



WHAT  
ARE

Pieces from  
the MUDE  
Collection

*1900 – 2020*

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The Municipality of Lisbon extends its gratitude to all collectors, designers, and entities who, through the donation, sale, or deposit of their pieces and archives, have made an invaluable and unparalleled contribution to the patrimonial value of the collection of MUDE – Design Museum, as reflected in its various nuclei.

This expression of gratitude is especially directed towards the indicated collections and their respective dates of incorporation and deposit into the Museum's collection and the municipal heritage, with particular emphasis on the first, the Francisco Capelo Collection. This collection was purchased by the Lisbon City Council through a significant investment, which ensured its continued presence in Lisbon, due to the renown of the represented authors and the international quality and importance of the product and fashion pieces gathered by its collector.

Francisco Capelo [2003]	Nuno Baltazar [2019]
Ilustração e Banda Desenhada [2009]	Moda Viagem 1965-1975 [2020]
Edifício-Sede BNU [2009]	Maria Gambina [2020]
Daciano da Costa [2010]	Storytailors [2020]
António Garcia [2010]	Teatro da Cornucópia/Cristina Reis [2022]
Eduardo Afonso Dias [2014]	Luís Capinha [2023]
Fábrica das Gaivotas [2014]	Helena Cardoso [2023]
Centro Português de Design [2018]	João Machado [2023]
Carlos Galamba [2019]	B2 Atelier de Design/Salette e José Brandão [2023]
Carlos Rocha [2019]	

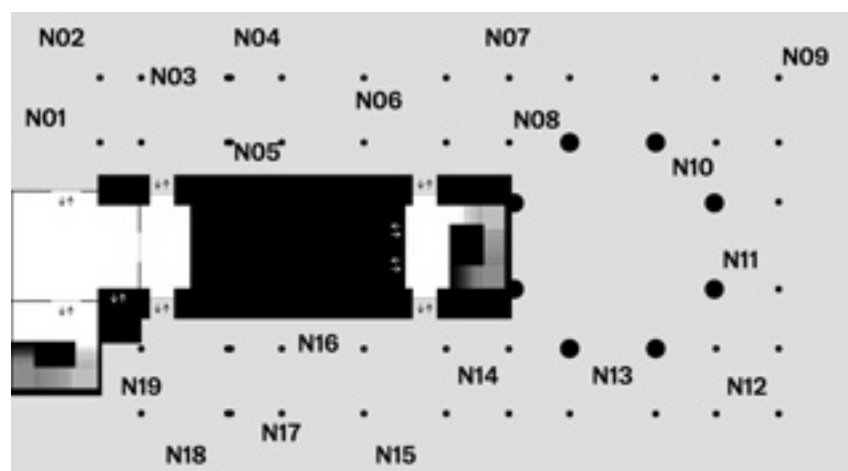
Following the reopening of the MUDE building last July, the museum's long-awaited long-term exhibition is now open. Through a selection of product, fashion, graphic and contemporary jewellery pieces from its collection, MUDE challenges us with the question «What are things for?», inviting us to reflect, individually and collectively, on the value of the objects in our daily lives, the role of design in an ever-changing world, and its contribution to the answers we must seek together.

To visit this exhibition is to take a journey from 1900 to the present and understand the evolution of the ideas and forms, techniques and materials that make up part of our material culture. It is also a confirmation of how design has always been a discipline located at the intersection of culture, science, the arts, and the economy, seeking to improve the quality of objects, services, processes, and environments. The pieces exhibited in dialogue trigger processes of discovery, learning, and debate.

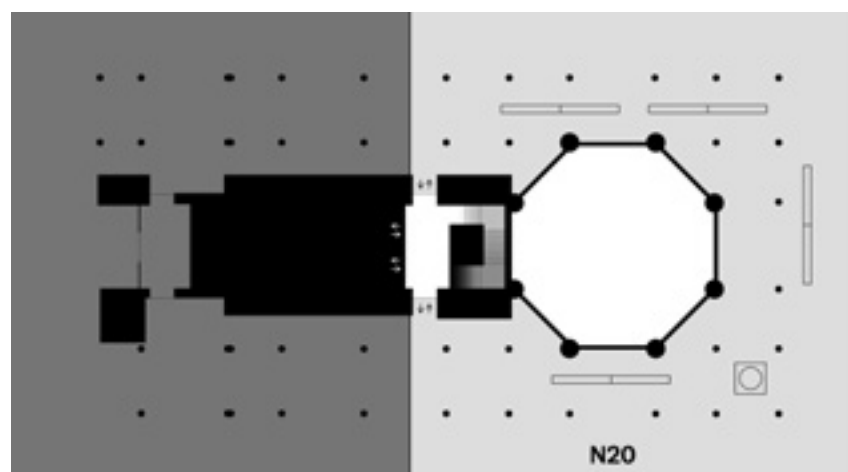
This long-term exhibition reflects the priority that has been given to the incorporation, preservation, and study of design in Portugal as a way of preserving memory and heritage, but also as a fundamental source of inspiration, knowledge, and innovation.

The exhibition also reflects the growth, diversity, value, and national and international representativeness of this municipal heritage, made up of various collections and sections. The base collection (the Francisco Capelo Collection), acquired by Lisbon City Council in 2002, has been joined by many other pieces and collections, the vast majority of which are the result of donations. This is, in fact, a museum increasingly dedicated to all expressions of design and aimed at the general public. A museum of Lisbon for those who live in or visit the city. A museum that, in its plurality, reflects the openness, multiculturalism, and cosmopolitanism that has always characterised this city.

Floor 03



Floor 04



Floor 03

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**Floor 04**

**N20**

Design as a project discipline

Carlos Galamba, *BRIMA* – Wooden toys, «Duck». 1978-1982

José Brandão, graphic image for the film *Kilas, o mau da fita*, by José Fonseca e Costa. 1980

Cristina Reis, *Música* Theatre Play by Frank Wedekind. 2016

Maria Gambina, *Jazz Accident* spring/summer 2002

Carousel – Loja Rampa, 1956

How do ideas materialise in «things» and, over time, what influence do they exert? What are the dreams, visions, utopias or dystopias of the creators of ideas that give rise to «things»? What meanings are either gained or lost over time? Why are these «things» regarded as representative of the human legacy? Why are there so many «things» in the collection of a design museum? What is their meaning and purpose today? Do we really need so many «things» to live our lives? What meaning should be given to new «things»? Do we even need new «things»?

«What are things for?» proposes a rereading of the history of design and its discursive heritage, presented as a project-based discipline rather than merely exhibiting the icons of design in the museum collection. With this approach, it questions the how and why of «things» being imagined, planned, drawn, produced, materialised, accepted, perceived and consumed. On a retro-prospective journey to the start of the 20th century, it seeks to understand how objects have transformed or reflected their own period, contributing to futures that were imagined but only brought to fruition (or not) over time. The chronological organisation and dialogues between the pieces demonstrate questions relevant to all the different periods and invite each visitor to reflect for themselves on the various dimensions that «things» have in our present-day lives: the way we look at, make use of and appropriate «things» in the world we live in, and which influence us as well as being influenced by us. This exhibition reveals the diversity of the MUDE collection, showing products, fashion, graphics, stage sets and contemporary jewellery, along with publications and archive documentation. Particular emphasis is placed on design culture in Portugal, with four specific examples of the project development process, contributing to the historiography and criticism of design. The books marking the start of each section invite visitors to find and develop alternative readings.

The museological decision to reuse construction materials from previous MUDE exhibitions and from restoration works to the museum building in the exhibition design can be seen in the plinths, bases and display cases, always respecting the principles of visitor circulation and preservation of the pieces on display. The restrained approach to the graphic design highlights the key issues presented and reflects the museological intention to provoke discussion on current development models and the urgency of economic slowdown. The vision put forward by the MUDE – Design Museum, more than merely encouraging debate on the changes needed, seeks to position MUDE as a driving force in making them happen.

## Idea, Drawing, Purpose

«The drawing I write about serves to determine, invent, picture or imagine that which is not, so that that it can become». Francisco de Holanda highlights the value of drawing as an element common to all arts and trades, to give shape to ideas, thoughts and emotions. Drawing plays an operational role as part of the process of conceptualising, reflecting on and visualising a project, in the search for the form of things and their purpose, from the object to the city, as well as services and systems. From the idea to the object, drawing links thought and hand, abstract and concrete, transforming physical reality but also the subject itself, as Fernando Brizio observes.

N01

José Espinho  
J.E. drawing table  
and chair  
1969

Beech wood  
This set was used by  
Carlos Rocha in his  
professional activity  
Serial production,  
Móveis Olato, since 1970

MUDE/Carlos Rocha Collection/  
MUDE.DEP.CR.P.0001.01/.02  
Carlos Rocha Family Deposit,  
2019





*Paródia Comédia Portuguesa*  
8 bound volumes

Typografia e  
Lithografia da  
Companhia Nacional;  
Raphael and Gustavo  
Bordallo Pinheiro  
(caricatures);  
Candido Chaves (ed.)

MUDE/Illustration  
and Comics Collection/  
MUDE.G.0015.01-08

N02

### **Echoes of the 1900 Universal Exhibition and the *A Paródia* newspaper**

The troubled political context at the dawn of the 20th century and the question of national identity intensified opinions about the Portuguese Pavilion for the 1900 Universal Exhibition, a major reference of the *Belle Époque*. In 1896, Ramalho Ortigão wrote that the arts, literature and architecture are the best reflection of a people's character, while Bordallo Pinheiro in *A Paródia* depicted society in his caricatures. The pages of this periodical feature the Thonet chair and the so-called «cod-tail» chair: the former with a curved wooden structure that allows it to be produced in series; the latter with its origins in the English Windsor chair, but «Portugalised» from the 18th century onwards, an expression of the strong tradition of Portuguese joinery. In a lecture-performance in 1917, Almada Negreiros, dressed in overalls, launched a challenge to future generations to recreate the Portuguese homeland.

## Signs of modernity in the world and in the country. 1920-1930

Like other authors of his time, Buckminster Fuller argued that it was possible to produce better products at lower cost and to do «more with less.» Products, graphics and fashion reflect new conceptions of space, rationalist aesthetics and functionality. In the wake of such research, tubular steel and the cantilever structures become prominent in chair design. The Bauhaus School was where the avant-garde converged with the aim to build a democratic society through the pedagogy of the modern. Noteworthy is the important role women played in this democratising movement. In the Scandinavian countries, the tradition of woodworking was maintained and organic languages created more humanised environments. In Portugal the work of Franz Torka at Casa Alcobia is particularly notable in the establishment of the Art Deco style. Modern language is also used by autocratic and totalitarian regimes, as can be seen in the album *Portugal 1934*.

MIT - Martins  
& Irmãos Teixeira, Lda  
Rocking chair  
ca. 1930

Steel, wood  
MIT - Martins  
& Irmãos Teixeira, Lda

MUDE.P.1107  
João Paulo do Rosário Martins  
Donation, 2017



Thomaz de Mello  
Bedroom furniture:  
dressing table  
1942

Wood, hand-painted  
decorative motifs

MUDEP.1280.03/08  
De Roo Family Donation, 2020



N04

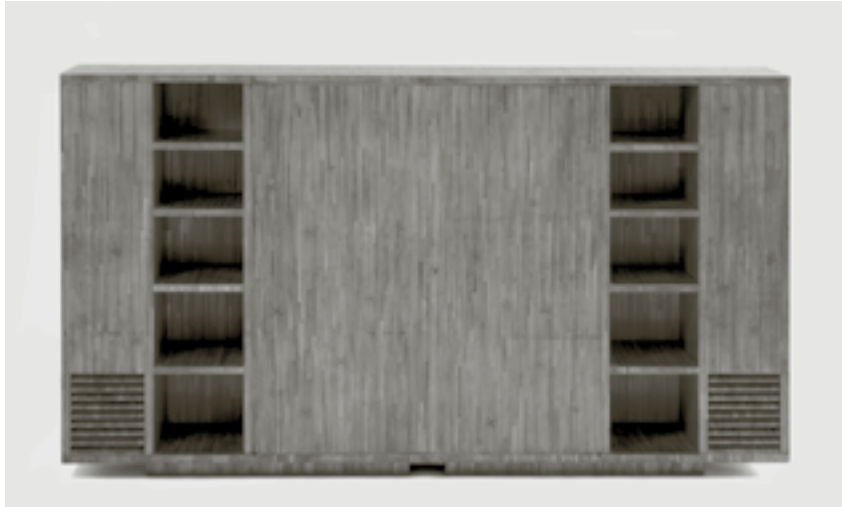
#### The «Good Taste Campaign» and nationalist imagery. 1930-1950

Towards the end of the 19th century, Raul Lino started to examine the need to develop an architecture grounded in the site, responding to cultural legacy and using traditional materials. From 1933, the Estado Novo [the Dictatorship] appropriated these ideas as part of its nationalist discourse, transforming them into images of propaganda for the regime and even introducing them into popular culture, in exhibitions and other national and international initiatives promoted by the Secretariat of National Propaganda (from 1946, the National Secretariat of Information) in the context of António Ferro's «Politics of the Spirit». We can see some of these images in the official magazine of the regime, *Panorama*: Os Bailados Verde Gaio, the first state dance company in Portugal, inspired by national folklore; the «Good Taste Campaign» with its aesthetic and ideological aims; and the displays promoting tourism, pointing to the development of advertising language. The work of many modernist artists, including graphic artists and illustrators, such as José Rocha and Thomaz de Mello, is emphasised in this context.

Jean Royère  
Cabinet, Étoile Series  
1948

Wood, straw inlays

MUDE/Francisco Capelo  
Collection/MUDE.P.0007



N05

### Luxury before and after the Second World War

In 1936, after fleeing Nazi Germany for London, Nikolaus Pevsner published a seminal book in the historiography of modern design. Setting itself apart from the destruction of war, a luxurious style perpetuated the French Decorative Arts tradition and responded to the taste of a cultural elite who, nostalgic for past times, continued to commission pieces during the global conflict and throughout the 1950s. Eclecticism was the dominant note, with a sophisticated decorativism and more geometric tendencies. Popular materials included exotic woods, wrought iron and lacquers. The pieces by Jacques Adnet, Gilbert Poillerat, Piero Fornasetti and Jean Royère are worth highlighting. In clothing, Madame Grès developed her exquisite draped gowns and Elsa Schiaparelli made her name with bold creations inspired by surrealism. Italian design became synonymous with sophistication and elegance, with objects in organic forms, while the centuries-old tradition of glass-making on Murano was revived with new techniques and shapes.

## Signs of reconstruction in the post-war context: 1945-1948

In 1947, Christian Dior presented his *New Look* collection, with long, full skirts, in spite of the hard times and rationing. One year earlier, fashion houses had already marked the new times with the «Théâtre de la Mode», where the creations were presented on small mannequins. This led to a rethinking of production models: new products appeared, such as the JUMO Bakelite lamp and the sheet metal Knorr chair; at the same time, Giedion wrote on the importance of mechanisation for society and the economy. In Portugal, the OLIVA Factory launched a sewing machine in 1948 and in its advertising promoted competitions such as «Vestidos de Chita» [Chintz Dresses] and «Miss Oliva», while traditional toys made from sheet metal, such as the «Pulga» cars, were a sign of inventiveness with reduced means. The need for a practical and affordable mode of transport made the scooter a success, which today enjoys renewed relevance in the face of the challenges of large cities. The Vespa, launched in 1946, became an icon of Italian design.

Christian Dior  
Bar suit  
Pinstripe wool, pleated  
Haute Couture  
Collection 1948  
MUDE/Francisco Capelo  
Collection/MUDE.M.0412



## Various aspects of «Good Design» in the early years of the Cold War: 1945-1960

The concept of «Good Design» marked this period as it was synonymous with rationality, functionality, high quality, affordability, low cost and durability. Emphasis was given to the way each product could improve quality of life, with Max Bill and the Ulm School (1953-1968) playing an important role in popularising this concept. However, the piece's appearance would sometimes be emphasised (styling) to incentivise its purchase, which detracted from the principles of the concept. Multifunctional spaces were achieved through versatile, interior-defining furniture pieces, while the influence of the visual arts started to show in many objects. An example of Italian design is the *Isetta* microcar, the first of which arrived in Portugal in 1954 thanks to António Sena da Silva and the company Autosil. Despite its short production window (Italy, 1953-1956; Germany, 1956-1961), the concept of the microcar is still current, as similar solutions have become vital to urban mobility.

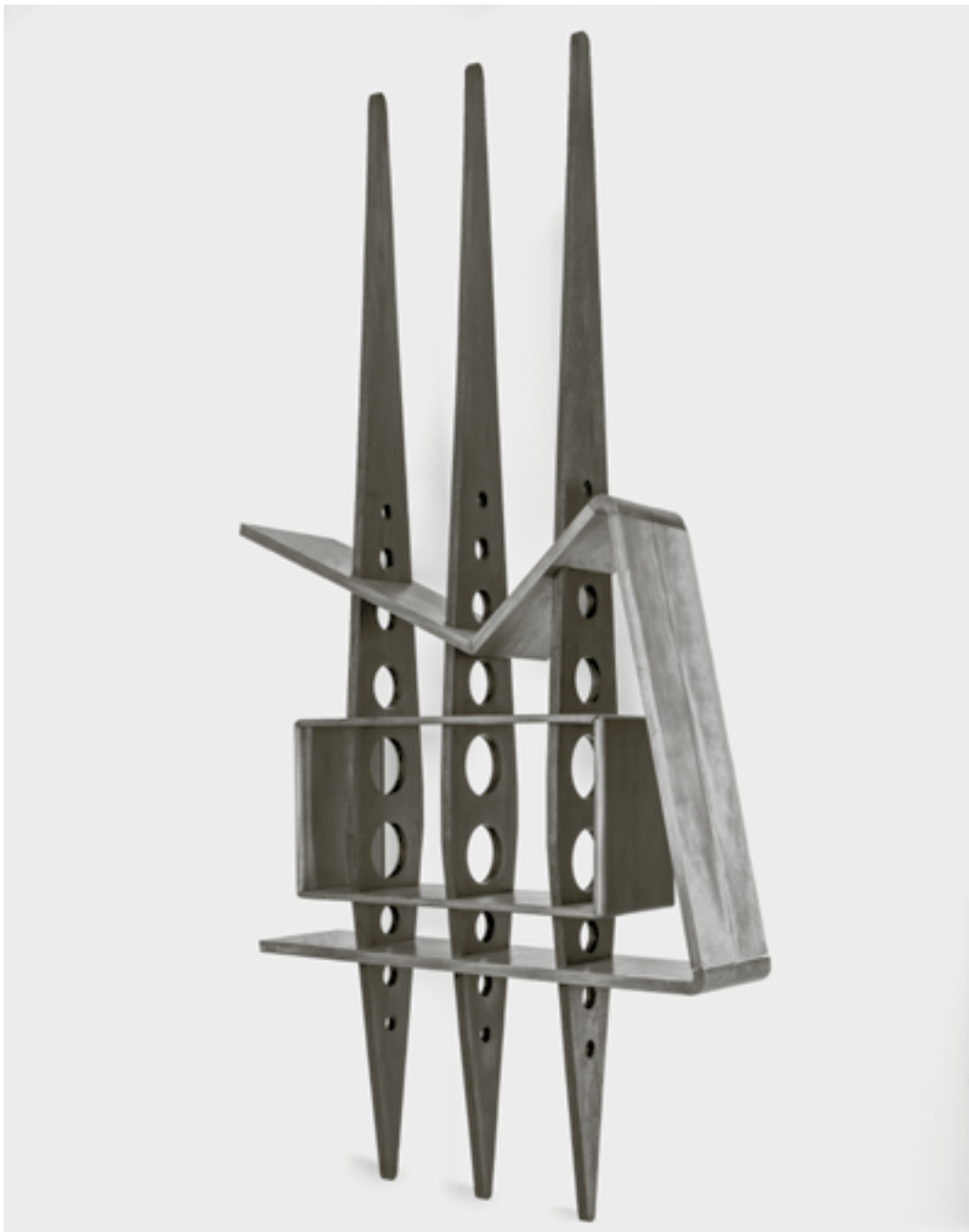
In fashion, haute-couture reached a peak during this period, thanks to Cristobal Balenciaga, Hubert de Givenchy and Pierre Balmain. Designers in Scandinavia based their work on the observation of nature and started to explore the characteristics of natural materials, developing work relating to the specificity of each individual, demonstrating the democratic spirit of those countries. Names such as Alvar Aalto, Arne Jacobsen, Hans Wegner, Poul Kjaerholm, Tapio Wirkkala, Günnel Nyman and Kristian Vedel marked the work developed during these years. In the United States, MoMA – Museum of Modern Art in New York organised competitions and exhibitions with the aim of developing new pieces with organic forms, sometimes sculptural, in fibreglass and other synthetic materials, driving a new consumer market. The companies Knoll Associates, where Florence Knoll was prominent for her visionary role, or Herman Miller, directed by George Nelson, started to fabricate pieces by Charles & Ray Eames, Eero Saarinen, Harry Bertoia and Isamu Noguchi, revolutionising furniture and interiors.



Charlotte Perriand  
*Bibliothèque Mexique*  
bookcase  
1952

Varnished white pine,  
plywood, aluminium  
Ateliers Jean Prouvé,  
1953-1956; Galerie  
Steph Simon, 1956-1965

MUDE/Francisco Capelo  
Collection/MUDE.P.0021



Victor Palla  
& Bento d'Almeida  
Cabinet / Room divider  
1956

Wood, metal  
Original piece designed  
for Cabelleiro Bruna  
e Renzo, a hair salon  
in Lisbon (1950-1952)

MUDE.P.1293

## Politics and the arts in the post-war period. 1945-1960

The victory of the Allies fostered a renewed hope in democracy, which was reflected in the arts, literature and architecture, fuelling a growing sense of socio-political awareness and ethical, civic and social responsibility on the part of creators in all sorts of disciplines. Studies on the problem of housing by Keil do Amaral (in 1945) and Fernando Távora (in 1947) led to the development of a survey on Portuguese regional architecture, published in 1961. Editorial design and book covers gained prominence, becoming a source of information in terms of visual and typographic construction. Post-war Lisbon became modernised and Victor Palla designed the interiors of some of the new shopping areas, turning them into iconic spaces. Clothing, particularly hats, followed the same modernist trend. In terms of furniture, we highlight the pioneering design by Frederico George; Maria Keil, an artist who renewed various areas of design; and José Cruz de Carvalho, founder of Altamira in 1957. Joaquim Tenreiro was born in Portugal, but it was in Brazil that he became one of the most important names in the Brazilian modern movement.

N08

N09



Joe Colombo  
Mini-kitchen compact  
furniture  
1963

Plywood, laminated  
wood, aluminium,  
steel, plastic,  
electrical components  
Boffi S.p.A. since 1963

MUDE/Francisca Capelo  
Collection/  
MUDE.P.0101

### The glorification of plastic. 1960-1970

In 1958, Alain Resnais dedicated his documentary *Le chant du Styène* to plastic and its derivatives, a testament to the impact this material caused at the time due to its resistance, versatility, plasticity, lightness, durability, and low cost, and which would dramatically change the production of objects, fashion, material culture, and aesthetics in the following decades. The dream of conquering outer space is projected into interplanetary futures in which plastic takes on bold forms imagined for new galaxies. Plastic democratizes design by setting new trends and contributes to the unprecedented explosion of consumerism that will influence future generations. Murray Bookchin and other authors draw attention to the growth of environmental problems in tandem with the capitalist economic system. Research into the production of plastic and the levels of pollution it generates exposes the environmental impact of the massive and generalised use of synthetic materials and the exploitation of the oil from whose resins plastic is made.

## Utopias and Dystopias. 1960-1970

Victor Papanek, a pioneer of social design, was one of the first authors to focus on the scarcity of resources and the need for sustainable and responsible planning. In 1971, the year Greenpeace was founded, he published one of his most important books in which he called for political and social responsibility in design and criticised the dominant design culture for its promotion of consumerism. In 1968, various protest, anti-design and radical design movements emerged, expressing a desire to redefine the concept of design and rethink its transformative function. These movements criticised governments for their complicity with mass production systems and defended experimentalism and imagination, proposing objects that envisaged a freer, nomadic, and multicultural society more in touch with nature and underpinned with a do-it-yourself ethos. Anti-establishment slogans and torn or perforated clothes reflect these new attitudes, with the hippie spirit reflected in counterculture and anti-fashion.

**Bill Gibb**  
Jacket and skirt  
Printed leather, metal  
Autumn/Winter 1972  
MUDE/Francisco Capelo  
Collection/  
MUDE.M.0594.02/0

**Bill Gibb**  
Coat  
Printed leather, metal  
Autumn/Winter 1972  
MUDE/Francisco Capelo  
Collection/  
MUDE.M.0594.01



Like other authors of his time, Buckminster Fuller argued that it was possible to produce better products at lower cost and to do «more with less.» Products, graphics and fashion reflect new conceptions of space, rationalist aesthetics and functionality. In the wake of such research, tubular steel and the cantilever structures become prominent in chair design. The Bauhaus School was where the avant-garde converged with the aim to build a democratic society through the pedagogy of the modern. Noteworthy is the important role women played in this democratising movement. In the Scandinavian countries, the tradition of woodworking was maintained and organic languages created more humanised environments. In Portugal the work of Franz Torca at Casa Alcobia is particularly notable in the establishment of the Art Deco style. Modern language is also used by autocratic and totalitarian regimes, as can be seen in the album *Portugal 1934*.



**Carmo Valente**  
ESP.2 Galé armchair  
1972

Fibreglass reinforced  
polyester resin  
Duraplás - Plásticos  
Industriais, Lda, 1972

MUDE.P.1142  
Carlos Bessa Pereira  
Donation, 2022

Alessandro Mendini  
*La poltrona di Proust*  
 armchair  
 1978

Carved wood and  
 hand-painted fabric  
 Studio Alchimia,  
 1978-1989

MUDE/Francisco Capelo  
 Collection/  
 MUDE.P.0176



### Culture of Excess. 1980-1990

Gilles Lipovetsky's *The Era of Emptiness* comprises a vast investigation of post-modern society and the impacts of technology, globalisation, and the affirmation of an individualism that encourages the subjectivity of assuming new ways of living life, but which also distances people from institutions as collective references in the public realm. Utilitarian objects acquire the value of unique, cult, or collector's items, turning design into a symbol of social status. Experimental research and criticism, appropriated by the system itself, become commercially valuable, while marketing gains momentum and transforms the image of the designer into a superstar. This is, par excellence, the era of brand culture and major fashion shows, where the cult of the image reaches its apogee. Plurality and eclecticism are dominant notes in all spheres of material and visual culture, with more romantic or baroque languages coexisting alongside sculptural, minimalist, and even high-tech proposals.



José Augusto (Guta)  
Elmo necklace  
1991

Brass,  
nitrate-oxidised brass

MUDE.J.0033  
Filomeno Pereira de Sousa  
Donation, 2021

## Affirmation of New Design in Portugal. 1980-1990

Madalena Figueiredo coordinated the Young Designer Competition and exhibitions abroad for the internationalisation of Portuguese design, organised by the Portuguese Foreign Trade Institute between 1986 and 2002. While the Portuguese Design Centre was created in 1985 with the mission of developing a national strategy for design, it was not until 1990 that it began its activity with courses, publications and industry development programmes. Bairro Alto, the epicentre of Lisbon's artistic life, began to host the *Manobras de Maio* fashion events, while new designers had their editions shown at Loja da Atalaia. New schools and shops opened, several newspapers and periodicals were founded, and, in 1991, the professional calendar of ModaLisboa's fashion shows began. Various projects invited national and international designers to develop new products in different sectors of national production, such as ProtoDesign, founded by Marco Sousa Santos and José Vieira in 1991. The Museum of Design opened at the Centro Cultural de Belém in 1999, the year of the first edition of ExperimentaDesign Biennale.

Olga Noronha  
Hypnopompia collar  
2018

Cellulose nitrate

Original piece  
MUDE.J.0013



N14

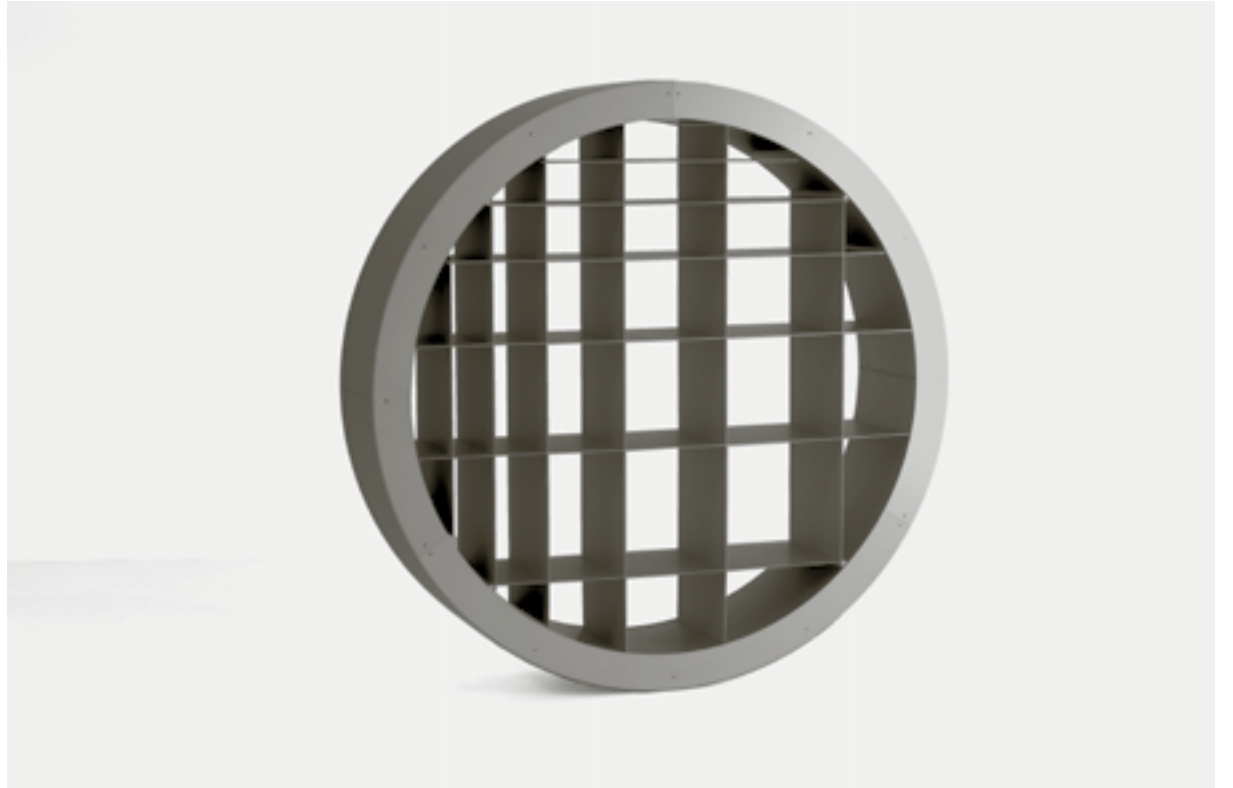
**Nature as a resource and inspiration.  
1990-2020**

Nature, the only source of resources and almost always exploited indiscriminately, is also a source of inspiration. In fashion and furniture, feathers and skins are a sign of designers' fascination with the exotic, with birds and felines being the most commonly used animals. Naturalistic representations that replicate nature's motifs and patterns abound, while some creators carry out conceptual research into the complex relationship between man and nature. The urgent need to find a development model that respects the planet, and all living beings, poses a major challenge for design. The harmful and global impact of man's actions on the balance of the earth and its ecosystems requires changes in lifestyle to reconnect human beings with nature and promote a co-evolution that allows for the integral regeneration of the planet. Respecting sustainable principles of natural systems and living organisms when developing projects should be the mission of design.

**Ron Arad**  
*R.T.W. (Reinventing  
the Wheel) bookshelf*  
ca. 1996

Aluminium,  
birch plywood  
Hidden, 2000

MUDE/Francisco Capelo  
Collection/MUDE.P.0610



N15

### **How to live in the future? 1990-2020**

Housing in the 20th century reflected different notions of domesticity, privacy and comfort and is currently gaining renewed importance given changes in mentality, the new individualism, new family structures, the increase in physical mobility, and transformations in social relations and the world of work. Ezio Manzini speaks about new forms of social interconnection and the value of flexible communities. The concept of a «home for life» is losing its meaning and objects need to be more versatile, portable, adaptable, modular, and sustainable to reflect the transience of habitats and guarantee durability and greater freedom of use. In the Covid-19 pandemic, the living space was reconfigured due to the needs of remote work and schooling, while maintaining intimacy and family life. After the pandemic, nomadism, migration, and homelessness increased. Clothing, with more or less technological proposals, comes to be seen as a first shelter.



Storytailors (João Branco, Luis Sanchez)  
 Magenta Blue Bull Dress  
 corset dress  
 Duchesse satin,  
 silk ribbon, busk and  
 stainless steel rods  
 Collection  
 Blue Bull Series;  
 Chapter IV - Blue  
 Beings Collection  
 Spring/Summer 2006  
 MUDE/Storytailors Collection/  
 MUDE.M.1503  
 Donated by Luis Sanchez, 2020

### Readings and reinterpretations. 1990-2020

Vilém Flusser, in the essays that make up *The Shape of Things*, emphasises the potential of design and the value of its history, pointing out examples of things that either promote progress or destruction. The «repositories of forms» can be re-read in the light of the problems of each era and the perspective of each creator, generating a continuous movement of references and reinterpretations that transcends the linear view of history and stimulates creativity and the creation of new things. Some designers draw inspiration for their work from the history of civilisation, costumes, decorative arts, the evolution of design itself, traditions, pop culture, and even objects that can be associated with specific values such as love, power, or femininity. Sometimes the references can be found in iconic pieces such as the collar, corset, tiara or even in a piece of furniture like a cabinet, which are reinterpreted in material and technical terms and projected into the present where they acquire new meanings, contributing to collective memory as a dynamic and evolving construction.

Constança Entrudo  
 Longsleeve top:  
 recycled polyester yarn,  
 printed  
 Trousers: cotton,  
 recycled polyester yarn

*The World We Live In:*  
 Part II Collection,  
 Autumn/Winter 2021

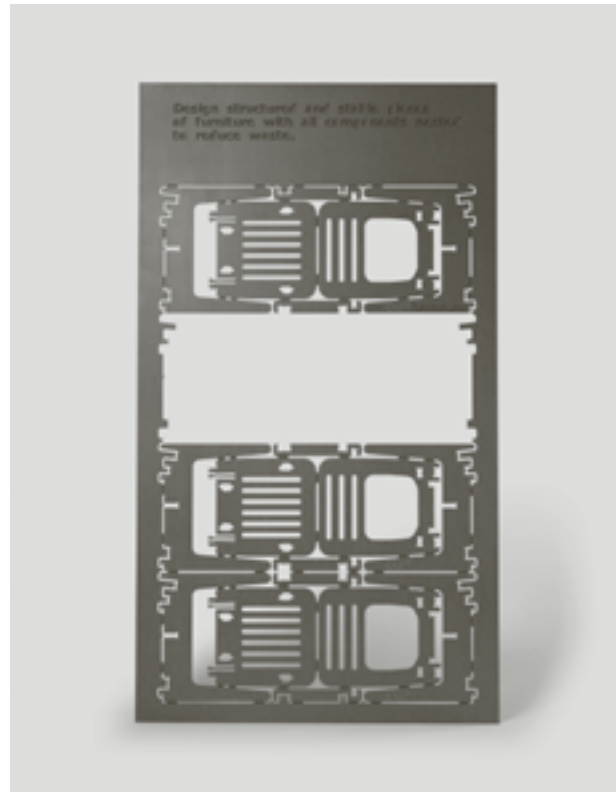
MUDE.M.1566



### **Renewed traditions, economies and territories. 1990-2020**

Traditional forms of knowledge and national industries were supported between 1990 and 2000 with a view to internationalising design in Portugal and fostering its economic potential. Some of the initiatives (fairs and exhibitions; training initiatives and competitions; publications) were directly or indirectly financed by European funds and promoted by the Institute for Employment and Professional Training or the Portuguese Design Centre. The ExperimentaDesign Biennial is an international platform for debate and reflection, bringing together creators from different generations and backgrounds. Today, a vast number of initiatives seek to recognise the value of traditional knowledge as examples of rationality, resource economy, sustainability, and environmental respect, promoting cooperation between designers and craftspeople with a view to revitalising territories in an integrated way. Structural problems and the risk of irreparable loss of crafts persist, however, and the design culture also needs to be consolidated. Preserving centuries-old ecological practices has added value in the context of the current environmental emergency.

Consumerism and its underlying illusory creation of needs is most often linked to feelings of dissatisfaction. Individual and collective reflection by various designers on our relationship with the things that surround us, with what we want, what we really need, and the tendency to accumulate or waste, generates a possible change in behaviour with political repercussions on the social collective itself. Despite forming part of a logic of transforming social relations and economies, *Reuse, Recycle and Repair* are principles that presuppose different gestures, interventions, times, and impacts that translate into a new culture and increase the meaning of things, prolonging the life of objects and giving value to the marks of time and use that are usually disregarded by our society, thus contributing to a more humanist and sustainable future. As a message, these principles also invite each person to be more attentive and creative in their daily lives.



Mariana Costa e Silva  
*Cut Furniture* chair and  
 illustrative panel  
 2012  
 Valchromat®,  
 acrylic varnish finish  
*Cut Furniture*, 2012  
 MUDE.P.1123\_01;  
 MUDE.P.1123\_02  
 Mariana Costa e Silva  
 Donation, 2022



João Machado  
Save Me poster  
2022

Unknown Design

MUDE/João Machado Collection/  
MUDE\_JM\_DC\_0356.2022  
Doação João Machado, 2023

N19

## Looking to the future. 2000-2020

The return to the beginning of all things, *i.e.* ideas, drawing and purpose, with their potential for creativity and speculation, makes it possible to design new futures and reflect on new things whose usefulness may not yet be visible to the eye. By using new technologies and linking design to different areas of knowledge, such as music, biology, medicine, chemistry, electronics, and engineering, the transformation of ideas is accelerated, inventing intracorporeal jewellery and objects through which we can identify diseases or the nature of the air we breathe, or creating information systems that allow us to understand the provenance of the clothes we wear. Designers also draw attention to situations that societies tend to forget, such as wars or new forms of colonialism, exploitation, and oppression, making interventions that denote their critical and affirmatively politicised attitude which, in one way or another, makes them catalysts for change.

## Design as a project discipline

The personal archives of designers held in the MUDE collection show design as a project discipline, proving that design goes beyond its role as an adjective that qualifies things and is intrinsic to all phases of the creative process. This section displays fragments from four archives where we can see the intersections of design with music, theatre, and cinema. It also allows us to understand the fundamental importance of thinking about play. Through the documentation on display, we can trace the evolution from initial idea to final product and understand the importance of drawing and the value of error in ongoing research. The archives make it possible to better understand how these designers, regardless of their prestige, have contributed to the visual culture of recent decades. It is also possible to see part of the rescue and restoration process that has been carried out by the MUDE team in order to preserve at-risk design heritage.



Pato Moderno [Modern duck] pull-along toy, 1981  
Project for BRIMA  
Large and small sizes  
Lacquered MDF, dip painting  
Carlos Galamba/  
Atelier for Arbotécnica  
- Indústria de Madeiras,  
SARL/Prototype  
MUDE/Carlos Galamba Collection/  
MUDE.P.1373.06.01/.02/.03  
Carlos Galamba Donation, 2019

Carlos Galamba, *BRIMA* – Wooden toys, «Duck». 1978-1982

A highlight among the vast array of animals that Carlos Galamba designed for *BRIMA* – Brinquedos de Madeira is this duck. From the initial sketches to the final products – *pato clássico* [classic duck] and *pato moderno* [modern duck], essentially marketed for export and produced from lacquered MDF with paint certified as safe for children – the product underwent changes in both the typology and the solutions found, providing various options for play. While the dismantlable versions of the toy and those «with ball» never went beyond the prototype phase, the «pull-along» version gained strength and the modern duck developed, inheriting the shape of a hen. Galamba possessed a sharp sense of observation: the eyes and beak of the duck are not the same as those of the parrot, nor of the bird. In addition to the products themselves, the graphic design was entirely his responsibility, from the company logo to the respective promotional catalogues for the toys for the British, American and German markets.



Film poster  
1980

Typographic proof

MUDE/B2 Atelier de Design/  
Salette & José Brandão  
Collection/MUDE.G.2798.106  
B2 Atelier de Design Donation,  
2023

José Brandão, graphic image for the film *Kilas, o mau da fita*, by José Fonseca e Costa. 1980

The image created for *Kilas* belongs to a series of works made by José Brandão for Portuguese films, and exemplifies a period marked by a convergence between drawing and graphic composition. This selection illustrates the creative process divided into its various elements and the ways in which they are interdependent. Epitomising the nature of the archive of the Coleção B2 Atelier de Design/ Salette and José Brandão, they present intimate stages in the search for lettering, composition, illustration and colour depending on the different communicational aims. We see the influence of Pop Art in the combining of letters drawn in fonts such as Broadway and Bookman and the insertion of characters into an oval frame alluding to traditional family portraits. Freehand drawings, composition studies, sketches, models and typographic proofs lead the way to the final graphic object – the poster. Also of significance is the cover for the soundtrack record by Sérgio Godinho from whom, over and above the music, a manuscript can be found amongst the archived documents for the project, which was the source of an excerpt used for the back cover of the 45 rpm record.



Poster of the theatre play *Música*, by Frank Wedekind  
 Direction: Luis Miguel Cintra, 2016  
 Paper  
 MUDE/Cristina Reis Collection/  
 Teatro da Cornucópia/  
 MUDE.G.1934  
 Cristina Reis,  
 Luis Miguel Cintra Donation,  
 2022

Cristina Reis, *Música* Theatre Play  
 by Frank Wedekind. 2016

In 2016, the play *Música* [Music, by Frank Wedekind], was performed at Teatro da Cornucópia, a story depicting episodes of late-19th-century bourgeois life. Eight years later, the play is «presented» to the public once again, this time in a museological context and through the documentary materials showing the work developed by Cristina Reis as the set, graphic and costume designer for this independent theatre company for more than 40 years. The table displays some elements of the process of putting on a show from the point of view of stage design, revealing the thinking, drawings and studies that later transform into components of the final show. Also on display is the model for the play, which underwent conservation and restoration work including general cleaning of all the components and the consolidation of some broken elements. Following this, a study was carried out to allow for the model to be mounted, with all stages recorded. Thanks to this process, the model can now be admired and studied.

Carousel – Loja Rampa. 1956

Piece from the shop Rampa (1956), designed by Francisco da Conceição Silva, in Largo Rafael Bordalo Pinheiro. While several artists collaborated with Conceição Silva, including figures such as Sá Nogueira, Almada Negreiros, Júlio Pomar, Alice Jorge, Bartolomeu Cid, Cargaleiro, Hogar, Carlos Calvet, Santa Rita and Querubim Lapa, it has not yet been possible to identify the authorship of this piece. Carousel defined the space on the upper floor of the shop and was visible from the street through the large glass window. Colourful and alluding to the sea and sailing, its mechanical operation allowed it to add animation and movement to the space. Having received this piece in 2020 as a donation (albeit incomplete, lacking the dolls for the central «balcony»), MUDE sought to preserve a work of particular significance in Lisbon's historical and cultural heritage. The consolidation and restoration process fully respected the original materials, mechanisms and colours. Also part of MUDE's collection is the original entrance portico to the shop, designed by Querubim Lapa, now installed on the museum's 2nd floor.



Jumper  
 Cotton, polyester  
 Jazz Accident Collection  
 Spring/Summer 2002  
 MUDE/Maria Gambina  
 Collection/MUDE.M.1214  
 Maria Gambina Donation, 2022

Maria Gambina, *Jazz Accident*  
 spring/summer 2002

This collection represents the essence of Maria Gambina's intuitive process and her search for freedom, a manifesto against programmatic and stylistic constraints imposed by the fashion system. Music is one of the designer's passions, inspiring her work in a way that can be more or less visible. Through Gilles Peterson's BBC programme and bands like The Mighty Bop or 4hero (and the samples of John Coltrane and Nina Simone that these groups use in their compositions), she accidentally discovered jazz, opening up her creative universe to new sounds and inspirations, evidently expressed in *Jazz Accident*. Maria Gambina developed the collection based on jazz and the transposition of its principles into fashion design, seeking to translate the musical language of jazz and its compositional methods into each garment.



Collaborative piece  
 Carousel  
 1956  
 Painted wood, wood slats, metal, fabric, electrical component  
 Designed for the interior of Loja Rampa, Lisbon  
 MUDE.P.1249  
 Colégio Valsassina Donation,  
 2020  
 Incomplete, restored in 2021

## WHAT ARE THINGS FOR?

### Pieces from the MUDE Collection 1900-2020 25th october 2024

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##### OPERATION AND MAINTENANCE

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##### SECURITY SERVICES

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Daily Spin II, Unipessoal, Lda

##### CLEANING SERVICES

Operandus Limpeza Profissional, Lda.

##### PARTNERSHIP

RTP – Rádio e Televisão de Portugal

##### ACKNOWLEDGMENTS

To the President of Lisbon City Council.  
To the various services of the Lisbon Municipality, namely the Office of the Lisbon City Council's President, the Office of the Lisbon City Council's Vice-President, the Municipal Finance Department and the Municipal Human Resources Department.

To all entities, both public and private, who contributed to the current exhibition.

Centro de Estudos e Documentação Almada Negreiros – Sarah Afonso (CEDANSA);  
Cinematca Portuguesa – Museu do Cinema IP;  
CITEVE – Tecnologia Têxtil; DFF – Deutsches Filminstitut & Filmmuseum; Eames Office;  
Foundation Le Corbusier; Fundação Calouste Gulbenkian – Biblioteca de Arte e Arquivos;  
Getty Images; Moda Lisboa;  
Município de Leiria | Divisão de Museus e Património Cultural (DIMPC) Museu de Leiria - Convento de Santo Agostinho;  
Museu da Presidência da República;  
Museu Nacional do Teatro e da Dança;  
Museu Nacional do Traje

Atelier Daciano da Costa; Alexandra Moura; barbara says... (cantosverso.org);  
Carlos Galamba; Cristina Reis; Dino Alves;  
Filipe Faisca; Helena Cardoso;  
João Seixas; Jorge Silva; José Brandão;  
Kristian Vedel; Leonor Sena da Silva;  
Marco Sousa Santos; Maria Gambina;  
Marques Almeida; Miguel Flor; P-06 Studio;  
Paula André; Susana Soares

Casabella – Rivista di Architettura;  
Celina Trindade; FabLab; Films du Jeudi;  
Jamestown; Livraria Letra Livre;  
Luiz Trigueiros; MRôlo – Manequins e Equipamento Comercial; Nuno Meira;  
Online Transport Archive;  
Scansystem Portugal; Teixeira Duarte,  
Engenharia e Construção SA

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##### PRINTING

In Reaction – Design de Comunicação

##### PRINT RUN

2300

##### TYPOGRAPHY

Tagus © Mário Feliciano

##### PAPER

Coral Book Ivory 70 gr

##### ISBN

978-989-8772-45-9

##### LEGAL DEPOSIT

539494/24

##### EDITION

CML/MUDE – Museu do Design

##### EDITION DATE

October 2024

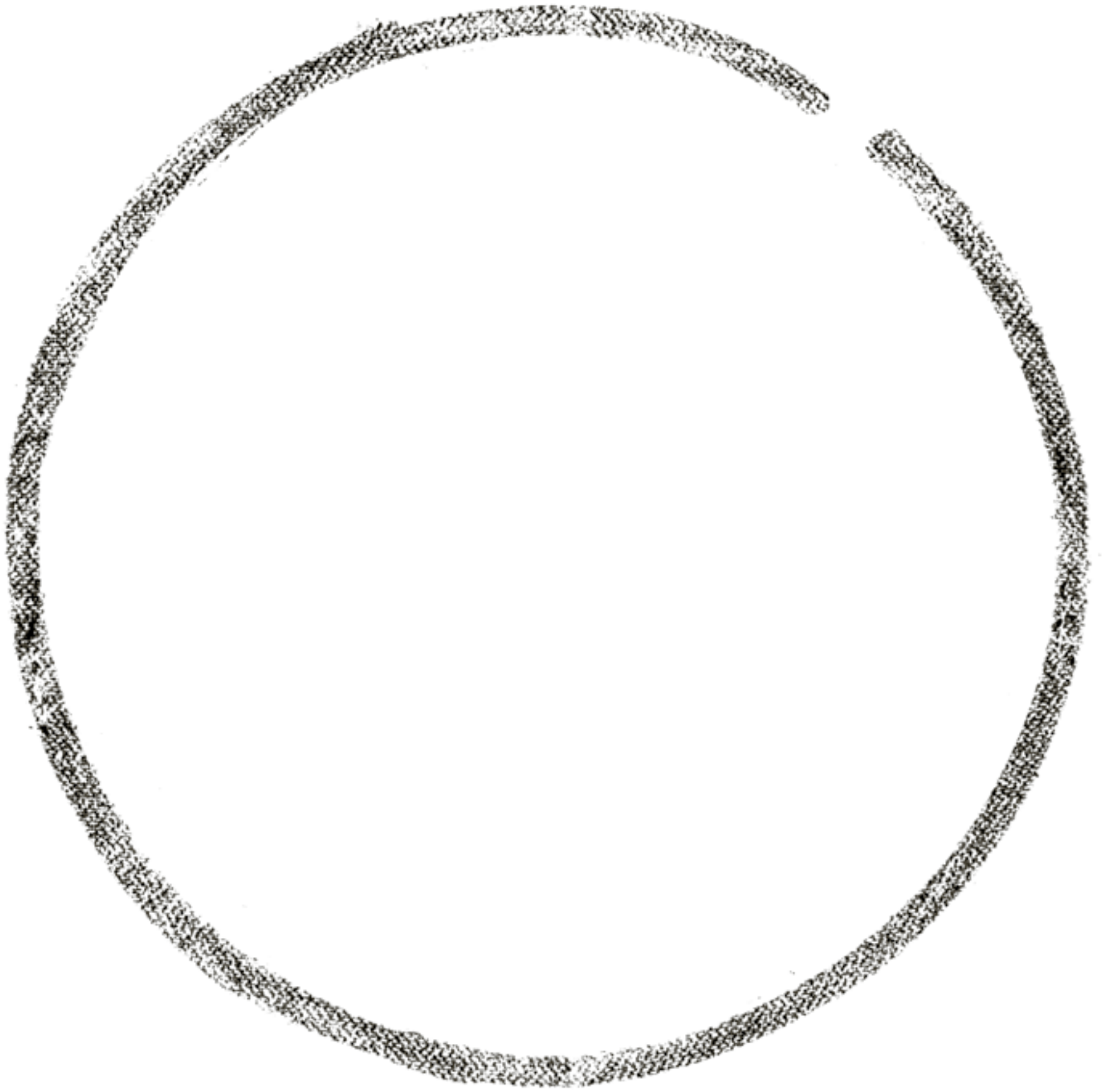
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DESIGN  
LISBOA

##### BIBLIOGRAPHICAL REFERENCE

Coutinho, B. (ed., scient. coord.) (2024). *What are things for? Pieces from MUDE Collection. 1900-2020*. Lisboa: CML/MUDE – Museu do Design



**MUDE MUSEU DO DESIGN**