moves toward imagining alternatives, and ends with conversations about what kind of change is possible (Pellegrino, 2020). This makes them a useful model for cultural heritage work, where memory, identity, and representation are always being negotiated.

This thesis adapts that structure for a workshop that blends archival research with personal interpretation. Archival images of Portuguese heritage sites are used as prompts. Through drawing, writing, and discussion, participants are encouraged to critically reflect on how these historical representations compare to their own lived experiences.

Participatory design in a heritage context

This thesis uses a participatory design approach that aligns with what's happening more broadly in digital heritage, where institutions are starting to include more voices in the way heritage is presented. Participatory design has become a useful method because it lets people who are usually outside of the official narrative contribute to how heritage is interpreted and shared. Instead of just showing the public pre-selected content, more projects now involve people in co-creating that content. In the context of digital archives, this can lead to stronger engagement and allow for more diverse and personal connections to heritage (Nofal, 2023). Involving Anglophone residents in this process gives the project an additional layer. These participants are not tourists, but they are also not native to Portuguese culture. That position, of being somewhere in between, often brings different types of observations or experiences. Their views can bring out things that aren't usually discussed or seen in traditional representations of Portuguese heritage.

Speculative design and future-oriented imagination

The other core idea behind the workshops is speculative design. This approach is about using imagination to think about what the future could look like. It's not about prediction, it's more about asking "what if?" and opening space for creativity, emotion, and reflection. Speculative design helps people imagine different futures and, through that, reflect on what they care about in the present (Nabuurs et al., 2023). Speculative design becomes even more interesting when it's participatory. Instead of keeping this kind of creative thinking in the design studio, researchers are now doing these exercises with communities. Farias et al. (2022) call this a "participatory turn" in speculative design, where everyday people are invited to take part in imagining alternative futures together. That's what this project aimed to do: offer a space where participants could share their concerns, ideas, and hopes through creative exercises.

Participants

The participants were Anglophone residents currently living in Porto, Portugal. The first group of participants was recruited through purposive sampling via snowball sampling, starting with community networks and expat groups. The first attempt at running the workshop was not fully successful, as some participants did not align with the intended goals of the session. During the workshop, discussions frequently drifted off-topic, and participants did not fully engage with the central themes or activities. As a result, their contributions lacked the depth and relevance needed to inform the project meaningfully.

To address this, I decided to form a new group and repeat the first workshop. By using the same recruitment method, one participant was found who also identified others who met the criteria to join the workshop. This revised session included five participants (four new participants and one participant from the failed workshop that joined the second session). Although some were unfamiliar with each other, they formed an engaged group. The participants came from the USA, UK, Ireland, and Australia, and had lived in Portugal for between two and nine years (Table 1). They included a retired professional, an academic researcher, a former university English teacher, a multimedia Master's student who also works in marketing, and a former salesperson, ranging in age from 29 to over 70. This mix brought a range of perspectives shaped by different life stages, occupations, and durations of residence. This diversity supported the project's aim of exploring cultural memory through a range of outsider perspectives on Porto.

Table 1*Participants Overview*

Participants	Age	Occupation	Country of origin	Duration of stay in Portugal	Workshops attended
P0	40-50	Art professor	U.S.A.	2-5 years	1 (failed workshop, insights used in the final discussion)
P1	20-30	Multimedia student	Ireland	2-5 years	2 (1st session of failed workshop, 2nd session of main workshop)
P2	70-80	Retired	U.S.A.	5-10 years	2 (both sessions)
P3	50-60	Former English teacher	U.K.	2–5 years	1 (first session)
P4	40-50	Former salesperson	U.K.	2-5 years	1 (first session)
P5	50-60	Academic researcher	Australia	5-10 years	2 (both sessions)

After developing the draft wireframe, it will be presented to the participants for feedback. This will allow them to evaluate the design based on their experiences and expectations, ensuring the wireframe aligns with the needs of the target users. Additionally, a resident of Portugal who is not an Anglophone traveler will be invited to provide feedback, offering insights from a broader audience. This approach ensures the design is inclusive and can be understood and engaged with by a wider demographic, beyond just the Anglophone community.

All participants were informed of the purpose and structure of the study and provided written consent before participating (see Appendix G for the informed consent form).

2.2 Workshop Structure and Materials

The two workshops were structured around a three-phase model inspired by Pellegrino's (2020) Future Labs and Sools' (2020) "Letters from the Future" method. While both frameworks emphasize imagination as a way to explore social futures, I adapted the approach by introducing a "Letter to the Future" exercise instead of "Letters from the Future." This shift focused not only on envisioning the future but also on encouraging critical reflection on the present, prompting participants to examine their perceptions and lived experiences.

The three phases, Critique, Visioning, and Action, guided participants through reflection, imagination, and group discussion. These phases allowed them to critically examine the past, reimagine cultural heritage, and explore identity and belonging in contemporary Portugal. The goal was to encourage dialogue and creative reinterpretation, facilitating both individual expression and collective exploration.

One of the key concepts was translation. Participants were invited to translate their lived experiences, emotions, and memories into creative forms. Just as a traveler translates foreign experiences into language, participants in this workshop translated their understanding of heritage into visual and written expressions. This process of translation played a crucial role in helping participants reimagine what was initially foreign or incomplete and make it personally meaningful.

During the Critique phase, participants reflected on how heritage shapes cultural memory and were introduced to a curated selection of archival photographs of Portuguese heritage sites. They engaged with these images by arranging them on a physical map of Porto, allowing them to position the images within a loose historical timeline. This spatial exercise

sparked questions and discussions about the emphasis and omissions in the images, and how these compared to their own experiences of the city today.

In the Visioning phase, participants were first asked to engage in a reimagining exercise. They selected a photograph from the archival collection of Porto and were invited to create their own representation of the present view of the same site. Using the provided tools, (pieces of white paper, canvases, ink pens, color pencils, acrylic paints, markers, culture magazines, scissors, and glue), participants drew, painted, and collaged their interpretation of the site. This exercise allowed participants to re-envision the current state of Porto, blending their personal perspectives with historical representations of the city.

Following this, participants were asked to write a letter to a future traveler visiting Porto, imagining what the city might be like decades from now. This method was adapted from "Letters from the Future" to "Letter to the Future" to encourage participants to reflect more deeply on the current state of Porto. The speculative exercise prompted participants to reflect on their hopes and concerns about the future of Porto, blending futuristic ideas with present-day challenges such as climate change and gentrification.

The final phase, Action, involved collective discussion and creative activities. Building on the individual expressions in the earlier phases, participants were invited to visually speculate about the future of Porto using a current map of the city. They were provided with a range of creative materials – color markers, color pencils, three culture magazines and scissors for collaging, ink and neon pens, and acrylic paints – to add elements to the map, imagining how the city might evolve in the future. This activity encouraged participants to not only think about physical transformations, like the development of new areas or changes in the urban landscape, but also to consider broader issues, such as how cultural heritage might be preserved or altered over time. During the exercise, the participants engaged in a group discussion about the potential transformations Porto might undergo, considering both the challenges and

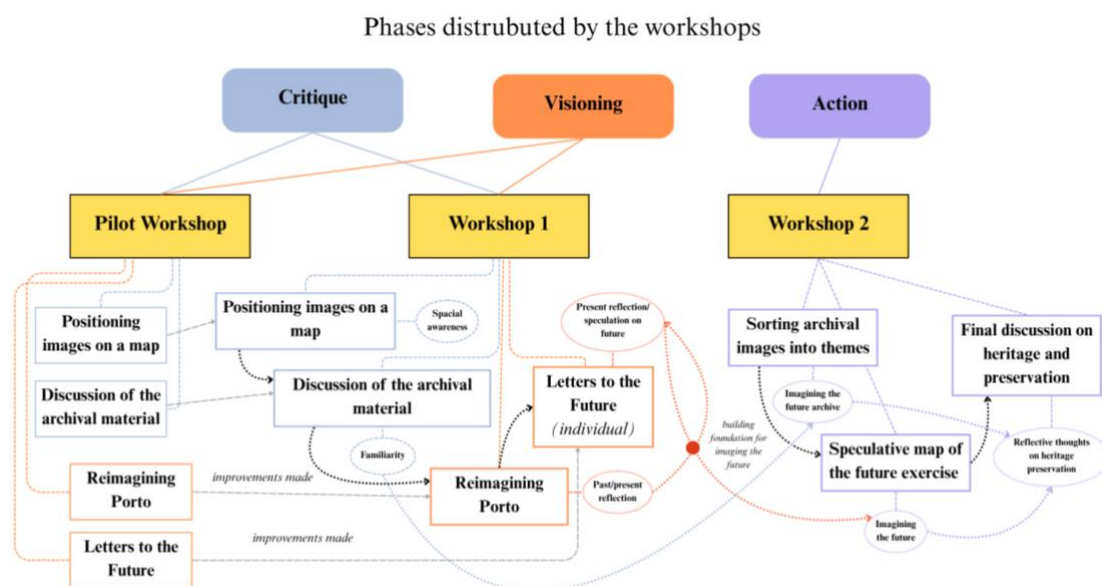
opportunities of these changes. This allowed participants to critically engage with the concept of cultural memory and how the city's historical representations could shift in the future.

The phase concluded with participants categorizing images from the digital archive as a way of consolidating their perspectives on cultural heritage. They sorted the images into thematic categories, with an idea of drawing on their reflections or creative outputs from the earlier phases. Through this exercise, participants offered their thoughts on the role of digital archives in preserving and interpreting cultural heritage, discussing the importance of using digital tools for heritage preservation, public access, and educational purposes. Additionally, they explored the role of digital archives in shaping collective memory, emphasizing how new technologies could contribute to the preservation of cultural heritage in a rapidly changing world.

As shown in Figure 1, the phases of the workshop were organized systematically. The diagram outlines the specific workshop in which each phase occurred, the activities performed, and the sequence in which they were carried out.

Figure 1

Phases Distributed by the Workshops.



2.3 Data Collection & Analysis

To understand how participants engaged with Portuguese heritage and reimaged its cultural narratives, the workshop produced three forms of data. Each form captured a different layer of interpretation, spoken, visual, and written, reflecting how people think about and emotionally relate to the idea of cultural memory. These many elements allowed for a triangulation of data.

The collected data was analyzed using thematic analysis, identifying recurring themes across participant responses and creative outputs. The analysis was focused on three main areas: (1) Patterns in how participants reinterpret heritage, (2) Narrative strategies in futuring exercises (e.g., utopian vs. dystopian portrayals), and (3) Engagement with identity and belonging in discussions. By examining how participants envision the future of cultural heritage, this study seeks to uncover how digital archives, tourism, and global mobility intersect with personal and collective identity formation.

This method not only provides insights into how non-native residents engage with Portuguese heritage but also demonstrates the value of Digital Humanities approaches in rethinking historical narratives, national identity, and heritage in general.

2.4 Pilot Workshop: Methodological Refinement

Before running the main workshop, a pilot session was held with two participants to test the structure, materials, and overall flow. The aim was simple: to make sure the method worked not just on paper but in practice.

The session followed the same structure as the planned workshop. Participants were given archival photographs and illustrations of Porto, and it quickly became clear that different types of images evoked different responses. One participant gravitated toward architectural detail, while another connected more with loose, watercolor-style illustrations, describing them as capturing “the soul of the city.” The images that included architectural details included

Oporto: from Vila Nova de Gaia (1949) by Bridge, Ann and *Torre dos Clerigos* (1874) by Catherine Jackson. The discussed watercolor ones included *Oporto: from the Douro* (1909) by Mrs. S. Roope Dockery and *Quayside: Oporto* (1909) by the same author. This difference in perception confirmed the value of using a mix of image types, some factual, others emotional.

Participants also completed the “Letter to the Future” exercise. Though their responses weren’t used as data, they showed that the prompt worked. One described Porto as a “second home”; another reflected on gentrification and change. These early tests confirmed that the speculative format could generate meaningful engagement with place and memory.

Some practical issues emerged as well. Image sizes needed adjusting, and certain pens and supplies weren’t ideal for creative work. These were easy to fix but important for supporting participant comfort and expression.

One participant suggested incorporating ambient sound recordings of the city, as part of the future archive. They noted how background noise influenced their drawing process. This idea was later integrated into the main workshop, adding a sensory layer to deepen engagement.

As van Teijlingen and Hundley (2001) note, pilot studies are a standard part of qualitative research for good reason. They help fine-tune both theory and logistics. While the pilot insights weren’t included in the final data set, they shaped the workshop’s final form, ensuring that it was both methodologically sound and personally resonant.

2.5 Procedures

This research followed ethical guidelines consistent with qualitative, participatory methods. All participants were given clear information about the project’s aims, structure, and their right to withdraw at any time. Written consent was obtained before each session. To protect participant privacy, all names have been anonymized and coded (P0, P1, P2, P3, P4, P5), and any identifying details have been excluded from the dataset and analysis. The workshops were designed to be low-risk and informal, but care was taken to create a space that

felt comfortable and respectful, where participants could speak freely, and where no interpretation was treated as “wrong.”

The workshops were held in the CETAPS facilities in Porto. The first workshop lasted two hours, while the second workshop lasted one and a half hours.

3. Results and Discussion

This chapter presents a critical analysis of the two participatory workshops conducted as part of this project, focusing on how participants engaged with Portuguese cultural heritage through reinterpretation and speculative activities. Drawing on the creative exercises and group discussions that unfolded during the sessions, the chapter identifies key themes that emerged from participants' reflections. These workshops offered a space for participants to express personal and emotional responses to archival materials and imagine future scenarios of Porto.

3.1 Old Porto vs. Present Porto, Image Reinterpretation Activity

The first part of the workshop began with participants looking through the archival photographs and illustrations of Porto. As the images were passed around, a few participants immediately recognised familiar places, mostly along the riverside, in Porto and Vila Nova de Gaia. Even when they couldn't pinpoint the exact location, some were drawn to the style or tone of the image. One of them commented that some illustrations "have more soul," referring specifically to the watercolours. He explained that these didn't feel like they were from the past, their colours and especially their softness reminded him more of the present-day city. The photographs, in contrast, were seen as more rigid and focused on structure. They came across as records, whereas the watercolours felt like impressions.

From this, the group began to sort the images into two types, something that wasn't planned but happened naturally. There were the architectural images: photographs and detailed ink drawings, focused on buildings and layout. And then there were the atmospheric ones: mostly watercolours, more expressive, more ambiguous. This distinction gave me an unexpected insight into how participants relate to cultural heritage, not only through visual accuracy or historical context, but through tone, familiarity, and emotional response.

After that discussion, each participant selected one image to reinterpret using drawing or collage. The first participant (P0) chose *The Douro – from Virtudes*, an 1874 ink illustration

by C. Jackson (see Figure 2). He worked directly onto the image with pencil, adding only a few new elements. Along the hills of both Porto and Gaia, he drew modern buildings and construction cranes. He said the area now feels like it's always changing, always under construction. Beneath the image, he drew a mirrored version of the same landscape and described it as "old Porto" - a way of showing the city's past still reflected in its present. His reinterpretation didn't try to erase the original image. Instead, it layered the past and present, showing how the city he experiences now is shaped by what it used to be.

Figure 2

P0's Reinterpretation of the Illustration.



Jackson, C. (1874). *The Douro—from Virtudes* [Ink Illustration]. CETAPS Repository.



Anonymous Participant P0. (2025). *The Douro—from Virtudes in 2025* (reinterpretation).
[Mixed media on print / Drawing on archival photograph]

This participant's approach illustrates how reinterpretation can serve as a tool to express temporal tension, a sense of connection to historical identity while also witnessing fast transformation. His contribution aligns with the idea that engaging with heritage is not about repeating fixed narratives, but about creating personal meaning through interaction, as discussed by Bolter and Grusin (2000) in their concept of remediation. By layering modern signs of change over a historical image, P0 actively re-authors the city's image, making visible the ongoing rewriting of space. His visual reflection, separating "old" and "new" Porto, also connects to the notion of narrative futuring (Sools, 2020), where people draw on memory and imagination to position themselves in time.

The second participant (P1) chose a photograph taken by S.R. Dockery in 1909, showing the riverside of Porto in the Foz area (Figure 3). He used acrylic paint on a separate canvas to reinterpret the image. In his version, he painted fewer boats than in the original and left most of the greenery untouched. What stood out the most was his addition of more people walking in the scene. He explained that these figures were mostly tourists, not locals, and many of them were holding phones and taking pictures.

Figure 3

P1's Reinterpretation of the Photograph.



Dockery, S. R. (1909). *The riverside: Oporto* [Photograph]. CETAPS Repository.



Anonymous Participant P1. (2025). *The riverside: Oporto in 2025* (reinterpretation). [Acrylic on canvas]

This reinterpretation shows how he connected the past with the present by thinking about how the space is used today. By adding tourists with smartphones into a historical image, the participant created a kind of commentary on how Porto is now seen and experienced. It also relates to the way past travel imagery often showed Portugal through an outsider's perspective, focusing on visual beauty but not everyday life. By showing tourists instead of locals, the participant brings this idea into the present and reflects how today's public space can also become a performance for visitors, not always for the people who live there. At the same time, this work brings up questions about how cultural heritage is remembered and felt. Pink (2009) and Giaccardi (2012) explain that heritage is not only about objects or places, but also emotions, habits, and atmosphere. In this case, the use of phones in the drawing might suggest

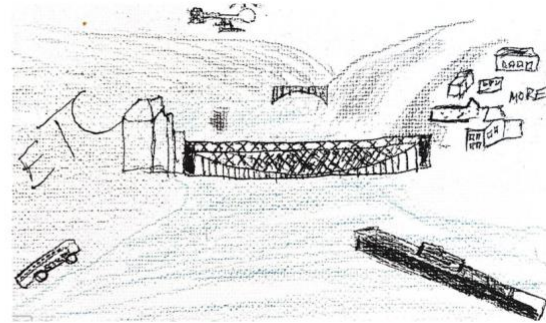
a more distant or superficial relationship with place, one that is seen through screens instead of lived directly.

The third participant (P2) chose another ink illustration by C. Jackson from 1874, showing a landscape of Porto and Gaia with a suspension bridge between them. Right away, he recognised the old bridge and mentioned it, which shows his personal knowledge of the city's history and connection to the place. He reinterpreted the image on a separate canvas using an ink pen. In his version (Figure 4), he drew the Luís I Bridge, which is the modern bridge that replaced the older one, and another new bridge in the background. Although there are actually more bridges visible from that side of the river today, he chose to draw only one additional one.

He also added a long, modern-style boat on the river, replacing the many smaller boats shown in the original illustration. On the Porto side, he included a city bus and explained that this is bus number 500, which goes along the riverside today. He drew a helicopter flying above the city, which shows how he connects the historical view with present-day elements. On the Gaia side, he added a few houses and wrote the word “more” beside them, suggesting that he sees much more construction there now. On the Porto side, however, he wrote “ETC,” meaning that to him, that part of the city has stayed the same, and nothing important has changed in terms of architecture.

Figure 4*P2's Reinterpretation of the Illustration.*

Jackson, C. (1874). *Suspension bridge between Oporto and Villa Nova de Gaia* [Ink illustration].
CETAPS Repository.



Anonymous Participant P2. *Suspension bridge between Oporto and Villa Nova de Gaia in 2025*
(reinterpretation). [Ink pen and a pencil on canvas].

The fourth participant (P3) chose an ink illustration from 1874 that shows the Torre dos Clérigos (Figure 5). She used markers and ink to reinterpret the image on canvas. She kept the original tower as it was, but made several changes to the surrounding area. Instead of the wagon and group of people in the historical image, she drew a modern outdoor café space with a large umbrella and people sitting and drinking coffee. She also drew people crossing the street, and redesigned the road itself by making it wider and more defined, almost abstract, stretching into the distance. She explained that she once read that this road was historically a place of trade, and in her view, it still carries meaning today, now as a path for tourists, since the tower is one of the most visited places in Porto. She also included a trolley bus on the street, saying that she often sees it filled with tourists passing through the area.

This reinterpretation shows how participants use visual intervention to highlight how urban infrastructure holds different meanings over time. The participant updated the image with details from how the space is used now, combining memory, knowledge, and imagination. By changing the street and turning it into a symbolic path that links history with present use, she shows awareness of both continuity and transformation. Her drawing also reflects what Sools (2020) calls narrative positioning, as she situates herself between past and present by

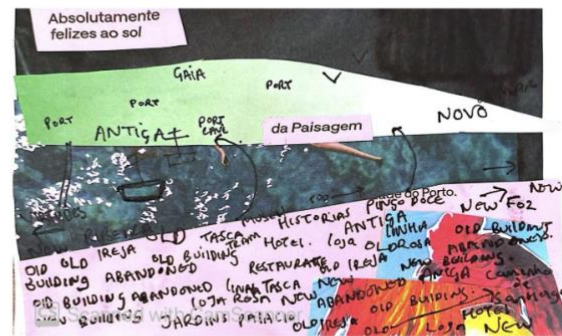
placed several boats on it, keeping a connection with the original illustration. On the Porto side, she added handwritten text labels such as “old buildings,” “abandoned buildings,” “hotel,” “restaurant,” “tram,” “loja Rosa,” “new buildings,” “new Foz,” and “igreja” (church). These show that she has strong spatial awareness of what exists in different areas today. She also added an image of the Portuguese rooster, a national symbol, as part of the composition.

Figure 6

P4's Reinterpretation of the Illustration.



Jackson, C. (1874). *The Douro—from the upper part of Oporto* [Ink illustration]. CETAPS Repository.



Anonymous Participant P4. (2025). *The Douro—from the upper part of Oporto in 2025* (reinterpretation). [Creative collage].

This reinterpretation is rich in layers, combining emotional language, real materials, and cultural symbols. Her choice to make a collage instead of a drawing reflects a more tactile and physical process of reinterpretation, which aligns with Giaccardi's (2012) idea of participatory heritage as something that is created through making, not just remembering. Importantly, her mention of “abandoned buildings” was not only a part of her collage, but also started a wider conversation during the workshop about this issue in Porto today. By including the rooster and emotional expressions like being “happy in the sun,” the participant also brought in elements of national identity and everyday feeling, reflecting the idea that heritage is not only about official history, but also about small, affective details that shape how people experience a place.

The sixth participant (P5) also selected an ink illustration by C. Jackson that shows the riverside area of Porto (Figure 7). It is worth mentioning that five out of six participants chose works by this artist, and five out of six also selected a riverside (Ribeira) landscape, even though many other types of images were available. This gives an important insight - that the Ribeira side of Porto seems to be the place that participants felt most connected to and most comfortable reinterpreting in the context of the present.

This participant used coloured pencils on a canvas. As Giaccardi (2012) argues, heritage is not only passed down, but also actively constructed by people through experience, emotion, and creative engagement. His emotional connection to the place supports Pink's (2009) idea that heritage includes sensory memory and atmosphere, how people move through and feel space. In this case, his reinterpretation becomes a personal memory map.

Figure 7

P5's Reinterpretation of the Illustration.



Jackson, C. (1874). *The Douro—from Fontainhas* [Ink illustration].
CETAPS Repository.



Anonymous Participant P5. (2025). *The Douro—from Fontainhas in 2025*
(reinterpretation). [Pens and pencils on canvas].

Looking at the first four reinterpretations together, a shared pattern begins to appear. Participants' interventions show how each person connects memory with observation, and how heritage becomes a space of negotiation between what has stayed and what has changed. The

reinterpretations did not focus on iconic landmarks or monumental history, but on elements that are part of their personal experience of living in Porto today.

This reinterpretation exercise revealed several recurring patterns across participants' contributions. Most notably, five out of six participants chose riverside scenes (Ribeira), and five selected illustrations by the same artist (C. Jackson), suggesting a strong visual and emotional connection to that area of the city. This preference may reflect both familiarity with the site and a sense of personal relevance, making it easier to imagine the present through the lens of the past. Regardless of their chosen materials, whether drawing, painting, or collage, participants tended to focus not on historical monuments, but on elements of everyday life: cranes, cafés, tourists, buses, and local buildings. These interventions show that heritage was interpreted through personal experience, urban observation, and sensory memory, rather than through official narratives or static representations of the past.

A few common themes emerged: urban change, tourist presence, emotional attachment to space, and the blending of personal and historical knowledge. Participants positioned themselves in relation to the images by layering the past with their present-day understanding of the city. These reinterpretations support the theoretical frameworks discussed before, particularly the idea of heritage as participatory and dynamic (Giaccardi, 2012), shaped by emotional and sensory experiences (Pink, 2009), and continuously rewritten through individual narratives (Sools, 2020).

3.2 Letters to the Future Activity

After completing the reinterpretation of the archival images, participants were invited to write a short letter to a “future traveler” visiting Porto. Unlike the visual reinterpretations, which focused on specific places and materials, the letters allowed participants to express hopes, fears, and values more openly. This part of the workshop shifted from the visual to the narrative, giving space for emotional, social, and speculative insights to emerge. While these

emotional and social connections were already present in the reinterpretations, the letter to the future made them even clearer, offering a more intimate and reflective perspective on Porto. Writing a letter frames their engagement with cultural heritage in a narrative way, as suggested by Sools (2020) in her work on narrative futuring.

A total of five letters were collected, three of which were longer and two shorter (see Appendix A for their content).

The letters addressed themes such as urban decay, gentrification, nostalgia, sustainability, tourism, and memory, reflecting participants' concerns about the city's future and their vision for preserving its cultural identity.

3.2.1 Urban Inequality and Gentrification

A recurring concern across several letters was the future of Porto as a city increasingly shaped by economic exclusion and gentrification. Participants expressed a shared anxiety that local life was being displaced by tourism, real estate development. In Letter A3, the writer hopes for a future where museums are repurposed into shelters and employment offices, an implicit critique of the misalignment between cultural investment and social welfare. Letter A1 envisions a city overtaken by “sleek modernist hotels” and “gated condominiums,” replacing the layered textures of working-class life with sanitized luxury. Similarly, Letter A4, though more hopeful in tone, reveals unease about affordability and accessibility, wishing that Porto will “stay relatively affordable... whilst developing its infrastructure.” Even Letter A1, with its light, almost humorous tone, points to “construction work becoming part of the ambience,” subtly registering discomfort with the pace and focus of urban transformation.

3.2.2 Loss of Local Culture and Routines

Several letters show a deep concern for the disappearance of small, everyday parts of life in Porto, things that are often not seen as “heritage” but still hold cultural meaning. In Letter A1, the writer describes how “the woodturners blush and broom makers, carpenters, painters...

have all gone by the time you all live, imagining a future where old trades and crafts no longer exist. They also mention how “the lavandarias where women washed clothes in tubs are now silent,” drawing attention to how communal and domestic spaces are slowly fading. Letter A2 expresses a hope that “the markets and gardens that some people grow will still be here,” and that “more people will also be growing some fruit or their own food.” These details reflect a fear that everyday routines, like cooking, working, washing, gardening, might disappear as the city becomes more developed and tourist-centered. In a quieter tone, Letter A2 mentions “two of the best things in the city most tourists miss”: a cork museum and a hidden sunset view. These are not grand attractions, but personal places connected to routine and local life, and the fact they are “missed” by most suggests that they, too, may not survive.

Similar values appeared in the drawing exercise, though expressed more visually. Participants often ignored iconic landmarks and instead focused on people and activity: the tram, cafés, tourists walking, everyday construction. These reinterpretations suggest that what matters most to participants is not just what Porto looks like, but how it is used and felt in daily life. It is about how Porto is constantly performed.

3.2.3 Hope vs. Nostalgia

In their letters, participants tended to imagine Porto’s future in one of two directions: either as a more inclusive and balanced place, or as a city overtaken by inequality and tourism. These two opposing futures reflect both hope and anxiety. Sools (2020) describes this as “narrative futuring,” where people try to make sense of the present by imagining what might come next. Some letters leaned toward a quiet kind of optimism. In Letter A4, the writer hoped the city would “stay relatively affordable and accessible for all types of people,” while also imagining small improvements, like better metro lines. The tone was light and grounded in everyday life, ending with “I hope you can still buy a coffee for less than 1 EUR.” This participant didn’t imagine a radical future, just one where things stay livable, familiar, and fair.

Letter A2 took a similar approach, with a list of casual recommendations, like visiting the cork museum or watching the sunset in Foz, and notes written in a friendly tone: “DRINK COFFEE HERE!” These visions were rooted in local rhythms and Porto’s daily routine, the kind of future that feels continuous with the present.

Other letters were more dystopian. Letter A1 described a future city that felt almost hollow, “sleek modernist hotels,” “gated condominiums,” and “huge garages for surviving the rich.” They warned the future traveler to carry a digital ID just to pass through the train station. Letter A2 echoed this unease, expressing fear that public services might break down, that museums would thrive while locals were left without support: “I see many grand museums... and I see many local residents homeless.” These weren’t just visions of physical change, but of social disconnection, cities shaped for outsiders, not the people who live there.

The drawings supported these directions, though less directly. Some included signs of hope, which are trees, public transport, and open squares. One participant added a café and wrote the word “community” next to it. Others focused on what was being lost: mostly new luxury buildings replacing old ones. One used a mirrored image to contrast “old Porto” with a more sanitized version, hinting at how fragile the city’s identity can feel. No one created a purely utopian or dystopian future in their drawings, but their small visual choices, what they kept, what they erased, reflected the same concerns found in the letters. Taken together, the drawings and the texts offered a shared sense that Porto is changing.

As Giaccardi (2012) argues, heritage is often framed in top-down ways that prioritize certain narratives or aesthetics while excluding others. The unease about rising costs, infrastructure priorities, and exclusion from space all reflect how participants see the cultural identity of Porto as changing for the worse. These worries were also visible in the image reinterpretation exercise in workshop 1. Participants often added things like cranes, construction sites, or modern buildings to the old drawings. For example, one participant (P0)

drew a new skyline over an illustration, filled with cranes and tall buildings, and reflected it with a mirrored “old Porto” underneath. Another (P1) added tourists with phones to a quiet riverside scene. Others included new buses or metro lines to show how much the city is changing. These additions showed a clear tension between past and present, and a concern that the future may not include the same kinds of local life. The participants, through both drawing and writing, seemed to ask: Who is the city for? And what kind of future is being built?

3.3 Imagining the Future of Porto, Mapping the Future Activity

The second workshop gathered three participants from the first workshop (P1, P2, and P5). For the first exercise, they were given a printed map of present-day Porto and part of Gaia, and were asked to remake it so that it looked like a future map of the city (see Figure 8).

All three participants were unsure how to begin and hesitated at first. While the earlier discussion about Porto’s future had included both utopian and dystopian ideas, I aimed to see which themes they would begin applying first. The first topic they started discussing was infrastructure, specifically, changes to the metro system. The new lines that appeared on the map included both real ones currently under construction in 2025 and a few imagined ones. Among these were three additional metro lines that would cross from Porto to Gaia over new bridges that do not yet exist but were imagined as part of the city’s future. This discussion touched on the fact that there is not enough metro connection to all parts of Porto (specifically the Foz area), as most public transportation is focused on the city center and its surroundings.

The exercise then took a more dystopian turn when participant P4 raised the issue of gentrification. He said that he has already observed significant changes in recent years and believes these shifts will only accelerate over time. He with the other participants, identified specific areas: Lordelo do Ouro, São Pedro da Afurada (in Gaia), and the neighbourhoods around Campanhã station, as places most likely to experience future gentrification. On the map, these areas were marked with the letter “G,” turning the drawing into a kind of warning. This moment revealed how participants viewed urban transformation not only as infrastructure development but also as a process that can displace communities.

During the first workshop, when participants were discussing the future of Porto, P5 joked that the city was becoming so touristic that the old town and Ribeira area might one day be closed off, only accessible to those who pay or have a special pass. He said this with humor, but the idea reflected a real concern about the increasing commercialization of Porto’s most visited areas. In the second workshop, the group picked up on this idea. During the mapping exercise, they collectively agreed that this central area would likely be guarded in the future and surrounded by walls. On the map, they framed it in red to mark it as a paid, restricted zone. This moment showed that participants clearly see Ribeira and the old town as Porto’s main tourist zone, attractive, beautiful, but also distant from their own daily lives. What stood out to me was that while they recognised these areas as iconic, they did not seem especially attached to them. The greater concern, also mentioned in some of the letters, was about the quieter parts of the city, the neighbourhoods they live in, and changing or losing their culture. This suggests that even though they appreciate the beauty of historic Porto, their emotional connection is tied more to the atmosphere, people, and everyday life that they feel is disappearing. The idea of “old Porto,” for them, seems to be less about architecture and more about feeling and routine.

After this, many arrows began to appear on the map, symbolizing the migration of the local population. The participants speculated that residents would likely be pushed further

toward the suburbs and as far from the city center as possible. Their reasoning was that foreigners and wealthier newcomers would move into central areas, especially the “pretty parts” of Porto, like the old town, where property is more desirable. The implication was that local people would no longer be able to afford to live in these areas. This part of the exercise carried a clearly negative tone. Participants expressed concern that Porto is becoming increasingly expensive and tourist-driven, making it harder for ordinary people to continue living in the city. Their future vision was not only about physical displacement but also about cultural loss.

The exercise ended with some “final touches,” as participants began discussing more hopeful ideas. One suggestion was to connect the city’s parks through a bike path, allowing locals to move through green spaces and experience nature without leaving the urban area. This idea stood in contrast to earlier concerns, showing a desire to imagine a more livable and sustainable future. At the same time, some predictions remained more dystopian. Participants believed that certain areas, such as Matosinhos beach and parts of Gaia’s riverside near the ocean, would be underwater due to rising sea levels. For them, climate change was seen as inevitable, and these environmental changes were part of the city’s imagined future.

3.3.1 Sorting Images into Categories Exercise

After completing the map exercise, participants were invited to look through 50 printed photographs of Portugal, selected by me from the project’s image repository. The selection included a mix of themes such as architecture, people, landscapes, and other elements meant to reflect different aspects of Portuguese heritage. The task was to sort the images into categories of their own choosing, based on how they interpreted the content and what they felt the photos represented.

Participants found the task easy and have sorted the pictures into four main categories, deciding to not create subcategories. These included: natural landscape, river life, people, urban

landscape (Appendix B). Their decision to create only four categories might suggest a straightforward perception of heritage that emphasizes both environmental and human elements. Interestingly, the river life category was placed in its own category, separate from both people and natural landscapes. This distinction suggests that participants view the river not just as a geographical feature, but as a space with its own social, cultural, and symbolic significance. The separation indicates a recognition of the Douro River as a dynamic site of everyday life and identity, rather than a passive element of the landscape. In general, their grouping did not prioritize architectural monuments as separate categories, but instead integrated them into broader themes. This reinforces earlier findings from the workshop, where participants placed greater value on lived environments, social presence, and natural surroundings than on formal heritage sites. The simplicity of their categorization reflects an accessible, everyday understanding of cultural identity that is shaped by ordinary interactions with space.

Interestingly, when it came to images featuring people, participants grouped them under a single category: People. This included images depicting everyday life and work, such as *"Weaving"* and *"Spinning"* by Mrs. S. Roope Dockery (1909). These images were not separated into different subcategories, emphasizing an integrated view of social life. Moreover, the art of wine, which is such an important part of Portuguese culture, did not receive its own category. Instead, photos of the wine-making process were categorized into People or River Life. For instance, *"Treading the Grape"* by Mrs. S. Roope Dockery went under People, while *"A Douro Boat Loading Wine"* (1909) was placed in River Life. This suggests that participants view wine-making not as a distinct cultural activity but as deeply embedded in the daily life and identity of the people, reflecting an understanding of tradition as a lived, communal experience. The integration of these images into broader categories highlights how participants see the wine-

making process as part of the everyday life of the Portuguese people, reinforcing the importance of routine and social context over isolated cultural practices.

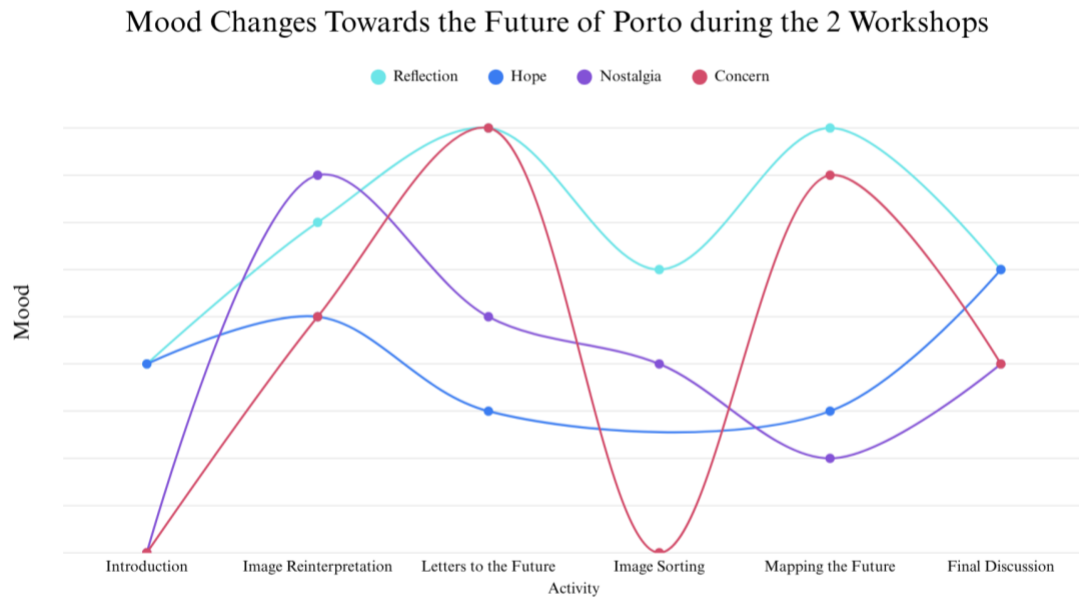
3.4 Critical Analysis of Mood Changes Towards the Future of Porto

The mood trends observed throughout the workshops reveal how participants emotionally engaged with the future of Porto, one of the key themes of this thesis. It's important to note that the intensity of these moods is based on my own subjective analysis as the researcher, reflecting how participants' emotional responses and discussions shifted during the various activities. These emotional shifts offer valuable insight into how participants felt about Porto's evolving identity, and how their (Figure 9) perspectives changed as they reflected on the city's future.

What stands out from these trends is how participants' emotions changed across the activities. *Reflection* began at a moderate level, gradually rising to a peak during the "*Mapping the Future*" (speculative map of the future of Porto) exercise. This increase suggests that participants engaged deeply with the idea of imagining the future of Porto, with their emotional investment growing as they reflected on potential transformations. The "*Mapping the Future*" exercise was clearly a pivotal moment for participants, encouraging them to reflect on what the city could become, rather than just what it was.

Figure 9

Mood Changes Towards the Future of Porto during the 2 Workshops.



The mood of *Hope* also evolved throughout the workshop. Initially moderate or neutral, Hope began to rise after participants engaged with "*Image Reinterpretation*", rising when participants mentioned that the city was being built and transformed at a fast pace. However, it dipped slightly during "*Letters to the Future*" and was followed by "*Mapping the Future*", when participants individually and then in group reflected on the fact that many things in Porto could disappear soon and that gentrification and tourism could become major issues for the city. This shift toward pessimism can be attributed, in part, to the influence of group dynamics, as negative or dystopian perspectives can gain momentum during group discussions. Emotional contagion, where one participant's anxiety or concern spreads to others, can amplify pessimistic views, particularly when issues like gentrification and loss of local identity are discussed in a group setting. In this case, after the "Letters to the Future", two participants (P3 and P4) shared their concern on gentrification and housing problems, when participants P1, P2, and P5 continued bringing up these themes during the "*Mapping the Future*" exercise during workshop 2. As Lamm, Trommsdorff, Burger, & Fücksle (1980) note, group deliberations can

cause a shift toward pessimism, even when initial views were neutral. However, *Hope* surged toward the end of the workshop during the "*Final Discussion*". This suggests that although participants began with a sense of skepticism and dystopian views of the city, their hope for a positive future for Porto did not change drastically. After reflecting on the importance of heritage preservation and the potential for proactive engagement with it.

In contrast, *Nostalgia* followed a more nuanced pattern. It started low but surged dramatically during the "*Image Reinterpretation*" activity. *Nostalgia* reached its peak of 10 during "*Letters to the Future*", where participants reflected on their emotional attachment to Porto's past. However, rather than dropping sharply afterward, *Nostalgia* moved gently and ended at a moderate level. This suggests that while participants reflected heavily on the past, especially during "*Letters to the Future*", the emotional intensity associated with nostalgia softened as the focus shifted to the future. The smoother curve indicates that participants' feelings of nostalgia were not as overwhelming by the end, indicating a more balanced emotional engagement with both the past and the future.

Concern followed a similar trajectory, with a steady rise from its initial low point to a moderate-high point during "*Letters to the Future*", especially in the letters by P3, P5. Interestingly enough, the letter by the participant P4 was optimistic and light in mood, in contrast to their comment after the activity, which brought up the concern of housing issues. In general, however, this surge in *Concern* mirrored participants' anxieties about Porto's future, particularly the potential effects of gentrification and the loss of local identity. However, *Concern* sharply dropped to a low point during "*Image Sorting*", likely because this task required a more objective, structured approach that didn't engage as directly with future-oriented concerns. By the time participants engaged with "*Mapping the Future*", *Concern* rose high, reflecting a renewed focus on the city's future development and urban transformation. At the end, it settled at a moderate level, suggesting that while concerns about Porto's future

remained, they were somewhat alleviated by the speculative and creative aspects of the activities.

The mood trends in the workshops highlight how participants engaged with the future of Porto. Activities like *"Mapping the Future"* and *"Letters to the Future"* sparked much stronger feelings of *Hope* and *Concern*, as participants were asked to imagine what Porto could become. These exercises gave them space to think forward, envisioning both positive and challenging futures. On the other hand, when the activities became more analytical, like *"Image Sorting"*, the emotional energy shifted. The mood around Hope and Concern dropped, likely because these tasks focused more on categorizing and sorting, rather than letting participants speculate on what might come next.

These emotional shifts really underscore how important it is to involve participants in speculation and creative engagement when exploring cultural heritage. The trends show that participants were most emotionally invested when they were allowed to imagine, reflect, and reimagine Porto's future, rather than simply analyze its past. For the digital archive, this is a critical lesson, as it needs to create space for users to interact, speculate, and co-create. The archive should be a platform where users can not only reflect on the past but also envision the future and actively participate in reshaping Porto's cultural identity.

Integrating these insights into the design of the archive means thinking about it as a dynamic space. It shouldn't just be a static collection of historical content; it should evolve through creative and emotional engagement. By fostering an environment where users are encouraged to express their hopes, concerns, and nostalgia about Portugal's future, the archive can become a living, participatory space that continually reshapes and reimagines the city's cultural heritage.

3.5 Conclusions

The workshops made it clear that participants didn't see cultural heritage as something static or monumental. Instead, they approached it as something lived and constantly reshaped, less about official narratives, and more about everyday experience. Whether through drawings or letters, the focus wasn't on historical landmarks but on atmosphere, routines, and emotional connection. Heritage, for them, seemed to exist in small details: familiar streets, local cafés, green spaces, and reliable transport. Places like Ribeira were recognized but often described as distant, more for tourists than for those who live here. The spaces participants were most attached to weren't the most celebrated. They were quieter, more embedded in daily life.

Gentrification came up often, not just in terms of housing, but as a broader concern about access, access to space, belonging, and the feeling of having a stake in the city's future. That tension ran through many of the speculative futures: a pull between hope and caution. On one side, there was a desire for inclusivity, sustainability, and continuity. On the other, a fear that the city might be overtaken by commercial interests or designed only for those passing through. Both the drawings and letters reflected this divide, some leaning toward care and community, others warning of loss and exclusion.

The Douro River stood out during the image-sorting task. Participants grouped it on its own, treating it less like a backdrop and more like a central figure in the city's identity. It wasn't just scenic, it carried emotional and symbolic weight. This echoed what came up elsewhere: that heritage isn't just about buildings, but about relationships, how people move through space, what places feel like, and what they come to represent over time.

One of the strongest patterns across the workshops was a preference for reinterpretation over preservation. One of the strongest patterns across the workshops was the strong engagement in the reinterpretation activities. They added, erased, and reimagined. This kind of

engagement supports a participatory approach to heritage, one aligned with remediation, where historical images are not fixed but open to new meaning.

What this means for the archive is that it shouldn't aim to display heritage as something settled. The most meaningful contributions came from doing: drawing, annotating, writing, discussing. The archive should support that kind of process. It should hold space for layers, personal, critical, emotional, speculative. Rather than trying to define Portuguese heritage, it can function as a space where it is constantly questioned, reworked, and made visible through interaction.

Moreover, the archive should not just document how participants see the past or present, it also should open up space to think about the future. What came through clearly in the workshops was that participants weren't only reinterpreting heritage, they were also speculating, warning, and imagining alternatives for the future. Their contributions suggest that cultural memory is shaped by anticipation as much as by reflection. With that in mind, the archive shouldn't be treated as a static collection. It can act as a bridge between memory and possibility.

By including speculative formats, different types of maps, imagined letters, timelines, chat spaces the archive can become a space for ongoing engagement. It can ask not just what Portugal has been, but what it's becoming, and for whom. Positioned this way, the archive becomes more than a place to preserve, it becomes a space of negotiation, where cultural identity is actively shaped through participation. Heritage, then, is not something fixed, but something constantly in motion, open to interpretation, challenge, and change.

4. Archive Wireframe Design

A simple wireframe was developed based on the results of the workshops. The wireframe was designed to be flexible, with room for evolution. Its structure and design have been shaped by insights from the workshops, which were essential in identifying key areas of interest and ensuring that the archive remains relevant to its intended audience. The idea is for the wireframe to act as a foundation that can be built upon, allowing for future iterations based on ongoing research and development that will refine its functionality and improve the user experience. The wireframe acts as a blueprint for how the ideas, reflections, and creative materials from the workshops can be brought into a digital format. Future development may follow after the thesis is completed, either through further research or in collaboration with the CETAPS.

It is important to note that while the platform already has a defined visual identity, including its main design, colors, and fonts, this thesis does not focus on the visual design of the archive, but rather on its structure and content. The recommended colors for the wireframe are FFCF47 and 2D1E16 as primary colors, and 646262 and FFF0D5 as secondary colors. For the wireframe, the font Helvetica has been used as it closely resembles the original font of the existing platform, though it can be altered in the future if desired.

The main audience for this multimedia archive includes English-speaking residents, visitors, and researchers who are interested in Portuguese cultural heritage, especially those encountering it from the outside. Because the archive is built around images and texts created by Anglophone travellers, it speaks directly to people who want to think critically about how Portugal has been represented over time, often through an external lens. This could include expats, cultural studies students, heritage professionals, or tourists looking for something beyond the surface-level experience.

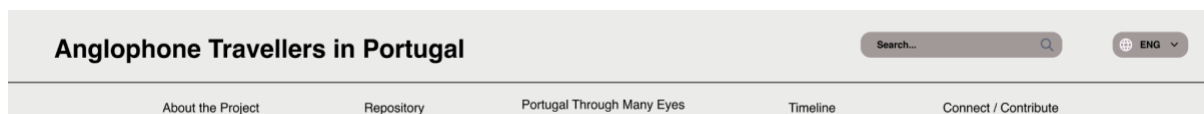
The main persona for this archive is a researcher with a strong interest in Portuguese heritage, culture, and history. This researcher is likely someone from an academic background or a cultural studies field, looking to explore how Portugal has been represented by Anglophone travellers. This persona values a platform that offers easy access to both textual and visual content. They are a regular user of digital tools, comfortable with navigating online platforms but preferring a straightforward and intuitive design. The archive serves as a resource both for personal interest and in the process of writing scholarly articles or studying Portuguese history and culture, specifically but not limited to the Anglophone perspective.

4.1 Structure Overview and Landing Page

The archive is organized into five main sections (Figure 10): the Landing Welcome Page, About the Project, Repository, Portugal Through Many Eyes, Timeline, and the Connect/Contribute tabs.

Figure 10

The Archive's Main Menu Tabs.



The Landing Page is the first thing visitors see and offers a brief introduction to the archive's purpose. Drawing on the idea that heritage is not fixed but fluid, the page starts with a poetic description: "This Archive is not Silent." It reads, *"Sketches, photographs, and words from travellers who saw Portugal through foreign eyes. They told stories of beauty, distance, and difference.^[1] But heritage is not only what they saw. This archive gathers those fragments, not to preserve them untouched, but to hold them up to the light. Here, you'll find more than architecture – atmosphere, routine, rhythm, memory. It is a space for reflection. For noticing*

what matters: what remains, what changes, what risks being forgotten. Heritage doesn't need to stand still.^[L]_{SEP} *It can move, speak, adapt. You are invited to explore, to question, to imagine."*

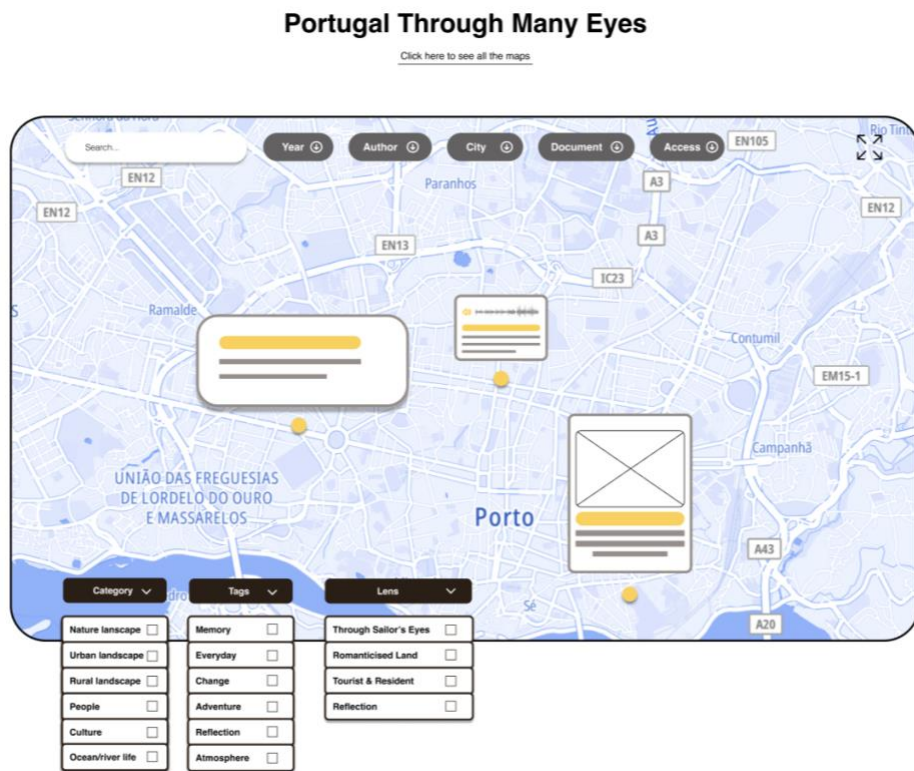
This introduction captures the core of the insights from the workshops, emphasizing that heritage is ever-evolving, that it is “fluid”, not just “fixed”. It invites users to engage critically with the materials in the archive, considering what they reveal about both the past, present, and the future. Participant P5, during the feedback interview, shared a point that I agreed with: the welcoming/introduction paragraph should not directly define what heritage is about. Instead, it should offer subtle hints and leave room for individual reinterpretation. I made sure that the paragraph I wrote followed this approach.

The next part of the archive introduces users to an interactive map (Figure 11) titled “Portugal Through Many Eyes.” This map visualizes all the materials in the archive (images, illustrations, soundscapes, interviews) geolocated across Portugal. It's zoomable and can be viewed in full screen, giving users the flexibility to explore the content in detail.

A key feature of this map is the filtering system, which allows users to personalize their experience. Basic filters like “Year,” “Author,” “Type of Document,” “City,” and “Access” offer straightforward ways to sort the materials. However, I’ve also integrated filters that reflect the insights from the workshops and feedback sessions. During the workshop 2, participants sorted archival photos into different categories, and this practice led to the inclusion of more specific filters in the map. Users can choose from categories like “*Nature Landscape*,” “*Urban Landscape*,” “*River Life*,” “*Culture*” and “*People*”, all of which reflect how participants view Portugal’s multifaceted culture and history. The category “Culture” was suggested by both of the participants during the interviews, as they stated they would want to explore the traditions of Portuguese people over time.

Figure 11

The interactive map titled “Portugal Through Many Eyes”.



Another key filter is the “Tags” filter. Based on workshop results, I found that participants often engage with Portugal through a personal lens, which led me to the idea to tag each item in the archive with a “tag.” These tags, such as “Memory,” “Everyday,” “Change,” “Adventure,” “Atmosphere,” “Reflection,” and “Belonging,” reflect the emotional and subjective aspects of the travellers’ narratives. As the work on the archive progresses, many more tags will be added as individual photos are tagged one by one. This process will allow for further exploration of the materials, offering users more ways to connect with the archive on a deeper, more personal level. This process encourages more personal and meaningful connections to the archive, while also laying the groundwork for citizen humanities initiatives such as crowdsourcing user interpretations or contributions, expanding the participatory dimension of the project (Terras, 2015).

The “Explore Through a Lens” filter is another important feature. When selected, it disables the other filters, allowing users to focus entirely on a specific lens that highlights recurring themes or narratives in the archive. The lenses I’ve included are “*Through Sailor’s Eyes*”, “*Romanticised Land*”, “*Tourist vs. Resident*”, and “*Atmosphere*”. These choices were informed by the literature review and workshop results and reflect some of the key topics that emerged when participants reflected on how they see Portugal. In the first version of the prototype, I had suggested a different lens titled “*Colonial Echoes*”. This lens aimed to explore the impact of colonialism in the travel narratives and representations of Portugal, focusing on how these histories are reflected or perpetuated in Anglophone travellers’ accounts. However, after gathering user feedback and conducting a deeper review of the existing literature, I realized that I had not fully addressed or discussed the topic of colonialism in the context of this project. As a result, I have decided to exclude this lens from the current version of the archive.

“*Through Sailor’s Eyes*” was intended to focus on photographs and travel writings about ocean and river life. This lens often included a variety of photographs and illustrations, particularly those depicting travellers arriving in Madeira, capturing both the journey and the coastal landscapes. This lens was suggested by both of the participants during the user feedback. “*Romanticised Land*” looks at the idealized depictions of Portugal found in many travel writings. These portrayals often romanticize the natural beauty and charm of the country. “*Tourist vs. Resident*” examines the contrast between the way tourists and residents experience Portugal. During the workshops, a recurring theme emerged: the way tourists perceive Portugal is often very different from how those who actually live here, including foreign residents, experience the country. Tourists tend to focus primarily on the ‘pretty’ or picturesque aspects of the cities, while residents (both locals and foreigners) engage more deeply with the culture and daily life of the city, reflecting a more lived experience. This lens invites users to consider

how external perspectives (through the eyes of travellers) may misrepresent or overlook the lived experiences of the Portuguese people. “*Atmosphere*” focuses on the intangible qualities that define a place, like the mood, the emotions, and the general feeling that a country evokes. This atmosphere is often most prominent in travel writings, especially when nature is described or illustrated/photographed, capturing the essence of a place through its landscapes, weather, and natural beauty.

The landing page continues with a repetition of the menu items for improved user experience. This design choice ensures that users don’t have to navigate back to the main menu if they want to explore a different section. To further enhance user navigation, a brief description accompanies each section, giving visitors a quick overview of what they can expect to find. This approach helps users understand the purpose of each section and makes it easier for them to find content that interests them right away.

The page concludes with a dynamic scroll showcasing recent interviews and stories from Anglophone travellers in Portugal, focusing on local life, culture, history, and even contemporary experiences of these travellers. This section reinforces the idea that the archive is not static but rather a living, evolving space. It highlights the ongoing contributions of real people, allowing users to see that the archive is continually growing and expanding with new insights and perspectives. Moreover, users are encouraged to contribute their own stories, creating an interactive and participatory element that further emphasizes the fluidity of heritage. This approach reinforces the idea that the archive is a space for ongoing reflection, questioning, and the sharing of personal narratives.

4.2 Main Repository Page

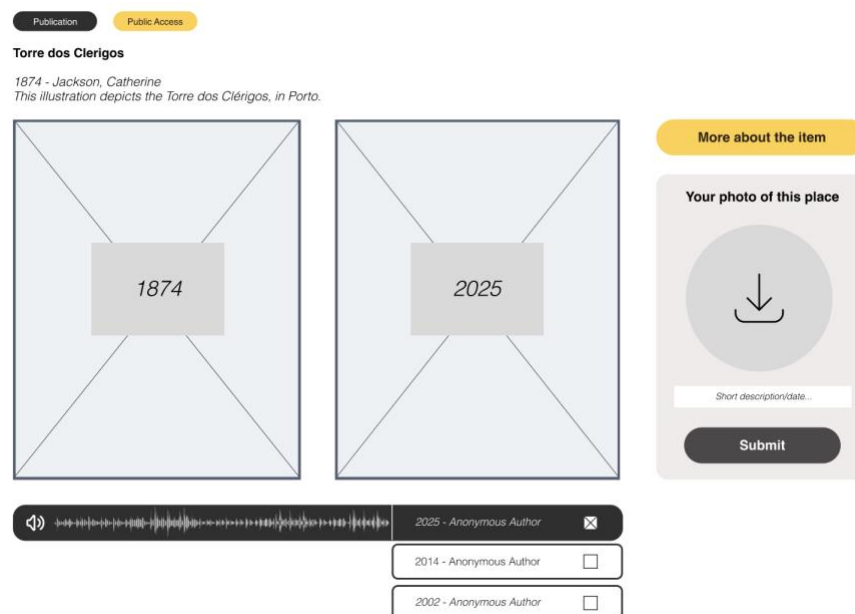
The main repository page from the first glance looks similar to [the existing repository](#) on the *Anglophone Travellers in Portugal* website by CETAPS, but it includes slight changes and features inspired by workshop results and participant feedback. Users will navigate through

filters that mirror those found on the map in the landing page, ensuring consistency and ease of use

The main difference from a regular existing repository is that every item that is an image, if available, would be presented next to the picture of the present view of that site. That way, the user can immediately recognize the site and be able to compare how it has changed throughout the years and see the present view of it. For a better visualisation of this, refer to Figure 12 below. Additionally, each item has an interactive feature where users can upload their own photograph of the site or monument and indicate the year it was taken. This offers an opportunity for participation, inviting users to contribute to the archive, making the heritage of a place something that evolves and is shaped in real-time. While images and travel writings are displayed without comparison, they will be shown in isolation to maintain their historical context.

Figure 12

The Visualisation of Item Presentation on the Repository page.



An exciting addition to the archive is the ability to access and listen to soundscapes associated with each site. This allows users to hear how the ambient sounds of a location,

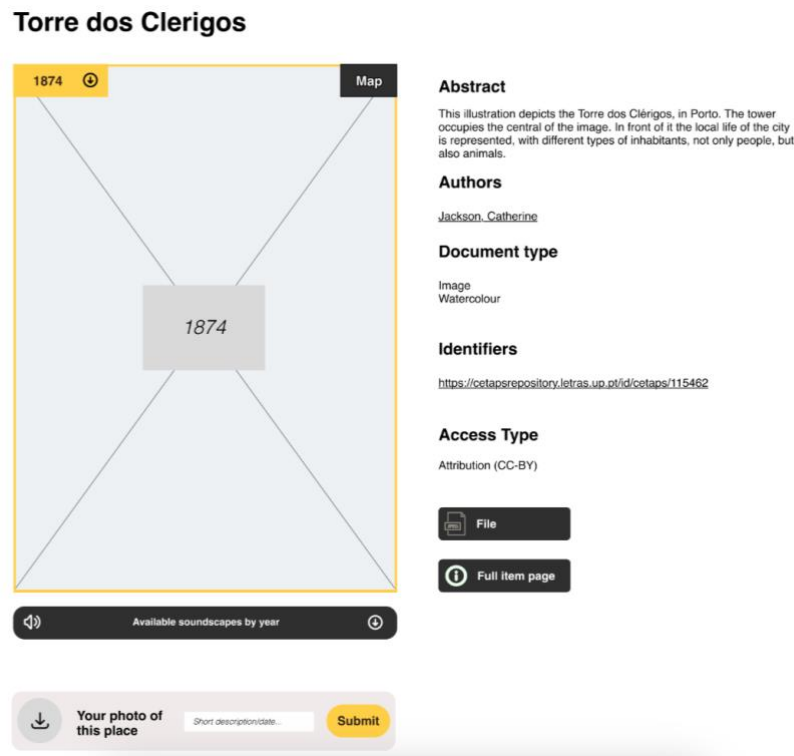
whether natural elements or the rhythms of urban life, have shifted over time. By listening to these recordings, users can gain a deeper sensory understanding of how a place's atmosphere has transformed. This feature draws inspiration from other sound-mapping projects, such as *Porto Sonoro* (archived at portosonoro.pt). To access more detailed information about any item, users can easily click the "*More about the item*" button. During user testing, participants found this intuitive and had no difficulty locating where to click.

More About the Item Page

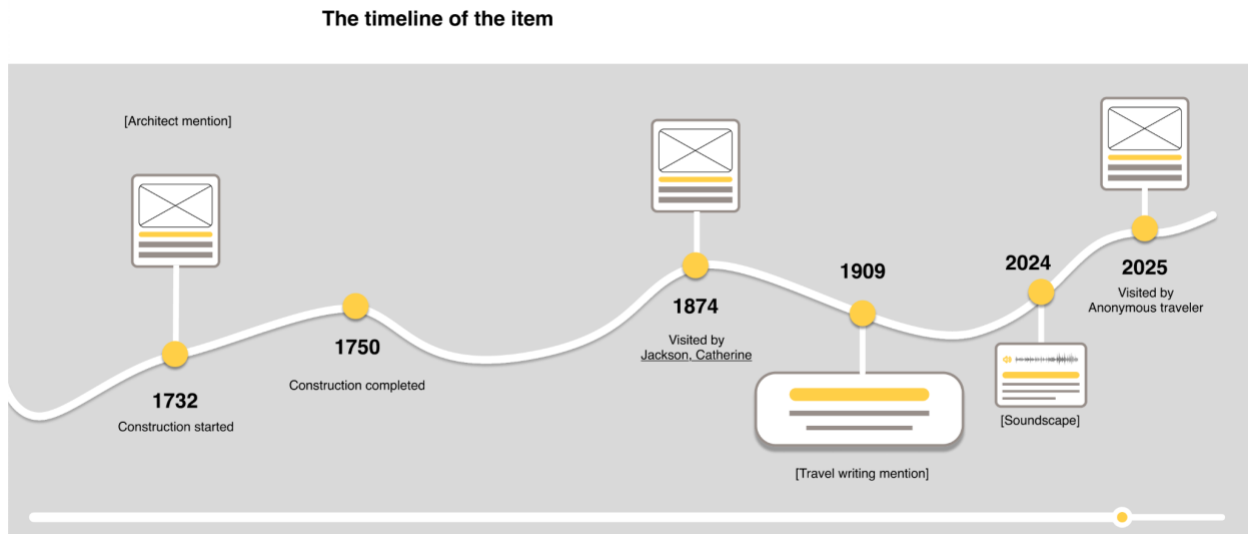
When a user enters the page for an item, they have access to all the detailed information, including the abstract description, author, document type, and other relevant details. There is also an option to view the full metadata. A new feature allows users to click on the top button of the image to browse through different years of the photo (see Figure 13). These photos will include both archival images and those submitted by contributors. As users explore these images, the metadata and description will update accordingly to reflect the different years. Additionally, there is a button in the top-right corner labeled "*Map*," which opens an in-window map showing the exact location of the item. Below the image, users can once again choose to listen to the soundscapes associated with the site, offering a richer, multi-sensory experience.

Figure 13

The Item Description and Functionalities around It.



Another key feature of this page is the ability for the user to view a timeline of the item's history across centuries (see Figure 14). For monuments, the timeline will display the year construction began, along with the name of the architect(s) involved, with a link to their Wikipedia page. It will also show the year the construction was completed. This feature allows users to learn about the architects who designed notable sites in Portugal and the duration of each project, something not available in the existing repository. This suggestion was given by the non-Anglophone resident in Portugal, as they expressed an interest to see the history behind the architectural monuments that is not necessarily linked to the Anglophone experience of Portugal. This comes as an important addition to the timeline that may interest the audience that is not directly exploring the Anglophone experience in Portugal, but also is interested in the history of the city.

Figure 14*The Timeline of the Item Feature Visualization.*

Additionally, the timeline is a highly multimedia feature that is scrollable, allowing users to explore not just one type of media, but a variety of them in one place. It includes photos, illustrations, sound recordings, and written accounts, all linked to specific years when Anglophone travellers visited the item over the centuries. The curved, wave-like path mirrors the way memory and heritage are actually experienced: not as a neat sequence, but as layered, fragmented, and often overlapping. Users don't just move through time; they encounter voices, media, and impressions that connect across different moments. The goal is to let the item feel alive and open to reinterpretation, not frozen in a single version of the past. It becomes more like a living story, where traces from different centuries coexist and speak to one another.

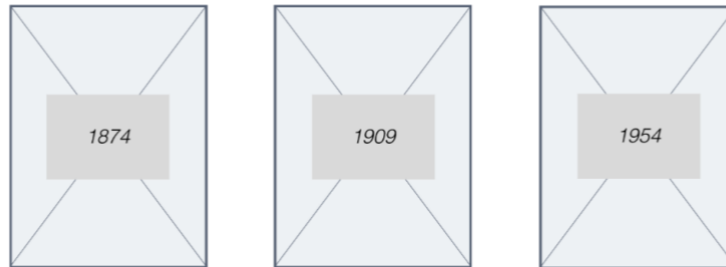
The page then continues with a section where users can find this item mentioned in travel accounts (see Figure 15). Below the block of travel account links, quotes will be included, with references to their sources. These quotes may describe the place, recount personal experiences, or offer other perspectives on the item. This section invites users not only to acknowledge that the item was written about but also to explore how it was represented in

different travel writings. Users are encouraged to critically engage by comparing the historical writings to the corresponding images of the item, both past and present.

Figure 15

“This item in the travel accounts” Section.

This item in travel accounts



[Site description quote]

[Quote of sound descriptions]

[Quote of atmosphere descriptions]

The page concludes with a chat box where users can share their own experiences of the place, their thoughts, and any reflections they have. Others can also comment on these contributions. This feature is designed to foster dialogue and discussion, ensuring that the item is not just a static entry in the archive but a living topic that is continually talked about and explored. The page ends with the button *“Back to repository”* for better navigation of the archive.

4.3 Portugal Through Many Eyes Page

This page features three interactive maps: the main map with all the repository items, the heat map, and the future map. The idea of this page is to show Portuguese heritage through Anglophone travellers’ eyes, but from different angles. Each map offers a unique view of the archival material, encouraging users to explore and think about it from various angles.

Main map

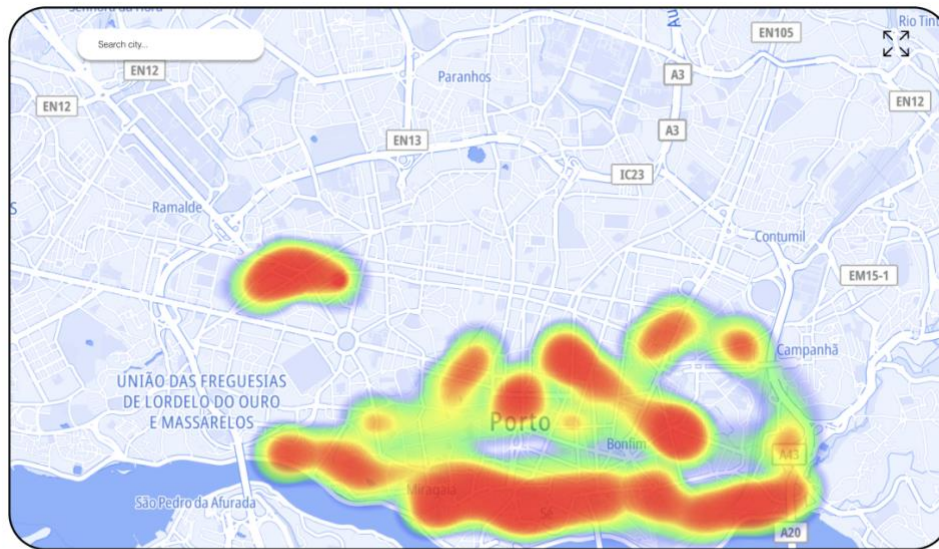
The first map is the same map that is introduced to users in the landing page (see Figure 11), but it also includes an intro text, which goes as follows:

“This map invites you to explore Portugal as a layered landscape, past and present woven together. Wander through sites once captured by Anglophone travellers in sketches and photographs. Listen to voices from today – artists, workers, residents – who live and shape this place in real time. Read travel stories from the 18th and 21st centuries, side by side, across generations of movement and meaning. This is not a fixed map. It’s a collection in motion - of impressions, encounters, and everyday life. Click, drift, return.^[1] Let the map unfold its stories.”

The introductory text emphasizes the dynamic nature of the map and the multidimensional experience it offers. It invites users to explore Portugal as more than just a collection of static locations; rather, it encourages them to view the country through the lens of both historical and contemporary perspectives.

Heat map

The page continues with an introduction to the heat map (Figure 16), which visually represents the concentration of Anglophone travellers' engagement with various parts of Portugal. The hotter areas on the map indicate places that have been more frequently discovered and documented by Anglophone travellers over time, while the colder areas represent places that have received less attention or exploration.

Figure 16*The Heat Map Visualisation.*

*The hotter the area, the more this place has been discovered/documentated by Anglophone travellers over time.

Note: The heat areas are allocated randomly in the wireframe to serve as an example.

During the map exercise in workshop 2, participants shared a concern that tourists often focus primarily on the center of cities, like Porto's historic old towns, and are less inclined to explore areas where locals live, the places where "real life" happens, beyond the popular tourist destinations. This heat map serves as an invitation to critically examine this issue, allowing users to visually interpret where travellers have focused their attention and where parts of the city or country remain underexplored. It encourages users to draw their own conclusions about which areas have been discovered and documented, and which might have been overlooked by both tourists and travellers. This map is introduced with a text that says:

"For the researcher, it is a call to look beyond the familiar, to seek out the untold, and to listen to the places where the heat has yet to reach."

Future map

The third map (Figure 17) on this page serves as a space for discussions and speculations about the future of Portugal.

Figure 17
Portugal on the Future Collaborative Map.



This interactive feature mirrors the activity participants engaged in during Workshop 2, where they imagined the future of Porto. Users are invited to click on different areas of the map and leave comments sharing their vision of Portugal's future. It's a space for speculation, where individual insights and predictions contribute to a collective vision of the country's evolving landscape. This map will function similarly to OpenStreetMap, offering a collaborative, user-driven experience.

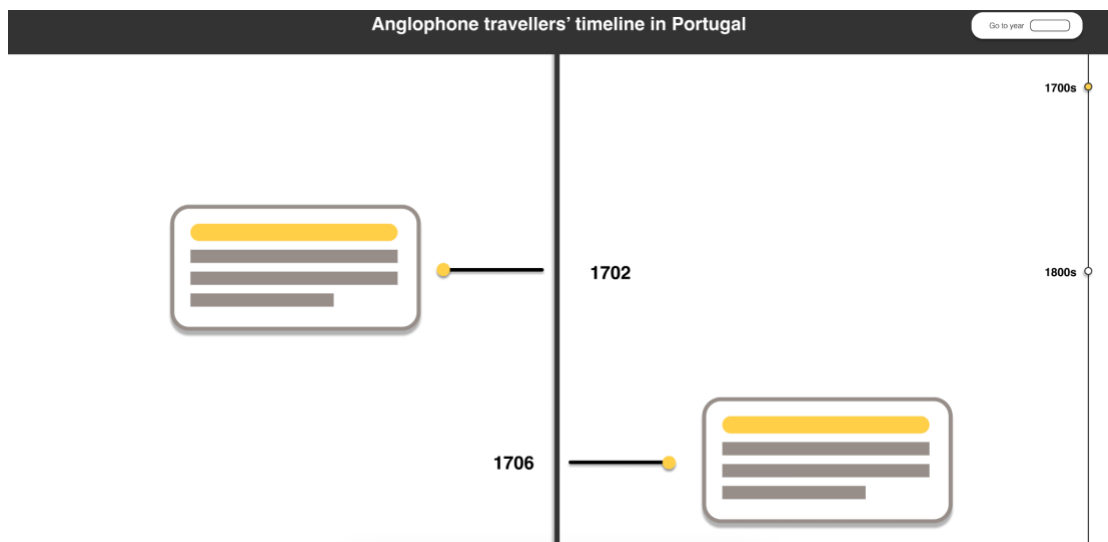
At the end of the page, users will find stories and interviews featuring Anglophone residents or travellers in Portugal, as well as narratives by Anglophone travellers about their experiences in Portugal. This section serves two purposes: first, it adds a "finishing" touch to the page by incorporating stories from those who are living in Portugal or have lived there. Second, it complements the final futuring map by showcasing the current experiences and perspectives of today's travellers, bringing the past and present together. Users can contribute their own stories by contacting CETAPS via the email provided at the end of the page.

4.4 Timeline Page

This page features the complete timeline of the archival material (Figure 19). Instead of scrolling through separate pages organized by year in the repository, users are invited to interact with a horizontal slider that spans from 1702 to the present. The timeline gathers all archival material in one place, offering a more dynamic and engaging way to explore the collection. The addition of this feature was directly inspired by participant feedback during the interviews, both participants expressed interest in a comprehensive timeline, and P1 specifically mentioned having used a similar feature in another archive and finding it particularly engaging.

Figure 18

The Timeline Page.



Importantly, while the timeline is organized chronologically, it is not meant to present time as a rigid or linear path. Instead, it invites users to encounter time as layered and uneven, some years are rich with documentation and others are relatively silent, creating a rhythm shaped by the availability and density of historical traces. This uneven distribution encourages users to reflect on how historical visibility fluctuates, and how memory is shaped not only by

what is preserved but also by what is missing. When a user clicks on an item in the timeline, a short description appears, and they can open the individual item's page in a new tab, allowing for seamless navigation and deeper exploration.

4.5 About the Project and Contribute/Connect Pages

The "About the Project" and "Contribute/Connect" pages are essential elements of the website, providing context and opportunities for collaboration.

The "About the Project" page introduces the goals of the project, which aims to explore Portugal's cultural heritage through the eyes of Anglophone travellers. The page also has a section, *"What has contributed to building this archive?"* by highlighting key elements such as participatory workshops, user contributions, and ongoing collaborations.

As part of the effort to engage with the wider community, I propose that CETAPS organize future events that bring together Anglophone travellers and researchers. These events could serve as platforms for dialogue and reflection, further enriching the archive. One potential event is a collective exercise where participants write a "Letter to the Future of Porto", mirroring the exercise used during workshop 1. This event could serve as a start for a new section in the archive, where letters are written and collected periodically, allowing Anglophone travellers to reflect on how their perspectives on Porto evolve over time.

The "Contribute/Connect" page invites users to engage directly with the archive by contributing their own materials, be it photographs, writings, soundscapes or personal reflections, related to Portugal. Whether they are researchers, students, travellers, or residents, users are encouraged to share their perspectives, which helps to keep the archive growing and dynamic. This page offers a CTA on how users can get in touch via email to contribute, ensuring that the archive remains a collaborative, living project.

4.6 Interest in the Archive by Anglophone and Non-Anglophone Residents

In the three follow-up interviews (two with Anglophone residents and one with a non-

Anglophone resident), all participants expressed genuine interest in the archive, particularly the Anglophone participants, who spoke about its value for themselves. As English speakers living in Portugal, they shared that they often don't have access to the country's history or culture in ways that feel engaging or easy to understand. They described the archive as something they would personally use to learn more, and found it especially meaningful to see the visual history of the places they now call home. One mentioned that people often react emotionally to old footage of their hometowns and imagined that if the archive had an Instagram account, it could easily gain a huge following. The non-Anglophone participant also found the project compelling and said they would enjoy exploring Portuguese history through it. At the same time, they brought up an important point: that the archive might be even more powerful if it included perspectives from other language communities living in Portugal. They suggested that seeing how different groups relate to heritage could offer a more complex and inclusive picture, and help the archive speak to an even broader audience.

4.7 Suggestions for the Archive Development

In developing the prototype for this archive, I have provided suggestions for the technical specifications that could guide the future development of the platform. While the development and implementation of these features will be handled by CETAPS or another team after the completion of this thesis, the following recommendations are intended to ensure a user-friendly, scalable, and interactive archive.

Platform and Tools

The archive should be built on an open-source, web-based platform to ensure accessibility and ease of use. The current Anglophone Travellers in Portugal Project is already using WordPress as the Content Management System (CMS) due to its flexibility and compatibility with various plugins. The current use of R with Leaflet.js and Shiny can be continued. For organizing and searching through the content in the repository, using Dublin

Core metadata standards will ensure a consistent structure and make it easier to archive and retrieve materials.

In terms of user experience, the focus should be on simplicity and usability. To ensure the archive works seamlessly across devices, the layout should be responsive, using CSS Grid and Flexbox to make sure the interface adapts well to different screen sizes. Accessibility is also key, and the archive should include features like screen reader compatibility and a high-contrast mode to ensure it's usable for all users, including those with visual impairments.

The backend of the archive should be designed to accommodate future growth, ensuring reliable performance as more content is added. A secure hosting environment is essential for managing the increasing volume of materials, and regular data backups should be implemented to protect the integrity of the content over time.

Future development plans

As the archive grows and more materials are added, there are several directions for future development that will enhance the platform's functionality and user engagement. One key area is the expansion of interactive features which will improve the accuracy of searches and help users explore the archive in more meaningful ways. These features would allow for more personalized and efficient ways to navigate the materials.

Another area of growth is the addition of new sections to the archive, such as the "*Colonial Echoes*" lens. While it was initially excluded from the current version due to a lack of comprehensive discussion, it is a significant topic that could be explored further in future versions of the archive.

Additionally, the "*Letters to the Future*" activity, which could start as a participatory event, may eventually develop into a regular feature of the archive. By collecting letters from Anglophone travellers and residents periodically, the archive could build a rich collection of perspectives on Portugal's future, offering a unique blend of historical and speculative

viewpoints. This feature would not only engage the public in an ongoing dialogue but also contribute to the archive's growth over time.

Lastly, expanding the archive's multimedia content will continue to be a priority, ensuring that it remains an engaging, dynamic space for users to explore Portugal's heritage through diverse media, images, soundscapes, texts, and more. With further contributions from travellers, researchers, and residents, the archive will continue to expand, offering new opportunities for reflection, exploration, and discussion.

Impact and Significance

The archive's impact extends beyond just preserving materials; it provides a unique platform that reimagines the way we engage with cultural heritage. By blending historical and contemporary perspectives, the archive offers an innovative approach to exploring Portugal's multifaceted cultural identity through the eyes of Anglophone travellers. This contributes to the field of Digital Humanities by showcasing how digital tools can be used to preserve cultural heritage.

For future researchers, the archive serves as a valuable resource for examining historical travel narratives and their lasting impact on how Portugal is perceived. The integration of multimedia content, like soundscapes and interactive maps, allows researchers to explore the material from a multisensory and immersive perspective, providing new avenues for critical analysis and interpretation. The ability to engage with user-contributed content also opens up opportunities for collaborative research, where scholars can connect across time and space to add new layers of meaning to the archive.

For travellers and the general public, the archive offers a space for reflection on how Portugal has been represented historically, encouraging users to think critically about their own experiences and perceptions. By making materials accessible and interactive, the archive allows for a more personalized exploration of Portugal's heritage.

This archive not only preserves historical narratives but actively participates in the construction of cultural memory. It provides a platform for continuous engagement, allowing for the ongoing reinterpretation of Portugal's heritage, making it relevant to both current and future generations of Portuguese people and Anglophone travellers.

Conclusions, Limitations and Future Studies

This final chapter brings together the main insights of the research, reflecting on what was learned, what limitations were encountered, and how the project might be extended in future studies. It revisits the original aim and considers how the participatory and multimedia methods employed helped surface new ways of engaging with memory, identity, and place. By centering personal, affective, and speculative approaches to heritage, the project opened space for alternative narratives that challenge traditional archival and historical frameworks. The chapter begins by outlining the project's core conclusions, then addresses its methodological and conceptual limitations, before offering possible directions for future development, both in terms of research and practical implementation. Throughout, it maintains the view that heritage is not a fixed inheritance but an ongoing process of negotiation, interpretation, and imaginative co-creation.

Conclusions

This thesis set out to investigate how Anglophone residents in Portugal perceive and reinterpret Portuguese cultural heritage, and how these reinterpretations might inform the design of a participatory digital archive. Rooted in the fields of Digital Humanities, participatory design, and cultural memory studies, the project interrogates both historical and contemporary narratives of place, asking not just what heritage is, but how it is felt, transformed, and shared, especially by those who reside within, but originate outside, the culture they engage with.

The research revealed that current Anglophone residents approach Portuguese heritage not as a static or monumental inheritance, but as a lived, affective, and often conflicted experience. Through participatory workshops that blended archival material with speculative futures, the project documented how participants see Porto's identity as shaped less by iconic architecture and more by local rhythms, urban change, and emotional atmosphere. Their

creative outputs and narrative reflections repeatedly emphasized concerns around gentrification, exclusion, and the disappearance of everyday cultural routines, shifting the definition of heritage from something curated by institutions to something experienced in daily life.

This participatory and speculative approach challenged dominant archival practices, especially those rooted in colonial travel writing. The historical images and texts digitized in the CETAPS archive, while valuable, often carry the biases of their time, what Said (1977) would call “latent Orientalism.” By inviting participants to creatively reinterpret these representations, the project not only acknowledged these historical distortions but actively disrupted them. This demonstrates the potential of digital remediation not simply to reproduce the past, but to reframe it critically.

The workshops functioned as more than data collection. They became laboratories for cultural imagination. Whether through re-drawing 19th-century illustrations or writing letters to future travellers, participants engaged with heritage as both memory and possibility. Their contributions informed the conceptual design of a future digital archive, envisioned not as a neutral container of the past but as a responsive, interpretive space that invites ongoing dialogue. The wireframe created in Figma embodies this ethos by incorporating features that support user interaction, reflection, and co-authorship.

In theoretical terms, the project argues that heritage should be understood not as the “preservation of the past,” but as a dynamic negotiation between memory, identity, and technology. Theories of remediation, cultural memory, and futuring guided this project, offering a vocabulary to describe how digital tools can both destabilize and reconstitute historical narratives.

This research also suggests that the affective and emotional dimensions of heritage, how people feel, remember, and imagine, are often overlooked in digital preservation

strategies. By centering these dimensions, the project contributes a more human-centered model for digital heritage design, one that resists flattening cultural complexity into data points.

While the wireframe remains a conceptual prototype, the findings presented here point to the viability and urgency of building archives that are participatory, critical, and future-oriented. Future work could expand this project by implementing the platform, opening it to wider publics, and incorporating additional media such as soundscapes and oral histories. Moreover, longitudinal studies could track how users interact with the archive over time, offering insights into the evolving relationship between digital heritage and cultural belonging.

Finally, this thesis demonstrates that cultural heritage is not just something we inherit; it is something we continually remake. In the hands of Digital Humanists, designers, and community participants, archives can move beyond storage toward storytelling, beyond preservation toward transformation. In this way, digital heritage becomes not a record of what was, but a space for imagining what might be.

Limitations

There are also some limitations to this research. Creative exercises like collage or letter-writing invite open, personal, and emotional responses. These activities are valuable because they allow participants to express their views and feelings, but they also make it difficult to capture their meaning in a fixed or objective way. While I tried to center participant voices as much as possible throughout both the workshop design and the analysis, there is no fully neutral way to translate what they said or created into academic writing. This tension was something I stayed aware of during the whole process. Yet objectivity is not only unattainable, but perhaps also undesirable in a project like this. What feels more important is to make my interpretative standpoint transparent, allowing the results to be productive, evocative, and capable of shedding light in meaningful ways.

My own positionality as a researcher also played an important role. I am not Portuguese, but I've been living in Portugal for a year and a half. This places me in a kind of hybrid space, both inside and outside the culture I'm researching. My perspective influenced how I approached the topic, which materials I chose, and how I interpreted the participants' contributions. I've approached this project with the belief that heritage is not something fixed, but something that is always being negotiated and redefined. As someone who lives between cultures, I also feel that this "in-between" perspective can offer a specific kind of insight, especially when we're dealing with cultural memory in digital and visual forms.

Another important point to mention is who the participants are. While the original idea of this project was connected to the figure of the traveler, especially through historical images and texts, most of the people who took part were Anglophone residents of Porto. Some are long-term, others more temporary, but they don't necessarily see themselves as travellers or tourists. Their position is more rooted in everyday life than in passing observation. This likely shaped how they approached the questions of heritage and identity, and their concerns were more focused on the future of the city they live in than on the idea of travel itself.

Finally, this project does not try to provide fixed answers to complex topics like heritage, identity, or representation. Instead, it offers a method for exploring them, through creative, participatory, and speculative practices that are open to many interpretations.

Future studies

This project was designed as an exploratory study, and while it offers insights into how Anglophone residents engage with Portuguese cultural heritage, there are several directions it could be expanded. One of the most immediate next steps would be to develop the conceptual wireframe into a working digital archive. While the prototype created in Figma outlines the structure and guiding principles of the platform, future work could involve building and testing it with users. This would allow for direct feedback on features like tagging, co-authorship, and

user interaction, helping to refine the design based on how people actually engage with the content.

Future research could also involve a broader group of Anglophone residents, either by increasing the number of participants or including people from different regions of Portugal. While this project focused on Porto, it would be valuable to see whether similar concerns and patterns emerge in other cities or smaller towns. A larger sample could also help identify recurring themes around belonging, memory, and urban change across different contexts within Portugal.

Another direction would be to expand the types of media used. This study primarily involved historical images. Including more formats in a future version of the archive could help create a richer and more layered experience of cultural memory. A follow-up study could explore how people engage with different media to reinterpret the past or imagine possible futures.

Finally, it would be useful to explore how people interact with the archive over time. A long-term study could track how users engage with content, contribute their interpretations, or respond to each other. This could provide insight into how cultural memory evolves in a digital space and how archives can remain flexible, relevant, and participatory in the long term.

In all of these directions, the focus remains on how Anglophone residents in Portugal relate to cultural heritage, not as something fixed, but as something felt, questioned, and reimagined in everyday life.

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Appendix A. “Letters to the Future” Exercise

The following letters were written by the participants during the Workshop 1 held in May 2025.

Letter A1 (written by participant P1):

“Dear future traveler, Porto to me means picnics, watching the sunset, busy streets in Spring, busier streets in Summer, and construction work becoming part of the ambience. I hope that Porto takes its time hurrying up.”

Letter A2 (written by participant P2):

“Dear future traveler, if you know San Francisco, California, Porto is similar in fundamental ways: almost the same climate, hilly, picturesque bridges, numerous good coffee houses. I hope you find two of the best things in the city most tourists miss - I hope they are still around when you visit Porto. If you can, visit the cork museum in Gaia. Presently it is one of several exhibits in the World of wine tourist area. Also, see a sunset from the courtyard of the Igreja de Santa Catarina in Foz. You will see other viewpoints but probably not that one which is better. Also - DRINK COFFEE HERE! - Somebody in Porto 12 May 2025”

Letter A3 (written by P3):

“Dear future traveler, hello! Lucky you, you’ve come to a magical city. Many parts seem to be falling apart, however, I’m hoping that by the time you come here, they will be fixed and there will be enough suitable housing for all the residents. I see many grand museums maintained at great cost, and I see many local residents homeless and begging for money - for food, shelter or drugs. I hope you see some of these museums turned into shelters for people and low cost housing, and employment offices. I’m hoping the markets and gardens that some people grow will still be here, and more people will also be growing some fruit of

their own food. I fear that services will break down and there won't be consistent access to transportation, provisions, and basic food items. I currently don't own a car, so I worry about getting around the city in the future. All these are major concerns and they will be important by the time you come. Writing to you friendly and honest fellow travelers on this mysterious journey to a place of creativity and change. Prayers!"

Letter A4 (written by participant P4):

"Dear future traveler, I hope you enjoy traveling on the new metro lines :). I hope for a more sustainable future. I hope Porto has been able to retain its special qualities that it currently has and stays relatively affordable and accessible for all types of people, whilst developing its infrastructure. I hope you can still buy a coffee for less than 1 EUR. I'm sure everything will be different, but I wish you the best."

Letter A5 (written by participant P5):

"Dear future traveler, I imagine you will find Porto very different from the way it is today. You will find the higgledy-piggledy ruined houses with holed roofs tumbling down to the river nestled between the bridges. The patina of the old, of history, the explored kitchens where people cooked their meals in the 1970s, under the Dictatorship, the empty factories and demolished ones will long have been replaced by sleek modernist hotels, and gated condominiums with huge garages for surviving the rich. The old men with walking sticks will no longer struggle up the stairs and hills. They have been replaced by the crowds of tourists spreading across the landscapes and the wind following a man or a woman with an umbrella. The woodturners blush and broom makers, the carpenters, the painters, they have all gone by the time you all live. You will find a modern city with some sound and light that shows a majestic image. & the washing that today can still be seen drying on the balconies of Ribeira

houses, the lavandarias where women washed clothes in tubs are now silent. Porto will be a city only for the rich when you arrive. Make sure to buy your day pass, bring your passport (on your electronic device) to the turnstile of Campanha station - otherwise, they will turn you away. If you smell the sardines, you can imagine how the old city used to be when it was the home of many people, Portuguese and from other countries, rich, poor, and others.”

Appendix B. Sorting Images into the Themes

This appendix presents the results from the sorting exercise in which participants categorized images from the archive into themes they identified. The figures displayed here show the selections made by participants, grouped under four key themes: Urban Landscape (B1), People (B2), River Life (B3), and Natural Landscape (B4). Each figure illustrates how participants categorized these aspects of Portuguese life and landscapes.

Figure B1. “Urban Landscape “.

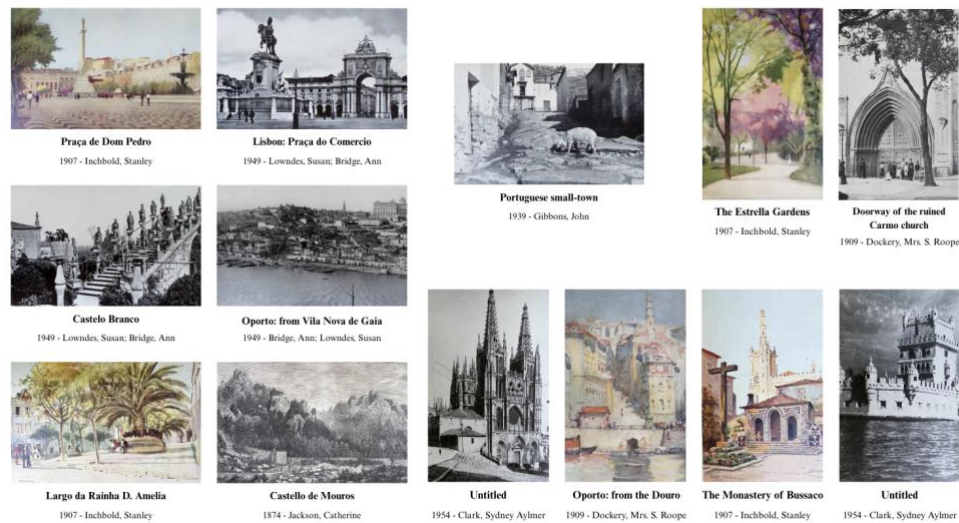


Figure B2. “People“.

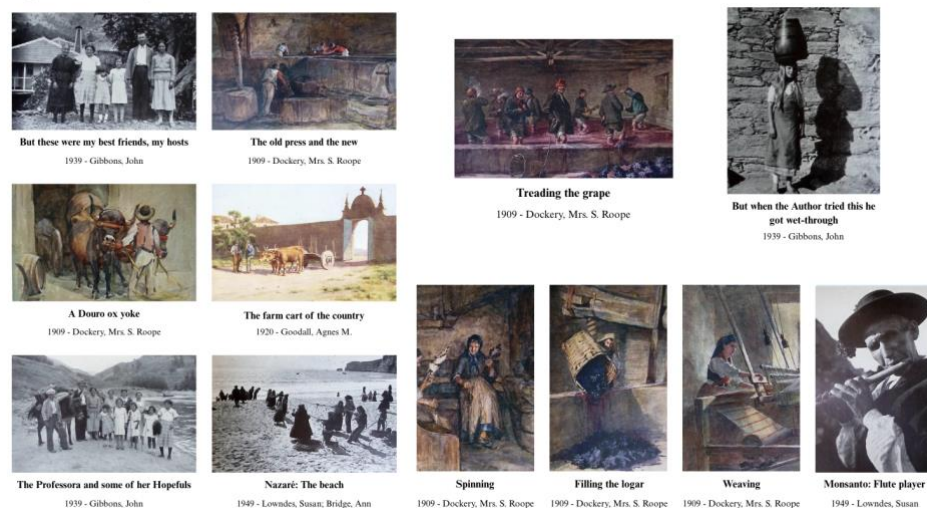


Figure B3. "River life".

Lisbon quayside and the English liners
1939 - Gibbons, John



The Fort, Cascaes
1907 - Inchbold, Stanley



A sardine boat
1909 - Dockery, Mrs. S. Roope



Over-dressiness was bad form in our village
1939 - Gibbons, John



Then one ferries the Douro
1939 - Gibbons, John



Lisbon fish wives
1920 - Goodall, Agnes M.



Coimbra
1920 - Goodall, Agnes M.



On the Douro
1909 - Dockery, Mrs. S. Roope



Bar of Lisbon
1874 - Jackson, Catherine



Douro wine boat
1909 - Dockery, Mrs. S. Roope



Lisbon from the Castello of St George
1907 - Inchbold, Stanley



The lower reach
1909 - Dockery, Mrs. S. Roope



A Douro boat loading wine
1909 - Dockery, Mrs. S. Roope

Figure B4. "Natural lanscape".

Stone-pines near Cintra
1920 - Goodall, Agnes M.



Herd-boy and flock
1920 - Goodall, Agnes M.



The Garden of the Quinta do Relogio
1907 - Inchbold, Stanley



The Palace of Pena
1907 - Inchbold, Stanley



Judas-tree in bloom
1920 - Goodall, Agnes M.

Appendix C. Wireframe for the Multimedia Archive

C1: Draft Wireframe

The initial draft of the wireframe for the multimedia archive is linked below. This draft outlines the basic structure and components before finalizing the design.

[Wireframe draft for the Multimedia Archive \(PDF\)](#)

C2: Final Wireframe

The finalized version of the wireframe for the multimedia archive is shown below. This version reflects the completed design, incorporating participants' feedback and new adjustments.

- Wireframe for the Multimedia Archive ([PDF](#))
- Wireframe for the Multimedia Archive ([Prototype link](#))
- Wireframe for the Multimedia Archive ([Figma project](#))

Appendix D. Discussion Questions from Workshop 1 and 2

This appendix includes the discussion questions used during Workshop 1 and Workshop 2. These questions were designed to prompt reflection on historical imagery, cultural memory, and participants' personal connections to Portuguese heritage. They supported open-ended dialogue around reinterpretation, future imaginaries, and the evolving meaning of preservation in a digital context.

Workshop 1, introduction to the photographs questions:

- What stories do you think these images were trying to tell at the time?
- Do they feel familiar or distant from your experience of Porto today?
- What seems to be emphasized in these images, and what's missing?

Workshop 1, discussion on the Letters to the Future activity questions:

- What was it like to write to someone from the future? Did it feel strange? Emotional?
- Did writing the letter make you think differently about the present-day city? Were there things you hadn't realized you cared about until you started writing?
- What did you choose to include or leave out and why? Did you focus on a personal memory, a place, a warning, a hope?
- Do you feel hopeful or worried about how Porto might change over time? What do you think will remain unchanged, no matter what?
- What would you want a traveller from the future to understand about this moment in the city's life?
- Should cultural heritage be preserved exactly as it was, or is there value in allowing reinterpretations?

Workshop 2, final discussion on cultural heritage and preservation questions:

- Do you think Portugal's identity is shaped more by historical narratives or by contemporary experiences?
- How did interacting with these historical images affect your understanding of Portuguese heritage?
- Do you think digital heritage projects (like archives and online collections) should present these images as they are, or should they be reinterpreted?
- Do you think travel writing and historical imagery provide an objective view of a place, or do they always reflect the biases and experiences of the creator?
- Should cultural heritage be preserved exactly as it was, or is there value in allowing reinterpretations (like you did in your artwork)?
- Do you think modern-day travel writing and photography still shape how Portugal is seen internationally, or is this influence less important now?
- What aspects of Portuguese heritage do you think will be most important to preserve for future generations?

Appendix E. Wireframe feedback interview questions

This appendix presents the questions used in follow-up interviews to gather feedback on the wireframe prototype of the digital archive. The goal was to assess usability, clarity, and relevance, as well as to understand how different users might engage with the archive. The responses helped refine the design and identify areas for improvement.

Usability questions:

- What's your overall impression of the wireframe?
- Is the language or tone of the introductory text clear and easy to understand?
- How easy was it to navigate the main sections of the wireframe?
- Are there any features or sections you feel are unnecessary or could be improved?

Archive functionality focused questions:

- How is the visitor encouraged to use the website?
- What do you think of the descriptions of the archive sections? Follow-up question if needed: Do they provide enough context, or would you like to see more explanation?
- If you were using this archive to conduct research, how comfortable would you be finding and using the information you need?
- In our opinion, how will different audiences relate to the website? (e.g., students, researchers, general public)?
- What did you think of the search filters? Would you use them? How could they be improved? What themes/categories are missing?
- What do you think of the maps? Would you like them to include something else?
- Would you like to see any more specific maps?
- What do you think about the timeline feature? What do you think is missing?
- What is your opinion on the repository page?

Closing questions:

- Do you feel the archive offers a balanced view of Portugal through the eyes of Anglophone travellers, or does it present a particular bias or narrative? If so, which one?
- What is the place of this archive within the many tourist-oriented, and divulgation-oriented platforms on heritage?
- How do you relate with the website as an English-speaker?
- How could you contribute to the project in the future? Would you?
- What does the wireframe add to the current website?

Appendix F. Workshop 1 and 2 Transcript (Selected Excerpts)

This transcript presents selected excerpts from Workshop 1 and 2, conducted with five Anglophone participants. Due to overlapping dialogue and limitations in speaker identification, individual voices are not attributed by participant number. Different speakers are indicated through line breaks, and dashes are used to mark new lines of speech. This format preserves the collaborative nature of the session.

Excerpt 1 (first introduction to the images):

Facilitator: I'm going to pass around some images – photographs, watercolors, and ink illustrations from the archive.

- That looks familiar [looks at the illustration of the Douro River]
- Yeah, not so different, actually.
- Except maybe the ships.
- And the bridges! There's only one bridge here, and it looks very old.
- There was a floating bridge at some point, wasn't there?
- Oh, this one is from 1874. So there was at least one permanent bridge already.
- The animals – what are they? Bulls?
- Probably oxen. I saw some like that at Gaia's biological park. Huge horns.
- The houses are really similar. Stacked close together, the river gives it that familiar feeling.
- Some of these streets still look the same.
- But the black and white images – those feel more distant.
- Yeah, the watercolors are easier to relate to. More like how Porto feels today.
- Maybe it's just the color. Our brains can fill in the rest.
- And the light! People always talk about the light in Porto. That plays a role, too.
- The colors of the buildings, the laundry hanging, it's like patchwork. That's what Porto

looks like to me.

- The watercolors do feel more alive. Like, they allow some imagination.
- For me, it's the river. The river anchors everything. Even if the buildings change, the shape of the river stays the same.
- Yes, that curve is unmistakable. You see it and you know, this is Porto.

[Brief side conversation removed]

– This one view, I think it's further up the river, maybe toward Gondomar. But it still feels like Porto.

- Some of them even show Gaia. That's part of what makes Porto feel like Porto, too.

Facilitator: I'd like each of you to pick one image that resonates with you. It could be your favorite, or the one that feels most like your experience of Porto.

- This one, I've walked this route so many times. Down to the sea.
- It feels like home. I recognized it right away.
- This street, it's busy, full of life. People selling things, traffic. That kind of energy hasn't changed.
- Yeah, the vehicles are different, but the atmosphere is the same.
- It's chaotic sometimes, but familiar.
- I actually like two images. One shows the emotion I feel about Porto. A river, steep streets, and tall buildings.
- And the other gives a broader view, both Gaia and Porto together. That's important to me.
- I agree. It's hard to pick just one.

Excerpt 2 (first introduction to the images):

Facilitator: You can finish up your drawings, and whoever's ready can start sharing. I'd love to hear what you were thinking and feeling while drawing. Was there anything that surprised you during the process?

– Okay, I guess I'll start. First of all, I suck at drawing.

– What were you feeling while doing it?

– Not a lot! Mostly focused. I noticed that Gaia seems a lot more built up now than in the image. The Porto side looks about the same. I only drew one thing, a big modern cruise ship, since now there are fewer but larger vessels on the river. There's also a helicopter tour company that flies up the river now. I tried to add one of those. It's hard to see, but there's also a bus marked STCP, the 403, which I take along the river up to Campanhã station.

– In the historical image, there's no road along the river, but it's there now. I just marked buildings that are still more or less the same with "ETC."

– Is this a view of the bridges between Porto and Vila Nova de Gaia?

– Yeah, you can see the monastery there. I added the Dom Luís I Bridge even though it wasn't in the original image. Took a bit of artistic license.

– You even put in the railings. That's great.

– Thanks. I didn't want to spend time drawing every detail, so I went with the essentials.

– I can go next. I chose Clérigos because I just walked past it on my way here, it was fresh in my mind.

– What did you draw?

– It's a modern depiction, lots of tourists, umbrellas, cafés, people sitting around. There's some scraggly grass and a fire hydrant. And the green neon bits are rain.

– That's so Porto! That area really is a tourist trap now.

– I mean that kindly, there are always crowds and cafés there.

– That’s true. It’s a historic crossroads. And you can see the tower from almost everywhere in the old city.

– I also thought about how hard it is to cross the street there, so many roads converging. It’s chaotic but full of movement.

– You drew the tram perfectly too. It cuts across right there.

– Thanks! I live nearby, so I see it often. And there’s usually a motorcycle cop escorting it from Clérigos to São Bento.

[Brief side conversation removed]

– I’ll go. Mine’s more conceptual.

– What’s going on in it?

– I started drawing old, collapsing buildings, but then I just labeled them: “old, new, old, restaurant, hotel, glacier.” I was thinking about layers, things stacked on top of each other, old and new blending.

– That’s cool. What’s the green area?

– Gaia. I marked port caves, beaches, town museums, and supermarkets. And some things I associate with tourism, like a rooster.

– You mean the Barcelos rooster?

– Yes! It’s a symbol of Portugal but also of how culture gets commercialized. My brother bought one as a joke souvenir. I also wrote “happiness of the sun” in the corner, because people always talk about the light in Porto.

[Brief side conversation removed]

– Mine is kind of a walking view. I used to live near Gondomar and drew in bridges, hills, veggie gardens, and the river slope. I added the Santa Maria Bridge, my favorite.

– Oh, the old iron one?

- Yes, no longer used, but iconic. From Campanhã to São Bento, that train route gives such a layered view of the city, past, present, hills, and buildings.
 - That whole area is evocative. There's a lot of open space and weird little pockets, orchards, tunnels, and slopes.
 - I tried to capture that contrast, development mixed with wild spaces.
 - I love that you remembered where the print museum is. I always blank in that area.
 - I lived nearby for three years, so I know it well.
-

Excerpt 3 (Letters to the Future):

- One of the things I mentioned in my letter and found unique about Porto was the old open-air lavanderias. I've seen them in use a few times, women still washing clothes by hand.
- I think in the future they'll just become historical markers. Like, guides will point them out, but people won't really imagine what it was like.
- Maybe they'll finally put in proper plumbing systems in the houses. Some still don't have them.
- Where did you see the lavanderia?
- There are old stone washing troughs in many parts of the city. The last time I saw one still in use was near the fishermen's village by the Arrábida Bridge.
- Oh yes, right by the marina. I saw women there hanging washing until just a few years ago.
- I don't recall seeing people handwashing anymore, but I know the place you're talking about.

Facilitator: What did you include or leave out in your letters?

- I mentioned homelessness. It's something that worries me. I hope the future traveler doesn't find more of it.
- I imagined some of Porto's big museums being used differently, like for community

services or housing, not just storing objects.

– I didn't mention homelessness, but I thought of it. I pictured Porto in the future like a curated museum city, maybe even charging entry fees like Venice.

– That sounds dystopian.

– Yeah, a bit scary. But change feels inevitable. Every time I visit, something's either shut down or replaced.

– I was thinking about the new metro line, the pink one. Maybe it'll help with sustainability... or maybe it won't.

– I hope coffee still costs less than a euro.

Facilitator: Did writing the letter make you feel hopeful or worried?

– Kind of worried.

– Similar worries everywhere, not just Porto. Globalism, profit, those forces are hard to resist.

– I didn't find it scary, but probably because I didn't exactly follow the prompt. I just wrote a short note with places I like that no one talks about.

Facilitator: Which places?

– The cork museum at World of Wine and the courtyard at the Church of Santa Catarina. I also said: "Drink coffee here" in all caps.

– That cork museum sounds great. I've wanted to go.

– Yeah, I took friends who were skeptical, but they ended up loving it.

– What's in it?

– All sorts of stuff, the ecology of cork, its uses in Formula 1 cars, spacecraft, even vaccines.

They explain the harvest cycle, the regrowth of cork bark.

Facilitator: What do you think will stay the same in Porto, even 100 years from now?

- Maybe traffic.
- Unless we all blow ourselves up, then no traffic, just mutant insects.
- I think traditions could still stay, if we're still here.
- Portugal has lasted a long time already.

Facilitator: Do you think expats like you influence the city's culture?

- Yes. Around Christmas, I hear mostly U.S. carols in shops.
- A lot of cafés play U.S. music too. It might just be the places I go, but there's more American culture here than I expected.
- That's true in a lot of places now.
- People come to visit me in Porto, at least 10 friends so far.
- You should get paid by Turismo de Portugal.
- I've seen a lot more diversity in restaurants, Georgian, Asian places, often run by immigrants. That'll probably continue.

[Discussion omitted]

- Expats also drive up rental prices, especially in central Porto.
 - But there was already a housing problem, many buildings were in ruins long before.
 - True, but many new builds are unaffordable or turned into hotels.
 - I've seen lots of façades with nothing behind them, just empty shells.
 - Renovation is expensive and full of bureaucracy.
 - There needs to be an incentive for affordable housing, but that's a big, international issue.
 - New Zealand's having a severe housing crisis too.
 - Same in Berlin and London.
 - When I went to San Francisco [...], I read that there were millions of square feet of empty office space while people slept on the streets.
-

Excerpt 4 (speculative mapping of Porto)

Facilitator: Last week, your responses showed a kind of dualism; some of you were hopeful that Porto wouldn't change too much, while others imagined a more dystopian future. You also reflected on your role as foreigners.

– I think the idea of change really depends on what part of the city we're talking about. For me, the basic geography stays the same, the river, the hills, the old buildings, like in Ribeira. That structure feels permanent.

– But the culture definitely shifts, the atmosphere, who lives here, who visits, and what the spaces are used for. Those things are always changing.

– Yeah, the center stays more or less intact, but the outer areas seem more vulnerable to transformation as the city grows.

Facilitator: Thank you. So today we're building on that. I want you to imagine Porto's future, how you see it changing, or staying the same. You can use this large paper to sketch or write as a group. Or, if you prefer, you can work with this current map of Porto, draw directly on it, alter it, and annotate it. You're free to be creative.

– Okay, then maybe we could annotate the map, use it as a base and draw new things on top.

– Like UFOs?

– UFOs or Metro lines.

– There's actually a plan for a new bridge.

– Someone told me there are already plans to gentrify some of the rougher parts of town.

– Like where?

– The Pascoaleta area. It's not far from here, just across from the Batalha Cinema area.

– Oh, I used to live there. It was a tough place. There was almost a gunfight once, though mostly shouting.

– I think someone did flash a pistol. Lots of drug activity there. You can hear neighbors

shouting across the street. It just feels unsafe.

– I went on an architecture tour, and the guide said that developers are already planning to buy it up, tear things down, and build luxury housing.

– That's not even a guess, that's already underway.

– That area used to be more upscale, with big apartment blocks. They were like public housing projects, intended for vulnerable groups, but it didn't turn out well.

– There are other spots like that too, especially out east near Parque das Cidades Velhas.

– Some of those housing projects were supposed to help, but ended up being kind of unsafe.

– We could definitely mark some of those gentrification zones on the map.

– I think it would also be interesting to speculate on what sort of infrastructure will show up, like more Metro lines or transport corridors.

[Brief side conversation removed]

– And what about the climate? Would parts of the city be underwater in the future?

– That's a great point. Coastal areas could be affected. Maybe we mark flood zones?

– That's actually interesting, we could make a "flooded Porto" version.

– Or imagine floating buildings!

[Brief side conversation removed]

– I'm going to put a "G" here for gentrification. Just want to make sure it's in the right area.

– Blue bloods are going to live here in the future.

– I started marking Pascoaleta. That area's going to change for sure, people moving in, new housing.

– But how would they get rid of the people already living there?

– Raise the housing prices.

– Or demolish everything and rebuild.

– A developer would have to take the risk, acquire, tear down, build again.

- But yeah, someone said that plan is already underway.
- If it's going to be a new high-end area, maybe they'll need a new transport link.
- Another Ruby metro line, maybe?
- That line connects Casa da Música to Hospital Santo António.
- Yeah, but there's also another line that curves down like a "J."
- I think this area near Lapa will shift from residential to accommodation.
- There's already a big hotel being built here.
- So that whole zone might become tourist-heavy.
- Another "G" for gentrification?
- Or "T" for tourists.
- Gentrification better reflects people living there.

[Brief side conversation removed]

- Let's draw a new metro line connecting all this gentrification.
- Yes, and maybe a squash court.
- And this area with all the tension, it goes back to the post-civil war period, when Porto tried to be independent.
- That regional identity still affects people today, some see themselves as better than the rest.
- It's a wealthy enclave now.
- Okay, more gentrification here.
- And maybe a high-speed train will pass through this area.
- To Lisbon, right?
- With a new bridge, draw it here.
- Someone said there's going to be a footbridge too.
- Maybe they'll also build walking paths along the streams, like in Rio Tinto.
- In Cuenca, Ecuador, they've done that, streams with footpaths all the way through the city.

- You could go cycling there too.
- And restaurants! Especially along Gaia.
- Past São Pedro da Afurada there are great seafood places.

[Brief side conversation removed]

- What about parks? Will they change?
- I think they'll stay the same, too much resistance if they shrink.
- Linking them up would be great, like a green corridor.
- That would be expensive, though.
- In Braga they tunneled roads so the center could become a pedestrian promenade.
- That could work for small sections in Porto too.
- In Ireland, we convert old rail lines into walking and cycling paths.
- Do they remove the rails?
- Usually, or just pave over them.

[Brief side conversation removed]

- I imagined a walled-off tourist precinct, like a Disneyland version of Porto.
- Oh wow, a gated historic core where you have to pay to enter.
- Yes, pedestrian-only, scenic, controlled access.
- The rich can enjoy the riverside views.
- Then there'll be a second center, a modern core around the Rotunda.
- Tower blocks, new builds, high-speed transport, like "Singapore Porto."
- The poor people will be pushed out, further into the suburbs.
- Maybe to Valongo or Gondomar.
- This here, very scenic. Gentrified. Add another "G." But who's going to pay for all this?
- The tourists and the displaced poor.
- That's three new bridges we've imagined so far.

- Plus one just for the metro.
- Do you think any institutions will disappear, like hospitals or public offices?
- Some old residential areas might be demolished without replacement.
- But the population is likely to grow.
- In some cities they've demolished things to make green space, but I'm not sure that'll happen here.
- A lot of empty factories are already gone, those areas are ready for new builds.
- And the old facades with nothing behind them, perfect for new housing.

[Brief side conversation removed]

- Near Casa da Música they're building a new Corte Inglés, huge mall.
- So maybe the central areas will become commercial districts.
- Do you think demographics will change?
- More tourists, obviously. But also more immigrants.
- European societies will need immigration to survive, so more people from Africa and elsewhere will move here.
- There'll be less Portuguese in central Porto.
- Portuguese might live outside and commute in.
- Like Dublin, too expensive to live centrally.
- And traffic keeps getting worse.
- Places like Gondomar, Valongo, they'll grow and become secondary cities.
- There'll be more diverse languages too.
- Will we draw arrows for population movement?
- Yes, arrows pointing away from the center.
- Add some dollar signs for commercialization.
- More tourist zones.

- More footpaths.
- More bridges.
- What about the river?
- Climate change might raise sea levels.
- The coastline could shift.
- But the Douro's river banks are pretty high.
- Not everywhere, though.

Appendix G. Informed Consent Form

This appendix contains the informed consent form text that was provided to all participants prior to their involvement in the study. The form was delivered digitally via Google Forms to ensure accessibility and ease of response.

Content of the Form:

Purpose: You have been invited to participate in a workshop organized by a Master's in Multimedia student, Mariia-Viktoriia Sviata.

The purpose of this workshop is to explore how historical photographs and illustrations of Portugal, created by Anglophone travelers between the 1700s and 1900s, can be reinterpreted and reimaged by current residents through creative, reflective, and speculative activities. This workshop is part of a Master's thesis project focused on cultural memory, participatory design, and multimedia storytelling. The information learned in this workshop will help develop the content and structure of a digital archive and will be used in the written thesis.

Procedure: As part of this study, you will participate in a group of up to 5 individuals. A moderator (the researcher) will facilitate the workshop through short discussions, creative exercises, and written prompts. The workshop will be audio-recorded, and photos of the creative outputs (such as paintings, collages, or letters) may be taken. All responses and materials will remain confidential – no names will be used in the final thesis or any public documentation of the project. Participation is entirely voluntary. You may choose to stop at any time during the workshop without explanation or consequence.

Please note: there are no right or wrong answers to any of the questions or prompts. The goal is to collect a range of personal perspectives. We ask that you listen respectfully and contribute honestly.

Confidentiality: The data collected will be analyzed for academic purposes. As stated above, all individual responses will be anonymized – no names will appear in the final thesis, presentations, or the archive.

Contact: If you have any questions or concerns regarding this study, you may contact:

Mariia-Viktoriia Sviata: viktoriia.sviata@gmail.com

Luciano Moreira: lucianomoreira@letras.up.pt

Name:

[Short answer text field]

Consent

Statement:

“I understand this information and agree to participate fully under the conditions stated above.”

[Multiple-choice options:]

- Yes
- No