

**ENSAIO PARA UM ARQUIVO:  
O TEMPO E A PALAVRA**  
Design em Portugal (1960–1974)

CONCEITO E COORDENAÇÃO EDITORIAL / EDITORIAL CONCEPT AND COORDINATION

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COORDENAÇÃO CIENTÍFICA / SCIENTIFIC COORDINATION

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**REHEARSAL FOR AN ARCHIVE:  
TIME AND WORD**  
Design in Portugal (1960–1974)

to “reconstitute” an iconographic, documentary, audio-visual and bibliographic archive that the visitor could consult along his journey, getting to know a time and an ethic, its major figures and its institutions. We felt it was important to show design as a verb (as practice and commitment), displaying the convictions, intentions, expectations and methodologies of the different creators and policy makers.

It was a tough challenge, responded to with creativity and competence. The exhibition space was designed to give prominence to the written or spoken word of women and men who, in a pioneering way, had produced educational and associative activities based on a modern awareness of design practice. Alongside the exhibition of the originals of catalogues and important publications, visitors were able to consult copies of them, as well as all the files on the pieces that were part of the *1ª e 2ª Exposição de Design Português* in 1971 and 1973. Graphic design followed the same spirit and intentionality, presented as now as a kind of course book, intentionally pedagogical and accessible to all, with essays by several historians and researchers, whom I thank for their collaboration.

Through *Ensaio para um Arquivo* and this publication, therefore, we too are continuing the work of practical reflection on design's exhibition and communication strategies.

This exhibition is also a fitting and simple tribute to all those who have sought to establish design as a cultural factor and decisive component in our country's development. Let us learn from their dreams, experiences, realizations and mistakes, passing this testimony on to the new generations. Let us also know how to carry on an action - naturally distinct from those that preceded and that will come after

us - that contributes to the transformation of Man and society through the contribution of design.

Although it is impossible to try and thank everyone individually, because this was the work of a collective and I would run the risk of leaving someone out, I do want to say a word recognizing Maria Helena Matos (1924-2015) and António Sena da Silva (1926- 2001) for their work in establishing design.

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**DESIGN IN PORTUGAL (1960-1974):  
EXPOSE, ACT, DEBATE. THE NUCLEI  
OF ART AND INDUSTRIAL ARCHI-  
TECTURE AND INDUSTRIAL DESIGN  
OF THE INSTITUTO NACIONAL DE  
INVESTIGAÇÃO INDUSTRIAL (I.N.I.I.)**

MARIA HELENA SOUTO

This book, and the exhibition it accompanies, grew out of the framework of the research project PTDC / EAT-HAT / 121601/2010 *Design in Portugal (1960-1974): the actions, actors and repercussions of the Art, Industrial Architecture and Industrial Design Nuclei of the National Institute of Industrial Research (I.N.I.I.)*, financed by the FCT – the Foundation for Science and Technology and co-financed by COMPETE.

The project, based at IA-DE-U, brought together a team of researchers from three research centres – UNIDCOM/IADE, CIAUD/FA-Universidade de Lisboa, IHA/FCSH- Universidade Nova de Lisboa –, and allowed us to reflect in depth on an exemplary experience in the History of Design in Portugal, whose generating pole was the Instituto Nacional de Investigação Industrial (hereinafter referred to as INII). This body was created by the *Estado Novo* ('New State') in the particular post-WWII context, and whose actions led the

State to realise the need to foster Design in Portugal.

The creation of INII, as set out in the base law<sup>1</sup> published in *Diário do Governo* on June 8, 1957, immediately sought to establish State support for the industrial sector through research, in that it “aims to promote, assist and coordinate research and assistance of interest in the country's industrial development and progress.”<sup>2</sup> There are two particularly significant institutional phases in its implementation: the first in 1957, with the enactment of the aforementioned base law, and the second in 1959, upon taking office, following the publication of Decrees 42 120<sup>3</sup> and 42 121<sup>4</sup>.

As the Institute was attached to the Ministry of Economy and the Secretary of State for Industry, its strategic link to the valuation of the industrial sector in the Portuguese economic scenario was directly linked to the application of the New State's “Fomentation Plans”, drawn up due to the demands brought by the end of the Second World War. The *I Fomentation Plan* (1953-1958) and the *II Fomentation Plan* (1959-1964) gave continuity to the model of autarky. In the *II Fomentation Plan*, however, the amount invested in stimulating the economy and, as a sector to be favoured, the basic manufacturing industry, was extended in line with the entry of Portugal into the EFTA (*European Free Trade Association*), as one of the founding countries, on 4th January 1960.

The preparations for this adhesion marked the reversal in the New State's authenticity policy and, with it, the need to revise the industrial conditioning, inadequate for the new situation. It was in this context that the INII<sup>5</sup> worked, under the direction of the engineer, António Magalhães Ramalho (1907-1972)<sup>6</sup>, and it was through the INII that

the Government understood the importance of investing in the quality of the industrial product. This led to the understanding of the strategic role of Design by some sectors of the Portuguese public and industrial power interested in modernizing the industry and producing better quality products.



*Exposição internacional Industrial Design (1965). Lisbon: INII – Instituto Nacional de Investigação Industrial. Catalog page with some of the Portuguese products exhibited at Palácio Foz.*

### **The Nucleus of Art and Industrial Architecture of the INII. Dialectics between tradition and modernity**

Architect António Teixeira Guerra's (1929-2012)<sup>7</sup> presentation of a proposal to Magalhães Ramalho, aiming at the constitution of a research nucleus for questions concerning Art and Technique was decisive in forming this understanding. Teixeira Guerra himself initiated this proposal that, in 1960, led to the creation of the *Núcleo de Arte e Arquitetura Industrial*, whose first action was the creation of an industrial design sector, aiming to develop Product Design and its respective industrial production methods. This established a seminal sector of Industrial Design that would lead to the institutionalization of the discipline in Portugal.

This *Núcleo* directly influenced some of the most enlightened Portuguese industrialists, and some of its main players believed that the intercession of a Design meta-project in Portuguese industry could contribute to achieving democratic government in the country.

Since the creation of the *Deutscher Werkbund* movement, in 1907 and, after 1919, with the creation of the Bauhaus School – whose founders were, respectively, the German architects Hermann Muthesius (1861-1927) and Walter Gropius (1883-1969) – Design attracted some of the brightest minds of the early 20th century avant-garde, with the promise that the arts' mission would be to respond to the hardships of everyday life. Incorporating the British legacy of *Arts and Crafts* and the ideas of its founder, William Morris (1834-1896), in defence of overcoming the cleavage between the arts, Gropius wrote in the Bauhaus Manifesto (April, 1919): "Let us create a new guild of artisans, without the distinctions of Class raising an arrogant barrier between the craftsman and the artist"<sup>8</sup>.

One of Teixeira Guerra's first goals in the *Núcleo de Arte e Arquitetura Industrial* was to encourage greater proximity between craftsmen and Portuguese architects and designers and, with this objective in mind, Teixeira Guerra challenged the architects Francisco Conceição Silva (1922-1982)<sup>9</sup> and António Sena da Silva (1926-2001)<sup>10</sup> to visit the Fábrica Escola Irmãos Stephens (the Stephens Brothers' Factory School) in Marinha Grande, in order to evaluate existing glassware models, with a view to achieving greater rationality in production, depending on the use, price range and target audiences, putting into action Industrial design processes. This type of initiative led to the first public presentation of the *Núcleo* at the (former) International Fair of Lisbon in 1962, with a stand by Sena da Silva.

Three years later, in 1965, at the initiative of the sculptor and glass designer Maria Helena Matos (1924-2015)<sup>11</sup>, who in the

meantime had become responsible for the *Núcleo*, the 1<sup>a</sup> *Quinzena de Estética Industrial* was held in Lisbon, with the presentation of a series of conferences on Industrial Design by several European experts. This event was accompanied by an *Exposição Internacional de Industrial Design*, which established a milestone in the History of Design in Portugal: for the first time the English terminology was integrated in the lexicon of the official discourse when appearing in the title of the exhibition and respective catalogue.

We are here dealing with one of the issues surrounding the "dialects" of Design. Under the influence of French culture, the terminology *Esthétique Industrielle* had been adopted by the Portuguese discourse and was still used in the 1960s. At one of the 1<sup>a</sup> *Quinzena de Estética Industrial* was the engineer Henri Viénot, the son of Jacques Viénot – creator of the association and magazine *Esthétique Industrielle* (founded in 1951 and directed by him until his death in 1959) – his father's successor as head of the studio "Technès" and vice-president of *Institut d'Esthétique Industrielle* (also created by Jacques Viénot, in the year 1951).

The fact that the English designation appears in the title of the exhibition and in its catalogue marks a turning point in the official discourse in relation to French terminology for Portuguese architects and designers collaborating with the *Núcleo de Arte e Arquitetura Industrial*. This new position was unequivocally established by Maria Helena Matos herself, who had the opportunity to give voice to an entire generation of Portuguese Design through the 'Charter of *Alforria*'.

This change must also be understood in relation to the *Interim Fomentation Plan* (1965-1967),

which emphasized the requirements of external competition. The dictatorship sought to modernize itself and the young Portuguese technicians, namely architects and designers, took advantage of the narrow opening that the *Interim Fomentation Plan* favoured. The *Exposição Internacional de Industrial Design*, held between 15th and 30th June at Palácio Foz, presented pieces of industrial design from European countries (England, France, Italy, Finland) and some national examples, with the concern, quoting the words of Magalhães Ramalho, “to make accessible to all leaders, technicians and artists the most up-to-date ideas and work processes that are significant in the progress and expansion of industrial activities ... and the increasingly important area of *industrial design*”<sup>12</sup>.

### The 1<sup>st</sup> Portuguese Design Exhibition, 1971

Already in the context of the “Primavera” Marcelista, Maria Helena Matos organized the 1<sup>a</sup> *Exposição de Design Português* responsible for the *Núcleo de Arte e Arquitetura Industrial*, a historical initiative for which it had the support of José Torres Campos<sup>13</sup>, second Director of the INII.

The proposal for this exhibition came from the designer and painter José Maria Cruz de Carvalho (1930-2015), and the designer João Constantino (1940-1999), who, on behalf of the furniture company *Interforma*, proposed to INII the realization of a Portuguese Industrial Design exhibition. The support of the Institute through *Núcleo de Arte e Arquitetura Industrial* gave a new dimension to the initial project, which ended up counting on the sponsorship of the Fundo de Fomento de Exportação (the *Export Fomentation Fund*), the Associação Industrial Portuguesa and the Metalúrgica da Longra.



1<sup>a</sup> exposição de design português (1971). Lisbon: INII - Instituto Nacional de Investigação Industrial. Page (61) of the catalog with crystals by the designers Carmo Valente and Maria Helena Matos, produced by the Fábrica-Escola Irmãos Stephens.

Thanks to the action of a modern administration presided over by the entrepreneur Fernando Carvalho Seixas, this company represents one of the most fruitful links with the activities developed by INII and its Nuclei, both in the area of training and in other initiatives for the improvement of industrial productivity. This is reflected in the streamlining of the plant's rationalization processes.

The company was founded as a small metallurgical workshop in the 1920s, in Vila da Longra (Northern Portugal), and has been established in the national market since 1930, producing hospital furniture. From the beginning of the 1960s, satisfying the new needs arising from the beginning of the process of tertiarization of the national economy, Metalúrgica da Longra extended its production to the manufacture of metallic office furniture. To support this strategy, Fernando Seixas, with the aid of Francisco Cortez Pinto of the Laboratório Sanitas (already a majority partner of Metalúrgica Longra through his family), invited Daciano da Costa (1930-2005) to be a consultant and design metallic office furniture products, a useful link that would extend for three decades until the company's demise in 1995.

1962 saw the first series of office furniture he designed for

Longra, the “Prestígio” line, which became a market success. The series that followed, such as the “Cortez” (still in 1962 and thus named in honour of Francisco Cortez Pinto), the first to combine wood and metal, or “Df” (1971), “were successively leading the renewal of the rather weak Portuguese office furniture market, proposing a formal modernity that had been almost non-existent in the country previously.”<sup>14</sup> The Nuclei's various achievements were always exhibited with great impact, from the *Exposição Internacional de Industrial Design* in 1965 onwards.

In understanding Design as a new instrument of the industrial process, Fernando Seixas consolidated the position of Metalúrgica Longra and made it a qualitative market leader, with the presentation of the lines designed by Daciano da Costa widely disseminated in bulletins of the INII's Wood and Furniture Industries Technological Centre. A comparative analysis of productivity developed in 1971 by technicians of the National Institute of Industrial Research concluded that this company had, from 1967 to 1971, achieved an effective rationalization of its production process, with a more efficient use of production factors.



1<sup>a</sup> Exposição de Design Português. Oporto, November 1971.

This was also a goal for the 1<sup>a</sup> *Exposição de Design Português*, held at FIL between March 20th and 29th intended as a show of what best represented the state of Portuguese Design in the early 1970s. Out of a total of 260 products, the majority came from 45 manufacturers, with only a few pieces presented individually<sup>15</sup>. These works established design as the “democratization of useful-pleasant, useful-comfortable that ceases to be a privilege of schools,” making it “accessible to the general public”<sup>16</sup>.

For its execution, as well as for a second presentation that took place in November at the Palácio da Bolsa in Porto - whose building, with its iron and glass structure, welcomed with distinction the products of Portuguese Design - Maria Helena Matos started to count on the collaboration of the graphic designers, Alda Rosa<sup>17</sup> and Cristina Reis<sup>18</sup>. They were responsible not only for the catalogue, a reference point for optical art in its conception, but also the organization and mounting of the exhibition, along with Maria Helena, Cruz de Carvalho, João Constantino, Eduardo Sérgio and José Santa Bárbara.

### **The Núcleo de Design Industrial and the 2nd Portuguese Design Exhibition, 1973**

Following this 1<sup>a</sup> *Exposição de Design Português*, the *Núcleo de Arte e Arquitetura Industrial* finally changed its designation to the *Núcleo de Design Industrial*, with Maria Helena Matos continuing as head, thus crowning the efforts of thirteen years of struggle to affirm Design as a discipline in its own right by becoming institutionalized in the official discourse.

In 1973, the *Núcleo de Design Industrial* organized the 2<sup>a</sup> *Exposição de Design Português*. The show had a new place in the old FIL between 10th and 22nd March

but was held by the Núcleo. It was conceived and directed by António Sena da Silva and the “Praxis” Cooperative, with the participation of several specialists in different areas of Design and Architecture, especially the intervention of landscape architect, Júlio Moreira (1930). The hope was that their contributions would prevent misinterpretations of project professionals, especially about the contributions of design and designers.

The result of the exhibition, confirmed by the greater number



2<sup>a</sup> exposição de design português (1973). Lisbon: INII - Instituto Nacional de Investigação Industrial. Cover of the catalog by the designers Alda Rosa and Cristina Reis.

of exhibitors - both in terms of representative products from several companies and individually presented ones - and by the attention given by the generalist and specialized press, was that design in Portugal was beginning to gain greater recognition. It was no longer seen as mere product embellishment, to obtain a higher level of sales, but rather as a discipline guaranteeing the quality of the industrial product for the consumer.

### **The affirmation of Design in Portugal and the first pedagogical experiences**

The actions of the *Núcleo de Arte e Arquitetura Industrial* definitely contributed to the affirmation of Design in Portugal and were carried out by personalities with a background in architecture and / or

fine arts, mostly from the Fine Arts Schools of Lisbon and Porto, or from the Industrial and Decorative Arts Schools. The latter were inspired by English and Austrian pedagogical models, influenced by the *Arts and Crafts* movement), because “there are no schools in Portugal that technically prepare, from the structural point of view, the future exhibition professionals - the “designers” (...). What has been done is due to the self-learning of painters or designers.”<sup>19</sup>

Among these self-taught artists, besides Maria Helena Matos, were the architects Francisco Conceição Silva and António Sena da Silva, but also the painter and designer Daciano da Costa and his master, the painter and architect Frederico George (1915-1994). It was a group involved in the first pedagogical experiences of teaching Design in Portugal, and which played an equally fundamental role in the theoretical diffusion of Design, either through the dissemination of literature or through its own production on the role of Design and the designer for the enhancement of the industry.

In the same year of the 1<sup>a</sup> *Quinzena de Estética Industrial e da Exposição Internacional de Industrial Design*, in 1965, the *Curso de Formação Artística* (the Artistic Training Course) took place at the Sociedade Nacional de Belas Artes (SNBA or the National Society of Fine Arts), in Lisbon. This was an independent pedagogical experiment, which brought together several of the personalities concerned with the state of Portuguese artistic teaching and who found at the SNBA the right place to propose their ideas, at a time when they were not yet understood by academic education.

Aimed at preparing professional staff within the framework of “pre-university level practical and

theoretical artistic instruction”<sup>20</sup>, the *Curso de Formação Artística* was created by the art historian José-Augusto França<sup>21</sup> (1922), who had recently obtained a doctorate at the Sorbonne, with the support of the then President of the S.N.B.A., Francisco Conceição Silva. The course, running for two academic years and divided into theoretical and practical subjects, was based on the knowledge and critical reflection of modern German (the Ulm Hochschule für Gestaltung programme), Brazilian (the Rio de Janeiro Museum of Modern Art programme and that of the Central Institute of Art, University of Brasília), and English pedagogical experiments (the “developing process” of King’s College in Newcastle University), which were adapted to a Portuguese cultural issue<sup>22</sup>. In the 2nd year, there were three practical disciplines: Visual Education and Basic Design, Graphic Arts (by Sena da Silva<sup>23</sup>) and Design, the latter being the charge of the architect Manuel Tainha (1922-2012), with the collaboration of Conceição Silva and Daciano da Costa<sup>24</sup>.

In 1969, three years after the beginning of this course at the SNBA, the philosopher, essayist and professor António Quadros (1923-1993), a major Portuguese cultural figure in the second half of the 20th century<sup>25</sup>, founded a private institute dedicated to artistic teaching that quickly evolved from a school of decoration into the teaching of Design. It was known by the acronym IADE, which initially stood for the *Instituto de Arte e Decoração*, before later becoming the *Instituto de Arte e Design*.

In 1973, António Quadros, with the intention of internationalizing IADE and asserting it as a School of Design, asked the INII for financial support for an Industrial Design Course to be taught at IADE “under the direction of the

French designer Claude TERNAT, with two weekly classes over seven months”<sup>26</sup>. In turn, the engineer José de Melo Torres Campos in his capacity as the INII Director presented to the then Secretary of State for Industry, Professor Hermes Augusto dos Santos, the proposal for such support, arguing that the “programme is considered to be at a very acceptable level”<sup>27</sup> and that the financing, to be granted - as was confirmed - would be in the form of payment to “10 students who would pay the course expenses” and their grant would “be made through the competent selection among the interested parties who, through their information capacity and revealed qualities, would be provided by the *Núcleo de Design Industrial*”<sup>28</sup>. In other words, by Maria Helena Matos, which therefore established a cooperative and working relationship between the IADE and the Núcleo, leading to the presentation of IADE at the 2<sup>a</sup> *Exposição de Design Português* in 1973.

#### Final considerations

Based on the understanding of Design as a fundamental production area in the formation of Contemporary Material Culture, the research project that underlies this article identifies the History of Design as an interdisciplinary and transdisciplinary field of study<sup>29</sup>. Through this, it is intended to contribute to the consolidation of the History of Design as an autonomous branch of Portuguese historiography and which, in the case under study, is also implied by the affirmation of an example of a gender study that, due to its exceptionality, resulted in the invitation to participate in the first project selected and financed by the European Union dedicated to the study and celebration of the contributions of women professionals to industrial and interior

design, architecture, urban planning, landscape architecture and civil engineering, from the modern movement to the contemporary (1918 - 2018), *MoMoWo - Women’s Creativity since the Modern Movement*<sup>30</sup>, in which the pioneering leadership of Maria Helena Matos is an exemplary case<sup>31</sup> among European women designers.



Designer Maria Helena Matos. IADE. 8 of May 2014

#### ENDNOTES

1. “Presidência da República: Law n.º 2 089 lays the foundation for the creation, in the Ministry of Economy, of the Instituto Nacional de Investigação Industrial.” *Diário do Governo*, I Série - N.º 133 (8th June), 1957, p. 595.
2. IDEM, *ibidem*.
3. “Ministry of Economy: Decree-Law n.º 42 120 creates, in the Secretary of State for Industry, the National Institute of Industrial Research, with headquarters in Lisbon, and for the purpose, competence and organization established in the Law n.º n.º 2089.” *Diário do Governo*, I Série - N.º 19 (23rd January), 1959, p. 69.
4. “Decree n.º 42.121: It promulgates the Regulation of the Instituto Nacional de Investigação Industrial.” *Diário do Governo*, I Série - N.º 19 (23rd January), 1959, p. 71-74.
5. “With the work and studies relating to II Plano de Fomento [Fomentation Plan] completed, it is considered opportune to set up a research and technical assistance body capable of collaborating with the particular activities in solving the technological difficulties that will arise with the improvement of industrial

production. Therefore, in view of the provisions of the Law nº 2089, of 8th June 1957: using the authority conferred by the first part of Article 109 (nº 2) of the Constitution, the Government decrees and I promulgate the following as law:

Article 1. The National Institute of Industrial Research shall be within the Secretary of State for Industry, with its headquarters in Lisbon and for the purpose, competence and organization established in the Law nº 2089, of 8 June 1957." *Diário do Governo*, I Série - Nº 19 (23rd January), 1959, p. 69.

6. António Sobral Mendes de Magalhães Ramalho (1907-1972). Degree in mechanical engineering and electrotechnology from Instituto Superior Técnico in Lisbon. He was Undersecretary of the Estado do Comércio e Indústria (State of Commerce and Industry) between 1952 and 1958, when he resigned from his post (Decree-Law no. 41,827, August 14, 1958), in order to devote himself to what was his greatest project, the creation of the INII, where he was the first Director between 1959 and 1969. For more about Magalhães Ramalho, see Margarida Magalhães RAMALHO (2014). *António de Magalhães Ramalho - Founder of INII and pioneer of industrial research*. Lisbon: By the Book.

7. António Maria de Calça e Pina Teixeira Guerra (1929-2012). António Teixeira Guerra was the son of ambassador Ruy da Fonseca and Sousa Camões Teixeira Guerra - one of the main promoters of Portugal's integration policy in E.F.T.A. in 1960, named permanent representative of Portugal in the E.F.T.A. Council, Geneva. He graduated in Architecture from the University of Lausanne, Switzerland, in 1956, the year he became assistant professor of Jean André Tshumi, the founding architect and rector of the Faculty of Architecture of the Polytechnic School of the University of Lausanne (also a founding member and first director of the UIA - União Internacional dos Arquitetos (International Union of Architects)). In 1959, in Portugal, Teixeira Guerra

laid the foundations for the first National Tourism *Fomentation Plan* in collaboration with José da Silva Lopes and, in 1960, he became a consultant and collaborator in the initial structuring and organization of INII. As an expert, he participated in several negotiations within the framework of E.F.T.A. and O.C.D.E., leading to the realization of multiple technical assistance programmes between Portugal and Switzerland.

8. GROPIUS, Walter, "Bauhaus Manifesto". Erckhard Neumann ed. (1993) *Bauhaus and Bauhaus People: Personal Opinions and Recollections of Former Bauhaus Members and Their Contemporaries*. New York, Van Nostrand Reinhold (revised ed.), p. 10.

9. Francisco Francisco Conceição Silva (1922-1982) graduated in Architecture from the Lisbon School of Fine Arts in 1949. A major figure in the culture of the Portuguese project, he argued for the importance of autonomy for Design. In partnership with Manuel Rodrigues, he produced some of the first examples of *Total Design* in Portugal with work for the Hotel do Mar (Sesimbra). His projects for Tróia and Torralta included the communication and equipment design for exteriors and interiors, as well as a vast number of other objects indispensable to the operation of these hotel complexes. These projects were developed by the Design department of his atelier, working with the architect and glass designer Carmo Valente and the industrial designer Eduardo Afonso Dias. Conceição Silva, elected in 1957 to the Directorate of the National Society of Fine Arts, maintained a permanent practice of integrating the plastic arts in architecture, working in close collaboration with several national painters and sculptors. Cf. SOUTO, Maria Helena (1992). "O Design Moderno em Portugal". In *Cadernos de Design*. Lisbon: Centro Português de Design. Year one, Nº 2, pp. 17-29.

10. António Sena da Silva (1926-2001), a graduate in architecture from the Lisbon School of Fine Arts, was also a photographer, designer and pedagogue. His life and work was largely devoted to the defence

and promotion of Design in Portugal. For more about António Sena da Silva, see COUTINHO, Bárbara (coord., 2009). *Sena da Silva*. Lisbon: Calouste Gulbenkian Foundation.

11. Maria Helena Matos (1924-2015). After completing the ceramic painting course at the António Arroio School of Decorative Arts (Lisbon), followed by collaboration with the ceramics factory, Viúva Lamego, Maria Helena Matos decided to resume her academic training, concluding the sculpture course at the Lisbon School of Fine Arts in 1956.

From that year onwards, she focused more on glass, although without giving up sculpture and her experiments with pottery. Thanks to a fellowship from the Calouste Gulbenkian Foundation, she developed her *Fábrica Escola Irmãos Stephens* in Marinha Grande, with which she would maintain links over the following decades when responsible for the INII *Núcleo de Arte e Arquitetura Industrial*. Influenced by Scandinavian Design, her glass reflects a modern formal expression and an incessant search for the potentialities of specific glass language, in line with the defence of Product Design in Portuguese industry. From 1960-1976, through her initial action, she would become one of the main figures in the affirmation, consolidation, authorship and divulgation of Industrial Design in Portugal. Cf. Souto, M.H. (2016). "Japão Service Jar, Bowl and Plate, 1969. Maria Helena Matos". In: *MoMoWo: 100 Works in 100 Years. European Women in Architecture and Design. 1918-2018*. Ljubljana and Turin: ZRC SAZU, pp. 124-125. ISBN 978-961-254-922-0.

12. *Tradução das conferências proferidas durante a 1ª Quinzena de Estética Industrial* (1966). Lisbon: Ministério da Economia - Instituto Nacional de Investigação Industrial, p. 1.

13. José de Melo Torres Campos (1932), a graduate in electrotechnical engineering from Instituto Superior Técnico of Lisbon. General Director of Industrial Services at the INII, where he had previously been in the technical

department. From 1969 (Decree-Law no. 49 407, November 24), he began to direct the Institute and it was under him that the first and second exhibitions of Portuguese Design (1971, 1973) were produced by the Nucleus of Industrial Design. In 1974, he was Secretary of State for Industry and Energy in the first three Provisional Governments and, in 1997, he was appointed Commissioner-General of EXPO-98, a position in which he remained until 1999.

14. Spencer, Jorge; Martins, João Paulo (1998), "O ofício e o método." *Design e mal-estar*. Lisbon: Centro Português de Design, p. 106.

15. Cf. Campos, José de Melo Torres (1971), "A actuação do I.N.I.I. no campo do design industrial". *Colóquio sobre Design Industrial*. Lisbon: Ministério da Economia - Instituto Nacional de Investigação Industrial, p. 47.

16. *1ª exposição de design português* (1971), Lisbon: Ministério da Economia - Instituto Nacional de Investigação Industrial, p. 115.

17. Alda Rosa (1936) has a degree in painting from the Lisbon School of Fine Arts. As a fellow of the Calouste Gulbenkian Foundation, she later studied Graphic Design at the Ravensbourne College of Art and Design (London). She was part of the organizing committee for the first Portuguese design exhibitions produced by the INII's Industrial Design Centre, where she has worked since her return to Portugal. Alda Rosa also collaborated with the "Praxis" Cooperative, was a founding partner of the Portuguese Designers' Association (1976) and a member of the installation commission of the Portuguese Design Centre (1985). She has mainly focused on Graphic Design but is also greatly interested in furniture, scenery and costume design for ballet and cinema.

18. Cristina Reis (1945). Having graduated in painting from the Lisbon School of Fine Arts, she began a Design course at Daciano da Costa's atelier in 1960, where she worked on interior design until 1966. Between 1966 and

1970, she studied Art and Graphic Design at the Ravensbourne College of Art and Design (London), as a fellow of the Calouste Gulbenkian Foundation. Returning to Portugal, she joined the INII for the first Portuguese Design Exhibition in 1971, where she worked until 1974. Between 1974 and 1975, she held exhibitions for the industry, as part of the DEZ cooperative, which she formed with, among others, the architect António Sena Da Silva in 1975. She then began to work as a set and costume designer at the Teatro da Cornucopia, with Jorge Silva Melo and Luis Miguel Cintra, and has been responsible for the sets and costumes of almost all its shows.

19. *Arquitectura*. Lisbon: n.º 44 (September, 1952), pp. 10-13.

20. *Curso de Formação Artística*. Lisbon: Cromotipo (2500 exs.), Oct. [19]65, p. 1.

21. To the "cursos nocturnos de Desenho, Pintura e Modelação que preparam tradicionalmente para exame de admissão à Escola Superior de Belas Artes, e aos cursos de conferências de História de Arte, Estética e Problemática de Arquitectura, realizados com notório êxito em 1964 e 1965 junta-se agora um «Curso de Formação Artística» programado pelo Doutor José-Augusto França, em colaboração com os corpos directivos da S.N.BA." IDEM, *ibidem*.

22. IDEM, *ibidem*.

23. Cf. IDEM, p. 5.

24. Cf. IDEM, *ibidem*.

25. About António Quadros, David Mourão-Ferreira wrote: "few like him knew how to construct 'bridges' of affection between the most different cultural manifestations, among the most remote ideological fields, among the most distant worlds." Mourão-Ferreira, David, [Testimony]. *António Quadros. 1923-1993*. Lisbon: Scarpa impressores, 1994, p. 15.

26. INII, *Propostas e Informações Ministeriais* [Book, typed doc.], 1973. "Proposta N.º 23/73", p. 1. [Library and Archive LNEG].

27. IDEM, *ibidem*.

28. IDEM, p. 2.

29. Woodward, I. (2007). *Understanding Material Culture*. London: SAGE Publications Ltd., p. 27.

30. About the project *MoMoWo - Women's Creativity since the Modern Movement*, vd. <http://www.momowo.eu/>

31. Souto, M.H. (2016). "Maria Helena Matos. A Woman Leadership in Portuguese Design on the Late New State's Dictatorship". In: *MoMoWo: 100 Works in 100 Years. European Women in architecture and Design. 1918-2018*. Ljubljana and Torino: ZRC SAZU, pp. 277-278. ISBN 978-961-254-922-0

## SUBSIDIES FOR PORTUGUESE INDUSTRIAL AND DESIGN POLICIES IN THE POST-II WORLD WAR PERIOD

### New State's Fomentation Plans (1953-1973)

In 1948, Portugal signed OECE's establishing pact, becoming part in the cooperation structures previewed in the Marshall Plan. The participation in the OECE reinforced the need for an economic plan, which led to the elaboration of the New State's *Fomentation Plans*, which preparation was a result of the demands of the Post-World War II<sup>1</sup>.

Though the 1st Plan (1953-1958) and the 2nd Plan (1959-1964) gave continuity to the self-sufficiency model of the dictatorship led by Oliveira Salazar, in the 2nd Plan, the amount invested in the economy was enlarged, choosing the transforming industry base as a sector that had to be privileged (siderurgy, oil refinery, fertilizer, chemicals, ...).

The 60's brought significant changes to the Portuguese economic politics. In the course of the 2nd Plan, our country integrated the european and the world wide economy: in 04 January 1960, Portugal is among EFTA's (European





Subtitled photograph: "What should be the Library and Hall of I.N.I.I.'s Council, transformed into typing room, for absolute lack of space." ANTT - Oliveira Salazar archive

Federal Trade Association) founder countries and, still in the same year, two decree-laws approve the BIRD and FMI agreement; in 1962, it is signed in Geneva, the GATT protocol.

The adherence to these organizations marks a turning point in the New State's self-sufficiency policy and the Intercalary Fomentation Plan (1965-1967) emphasizes the demands of the external concurrence inherent to the signed agreements and the need to review the industrial conditioning that was considered inappropriate to the new realities.

In 1968, Marcelo Caetano's nomination as the Premier detach- es with the 3rd Plan (1968-1973), the reinforcement of a new economic politics of the New State's dictatorship. The implementation of this new Plan confirmed the internationalization of the Portuguese economy, the development of the private industry as a leading sector of the national economy and the subsequent consolidation of the major economic and financial groups, as well as the growth of the tertiary sector with the consequent urban increase.

### 1959 - INII's creation

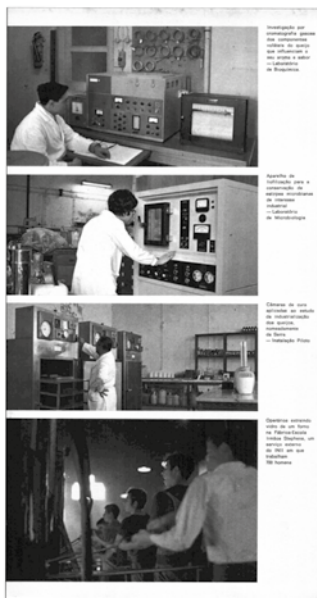
The creation of the National Institute of Industrial Research established an important step in supporting the industrial sector through research, to have "intended to promote, assist and coordinate

research and assistance that interest the improvement and industrial development of the country." [Law No. 2089". Government Diary, 1st Series - No. 133 (8th of June), 1957, p. 595]. The implementation process met two phases:

- the first in 1957, with the promulgation of the Law of bases;
- the second, in 1959, with its duties according to the "Decree-Law No. 42.120" and the "Decree No. 42.121" published in the Government's Diary. This last decree promulgated the "National Institute of Industrial Research Regulation" (Government Diary, 1st Series - No. 19 (23rd of January), 1959, p. 69).

Depending on the Ministry of Economy and the State Department of Industry, the INII's connection with the industrial sector in the Portuguese economic outlook was related to the implementation of the New State's *Fomentation Plans*.

"(...) Having accomplished works and studies related to the 2nd Fomentation Plan, it is thought to be appropriate to create a



"I.N.I.I. Ações de Formação e Aperfeiçoamento", 1968. ANTT - Arquivo Oliveira Salazar



Facade of the National Institute of Industrial Research head office, Lisbon (Garcia de Orta street, 68 1st- 2nd floors) ANTT - Oliveira Salazar's Archive

research and technical assistance body able to collaborate with the specific activities in solving the technological difficulties that are going to arise with the improvement of the industrial production. Thus: [...] Considering the precepts of the law number 2089, 8th of June, 1957; [...] Using the faculty conferred by the Article 109, 1st part of number 2, of the Constitution, the Government decrees and I promulgate, as law, the following: [...] First Article It is created in the State Department of Industry the National Institute of Industrial Research, based in Lisbon and with the purpose, ability and organization established in the Law Number 2089, 8th of June, 1957." *Diário do Governo*, I Série - N° 19 (23 de Janeiro), 1959, p. 69.

It was in the EFTA adherence context that the INII's works began, under the direction of engineer António Magalhães Ramalho (1907-1972), with inspiration of the T.N.O. (Organization for Applied Scientific Research,) congener Dutch institution established by law in 1932. Through the INII the Government realized the relevance of investing in the quality of the industrial product, which led

to a first understanding by the government for the need to promote Design in Portugal.

### The Art and Industrial Architecture Nucleus (1960-1971)

In 1960, the architect António Teixeira Guerra (1929-2012), with the support of the I.N.I.I.'s director, engineer António Magalhães Ramalho, proposed a subject with enough potential to thrive with the relationship established between the Art and Technique subject matters. Teixeira Guerra himself initiated this proposal, which led him to the creation of the *Art and Industrial Architecture Nucleus*, whose first activity, still in 1960, was to develop aspects related to the designing of products and their production methods, establishing a seminal industrial design sector.

This *Nucleus* would influence some enlightened industrials and its main actors – namely the architect and designer António Sena da Silva (1926-2001) that took active part in all process as a consultant of the *Nucleus* - believed that a metadesign approach in Portuguese industry might bring the achievement of democratic governance. This is a daring idea. Ultimately, it reminds us that the main goal of a utopia is to make it thinkable.

### 1960: INII's Presentation Stand at the Packaging Exhibition, FIL, Lisbon

Still in 1960, through Teixeira Guerra's action, the INII had its first public presentation at the Packaging Exhibition held at the (former) FIL - International Fair of Lisbon, with a stand designed by the architect and designer António Sena da Silva with the collaboration of the designers António Garcia and Luís Filipe de Abreu.

1. On this subject vd. Maria Fernando ROLLO (2007). *Portugal e a Reconstrução Económica do Pós-Guerra. O Plano*



Divisão de Estudos da Economia Industrial. ANTT – Arquivo Oliveira Salazar

*Marshall e economia portuguesa dos anos 50.* Lisboa: Instituto Diplomático - Ministério dos Negócios Estrangeiros.

## PORTUGAL IN THE GLOBAL SCENE OF INSTITUTIONALISATION OF DESIGN: VOLUNTARISM, INTERMITTENCIES AND (IN) CONSEQUENCES

PEDRO CORTESÃO MONTEIRO  
WITH JOÃO PAULO MARTINS

1. If determining the origins of design as a human activity is a task that, ultimately, can refer us to the very origins of Man, the discussion on the advent of the discipline or of the activity as a transformation of generic predisposition (of the species) into specific skills (of the profession), even if it brings us into a more recent past, still remains shrouded in controversy. Very different perspectives on the subject do not allow us to establish unambiguously the moment(s) when design began to assert itself as a discipline or an autonomous professional activity. Question scholars on the matter, or simply look into the histories of design available, and it will become clear, due to the diversity of responses, that it is impossible to define the moment when design, recognised as such, comes into existence. Still, we believe it is possible to recognise signs of its progressive and decisive assertion in some events — in addition to those that relate to the actual exercise of the activity

(materialised in projects or in the production of objects).

The difficulties mentioned are certainly not beyond the complex descent of design as a discipline or the plurality of its variants as a specialised activity. On the one hand, there is a close connection of design to disciplines of artistic nature, but strictly linked to the resolution of practical problems, namely to architecture and to the decorative arts; on the other hand, there is its relationship with the advent of industry and the commercial function of some para-artistic activities derived from it. On yet another hand, the plurality of demonstrations of what, today, we generically call design (which encompasses very different domains of a phenomenon which results in the production of simple artefacts or complex systems, material objects or not — industrial products, communication vehicles, apparel, services or digital objects, among others) significantly complicates the task of going back to the possible origin of each of these domains. It's what unites them — this hybrid nature, simultaneously artistic, technical and commercial, and the processes



Cover nº 15/16 Design Notes from the publication of the Portuguese Design Center (1997)  
Design: TVM Designers (Emílio Távora Vilar and Luis Moreira). Number dedicated to the Design policies and the launch of the "Awareness Campaign for Design"

and tools they use — which, today, makes it possible to understand the existence of design, activity/occupation and discipline, as something recognisable in the plurality of these manifestations. This, however, is a fairly recent reality.

The events giving rise to this path of gradual institutionalisation occurred much earlier, along with the widespread use of machines in the production of consumer goods (itself also progressive and slow).

Thus, it seems appropriate to consider as signs of institutionalisation those events that relate to a progressive phenomenon of recognition and empowerment of the activity, first, and of a discipline, later. These signs can be found essentially in five types of phenomena:

- the establishment of schools for the preparation of workers for the industry, looking for greater technical and formal qualification in industrial production and, at a later time, the training of a new professional, the designer;

- the establishment of collections (which would give rise to museums) intended to support that qualification process and often closely linked to those schools;

- the establishment of structures (either public or private, or with the participation of governments or other public authorities), of local or national scope, aiming to promote the culture of design (through the organisation of congresses and exhibitions, and the award of quality stamps intended to stimulate and enhance local merits and to underline the relevance of the activity);

- the establishment of professional promotional and protection structures of the specific activity of those who practice design and the results of this activity;

- the understanding of design as a cultural manifestation of the community's expression of identity

and as an instrument of affirmation of this identity.

When, especially from the mid-19th century, European empires begun to confront themselves (also) within the newly discovered territory of manufacturing industries, the results were some apparent and specific gaps that had to be met in the name of the coveted supremacy. Faced with the need to distinguish the products from those of its competitors, faced with issues of (technical, formal, ideological) “coherence” of the young industrial production, with the aim of a growing efficiency and rationalization of processes, the urgency of overcoming unprepared workers newly converted to the new productive structures became evident. In light of this, design schools were established, aiming essentially at trying to improve the quality of production through the training of a new type of professional.

Of this confrontation between European powers (and, especially, since the Great Exhibition of the Works of Industry of all Nations of London, in 1851, of these with the United States of America) would also result as evident the need to articulate the various actors in the production process — industries and artists (architects, proto-designers) and, in some cases, representatives of the political power — in order to increase (national or regional) competitiveness in the face of foreign competitors. The types of organisations that were, then, born (of which the most famous would be *Deutsch Werkbund*, founded in 1907) would be replicated over the following decades in all industrialised nations. Although their organisational structure varied, their purposes would remain essentially similar.

The next step (although distant) on the institutionalisation of design was the establishment



'Observing the Design' brochure, publication of the Design Observatory of the Portuguese Design Center [2000] instated in the 'Design Awareness Campaign' and with the support of the Ministry of Economy and PEDIP II.

Design Letter Design (Carlos Rocha, João Dias, Helena Palmela)

The brochure, with 33 pages, includes a diagnosis of the design situation in Portugal based on a survey conducted in December 1999 to the 1567 designers enrolled in the CPD

of educational institutions for the training of a new professional — the designer — prepared to deal with the problems that the industry had been raising since its advent, over a century ago. Bauhaus gave rise (and, to a large extent, served as a model) to these schools which, from the second post-war period, began, in fact, to form the so-called designers. In parallel, another probate process consisting of the progressive consecration of design as relevant cultural phenomenon occurred, through its progressive access to galleries and museums. This process — which has remarkable predecessors in the Museum of Manufactures in 1852 (later, Victoria and Albert Museum) in the aftermath (and benefiting) from The Great Exhibition of 1851 and in other museums established in Europe during the second half of the century<sup>1</sup> — would have its paradigm in the Museum of Modern Art, opened in New York in 1929 and that would be, there, in the new capital of art, as a model of art museums of the 20th century. By devoting particular attention to design, virtually since its opening, the MoMA would help to legitimise

to “reconstitute” an iconographic, documentary, audio-visual and bibliographic archive that the visitor could consult along his journey, getting to know a time and an ethic, its major figures and its institutions. We felt it was important to show design as a verb (as practice and commitment), displaying the convictions, intentions, expectations and methodologies of the different creators and policy makers.

It was a tough challenge, responded to with creativity and competence. The exhibition space was designed to give prominence to the written or spoken word of women and men who, in a pioneering way, had produced educational and associative activities based on a modern awareness of design practice. Alongside the exhibition of the originals of catalogues and important publications, visitors were able to consult copies of them, as well as all the files on the pieces that were part of the *1ª e 2ª Exposição de Design Português* in 1971 and 1973. Graphic design followed the same spirit and intentionality, presented as now as a kind of course book, intentionally pedagogical and accessible to all, with essays by several historians and researchers, whom I thank for their collaboration.

Through *Ensaio para um Arquivo* and this publication, therefore, we too are continuing the work of practical reflection on design's exhibition and communication strategies.

This exhibition is also a fitting and simple tribute to all those who have sought to establish design as a cultural factor and decisive component in our country's development. Let us learn from their dreams, experiences, realizations and mistakes, passing this testimony on to the new generations. Let us also know how to carry on an action - naturally distinct from those that preceded and that will come after

us - that contributes to the transformation of Man and society through the contribution of design.

Although it is impossible to try and thank everyone individually, because this was the work of a collective and I would run the risk of leaving someone out, I do want to say a word recognizing Maria Helena Matos (1924-2015) and António Sena da Silva (1926- 2001) for their work in establishing design.

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**DESIGN IN PORTUGAL (1960-1974):  
EXPOSE, ACT, DEBATE. THE NUCLEI  
OF ART AND INDUSTRIAL ARCHI-  
TECTURE AND INDUSTRIAL DESIGN  
OF THE INSTITUTO NACIONAL DE  
INVESTIGAÇÃO INDUSTRIAL (I.N.I.I.)**

MARIA HELENA SOUTO

This book, and the exhibition it accompanies, grew out of the framework of the research project PTDC / EAT-HAT / 121601/2010 *Design in Portugal (1960-1974): the actions, actors and repercussions of the Art, Industrial Architecture and Industrial Design Nuclei of the National Institute of Industrial Research (I.N.I.I.)*, financed by the FCT – the Foundation for Science and Technology and co-financed by COMPETE.

The project, based at IA-DE-U, brought together a team of researchers from three research centres – UNIDCOM/IADE, CIAUD/FA-Universidade de Lisboa, IHA/FCSH- Universidade Nova de Lisboa –, and allowed us to reflect in depth on an exemplary experience in the History of Design in Portugal, whose generating pole was the Instituto Nacional de Investigação Industrial (hereinafter referred to as INII). This body was created by the *Estado Novo* (‘New State’) in the particular post-WWII context, and whose actions led the

State to realise the need to foster Design in Portugal.

The creation of INII, as set out in the base law<sup>1</sup> published in *Diário do Governo* on June 8, 1957, immediately sought to establish State support for the industrial sector through research, in that it “aims to promote, assist and coordinate research and assistance of interest in the country's industrial development and progress.”<sup>2</sup> There are two particularly significant institutional phases in its implementation: the first in 1957, with the enactment of the aforementioned base law, and the second in 1959, upon taking office, following the publication of Decrees 42 120<sup>3</sup> and 42 121<sup>4</sup>.

As the Institute was attached to the Ministry of Economy and the Secretary of State for Industry, its strategic link to the valuation of the industrial sector in the Portuguese economic scenario was directly linked to the application of the New State's “Fomentation Plans”, drawn up due to the demands brought by the end of the Second World War. The *I Fomentation Plan* (1953-1958) and the *II Fomentation Plan* (1959-1964) gave continuity to the model of autarky. In the *II Fomentation Plan*, however, the amount invested in stimulating the economy and, as a sector to be favoured, the basic manufacturing industry, was extended in line with the entry of Portugal into the EFTA (*European Free Trade Association*), as one of the founding countries, on 4th January 1960.

The preparations for this adhesion marked the reversal in the New State's authenticity policy and, with it, the need to revise the industrial conditioning, inadequate for the new situation. It was in this context that the INII<sup>5</sup> worked, under the direction of the engineer, António Magalhães Ramalho (1907-1972)<sup>6</sup>, and it was through the INII that

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... e a António Teixeira  
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com que o projecto de  
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with which research project  
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## CO-PRODUÇÃO / CO- PRODUCTION



## PARCEIROS MUDE / MUDE PARTNERSHIPS



## APOIO À INAUGURAÇÃO / SUPPORT FOR INAUGURATION

**ENSAIO PARA UM ARQUIVO:  
O TEMPO E A PALAVRA**  
Design em Portugal (1960–1974)

CONCEITO E COORDENAÇÃO EDITORIAL / EDITORIAL CONCEPT AND COORDINATION

Bárbara Coutinho & Maria Helena Souto

COORDENAÇÃO CIENTÍFICA / SCIENTIFIC COORDINATION

Maria Helena Souto

**REHEARSAL FOR AN ARCHIVE:  
TIME AND WORD**  
Design in Portugal (1960–1974)

# **DESIGN EM PORTUGAL (1960-1974): EXPOR, AGIR, DEBATER. OS NÚCLEOS DE ARTE E ARQUITETURA INDUSTRIAL E DE DESIGN INDUSTRIAL DO INSTITUTO NACIONAL DE INVESTIGAÇÃO INDUSTRIAL (I.N.I.I.)**

Este livro e a exposição da qual ele resulta nasceram no âmbito do projeto de investigação PTDC/EAT-HAT/121601/2010 “Design em Portugal (1960-1974): acções, intervenientes e repercussões do Núcleo de Arte e Arquitetura Industrial e do Núcleo de Design Industrial do Instituto Nacional de Investigação Industrial (I.N.I.I.)”, financiado pela FCT - Fundação para a Ciência e Tecnologia e cofinanciado pelo COMPETE.

O projeto, sediado no IADE-U, reuniu uma equipa de investigadores de três centros de investigação – UNIDCOM/IADE, CIAUD/FA-Universidade de Lisboa, IHA/FCSH- Universidade Nova de Lisboa –, e permitiu reflectir em profundidade sobre uma experiência exemplar na História do Design em Portugal, a qual teve como polo gerador o Instituto Nacional de Investigação Industrial (doravante designado pela sigla identificativa INII), organismo criado pelo Estado Novo no contexto particular do Pós-Segunda Guerra Mundial, cujas acções conduziram a um primeiro entendimento por parte do poder público da necessidade de fomentar o Design em Portugal.

A criação do INII, tal como exposta na Lei de bases<sup>1</sup> publicada em *Diário do Governo* a 8 de Junho de 1957, desde logo pretendeu estabelecer o apoio do Estado ao sector industrial por via da investigação, ao ter “por objecto promover, auxiliar e coordenar a investigação e assistência que interessam ao aperfeiçoamento e desenvolvimento industriais do País.”<sup>2</sup> Na cro-

nologia da sua implementação consideraram-se duas fases institucionais, a primeira em 1957, com a promulgação da referida Lei de bases e a segunda em 1959, com a entrada em funções, ocorrida na sequência da publicação dos Decretos n.ºs 42.120<sup>3</sup> e 42.121<sup>4</sup>.

Instituto dependente do Ministério da Economia e da Secretaria de Estado da Indústria, a sua ligação estratégica à valorização do sector industrial no panorama económico português esteve directamente associada à aplicação dos *Planos de Fomento* do Estado Novo, cuja elaboração foi fruto das exigências trazidas pelo fim da Segunda Guerra Mundial. Ainda que o *I Plano* (1953-1958) e o *II Plano de Fomento* (1959-1964) dessem continuidade ao modelo de autarcia, no *II Plano* foi alargado o montante investido no estímulo à economia e como sector a privilegiar, a indústria transformadora de base, medidas previstas em consonância com a entrada de Portugal na EFTA (*European Free Trade Association* - Associação Europeia de Comércio Livre), organismo de que fomos um dos países fundadores a 4 de Janeiro de 1960.

Os preparativos para esta adesão assinalaram a inversão na política de autarcia do Estado Novo e com ela, a necessidade de rever o condicionamento industrial, desadequado às novas realidades. Foi neste contexto que se iniciaram os trabalhos do Instituto Nacional de Investigação Industrial<sup>5</sup> sob a direcção do engenheiro António Magalhães Ramalho (1907-1972)<sup>6</sup>, e foi através do INII que o Governo compreendeu a



importância em investir na qualidade do produto industrial, o que conduziu ao entendimento do papel estratégico do Design por parte de alguns sectores do poder público e industrial português, interessados em modernizar a indústria e produzir melhores e mais qualificados produtos.

### **O NÚCLEO DE ARTE E ARQUITETURA INDUSTRIAL DO IIII. DIALÉTICA ENTRE TRADIÇÃO E MODERNIDADE**

Para essa compreensão foi decisiva a acção do arquiteto António Teixeira Guerra (1929-2012)<sup>7</sup>, ao apresentar uma proposta a Magalhães Ramalho visando a constituição de um núcleo de investigação associada às questões em torno da Arte e da Técnica. O próprio Teixeira Guerra deu início a esta proposta que, em 1960, conduziu à criação do *Núcleo de Arte e Arquitetura Industrial*, cuja primeira acção foi a concepção de um sector de desenho industrial, destinado a desenvolver os processos relacionados com o Design de produto e respectivos métodos de produção industrial, estabelecendo um sector seminal de Design industrial que conduziria à institucionalização da disciplina em Portugal.

Este *Núcleo* influenciou directamente alguns dos industriais mais esclarecidos do tecido industrial português, e alguns dos seus principais intervenientes acreditavam que a intercessão de um metaprojeto de Design na indústria portuguesa podia vir a contribuir para a conquista de um governo democrático no país.

Desde a criação do movimento *Deutscher Werkbund* no ano de 1907 e, depois de 1919, com a criação da Escola Bauhaus - que tiveram, respectivamente, nos arquitetos alemães Hermann Muthesius (1861-1927) e Walter Gropius (1883-1969) os principais fundadores -, que o Design atraiu algumas das mentes mais brilhantes das vanguardas do início do século XX, com a promessa de uma missão para as artes que respondiam às dificuldades do quotidiano. Incorporando o legado do *Arts and Crafts* britânico e as ideias do seu fundador, William Morris (1834-1896), em defesa da superação da clivagem entre as artes, Gropius escreveu no *Bauhaus Manifesto* (Abril, 1919): “Vamos criar uma nova guilda de artesãos, sem as distinções

de classe que levantam uma barreira arrogante entre o artesão e o artista”<sup>8</sup>.

Um dos primeiros objectivos de Teixeira Guerra no *Núcleo de Arte e Arquitetura Industrial* foi incentivar a aproximação dos artesãos aos arquitetos e designers portugueses e, com este objectivo em mente, Teixeira Guerra desafiou os arquitetos Francisco Conceição Silva (1922-1982)<sup>9</sup> e António Sena da Silva (1926-2001)<sup>10</sup> a visitarem a Fábrica Escola Irmãos Stephens na Marinha Grande, para procederem a uma avaliação dos modelos de cristalaria existentes, com vista a alcançar uma maior racionalidade na produção, consoante a utilização, a escala de preços e públicos-alvo, colocando em acção os processos do Design industrial. Este tipo de iniciativas conduziu à primeira apresentação pública do *Núcleo* na (antiga) Feira Internacional de Lisboa em 1962, com um *stand* da autoria de Sena da Silva.

Três anos depois, em 1965, por iniciativa da escultora e designer de vidros Maria Helena Matos (1924-2015)<sup>11</sup>, que entretanto se tornara responsável pelos trabalhos do *Núcleo*, realizou-se a 1ª *Quinzena de Estética Industrial*, em Lisboa, com a apresentação de uma série de conferências sobre Design industrial por vários especialistas europeus. Este evento foi acompanhado por uma *Exposição Internacional de Industrial Design*, que estabeleceu um marco na História do Design em Portugal: pela primeira vez a terminologia inglesa foi integrada no léxico do discurso oficial ao aparecer no título da exposição e respectivo catálogo.

Estamos aqui a lidar com uma das questões que envolvem os “dialectos” do Design. Sob a influência da cultura francesa, a terminologia *Esthétique Industrielle* tinha sido adoptada pelo discurso português e era ainda usada na década de 60. Inclusive, um dos conferencistas na 1ª *Quinzena de Estética Industrial* foi o engenheiro Henri Viénot, filho de Jacques Viénot - criador da associação e revista *Esthétique Industrielle* (fundada em 1951 e por ele dirigida até sua morte, em 1959) -, sucessor de seu pai como chefe do estúdio “Technès” e vice-presidente do *Institut d'Esthétique Industrielle* (também criado por Jacques Viénot, no ano de 1951).

O fato da designação inglesa aparecer no tí-



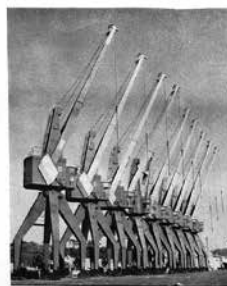
Exposição  
internacional  
Industrial Design  
(1965). Lisboa:  
INII - Instituto  
Nacional de  
Investigação  
Industrial.  
Página do  
catálogo com  
alguns dos  
produtos  
portugueses  
expostos no  
Palácio Foz.



MÓVEL  
CRIADOR — DACIANO COSTA  
LONGRA



CADIEIRA  
CRIADOR — DACIANO COSTA  
LONGRA



GUINDASTES ELECTRICOS DE 5 t/16 mm  
GABINETE DE ESTUDOS SOB A DIRECTION  
DO ENG.º A. SOUSA CATITA



CADIEIRA  
ALTAMIRA

tulo da exposição e no seu catálogo, marca um ponto de viragem no discurso oficial em relação à terminologia francesa, considerado ultrapassado pelos arquitetos e designers portugueses que colaboravam com o *Núcleo de Arte e Arquitetura Industrial*, posição perfilhada inequivocamente pela própria Maria Helena Matos que tinha ocasião de dar voz a toda uma geração que deu ao Design em Portugal a 'carta de alforria'.

Esta mudança deve ser também entendida em relação com o *Plano Intercalar de Fomento* (1965-1967), que enfatizou as exigências da concorrência externa. A ditadura procurava modernizar-se e os jovens técnicos portugueses, nomeadamente arquitetos e designers, aproveitaram a estreita abertura que o *Plano Intercalar* favoreceu. A *Exposição Internacional de Industrial Design*, realizada entre os dias 15 a 30 de Junho no Palácio Foz, apresentou peças de Design industrial de países europeus (Inglaterra, França, Itália, Finlândia) e algumas nacionais, com a preocupação, citando as palavras do engenheiro Magalhães Ramalho, "de tornar acessível a todos os dirigentes, técnicos e artistas as mais modernas ideias e processos de trabalho que interessam ao progresso e expansão das actividades industriais (...) e sobre o importantíssimo e cada vez mais actual problema do *industrial design*"<sup>12</sup>.

## A 1ª EXPOSIÇÃO DE DESIGN PORTUGUÊS, 1971

Já em pleno contexto da "Primavera" Marcelista, Maria Helena Matos organizou a 1ª *Exposição de Design Português* como responsável do ainda *Núcleo de Arte e Arquitetura Industrial*, uma iniciativa histórica para a qual contou com o apoio do engenheiro José Torres Campos<sup>13</sup>, segundo Director do INII.

A proposta para esta exposição partiu do designer e pintor José Maria Cruz de Carvalho (1930-2015), e do designer João Constantino (1940-1999), os quais, em nome da empresa de mobiliário *Interforma*, propuseram ao INII a realização de uma mostra de Design industrial português. O apoio do Instituto através do *Núcleo de Arte e Arquitetura Industrial* deu uma nova dimensão ao projeto inicial, que acabou por contar com os patrocínios do Fundo de Fomento de Exportação, da Associação Industrial Portuguesa e da Metalúrgica da Longra.

Esta empresa, graças à acção de uma moderna administração presidida pelo empresário Fernando Carvalho Seixas, representa uma das mais profícuas ligações às actividades desenvolvidas pelo INII e respectivos Núcleos, seja na área de formação como em outras iniciativas para a melhoria de produtividade industrial, que se reflec-

tiram na dinamização dos processos de racionalização da fábrica.

Empresa fundada enquanto pequena oficina metalúrgica nos anos 20, na Vila da Longra (Norte de Portugal), veio a afirmar-se no mercado nacional desde 1930 no fabrico de mobiliário hospitalar. A partir do início da década de 1960, satisfazendo as novas necessidades decorrentes do início do processo de terciarização da economia nacional, a Metalúrgica da Longra alargou a sua produção para o fabrico de mobiliário metálico de escritório. Para alicerçar esta estratégia, Fernando Seixas com o apoio de Francisco Cortez Pinto do Laboratório Sanitas (já então, com a família, sócio maioritário da Metalúrgica Longra), convidou Daciano da Costa (1930-2005) para consultor e designer projectista dos produtos de mobiliário metálico de escritório, ligação

profícua que se iria prolongar por três décadas até à extinção da empresa em 1995.

Uma das primeiras séries de mobiliário de escritório que desenhou para a Longra, a linha “Prestígio”, nasceu em 1962 e veio a tornar-se um sucesso de mercado. As séries que se seguiram, como a “Cortez” (ainda em 1962 e assim intitulada em homenagem a Francisco Cortez Pinto), a primeira a combinar madeira e metal, ou a “Dfi” (1971), “foram sucessivamente conduzindo a renovação do escasso mercado português de mobiliário de escritório, propondo uma modernidade formal até então quase inexistente entre nós”<sup>14</sup> e foram sendo expostas sempre com impacto nas várias realizações dos Núcleos, desde a *Exposição Internacional de Industrial Design* em 1965.

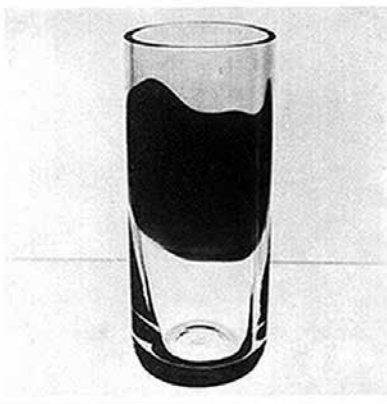
Ao entender o Design como um novo instrumento do processo industrial, Fernando

jarras  
material: cristal de chumbo  
  
design de Carmo Valente em 1960  
  
produzido por Fábrica-Escola Irmãos Stephens  
protótipos



1ª exposição de design português (1971). Lisboa: INII - Instituto Nacional de Investigação Industrial. Página (61) do catálogo com cristais da autoria dos designers Carmo Valente e Maria Helena Matos, produzidas pelas Fábrica-Escola Irmãos Stephens.

jarra  
modelo JAPÃO  
material: cristal de chumbo  
  
design de Maria Helena Matos em 1969  
  
produzido por Fábrica-Escola Irmãos Stephens  
primeira produção em 1970



1ª exposição  
de design  
português.  
Porto, Novembro  
de 1971.



Seixas consolidou a posição da Metalúrgica Longra e tornou-a líder qualitativo do mercado, com a apresentação das linhas projectadas por Daciano da Costa amplamente difundidas em boletins do Centro Tecnológico das Indústrias de Madeira e Mobiliário do INII. Uma análise comparativa de produtividade elaborada em 1971 por técnicos do Instituto Nacional de Investigação Industrial concluía que esta empresa conseguira de 1967 a 1971, uma racionalização efectiva do seu processo produtivo traduzida num aproveitamento mais eficaz dos factores de produção.

Este era também um objectivo para a realização da 1ª *Exposição de Design Português*, ao reunir na FIL entre 20 a 29 de Março, os trabalhos com que pretendia dar a ver o que melhor represen-

tava o estado da arte do Design em Portugal, no início da década de 70. Contou com a apresentação de trabalhos de 67 designers, num total de 260 produtos; a maioria provinha de 45 fabricantes, sendo apenas algumas peças apresentadas a título individual<sup>15</sup>. O *Núcleo* estabelecia como desígnio do Design a “democratização do útil-a-gradável, do útil-confortável que deixa de ser um privilégio de escóis”, tornando-o “acessível ao grande público”<sup>16</sup>.

Para a sua efectivação, bem como para a realização de uma segunda apresentação que teve lugar em Novembro no Palácio da Bolsa da cidade do Porto – cujo edifício com a sua estrutura de ferro e vidro acolheu com distinção os produtos de Design português –, Maria Helena Matos passou a contar como colaboradoras do

*Núcleo* com as designers gráficas Alda Rosa<sup>17</sup> e Cristina Reis<sup>18</sup>, autoras do Catálogo, objecto gráfico de referência optical arte na sua concepção, e que integraram com Maria Helena, Cruz de Carvalho, João Constantino, Eduardo Sérgio e José Santa Bárbara, a organização e montagem da Exposição.

### **O NÚCLEO DE DESIGN INDUSTRIAL E A 2ª EXPOSIÇÃO DE DESIGN PORTUGUÊS, 1973**

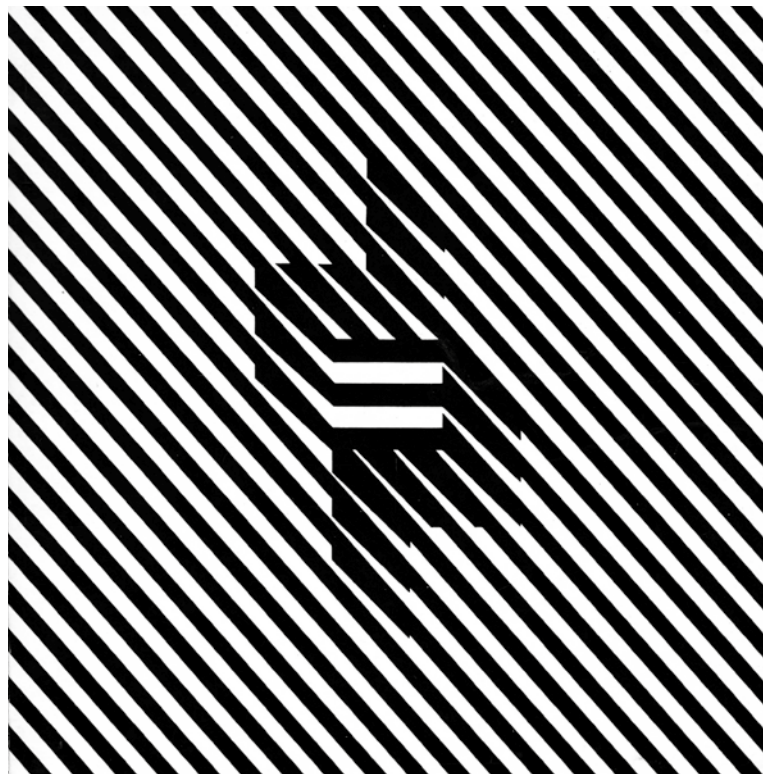
Na sequência desta 1ª *Exposição de Design Português*, o *Núcleo de Arte e Arquitetura Industrial* mudou finalmente, a sua designação para *Núcleo de Design Industrial*, continuando Maria Helena Matos como responsável, assim coroando os esforços de treze anos de luta para afirmar o Design como disciplina de direito próprio ao ficar institucionalizado no discurso oficial.

Em 1973, o *Núcleo de Design Industrial* organizou a 2ª *Exposição de Design Português*. A mostra teve de novo lugar na antiga FIL entre os

dias 10 e 22 de Março mas, realizada pelo *Núcleo*, foi concebida e dirigida por António Sena da Silva e pela Cooperativa “Praxis”, contando com a participação de vários especialistas em diferentes áreas do Design e da Arquitetura, com destaque para a intervenção do arquiteto paisagista Júlio Moreira (1930), na esperança de que as suas contribuições impedissem interpretações erróneas sobre os profissionais do projeto, especialmente sobre os contributos do design e dos designers.

O resultado da exposição, confirmado pelo maior número de expositores – quer a nível de produtos representativos de várias empresas, quer de produtos apresentados a título individual – como pela atenção dada pela imprensa generalista e especializada, o design em Portugal começava a ter um maior reconhecimento público e a deixar de a ser entendido como mero embelezamento do produto, para obter um maior nível de vendas, mas sim como uma disciplina projetual que garante o conceito de qualidade do produto industrial junto do consumidor.

2ª exposição  
de design  
português  
(1973). Lisboa:  
INII – Instituto  
Nacional de  
Investigação  
Industrial. Capa  
do catálogo  
da autoria das  
designers Alda  
Rosa e Cristina  
Reis



## **A AFIRMAÇÃO DO DESIGN EM PORTUGAL E AS PRIMEIRAS EXPERIÊNCIAS PEDAGÓGICAS**

Asacções do *Núcleo de Arte e Arquitetura Industrial* contribuíram definitivamente para a afirmação do Design em Portugal e foram realizados por personalidades com formação em arquitetura e/ou artes plásticas, maioritariamente oriundos das Escolas de Belas Artes de Lisboa e do Porto, ou das Escolas Industriais e de Artes Decorativas (estas últimas inspiradas nos modelos pedagógicos inglês e austríaco, nascidos sob a influência do movimento *Arts and Crafts*), em virtude de “*não existirem em Portugal escolas que preparem tecnicamente, sob o ponto de vista estrutural, os futuros profissionais de exposições – os “designers” (...). O que se tem feito deve-se ao autodidatismo de artistas pintores ou desenhadores.*”<sup>19</sup>

Entre estes artistas autodidatas, para além de Maria Helena Matos encontravam-se os citados arquitetos Francisco Conceição Silva e António Sena da Silva, mas também o pintor e designer Daciano da Costa e o seu mestre, o pintor e arquiteto Frederico George (1915-1994), um grupo envolvido nas primeiras experiências pedagógicas de ensino do Design em Portugal, e que teve um papel igualmente fundamental na difusão teórica do Design, quer através da divulgação de literatura, quer através de produção própria sobre o papel do Design e do designer para o incremento da indústria.

Precisamente no mesmo ano da 1<sup>a</sup> Quinzena de *Estética Industrial* e da *Exposição Internacional de Industrial Design*, em 1965, teve lugar na sede da Sociedade Nacional de Belas Artes, em Lisboa, uma experiência pedagógica independente, o *Curso de Formação Artística* que juntou na docência várias das personalidades preocupadas com o estado do ensino artístico português e que encontraram na S.N.B.A. o lugar certo para fazerem valer as suas propostas, num tempo em que ainda não eram entendidas pelo ensino académico.

Vocacionado para a preparação de quadros profissionais no âmbito de uma “instrução artística prática e teórica de nível pré-universitário”<sup>20</sup>, o *Curso de Formação Artística* foi criado pelo historiador de arte José-Augusto França<sup>21</sup> (1922), que se doutorara recentemente na Sorbonne, contan-

do com o apoio do então Presidente da Direcção da S.N.B.A., Francisco Conceição Silva. O Curso, dividido em dois anos lectivos e em disciplinas teóricas e práticas, apoiava-se no conhecimento e reflexão crítica de modernas experiências pedagógicas alemãs (programa da *Hochschule für Gestaltung* de Ulm), brasileiras (programa do Museu de Arte Moderna do Rio de Janeiro e do Instituto Central de Arte, da Universidade de Brasília) e inglesas (o “developping process”, do King’s College da Universidade de Newcastle), que foram adaptados a uma problemática cultural portuguesa<sup>22</sup>. No 2º Ano, as disciplinas práticas eram três: Educação Visual e Desenho Básico, Artes Gráficas (a cargo de Sena da Silva<sup>23</sup>) e Design, estando esta última a cargo do arquiteto Manuel Tainha (1922-2012), com a colaboração de Conceição Silva e de Daciano da Costa<sup>24</sup>.

Três anos depois do início deste Curso na S.N.B.A., o filósofo, ensaísta e professor António Quadros (1923-1993), figura de referência da cultura portuguesa da 2ª metade do século XX<sup>25</sup>, fundou em 1969 um Instituto privado vocacionado para o ensino artístico que, rapidamente, evoluiu de uma escola de decoração para o ensino do Design, passando a sigla IADE, que de início implicava *Instituto de Arte e Decoração*, a ser identificada como *Instituto de Arte e Design*.

Em 1973, António Quadros com o intuito de internacionalizar o IADE e o afirmar como escola de Design, solicitou ao INII apoio financeiro para um *Curso de Design Industrial* a ser ministrado no IADE “sob a direcção do designer francês Claude Ternet, de reconhecida competência, com a duração de sete meses a duas aulas semanais”<sup>26</sup>. Por sua vez, o engenheiro José de Melo Torres Campos na sua qualidade de Director do INII apresentou junto do então Secretário de Estado da Indústria, professor Hermes Augusto dos Santos, a proposta para esse apoio, defendendo que o “programa, que se junta, se considera elaborado com um nível muito aceitável”<sup>27</sup> e que o financiamento, a ser concedido – como se veio a confirmar –, seria sob a forma de pagamento a “10 alunos a quem se pagariam as despesas do curso” e a sua concessão “será feita mediante a competente selecção entre os interessados que se candidatarem através da informação de capacidade e qualidades reveladas, a prestar pela responsável do *Núcleo de Design In-*



Designer Maria  
Helena Matos,  
IADE, 8 Maio  
2014

*dustrial*<sup>28</sup>, ou seja, por Maria Helena Matos, assim se estabelecendo uma relação de cooperação e trabalho entre o IADE e o *Núcleo*, o que conduziu à apresentação do IADE na 2ª *Exposição de Design Português* em 1973.

### CONSIDERAÇÕES FINAIS

Com base no entendimento do Design como uma área de produção fundamental na formação da Cultura Material Contemporânea, o projeto de investigação que está na base deste artigo, identifica a História do Design como um campo de estudo “interdisciplinar e transdisciplinar”<sup>29</sup>, através do qual se pretende contribuir para a consolidação da História do Design como um ramo autónomo da historiografia portuguesa e

que, no caso em estudo, está também implicado na afirmação de um exemplo de estudo de género que, pela sua excepcionalidade, resultou no convite que me foi endereçado para participar no primeiro projeto selecionado e financiado pela União Europeia dedicado ao estudo e celebração das contribuições das mulheres profissionais em Design industrial, interiores, arquitetura, planeamento urbano, arquitetura paisagística e engenharia civil, desde o movimento moderno até à contemporaneidade (1918 - 2018), *MoMoWo – Women’s Creativity since the Modern Movement*<sup>30</sup>, projeto de cooperação em larga escala co-financiado pelo Creative Europe Programme, no âmbito do sub-programa da Cultura, no qual a liderança pioneira de Maria Helena Matos é um caso de referência exemplar<sup>31</sup> entre as mulheres designers Europeias.

### NOTAS

1. “Presidência da República: Lei n.º 2089: Promulga as bases para a criação, no Ministério da Economia, do Instituto Nacional de Investigação Industrial.” *Diário do Governo*, I Série - N.º 133 (8 de Junho), 1957, p. 595.

2. “IDEM, ibidem.

3. “Ministério da Economia: Decreto-Lei n.º 42.120: Cria, na Secretaria de Estado da Indústria, o Instituto Nacional de Investigação Industrial, com sede em Lisboa, e com a finalidade, competência e organização estabelecidas na Lei n.º 2089.” *Diário do Governo*,

I Série - N.º 19 (23 de Janeiro), 1959, p. 69.

4. “Decreto n.º 42.121: Promulga o Regulamento do Instituto Nacional de Investigação Industrial.” *Diário do Governo*, I Série - N.º 19 (23 de Janeiro), 1959, p. 71-74.

5. “(...) Concluídos os trabalhos e es-

tudos relativos ao II Plano de Fomento, julga-se oportuno criar um órgão de investigação e assistência técnica apto a colaborar com as actividades particulares na resolução das dificuldades tecnológicas que hão-de surgir com o aperfeiçoamento da produção industrial. Assim:

Tendo em vista as disposições da Lei nº 2089, de 8 de Junho de 1957;

Usando da faculdade conferida pela 1ª parte do nº 2 do artigo 109º da Constituição, o Governo decreta e eu promulgo, para valer como lei, o seguinte:

Artigo 1º É criado na Secretaria de Estado da Indústria o Instituto Nacional de Investigação Industrial, com sede em Lisboa e com a finalidade, competência e organização estabelecidas na Lei nº 2089, de 8 de Junho de 1957.” *Diário do Governo*, I Série - Nº 19 (23 de Janeiro), 1959, p. 69.

6. António Sobral Mendes de Magalhães Ramalho (1907-1972). Licenciado em engenharia mecânica e electrotécnica pelo Instituto Superior Técnico de Lisboa. Foi Subsecretário de Estado do Comércio e Indústria entre 1952 e 1958, ano em que a seu pedido se demitiu do cargo (Decreto-Lei nº 41.827, 14 de Agosto de 1958), para se dedicar àquele que foi o seu maior projeto, a criação do INII - Instituto de Investigação Industrial -, organismo de que foi o primeiro Director entre 1959 e 1969. Sobre Magalhães Ramalho, vd. Margarida Magalhães RAMALHO (2014). *António de Magalhães Ramalho – Fundador do INII e pioneiro da investigação industrial*. Lisboa: By the Book.

7. António Maria de Calça e Pina Teixeira Guerra (1929-2012). Filho do embaixador Ruy da Fonseca e Sousa Camões Teixeira Guerra - um dos principais promotores da política de integração de Portugal na E.F.T.A., em 1960, nomeado representante permanente de Portugal no Concelho da E.F.T.A., Genebra -, António Teixeira

Guerra licenciou-se em Arquitetura pela Escola Politécnica da Universidade de Lausanne, Suíça, em 1956, ano em que se torna professor assistente de Jean André Tshumi, o arquiteto fundador e reitor da Faculdade de Arquitetura da Escola Politécnica da Universidade de Lausanne (também membro fundador e primeiro director da UIA - União Internacional dos Arquitetos). Em 1959, já em Portugal, Teixeira Guerra elaborou em colaboração com José da Silva Lopes, as bases para o primeiro Plano de Desenvolvimento Turístico de âmbito nacional e, em 1960, tornou-se consultor e colaborador na estruturação e organização iniciais do INII. Na qualidade de perito, participou em diversas negociações no quadro da E.F.T.A. e da O.C.D.E., conducentes à realização de múltiplos programas de assistência técnica entre Portugal e Suíça..

8. GROPIUS, Walter, “Bauhaus Manifesto”. Erckhard Neumann ed. (1993) *Bauhaus and Bauhaus People: Personal Opinions and Recollections of Former Bauhaus Members and Their Contemporaries*. New York, Van Nostrand Reinhold (revised ed.), p. 10..

9. Francisco Conceição Silva (1922-1982) obteve o Diploma em Arquitetura pela Escola de Belas Artes de Lisboa em 1949. Figura de referência na cultura do projeto em Portugal defendeu a importância da autonomia da disciplina do Design. Em parceria com Manuel Rodrigues, desenvolveu algumas das primeiras experiências em Portugal de *Design total* que se reflectiria no Hotel do Mar (Sesimbra) ou nos empreendimentos de Tróia e Torralta, que incluíram o Design de comunicação e de equipamentos para exteriores e interiores e um vasto número de outros objectos indispensáveis ao funcionamento desses complexos hoteleiros, projetos desenvolvidos pelo departamento de Design do seu atelier, onde contou com a colaboração da arquiteta

e designer de vidros Carmo Valente e do designer industrial Eduardo Afonso Dias. Conceição Silva, eleito em 1957 para a Direcção da Sociedade Nacional de Belas Artes, sob também manter ao longo da sua carreira uma prática permanente de integração das artes plásticas na arquitetura trabalhando em colaboração estreita com diversos pintores e escultores nacionais. Cf. SOUTO, Maria Helena (1992). “O Design Moderno em Portugal”. In *Cadernos de Design*. Lisboa: Centro Português de Design. Ano um, Nº 2, pp. 17-29.

10. António Sena da Silva (1926-2001), arquiteto pela Escola de Belas Artes de Lisboa, fotógrafo, designer e pedagogo, a sua vida e obra foi em grande medida dedicada à defesa e divulgação da disciplina do Design em Portugal. Sobre António Sena da Silva vd. Bárbara COUTINHO (coord., 2009). *Sena da Silva*. Lisboa: Fundação Calouste Gulbenkian..

11. Maria Helena Matos (1924-2015). Após ter concluído o curso de pintura cerâmica da Escola de Artes Decorativas António Arroio (Lisboa), a que se seguiu a colaboração com a fábrica de cerâmica Viúva Lamego, Maria Helena Matos decidiu retomar a sua formação académica, ingressando no curso de escultura da Escola de Belas Artes de Lisboa que concluiu em 1956. A partir desse ano, ainda que sem nunca abandonar a escultura e as experiências na cerâmica, acabou por encontrar no vidro a matéria de eleição. Graças a uma bolsa da Fundação Calouste Gulbenkian, desenvolveu os seus conhecimentos na Fábrica-Escola Irmãos Stephens na Marinha Grande, com a qual manteve ligação nas décadas seguintes já como responsável pelo *Núcleo de Arte e Arquitetura Industrial* do INII. Influenciada pelo Design escandinavo, os seus vidros reflectem uma expressão formal moderna e uma busca incessante das potencialidades da linguagem espe-

cífica do vidro, em linha com a defesa do Design de produto na indústria portuguesa. Entre 1960-1976 através da sua acção no INII, tornar-se-ia numa das principais intervenientes no processo de afirmação, consolidação, autoria e divulgação do Design Industrial em Portugal. Cf. Souto, M.H. (2016). “Japão Service Jar, Bowl and Plate, 1969. Maria Helena Matos”. In: *MoMoWo: 100 Works in 100 Years. European Women in architecture and Design. 1918-2018*. Ljubljana and Torino: ZRC SAZU, pp. 124-125. ISBN 978-961-254-922-0.

12. *Tradução das conferências proferidas durante a 1ª Quinzena de Estética Industrial* (1966). Lisboa: Ministério da Economia - Instituto Nacional de Investigação Industrial, p. 1.

13. José de Melo Torres Campos (1932), licenciado em engenharia electrotécnica pelo Instituto Superior Técnico de Lisboa. Director-geral dos Serviços Industriais do INII - Instituto Nacional de Investigação Industrial, de que anteriormente fora técnico. A partir de 1969 (Decreto-Lei n.º 49.407, 24 de Novembro) passou a dirigir o Instituto e foi sob a sua tutela, que se realizaram a primeira e segunda exposições de Design português (1971, 1973) produzidas pelo Núcleo de Design Industrial. Em 1974 foi Secretário de Estado da Indústria e Energia dos três primeiros Governos Provisórios e em 1997 foi nomeado Comissário-geral da EXPO-98, cargo em que permaneceu até 1999.

14. Spencer, Jorge; Martins, João Paulo (1998), “O ofício e o método”. *Design e mal-estar*. Lisboa: Centro Português de Design, p. 106.

15. Cf. Campos, José de Melo Torres (1971), “A actuação do I.N.I.I. no campo do design industrial”. *Colóquio sobre Design Industrial*. Lisboa: Ministério da Economia - Instituto Nacional de Investigação Industrial, p. 47.

16. *1ª exposição de design português* (1971), Lisboa: Ministério da Econo-

mia – Instituto Nacional de Investigação Industrial, p. 115.

17. Alda Rosa (1936). Licenciada em pintura pela Escola Superior de Belas Artes de Lisboa, posteriormente como bolsista da Fundação Calouste Gulbenkian, estudou Design gráfico no Ravensbourne College of Art and Design (Londres). Integrou a comissão organizadora das primeiras exposições de design português produzida pelo Núcleo de Design Industrial do INII, onde trabalhou desde o seu regresso a Portugal. Foi também colaboradora da Cooperativa “Praxis”, sócia-fundadora da Associação Portuguesa de Designers (1976) e pertenceu à comissão instaladora do Centro Português de Design (1985). Dedicou-se sobretudo ao Design gráfico mas também ao Design de mobiliário, cenografia e figurinos para bailado e cinema.

18. Cristina Reis (1945). Licenciada em pintura pela Escola Superior de Belas Artes de Lisboa. Em 1960 iniciou formação em Design no atelier de Daciano da Costa, onde trabalhou até 1966 em design de interiores. Entre 1966 e 1970 fez o curso de Arte e Design Gráfico no Ravensbourne College of Art and Design (Londres), como bolsista da Fundação Calouste Gulbenkian. Regressada a Portugal, ingressou no INII para a realização da 1ª Exposição de Design Português em 1971, onde trabalhou até 1974. Entre 1974 e 1975 fez exposições para a indústria, integrando a cooperativa DEZ, que formou com, entre outros, o arquiteto António Sena da Silva. Em 1975 iniciou a actividade de cenógrafa e figurinista no Teatro da Cornucópia, com Jorge Silva Melo e Luis Miguel Cintra e tem sido responsável pelos cenários e figurinos da quase totalidade dos espectáculos.

19. *Arquitectura*. Lisboa: n.º 44 (Setembro, 1952), pp. 10-13.

20. *Curso de Formação Artística*. Lisboa:

Cromotipo (2500 exs.), Out. [19]65, p. 1.

21. Aos “cursos nocturnos de Desenho, Pintura e Modelação que preparam tradicionalmente para exame de admissão à Escola Superior de Belas Artes, e aos cursos de conferências de História de Arte, Estética e Problemática de Arquitectura, realizados com notório êxito em 1964 e 1965 junta-se agora um «Curso de Formação Artística» programado pelo Doutor José-Augusto França, em colaboração com os corpos directivos da S.N.B.A.” IDEM, ibidem.

22. IDEM, ibidem.

23. Cf. IDEM, p. 5.

24. Cf. IDEM, ibidem.

25. Sobre António Quadros, David Mourão-Ferreira escreveu: “poucos como ele souberam efectivamente construir ‘pontes’ de tanto afecto entre as mais diferentes manifestações culturais, entre os mais apartados campos ideológicos, entre as mais distantes mundividências.” Mourão-Ferreira, David, [Depoimento]. *António Quadros. 1923-1993*. Lisboa: Scarpa impressores, 1994, p. 15.

26. INII, Propostas e Informações Ministeriais [Livro, doc. dactilografado], 1973. “Proposta N.º 23/73”, p. 1. [Biblioteca e Arquivo do LNEG].

27. IDEM, ibidem.

28. IDEM, p. 2.

29. Woodward, I. (2007). *Understanding Material Culture*. London: SAGE Publications Ltd., p. 27.

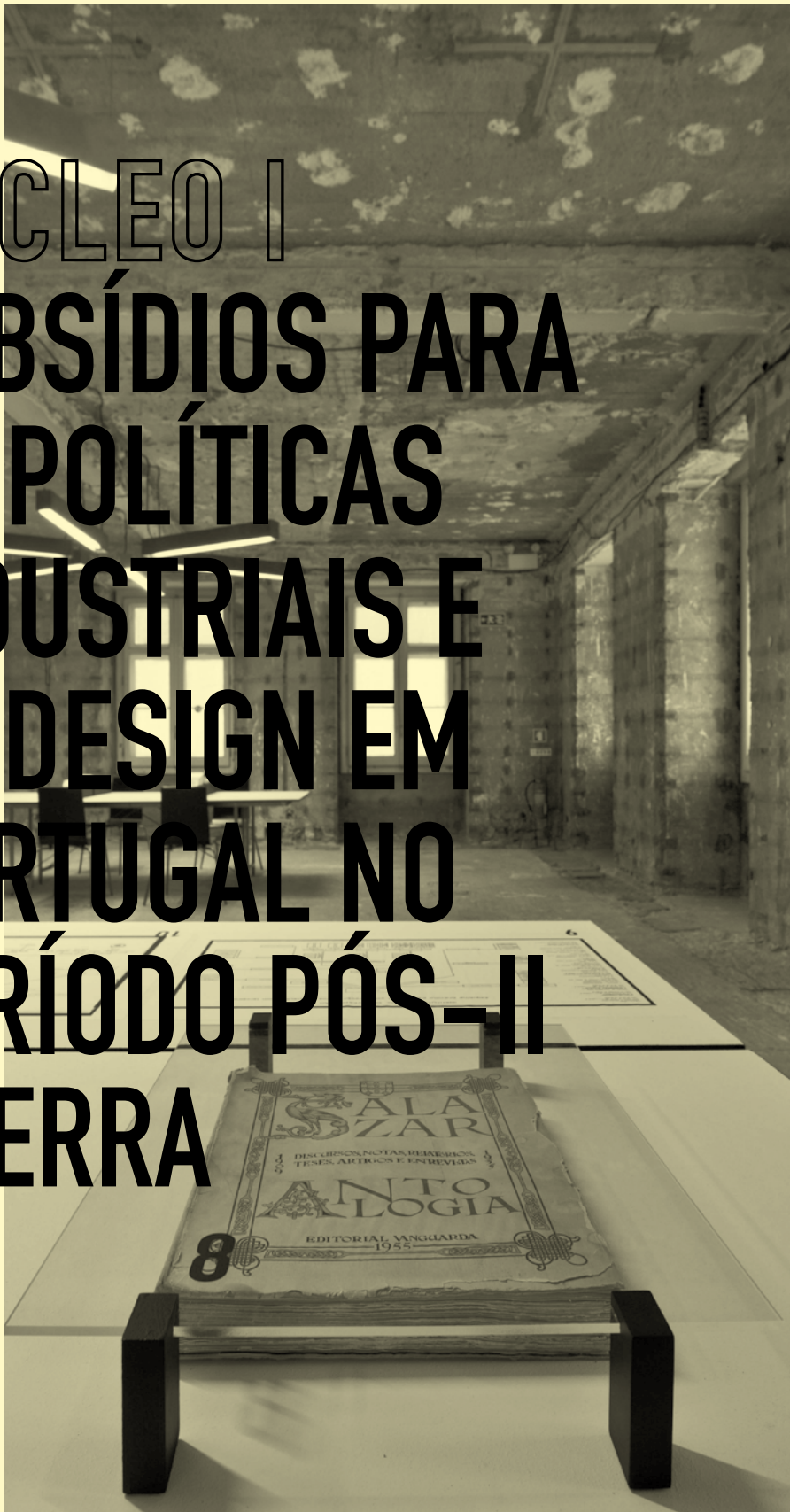
30. Sobre o projeto *MoMoWo - Women's Creativity since the Modern Movement*, vd. <http://www.momowo.eu/>

31. Souto, M.H. (2016). “Maria Helena Matos. A Woman Leadership in Portuguese Design on the Late New State's Dictatorship”. In: *MoMoWo: 100 Works in 100 Years. European Women in architecture and Design. 1918-2018*. Ljubljana and Torino: ZRC SAZU, pp. 277-278. ISBN 978-961-254-922-0



# NÚCLEO I

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