



THEME: THEORY AND MEMORY.2

HELENA BARBOSA (ORG.)



THEME

THEORY AND MEMORY: ADDING, INTERPRETING & WEAVING LAYERS.2

HELENA BARBOSA (ORG.)

THEME

**THEORY AND
MEMORY: ADDING,
INTERPRETING &
WEAVING LAYERS.2**



THEME

THEORY AND MEMORY: ADDING, INTERPRETING & WEAVING LAYERS.2

HELENA BARBOSA (ORG.)



ID+ INSTITUTO DE
INVESTIGAÇÃO EM
DESIGN, PERSONAL
MEDIA E CULTURA

ORGANIZAÇÃO ORGANIZATION

Helena Barbosa

COORDENAÇÃO COORDINATION

Vasco Branco (Director ID+, Director@UA)

Heitor Avelos (Director@UP)

Paula Tavares (Director@IPCA)

Helena Barbosa (Vice-Director@UA)

TÍTULO TITLE

THEME: THEORY AND MEMORY: ADDING,
INTERPRETING & WEAVING LAYERS.2

COLEÇÃO COLLECTION

DRX: Registos de Investigação em Design – N° 2

EDIÇÃO EDITION

UA Editora – Universidade de Aveiro

Universidade do Porto

IPCA – Instituto Politécnico do Cávado e do Ave

ID+ Instituto de Investigação em Design, Media e Cultura

DESIGN

Francisco Providência

TIRAGEM PRINT RUN

200

IMPRESSÃO PRINTED BY

Greca Artes Gráficas

DEPÓSITO LEGAL LEGAL DEPOSIT

524385/23

ISBN

978-972-789-891-6

DOI

<https://doi.org/10.48528/ekca-8234>

DATA DE PUBLICAÇÃO PUBLICATION DATE

1ª edição – 2023

© All rights reserved. Os conteúdos apresentados são da exclusiva responsabilidade dos respetivos autores.

© Autores. Esta obra encontra-se sob a Licença Internacional Creative Commons Atribuição 4.0.

ÍNDICE INDEX

- 4 **Sobre a coleção** Direção ID+
- 6 **About the collection** Directors ID+
- 8 **O grupo THEME – Theory and Memory: adding, interpreting & weaving layers** Helena Barbosa
- 13 **The group THEME – Theory and Memory: adding, interpreting & weaving layers** Helena Barbosa
- 18 **Sobre o livro THEME – Theory and Memory: adding, interpreting & weaving layers.2** Helena Barbosa
- 23 **About the book THEME – Theory and Memory: adding, interpreting & weaving layers.2** Helena Barbosa
- 28 **1. Representações visuais descritivas, imagens fotográficas**
Alexandra Beleza Moreira
- 46 **2. Uma metodologia de investigação sobre o design de calçado em Portugal** Aurora Brochado
- 60 **3. Authority–Austerity: influence flows between 'Estado Novo' and Port wine in posters from the 1920's to the 1960's**
Mariana Almeida & Helena Barbosa
- 74 **4. The Portuguese World Exhibition (1940) as a propaganda device** Ana Curralo & Helena Barbosa
- 86 **5. Design against authoritarianism in Portugal and the constitution of other parties: a vision through the design of posters** Helena Barbosa
- 100 **6. Judite Cília: Veja (cartazes de) Cinema Português!**
Igor Ramos
- 114 **7. Contribution to the History of Portuguese web design**
Sandra Antunes
- 136 **8. At the push of a button: the utopian futures of computer aided everyday life** Paul Atkinson
- 148 **9. Stop the train: let's go back to objects** Isaac Raimundo
- 158 **10. Play as a trigger for designing significant experiences**
Suzana Dias & Ana Baptista
- 160 **Investigadores** Researchers

A Direção do ID+

Vasco Branco (Diretor do ID+, Diretor@UA)

Heitor Alvelos (Diretor@UP)

Paula Tavares (Diretora@IPCA)

Helena Barbosa (Vice-Diretora@UA)

04

SOBRE A COLEÇÃO

A coleção **DRX: Registos de Investigação em Design** foi lançada para assinalar dez anos de significativa produtividade académica e científica na Investigação em Design em Portugal. Por via da criação do Instituto de Investigação em Design, Media e Cultura [ID+] em 2007 – com funcionamento financiado desde 2009, após avaliação por painel internacional da FCT – foi possível potenciar esta disciplina científica a nível regional; é agora o tempo certo para congregar a sua correspondente produção de pensamento numa série de volumes, dotados de perspetivas próprias, mas igualmente convergentes no mote do ID+.

O ID+ é uma Unidade de Investigação centrada na área do Design, mas alargada a outras áreas criativas da Arte e da Cultura. Desde a sua fundação, o ID+ tem norteado a sua atividade pelas seguintes orientações estratégicas:

(1) intervir ativamente na produção e aplicação de conhecimento, potenciando a função de mediação cultural que caracteriza o Design, a par do questionamento social e da inovação poética que a Arte permite;

(2) demonstrar a importância estruturante do Design e da Arte na definição e implementação multidisciplinar de cenários credíveis para o crescimento sustentável onde a qualidade de vida seja pressuposto de prosperidade;

(3) validar o Design e a Arte enquanto agentes éticos de uma cidadania exigente, crítica e participada, cultivando a sua apropriação e tradutibilidade a nível social, cultural e económico;

(4) escrutinar a contemporaneidade da herança cultural, na sua relação dinâmica com os novos paradigmas tecnológicos e mediáticos.

O ID+ desenvolve esta missão principalmente na região Norte de Portugal e noutras regiões periféricas, mas também em redes de cooperação nacionais e internacionais. Opera contextualmente produzindo, transferindo, traduzindo e comunicando o conhecimento científico e profissional sobre o design, os media e a cultura em ambientes onde poderá gerar benefícios.

O ID+ está atualmente organizado em doze grupos de investigação, cobrindo perspetivas específicas, mas mantendo a capacidade de reconfiguração e cooperação de acordo com os vários projetos e desafios:

- CAOS: Comunicação, Arte, Objeto e Sinergias;
- DESIS.Lab: Design para a Inovação Social e Sustentabilidade;
- LUME: Desenvolvimentos e Aplicações Inesperadas dos Media;
- MADE.PT: Laboratório de Design Crítico para o Crescimento e Prosperidade;
- PRAXIS & POIESIS: da Prática Artística à Teoria da Arte;
- SD Lab: Lab Design Estratégico;
- THEME: Teoria e Memória;
- PERIFERIAS: Design, Natureza, Cultura e Turismo;
- OIKOS: Design para Espaços Ecosistémicos;
- HEAD: Saúde + Design Lab;
- CINEMAS: Cinema e Narrativas Digitais;
- NIT: Núcleo de Investigação Tipográfica.

A escala regional do ID+ é assegurada através de uma estrutura de consórcio baseado num acordo formal de cooperação entre as Universidades de Aveiro, do Porto e o Instituto Politécnico do Cávado e do Ave. A convergência das respetivas competências institucionais garante um grau de hibridação e massa crítica que favorece um território de investigação expandido.

A equipa conta, atualmente, com 251 membros, dos quais 88 são doutorados integrados. Além das Universidades de acolhimento e do Politécnico acima mencionados, a proveniência dos membros alarga-se a outras 58 instituições nacionais de ensino superior e de investigação.

O ID+ reúne um número significativo de jovens investigadores formados em Design e em outras áreas criativas e culturais. Nesse contexto, o ID+ tem sido pioneiro na construção de um modelo operacional para uma cultura de investigação adequada ao Design, gerada entre a primeira geração estruturada de programas de doutoramento a nível nacional.

A consolidação de uma cultura de investigação exige tempo e persistência, nomeadamente no desenvolvimento de um corpo editorial preocupado, tanto com a validação da investigação de acordo com os cânones científicos, como com a tradução e o impacto dessa investigação junto de públicos mais amplos e diversos.

A publicação desta segunda coleção de **DRX: Registos de Investigação em Design** mantém como objetivo sistematizar as dinâmicas de cada grupo, que, mais uma vez, se apresenta à comunidade nacional e internacional, agora com a escolha dos artigos científicos mais relevantes que produziu, nos últimos anos.

Com esta segunda frente editorial, o ID+ pretende continuar a incrementar a visibilidade do seu trabalho de investigação, propondo-se a novos desafios que fortaleçam parcerias e promovam novas colaborações, que qualifiquem novos horizontes de produção de sentido, conhecimento e valores com impacto no futuro coletivo.

ID+ Board of Directors

Vasco Branco (Director of ID+, Director@UA)

Heitor Alvelos (Director@UP)

Paula Tavares (Director@IPCA)

Helena Barbosa (Vice Director@UA)

06

ABOUT THE COLLECTION

The collection **DRX: Design Research Records** was launched to mark ten years of significant academic and scientific productivity in Design Research in Portugal. By means of the creation of the Research Institute for Design, Media and Culture [ID+] in 2007, financed since 2009, after evaluation by the international FCT panel, it was possible to promote this scientific discipline at a regional level; it is now the right time to bring together their corresponding written output into a series of volumes, with their own perspectives, both specific and convergent in the motto of ID+.

ID + is a Research Unit focused on the area of Design, extended to other creative areas of Art and Culture. Since its foundation, ID+ has guided its activity through the following strategic guidelines:

(1) to actively intervene in the production and application of knowledge, while enhancing the nature of cultural mediation that characterises Design, while maintaining the social questioning and poetic innovation that art provokes;

(2) to demonstrate the structuring importance of Design and Art in the multidisciplinary definition and implementation of credible scenarios for sustainable growth where quality of life is a prerequisite for prosperity;

(3) to legitimize Design and Art as ethical premises of a demanding, critical and participating citizenship, fostering its appropriation and translatability at social, cultural and economic levels;

(4) to scrutinize the contemporaneity of cultural heritage in its dynamic relationship with new technological and media paradigms.

ID+ develops this mission primarily in the Northern region of Portugal and peripheral environments, as well as in national and international cooperation networks. It operates contextually by producing, transferring, reverting and communicating the scientific and professional knowledge of design, media and culture into environments where it may generate benefit.

ID+ is currently organised in twelve working groups, covering specific outlooks while maintaining the capacity for reconfiguration and cooperation according to the various projects and challenges at stake:

- CAOS: Communication, Art, Object and Synergies;
- DESIS.LAB Design for Social Innovation and Sustainability
- LUME Unexpected Media Lab;
- MADE.PT: Critical Design Lab for Growth and Prosperity;
- PRAXIS & POIESIS: From Arts Practice Towards Art Theory;
- SD.LAB Strategic Design Lab;
- THEME: Theory and Memory;
- PERIPHERIES: Design, Nature, Culture and Tourism;
- OIKOS: Design for Ecosystemic Spaces;
- HEAD: Health + Design Lab;
- CINEMAS: Cinema and Digital Narratives;
- NIT: Nucleus of Typographic Research.

The regional scale of ID+ is ensured through a consortium structure based on a formal cooperation agreement between the University of Aveiro, the University of Porto and the Polytechnic Institute of Cávado and Ave. The convergence of the respective institutional competences ensures a degree of hybridity and critical mass that furthers an expanded research territory.

The team comprises 251 members, of which 88 are integrated PhDs. Besides the aforementioned host Universities and Polytechnic, member provenance includes 58 further higher education and research institutions.

ID+ gathers a significant number of young researchers from Design and other creative and cultural areas. ID+ has therefore, in this context, pioneered an operative model for a proper research culture in Design amongst a first, structured national generation of PhD students.

The consolidation of a research culture demands a temporal scope and persistence, particularly in the development of an editorial venture, pertaining to the validation of research according to scientific canons, as well as with the translation and the impact of this research on broader and more diverse publics.

The publication of this second DRX: Design Research Records collection keep the aims to systematize the dynamics of each group, which once again presents itself to the national and international community, with a selection of the most relevant scientific articles it has produced in the last years.

Through this second publishing venture, ID+ ultimately aims to continue to increase the visibility of its research work. We hope this will lead to new challenges, the strengthening of current partnerships and fostering new collaborations, thus qualifying new outlooks for the production of meaning, knowledge and values that will impact our collective future.

HELENA BARBOSA

[ID+] Research Institute for Design, Media and Culture
Department of Communication and Art
University of Aveiro
Portugal
helenab@ua.pt

08

O GRUPO THEME THEORY AND MEMORY: ADDING, INTERPRETING & WEAVING LAYERS

Em 2018, a fundação do grupo THEME: *Theory and Memory* teve como desígnio o foco privilegiar a memória em diversos domínios, focando a componente teórica de diversos temas, com o intuito de trazer à luz assuntos, não só associados à teoria, mas também à prática. Desde essa data, os objetivos e a missão previamente delineados permitiram alcançar resultados científicos relevantes, tendo em consideração o perfil de investigação dos membros e colaboradores/as que constituem este grupo. Partindo dessas investigações, as narrativas resultantes do trabalho investigativo têm contribuído para o conhecimento, abraçando a epistemologia, fenomenologia da imagem, educação em design, história do design, história da cultura material e imaterial.

Desde o seu surgimento, o grupo, ao ser constituído por membros com interesses distintos, mas que de alguma forma têm proximidades, ou pontos de contacto, tem promovido ações do foro interdisciplinar e transdisciplinar, quer entre elementos constituintes

do grupo, quer com outros elementos externos, beneficiando essa contiguidade.

No contexto de produção científica do [ID+], o grupo THEME viu surgir a sua primeira publicação no ano da sua fundação. Nesse documento, foram incluídos contributos de membros integrados e de outros investigadores internacionais com interesses próximos, relacionados com os objetivos e missão do grupo. Após esse primeiro 'registo', importa realizar um balanço acerca, não só da produção científica do grupo, como também da sua relação com o contexto nacional e internacional.

Essencialmente, as principais realizações centraram-se no conhecimento da cultura do design e a sua repercussão em diversas frentes, das quais se destacam a valorização do património dos artefactos gráficos e industriais portugueses, para além da sua relação com as instituições e organismos que tutelam arquivos referentes a estas tipologias de artefactos (físicos e digitais). Nesse sentido, em alguns casos, estabeleceram-se mais protocolos de colaboração para dar resposta às necessidades específicas dessas parcerias, de forma a potenciar colaborações futuras de investigação e disseminação de resultados que extravasam a comunidade académica e abrangem outras comunidades, sobretudo direccionadas para a cultura e para a esfera pública. Além disso, a submissão de candidaturas para financiamento, assim como a participação em equipas nessas candidaturas, permitiram refletir sobre temas específicos, indo ao encontro dos objetivos do THEME. Situação idêntica ocorreu com a redação de artigos para conferências e revistas científicas, cujas submissões e publicações se alinham com a missão do grupo. Igualmente, evidenciam-se uma série de convites internacionais para a edição de números especiais de revistas, de revisão de publicações já editadas e ainda por editar.

Conforme referido, sublinham-se nos contextos acima descritos, os perfis diferenciados dos membros e colaboradores que têm proporcionado a polissemia de temáticas, quer a nível pessoal, quer interpessoal.

Por esses motivos, o grupo continua a caracterizar-se pela sua rede de afinidades em que, por vezes, se deteta a interseção de alguns temas. Na sequência dessa dinâmica, inscrevem-se outras incitativas que se estendem aos interesses de outros/as investigadores/as externos/as ao grupo, sendo a existência destas redes, quer nacionalmente, quer internacionalmente, proporcionadoras para outras atividades científicas. Destacam-se os convites de participação e colaboração em projetos, assim como na organização de conferências e também na solicitação recorrente de participação enquanto membros da comissão científica na avaliação de artigos.

Ao nível das atividades do grupo destacam-se algumas, da seguinte forma:

a. Evidencia-se o projeto de investigação *Studies on Iberoamerican visual design culture in the 20th century: convergences, contrasts and conflicts between modernisms and local traditions*, de caráter internacional, com a participação da seguinte rede de universidades: Universidad Complutense de Madrid (UCM), Universidad de Barcelona (UB), Universidad Nacional Autónoma de México (UNAM), Universidad de São Paulo (USP), Universidad de Buenos Aires (UBA) e a Universidade de Aveiro. O respetivo projeto, centrou-se nas questões relacionadas com a produção gráfica de diferentes tipologias de artefactos e deu a conhecer a realidade de cada país envolvido no projeto, com o intuito de perceber as semelhanças/dissemelhanças da cultura visual nos países ibero-americanos. Nessa sequência, foi publicada uma edição especial na revista científica *RChD: Revista Chilena de Diseño - creación y pensamiento*, com os resultados das investigações realizadas no contexto do projeto.

b. A colaboração na equipa do projeto *CRAFT: Building links between education, research and innovation on the foundation of our shared cultural heritage* no âmbito do *call* ERASMUS. O objetivo do projeto consistiu no contributo para a investigação, educação e inovação em Design, por meio da implementação do desenvolvimento e teste da eficácia das abordagens

multidisciplinares conjuntas dos parceiros do CRAFT, para promover a criatividade, o empreendedorismo e as capacidades técnicas dos estudantes do ensino superior de Design. O projeto contou com as seguintes instituições parceiras: Aalborg University, Denmark (líder do projeto); Universidade de Aveiro, Portugal; University of Oviedo, Spain; University Ljubljana, Slovenia; Hans Thyge & Co., Norsminde, Denmark; e a AMAT- Associazione Marchigiana Attività Teatrali, Ancona, Italy. Nessa colaboração, destaca-se a palestra *Overview about the Portuguese chair in the 20th century: constraints and innovation*.

c. Ao nível de integração em equipas de investigação, relativas aos pedidos de financiamento para cinco candidaturas que, apesar de não terem sido financiadas, importa referir o envolvimento do grupo THEME, nestas submissões. Os títulos dos projetos são:

- PORTUGAL-PUB – *Portuguese Advertising in search of modernity (1860-1960)*;
- *The roles of women in Portuguese Design History, 1986-1998: a re-assessment of prevailing narratives and contributions to further inscriptions*;
- CIDEX.PT – *Interpretation Centre for Design: the northern region in Portuguese design Exhibitions*;
- TMOW – *The moment of the Wisdom*;
- MK-MMAP – *Maria Kell: monograph of a Portuguese woman artist, contributions to a living archive*.

Estabeleceram-se ainda novos protocolos: com a Cooperativa Árvore & Associação de Coleções Berardo, cujo arquivo é composto por cartazes, azulejos, diversas tipologias de materiais gráficos relacionados com a publicidade, cerâmica, mobiliário e outras peças e com a Fundação Manuel Leão / Casa da Imagem, que apresenta no seu arquivo, cartazes, fotografias de publicidade/comerciais, maquetes gráficas, máquinas fotográficas e numismática.

No âmbito de investigação do Programa Doutoral em Design, obtiveram-se duas bolsas de investigação relacionadas com os temas *Memória em arquivo: discursos do design gráfico a partir dos cartazes da*

Cooperativa Árvore e Movimento Armorial: como se construiu a linguagem gráfica de uma identidade cultural. Por fim, foram concluídas duas teses de doutoramento, com o título *Design de calçado em Portugal: contributos para o seu conhecimento entre os séculos XV e XXI e Uma cibermuseografia do design* e um Pós-Doutoramento com o título *Contributions towards a history of design exhibitions in Portugal*. A nível internacional, a importância do grupo THEME atraiu a presença de estudantes que se inscreveram nos Estágios de Pós-Graduação de Doutoramento Internacionais, provenientes do Brasil e da Eslováquia, com os trabalhos intitulados *Design Político em Pernambuco, Memórias de representações do feminino através do vestuário interior existentes nas coleções de indumentária em museus brasileiros e portugueses (1900-1930)* e *Development of graphic design in Slovakia after 1989 – position of graduates from Department of Visual Communication in Bratislava*. Em relação aos mestrados, concluíram-se cinco dissertações com os títulos: *Figuras de estilo e o design de cartazes: propostas para a Precários Inflexíveis, A imagem do jazz: um projeto de design para o Centro de Estudos de Jazz da Universidade de Aveiro, A experiência do objeto editorial: (des) conexões entre o Borda d'Água e a Egoísta, O cartaz como suporte de Realidade Aumentada e Projeto em pré-impressão no contexto da impressão digital*.

Para os próximos anos, prevê-se rever algumas das candidaturas submetidas não financiadas, assim como a submissão de novas, de forma a constituir equipas científicas mais alargadas. Além disso, interessará manter a colaboração com outros investigadores nacionais e internacionais para a participação em outros projetos de investigação. Paralelamente, pretender-se-á atrair estudantes de doutoramento e pós-doutoramento, através de bolsas de investigação decorrentes das candidaturas e de concursos nacionais e internacionais para a obtenção de financiamento.

Tendo em consideração as principais linhas de investigação do grupo que, privilegiam temas: História

do Design, Fenomenologia da Imagem e Educação em Design, futuramente, espera-se desenvolver outros subtemas decorrentes destes temas centrais, tendo em atenção as seguintes vertentes: científica, pedagógica e de cooperação com a sociedade. Nesse sentido, perspectivam-se as seguintes abordagens:

1. HISTÓRIA DO DESIGN

A partir deste chapéu temático, a centralidade de investigação versará a História do design português, com:

- a submissão de uma nova candidatura designada por *CIDES.PT: Memória Viva*, de forma a ampliar narrativas sobre designers que estão vivos/as, com o objetivo central de contribuir para esta memória do design português;
- a re-submissão da candidatura *CIDEX.PT: Centro de Interpretação do Design: a região Norte nas EXposições de design portuguesas*. Nesse projeto, pretende-se analisar e interpretar as exposições de design, assim como os objetos presentes nesses eventos, consequência de um conjunto de decisões estabelecidas pelos/as designers;
- a preparação de uma candidatura de um projeto sobre a valorização comercial da publicidade e da tipografia no centro das cidades, em colaboração com a IUAV – University of Venice;
- a participação na equipa de investigação do projeto *Cronologia do Design em Portugal: 1900–2019*, em colaboração com as Unidades de Investigação: UNIDCOM/IADE – Unidade de Investigação em Design e Comunicação/IADE e com o CIAUD – Centro de Investigação em Arquitetura, Urbanismo e Design da Faculdade de Arquitetura da Universidade de Lisboa.

2. FENOMENOLOGIA DA IMAGEM/ MUSEOLOGIA

Neste contexto, prevê-se a elaboração de um conjunto de atividades que abraçam as seguintes iniciativas:

- a preparação de um projeto de investigação assente num modelo fenomenológico de análise das imagens

fotográficas, aplicando-o a arquivos fotográficos, em colaboração com o CIEMar, Centro de Investigação do Museu Marítimo de Ílhavo;

- a preparação de um projeto de investigação que questiona a produção de conhecimento pelo Museu Contemporâneo, incidindo sobre as práticas curatoriais de seleção e classificação de artefactos, procurando estabelecer novas formas de significação para além dos critérios de autoria e diacronia histórica, recorrendo à noção de “episteme” de Foucault.

3. EDUCAÇÃO EM DESIGN E DESIGN NA EDUCAÇÃO

Neste âmbito, pretende-se estabelecer parcerias com membros de outros Centros de Investigação, abrangendo áreas como a da pedagogia, das ciências cognitivas e do design, com o objetivo de:

- desenvolver pesquisas sobre a participação da Inteligência Artificial (IA) no processo criativo de estudantes do Ensino Superior das Escolas de Design, recolhendo dados para uma avaliação crítica da importância dos programas de IA, como impulsionadores da criatividade;
- estabelecer e avaliar estratégias pedagógicas na relação entre ensino e aprendizagem, por meio de parcerias entre a Escola de Design e Associações de Cariz Social;
- a partir das referidas explorações, pretende-se dar continuidade à dinâmica de publicações já estabelecida, além de divulgar os resultados visuais dos estudantes envolvidos na pesquisa, por meio de catálogos e exposições.

OUTRAS ATIVIDADES

Em termos gerais, o grupo continuará ativo na divulgação da investigação e na criação de redes de investigação para os próximos anos, continuando a:

- organizar eventos internacionais, como o ICDHS – International Committee of Design History and Design Studies (2024, 2026, 2028) e o AICV – International Conference Art, Illustration and Visual Culture (2023, 2025, 2027);

b. manter e alargar a participação como membros da Comissão Científica de outras conferências para além das citadas, e de outras organizadas em Portugal e noutros países;

c. alargar a rede de parceiros internacionais ao nível da teoria, história do design, património cultural, visual e cultura material, de forma a estabelecer futuras parcerias para candidaturas de projetos de investigação financiados;

d. aproveitar o programa ERASMUS+ para convidar diferentes especialistas nas áreas temáticas do grupo e organizar, palestras, seminários e workshops;

e. redigir artigos científicos, quer para conferências, quer para revistas científicas da especialidade;

f. manter e alargar a atividade editorial junto de revistas;

g. criar um conjunto de publicações periódicas para dar visibilidade à investigação realizada pelos membros do grupo, colocando-a à discussão dos seus pares.

Membros integrados

Alexandra Moreira

Ana Curralo

Aurora Brochado

Helena Barbosa (coordenadora)

Sandra Antunes

Suzana Dias

Colaboradores

Emanuela Bonini Lessing

Igor Ramos

Mariana Almeida

Paula Valadares

HELENA BARBOSA

[ID+] Research Institute for Design, Media and Culture
Department of Communication and Art
University of Aveiro
Portugal
helenab@ua.pt

THE GROUP THEME THEORY AND MEMORY: ADDING, INTERPRETING & WEAVING LAYERS

The THEME: *Theory and Memory* group was founded in 2018 with the intention of focusing on memory in various fields by looking at the theoretical component of different topics, with the aim of bringing to light issues related not only to theory but also to practice. Since then, the (previously set out) objectives and mission have enabled the group to produce significant scientific results, taking into consideration the research profile of the members and collaborators who make up the group. From this research, the resulting narratives have contributed to knowledge in the fields of epistemology and phenomenology of the image, design education, history of design, and the history of material and intangible culture.

Since its inception, the group, made up of members with different interests but who have some kind of proximity or points of contact, has fostered interdisciplinary and transdisciplinary activities, both between members of the group and with other external participants who benefit from this proximity.

In the context of the scientific production of [ID+], the first publication of the THEME group appeared in the year of its foundation. This document included contributions from integrated members and other international researchers with close interests related to the group's objectives and mission. After this first 'record', it is important to take stock not only of the group's scientific output, but also of its relationship with the national and international context.

Essentially, the main achievements have focused on the understanding of design culture and its impact on various fronts, of which the appreciation of the heritage of Portuguese graphic and industrial artefacts stands out, as well as its relationship with the institutions and bodies that oversee archives of these types of artefacts (physical and digital). In this regard, in some cases, more collaboration protocols have been established to respond to the specific needs of these partnerships, in order to improve future research collaborations and expand the dissemination of results beyond the academic community to other communities, especially those associated with culture and the public sphere. Furthermore, the submission of applications for funding, as well as the participation in teams for those applications, provided the opportunity to reflect on specific topics, in line with the objectives of THEME. The same occurred with the composition of articles for conferences and scientific journals, whose submissions and publications align with the group's mission. There have also been a number of international invitations to curate special issues of journals, and to review published and forthcoming publications.

As previously mentioned, the different profiles of the members and collaborators are highlighted in the contexts described above, which have provided a polysemy of themes, both at a personal and interpersonal level. Consequently, the group continues to be characterised by its affinity network in which, at times, some themes intersect. As a result of this dynamic, there are other initiatives that extend to the interests of researchers outside the group, with the existence of these networks, both nationally

and internationally, providing opportunities for other scientific activities. Of note are the invitations to participate and collaborate in projects and in the organisation of conferences, and also the recurring requests to participate as members of the scientific committee in the evaluation of articles.

In terms of the group's activities, a few stand out, as follows:

a. The international research project *Studies on Iberoamerican visual design culture in the 20th century: convergences, contrasts and conflicts between modernisms and local traditions* with the participation of the following network of universities: Complutense University of Madrid (UCM), University of Barcelona (UB), National Autonomous University of Mexico (UNAM), University of São Paulo (USP), University of Buenos Aires (UBA), and University of Aveiro. This project focused on issues related to the graphic production of various types of artefacts and raised awareness of the reality of each of the countries involved, with the aim of understanding the similarities/dissimilarities of visual culture in Ibero-American countries. As a result, a special edition was published in the scientific journal *RChD: Revista Chilena de Diseño – creación y pensamiento*, presenting the research findings of the project.

b. The collaboration in the project team *CRAFT: Building links between education, research and innovation on the foundation of our shared cultural heritage* within the framework of the Erasmus+ call. The aim of the project was to contribute to research, education and innovation in design through the implementation of the development and testing of the effectiveness of CRAFT partners' joint multidisciplinary approaches to promote the creativity, entrepreneurship and technical skills of higher education design students. The project involved the following partner institutions: Aalborg University, Denmark (project coordinator); University of Aveiro, Portugal; University of Oviedo, Spain; University of Ljubljana, Slovenia; Hans Thyge & Co., Norsminde, Denmark; and AMAT – Associazione

Marchigiana Attività Teatrali, Ancona, Italy. In this collaboration, the presentation *Overview about the Portuguese chair in the 20th century: constraints and innovation* stands out.

c. With regard to integration in research teams, it is important to mention the involvement of the THEME group in the submission of five funding applications, even though they were not granted. The project titles are:

- PORTUGAL-PUB – *Portuguese Advertising in search of modernity (1860–1960)*;
- *The roles of women in Portuguese Design History, 1986–1998: a re-assessment of prevailing narratives and contributions to further inscriptions*;
- CIDEX.PT – *Interpretation Centre for Design: the northern region in Portuguese design Exhibitions*;
- TMOW – *The moment of the Wisdom*;
- MK-MMAP – *Maria Keil: monograph of a Portuguese woman artist, contributions to a living archive*.

New protocols have been established: with the Cooperativa Árvore and Associação de Coleções Berardo, whose archive comprises posters, tiles, various types of graphic materials related to advertising, ceramics, furniture, and other pieces, and with the Fundação Manuel Leão / Casa da Imagem, which exhibits in its archive posters, advertising/commercial photographs, graphic models, cameras, and numismatics.

Within the scope of the Doctoral Programme in Design, two research grants were awarded on the topics of *Memória em arquivo: discursos do design gráfico a partir dos cartazes da Cooperativa Árvore* (Memory in the archives: discourses on graphic design based on the posters of the Cooperativa Árvore) and *Movimento Armorial: como se construiu a linguagem gráfica de uma identidade cultural* (The Armorial Movement: how the graphic language of a cultural identity was constructed). In addition, two doctoral theses were completed, entitled *Design de calçado em Portugal: contributos para o seu conhecimento entre os séculos XV e XXI* (Footwear design in Portugal: contributions to

knowledge from the 15th to the 21st century) and *Uma ciber museografia do design* (A cybermuseography of design), as well as a post-doctoral thesis entitled *Contributions towards a history of design exhibitions in Portugal*. At an international level, the importance of the THEME group attracted students from Brazil and Slovakia who enrolled in the International Postgraduate Doctoral Internships with the projects *Design Político em Pernambuco* (Political Design in Pernambuco), *Memórias de representações do feminino através do vestuário interior existentes nas coleções de indumentária em museus brasileiros e portugueses (1900–1930)* (Memories of representations of women through undergarments in the clothing collections of Brazilian and Portuguese museums (1900–1930)) and *Development of graphic design in Slovakia after 1989 – position of graduates from Department of Visual Communication in Bratislava*. With regard to master's degrees, five dissertations were completed with the titles *Figuras de estilo e o design de cartazes: propostas para a Precários Inflexíveis* (Figures of speech and poster design: proposals for 'Precários Inflexíveis'), *A imagem do jazz: um projeto de design para o Centro de Estudos de Jazz da Universidade de Aveiro* (The image of jazz: a design project for the Jazz Studies Centre of the University of Aveiro), *A experiência do objeto editorial: (des)conexões entre o Borda d'Água e a Egoísta* (Experiencing the editorial object: (dis)connections between 'Borda d'Água' and 'Egoísta'), *O cartaz como suporte de Realidade Aumentada* (The poster as a medium for Augmented Reality), and *Projeto em pré-impressão no contexto da impressão digital* (Pre-press design in the context of digital printing).

For the coming years, a review of some of the applications that were submitted but not funded is planned, as well as the submission of new ones, in order to set up extended scientific teams. It will also be interesting to continue collaborating with other national and international researchers in order to participate in further research projects. At the same time, the aim will be to attract doctoral and post-doctoral students through research grants resulting

from applications and national and international calls for funding proposals.

Keeping in mind the group's main lines of research, which focus on history of design, phenomenology of the image, and design education, in the future we hope to develop other sub-themes arising from these core areas, taking into consideration the following aspects: scientific, pedagogical and cooperation with society. In this regard, the following approaches are envisaged:

1. HISTORY OF DESIGN

Under this thematic heading, research will concentrate on the history of Portuguese design with:

- the submission of a new proposal called *CIDES. PT: Memória Viva* (Living Memory), in order to expand narratives about living designers, with the central objective of contributing to this memory of Portuguese design;
- the re-submission of the application *CIDEX.PT: Centro de Interpretação do Design: a região Norte nas Exposições de design portuguesas* (Design Interpretation Centre: the northern region in Portuguese design exhibitions). In this project, the aim is to analyse and interpret design exhibitions, as well as the objects featured in these events, which are the result of a set of decisions made by the designers;
- preparing an application for a project on the commercial exploitation of advertising and typography in city centres, in collaboration with the IUAV – University of Venice;
- participation in the research team of the project *Cronologia do Design em Portugal: 1900–2019* (Chronology of Design in Portugal: 1900–2019), in collaboration with the research units: UNIDCOM/IADE – Research Unit in Design and Communication/IADE, and CIAUD – Research Centre for Architecture, Urbanism and Design of the Faculty of Architecture of the University of Lisbon.

2. PHENOMENOLOGY OF THE IMAGE/MUSEOLOGY

In this context, a series of activities are planned that include the following initiatives:

- preparation of a research project based on a phenomenological model for analysing photographic images, applying it to photographic archives, in collaboration with CIEMar, Research Centre of the Maritime Museum of Ílhavo;
- preparation of a research project that questions the knowledge production of the Contemporary Museum, focusing on the curatorial practices of selecting and classifying artefacts, seeking to establish new forms of meaning beyond the criteria of authorship and historical diachrony, using Foucault's notion of "episteme".

3. EDUCATION IN DESIGN AND DESIGN IN EDUCATION

In this context, it is intended to establish partnerships with members of other research centres, covering areas such as pedagogy, cognitive sciences, and design, with the aim of:

- developing research into the use of Artificial Intelligence (AI) in the creative process of higher education students at design schools, gathering data for a critical assessment of the importance of AI programmes as drivers of creativity;
- establishing and evaluating pedagogical strategies in the relationship between teaching and learning, through partnerships between the School of Design and Social Associations;
- based on these initiatives, the intention is to continue the momentum of publications already established, as well as disseminating the visual results of the students involved in the research through catalogues and exhibitions.

OTHER ACTIVITIES

In general terms, the group will continue to be active in the dissemination of research and creating research networks in the coming years in the following ways:

a. organising international events such as ICDHS – International Committee for Design History and Design Studies (2024, 2026, 2028) and AICV – International Conference Art, Illustration and Visual Culture (2023, 2025, 2027);

b. maintaining and expanding participation as members of the scientific committee of conferences besides those mentioned, and others organised in Portugal and other countries;

c. broadening the network of international partners in theory, design history, cultural heritage, and visual and material culture, in order to establish future partnerships for applications for funded research projects;

d. taking advantage of the ERASMUS+ programme to invite various specialists in the group's thematic areas and organise lectures, seminars and workshops;

e. writing scientific papers, both for conferences and for specialised scientific journals;

f. maintaining and expanding editorial activity with journals;

g. creating a set of periodic publications to give exposure to the research carried out by the group's members, and putting it up for peer discussion.

Integrated members

Alexandra Moreira

Ana Curralo

Aurora Brochado

Helena Barbosa (coordinator)

Sandra Antunes

Suzana Dias

Collaborators

Emanuela Bonini Lessing

Igor Ramos

Mariana Almeida

Paula Valadares

HELENA BARBOSA

[ID+] Research Institute for Design, Media and Culture
Department of Communication and Art
University of Aveiro
Portugal
helenab@ua.pt

18

SOBRE O LIVRO THEME THEORY AND MEMORY: ADDING, INTERPRETING & WEAVING LAYERS.2

Conforme foi descrito no primeiro volume editado pelo grupo THEME, inserido na coleção **DRX: Registos de Investigação em Design**, este segundo volume apresenta propósitos semelhantes, mas que se especificam consoante os temas trabalhados no âmbito da investigação individual, quer dos membros integrados, quer dos colaboradores ou de convidados externos ao grupo. O THEME, tem como vocação a exploração e interseção de diferentes áreas, associadas à teoria e à prática, com o objetivo de ampliar o conhecimento sobre a história do design, a imagem e a educação em design. A essas áreas temáticas adicionam-se outras, fruto da transversalidade que as caracterizam, tendo também em conta o perfil dos/as investigadores/as que fazem parte deste grupo e de outros investigadores convidados. Embora os últimos não pertençam ao mesmo, ao serem integrados nesta publicação, não deixam de oferecer contributos importantes para incrementar o conhecimento em diversas frentes e interesses de investigação, alinhados pelos objetivos e missão do grupo THEME.

Do conjunto de textos apresentados nesta edição, evidenciam-se as palavras-chave: *imagem, depiction, visual, fotografia, representação, metodologia, design, designers, história do design, design de calçado, tradição, cartaz comercial, identidade cultural, Estado Novo, influências política e estética, nacionalismo, propaganda, exposições, design gráfico, autoritarismo, ditadura, dissidência, 25 de Abril, cartaz político, cartaz cultural, cinema, web design, portal web, tipografia, tecnologia e impacto tecnológico, computador, sociedade, experiência, vivência, memória, sensação e sensorial, ludicidade, reação e empatia.*

Embora as palavras acima apresentadas sigam, mais ou menos, o índice de conteúdos dos artigos, é possível verificar a presença das mesmas em diferentes textos, revelando a convergência de temas, embora abordados de forma distinta.

Para a presente publicação, foram convidados investigadores externos ao grupo, sendo eles, Paul Atkinson (Sheffield Hallam University) e Isaac Raimundo (Universidade Nova de Lisboa), por se considerar que os seus artigos se compaginam com os propósitos do grupo THEME. Relativamente ao alinhamento de todos os textos, optou-se realizar a sua organização pelas temáticas e também pela sua sequência diacrónica.

O primeiro artigo, *Representações visuais descritivas, imagens fotográficas*, de Alexandra Beza Moreira, fornece uma explicação acerca da *depiction* e da imagem fotográfica elencadas na representação. A importância do tema é sublinhada pela receção da imagem, tão necessária ao design, no que diz respeito à visualização do que é representado e percebido como um resultado visual, independentemente da sua natureza. Nesse sentido, *depiction* apresenta-se como a formulação relacionada com a representação visual descritiva, tendo em atenção as características de uma informação particular. Partindo de uma base fenomenológica, com assento no pensamento de Edmund Husserl, que refere a *depiction* numa

relação de semelhança e não necessariamente de visibilidade, a autora analisa e reflete acerca das questões enunciadas por uma filosofia da *depiction*, materializando-as nas imagens fotográficas. Ao referir que são descrições visuais, remetem para a noção de realismo e de veracidade pelo seu grau de semelhança qualificada. Refere, ainda, a imagem fotográfica como resultado de uma descrição qualificada e, por isso, considera-as como representações verdadeiras, perspectivando-as segundo os processos cognitivos de percepção.

Numa outra abordagem temática, Aurora Brochado apresenta o artigo *Uma metodologia de investigação sobre o design de calçado em Portugal*. Ao efetuar uma reflexão e o uso de uma proposta metodológica, no que concerne a historiar o design, utiliza, como exemplo, o artefacto calçado. Para isso, debruça-se sobre as possibilidades de narrativas e explica a importância de métodos de investigação em história e em design, tendo como nota de fundo o design de calçado português. Demonstra através do estado de arte, diversas abordagens que não se compaginam com uma perspectiva centrada no design. A autora é crítica e deteta que a matéria de estudo é insuficiente, no que concerne à distinção entre design de calçado e designer de calçado, sendo a atividade remetida para outros contextos, como os estilistas, ou design(ers) de moda e acessórios de moda. Além disso, evidencia uma ausência de publicações que recuem ao passado, dando um retrato diminuidor do tema. Ao identificar esses problemas, apresenta um enquadramento sobre o design de calçado, composto por um leque de considerações que fazem parte do programa do/a designer de calçado e aponta aspetos que se enunciam possibilidades metodológicas para a investigação neste tema. Situação essa reforçada no final do artigo pela proposta de um conjunto de premissas para a construção de narrativas acerca do design de calçado português.

Ainda referente ao contexto português, mas num tema distinto, Mariana Almeida e Helena Barbosa, realizam um retrato acerca da *Authority-austerity*:

influence flows between 'Estado Novo' and Port wine in posters from the 1920's to the 1960's. A partir do cartaz comercial, as autoras evidenciam um quadro estético delineado pelas companhias de vinho do Porto e demonstram como estas, numa fase inicial, não só se pautaram pela ideia da tradição e uma certa sofisticação, como também absorveram e perpetuaram as ideologias políticas relacionadas com o Estado Novo (1933–1974). A narrativa apresentada demonstra como o sector comercial foi afetado pelo poder político, seguindo com proximidade os seus passos e vertendo os conceitos veiculados para um universo de consumo do vinho do Porto, cujos compradores também estavam condicionados pelo regime. As autoras evidenciam essa 'osmose' conceptual de alinhamento entre o sector comercial e político, através de temas que eram acarinhados pelo Governo e explicam a retórica visual adotada por diferentes marcas existentes no mercado durante as respetivas décadas. Exemplificam, recorrendo a cartazes políticos e cartazes comerciais do vinho do Porto, e efetuam uma comparação entre estes dois géneros que, apesar de terem objetivos distintos, no entanto, se aproximaram por utilizarem referentes semelhantes em diferentes marcas de vinho do Porto. Essa situação acontece, sobretudo, porque as companhias produtoras se situam no Norte de Portugal, sendo este território geográfico conhecido pelo seu conservadorismo e, talvez por isso, tenham acolhido e dado continuidade a esses valores.

Por sua vez, o artigo *The Portuguese World Exhibition' (1940) as a propaganda device*, de Ana Curralo e Helena Barbosa, apresenta a importância desta exposição no seio nacional e internacional, como instrumento de propaganda e hegemonia política, numa época em que se vivia a 2ª Guerra Mundial, na qual Portugal não participou. Para todos os efeitos, serviu para demonstrar, a partir da história nacional, os grandes feitos e conquistas dos portugueses desde a constituição do país, servindo-se de arquitetos, pintores e escultores como os responsáveis que deram corpo ao tema expositivo e às ideologias políticas. O artigo, ao apresentar os conceitos adjacentes do

regime, em consonância com a visibilidade quer dos pavilhões, quer da comunicação visual, evidencia os aspetos que foram considerados relevantes no processo da organização da exposição, que sublinhava sobretudo a consolidação de uma coordenação de imagem política, assente na história, religião, costumes e tradições, de forma a destacar e a criar uma ideia nacionalista do fascismo, ao serviço do país. Nesse sentido, as autoras efetuam uma análise de alguns dos exemplos presentes nessa exposição, com o intuito de demonstrar as situações acima referidas, para se entender a abordagem estratégica de comunicação de um país que foi delineada pelo Estado Novo.

Na continuidade da temática do design português, no artigo *Design against authoritarianism in Portugal and the constitution of other parties: a vision through the design of posters*, de Helena Barbosa, a autora abraça, igualmente, o período do fascismo em Portugal, mas pela via do cartaz. Realiza uma análise do ponto de vista do design, evidenciando aspetos sobre o que foi considerado relevante comunicar pela oposição nessa época e sublinha as limitações dessa produção, tendo em atenção a repressão e consequente dificuldade de acesso às tecnologias de impressão. Ao efetuar esse retrato, identifica três momentos cronológicos, sendo que os dois primeiros apresentam os cartazes dissidentes do regime vigente e o terceiro está relacionado com o pós-revolução e queda desse mesmo sistema político. Distingue os dois primeiros momentos entre si, os anos 40 e 50 dos anos 60, por considerar a existência de diferenças significativas ao nível da retórica visual, nomeadamente, porque a década de 60 se caracteriza pelo uso de símbolos e de metáforas que abundam nos cartazes, assim como pela representação do povo e não do líder político, conforme sucedia nas décadas anteriores. No terceiro momento, após a revolução que levou à queda do regime fascista, a autora constatou que os partidos mais à direita continuaram a utilizar a imagem do líder político, enquanto os restantes optaram por utilizar outros elementos gráficos, sobretudo relacionados aos símbolos e à constituição das marcas partidárias, afastando-se das ideologias mais conservadoras.

O cartaz volta a ser objeto temático com o artigo de Igor Ramos intitulado *Judite Cília: veja (cartazes de) cinema português!*. Apesar do suporte físico ser idêntico, a abordagem é distinta por se centrar na questão de identidade autoral e na valorização dos/as designers. Neste caso, o autor realiza um foco numa designer portuguesa que têm uma obra extensa na criação de cartazes para o cinema português. O artigo apresenta uma visão da história enquadrada pelo percurso e atividade da designer Judite Cília. Essa abordagem, ao ter sido consubstanciada por uma entrevista, oferece a possibilidade de compreensão da história do design, numa perspetiva relacionada com a prática do design. Paralelamente, o autor estabelece, a partir dos cartazes, uma proximidade com o mundo do cinema e de cada filme, de forma a evidenciar aspetos decorrentes da atividade e, por isso, relacionados com o processo de um projeto em design que é marcado pelas condicionantes dos programas. Através do cruzamento dessa informação e do ponto de vista diacrónico, o artigo refere a vivência, experiência e interesses da designer pelo cinema e descreve como a mesma conseguiu alcançar uma linguagem visual, com a sua identidade gráfica. Apesar dos filmes serem distintos entre si, coloca a tónica na forma como ocorre cada enredo e como a designer os interpreta e os transpõe para o cartaz.

Ainda no mesmo enquadramento nacional, mas relacionado com o design para a web, a investigadora Sandra Antunes apresenta o artigo *Contribution to the history of Portuguese web design*. Nesse artigo, problematiza a dificuldade de obtenção de websites do início da World Wide Web no contexto português e que já não se encontram disponíveis. Não sendo recuperáveis na sua maioria, a falta de registo origina perdas de memória nesta área do design. Para isso, identifica os primeiros websites a nível nacional e evidencia o hiato de registo visual desde 1991 até 1994. Dada a escassez de registos, a autora relata a história com o auxílio de entrevistas, no sentido de compreender as decisões, tecnológicas e estéticas, e recorrendo ao Arquivo da Web Portuguesa, cristaliza uma história dos primeiros passos da web design

em Portugal. Simultaneamente, ao realizar o estudo de casos, a partir da seleção de alguns dos websites identificados na sua pesquisa, apresenta um retrato da realização do design de páginas web na fase da sua implementação, revelando as dificuldades e os constrangimentos sentidos no decorrer do processo de design no princípio da World Wide Web. Dada a volatilidade e imaterialidade deste suporte e a constante modificação a que estão sujeitas as páginas web, evidencia a importância de perda de conhecimento sobre a história do web design.

O capítulo seguinte relaciona-se também com o ambiente tecnológico e os artefactos que o suportam, conforme o artigo de Paul Atkinson intitulado *At the push of a button: the utopian futures of computer aided everyday life*. O autor descreve como, entre 1950 e 1970, o computador foi visto como um facilitador para melhorar a qualidade de vida, criando uma esperança de vida "irreal" promovida pela implementação tecnológica em vários ambientes. Considerando que os anos 50 são conhecidos como os 'anos dourados', os atributos tecnológicos aplicados no espaço doméstico e no contexto laboral, potenciaram um cenário idílico, numa promessa de qualidade de vida, pautada por uma maior e melhor gestão do tempo. A construção deste ideal foi sobretudo difundida através da publicidade da época. Recorrendo a vários exemplos, o autor ilustra os impactos da tecnologia e a visão de futuro proporcionada pelos desenvolvimentos da aplicação tecnológica em vários contextos e as respectivas implicações daí decorrentes. Apesar de algumas das situações pensadas e apresentadas serem projectos utópicos, a utopia associada a esta temática serviu para refletir, modificar e alterar as décadas seguintes, de acordo com a narrativa apresentada e que está bem patente e elucidada neste artigo.

Num cenário próximo, mas diferente, o investigador Isaac Raimundo apresenta o artigo intitulado *Stop the train: let's go back to objects*. A abordagem prende-se com uma narrativa em que os objetos tecnológicos analógicos, relacionados com áudio e vídeo, representam e despertam memórias

através do seu uso e experiência. O autor parte do seu caso pessoal para explicar como esses artefactos tecnológicos, e as características que deles advêm, ultrapassam as noções do que pode ser considerado 'baixa qualidade'. Essencialmente, Raimundo desmonta ideias pré-concebidas e valoriza os 'constrangimentos' tecnológicos do passado, por comparação com a fidelidade absoluta que é possível atingir na atualidade. Segundo a sua opinião, os suportes analógicos funcionam como plataformas para esportar não só as memórias como também as emoções. Além disso, reforça a ideia de que qualquer objeto relacionado com a apresentação e/ou combinação de imagem e som captada em contexto analógico é substancialmente mais rico pela(s) história(s) que lhe possam estar associadas, sendo o fator tecnológico, do ponto de vista da sua evolução, o mediador para exponenciar a memória. Este artigo de carácter reflexivo propõe uma análise perspectivada pela diferença, fugindo ao convencionalismo, ou a ideias pré-concebidas, contribuindo para uma visão acerca dos objetos, quer pela sua materialização, quer pela capacidade de evocarem emoções e novos significados a esta cultura material.

Por fim, o texto *Play as a trigger for designing significant experiences*, de Suzana Dias e Ana Baptista, apresenta-se sob a forma de resumo pela impossibilidade da sua republicação. No entanto, considerou-se a sua integração neste livro, uma vez que o mesmo poderá despertar interesse pela leitura completa, passível de ser efetuada no editor de origem. Globalmente, o artigo evidencia que as qualidades de "valor" e "significado", ao serem integradas conscientemente no projeto de design, podem endossar e amplificar uma experiência mais significativa para o utilizador. Através de uma abordagem que une o Design à Ciência Cognitiva e ao Comportamento Humano, baseada em teorias de Csikszentmihalyi e Donald Norman, as autoras apresentam exemplos de design gráfico e de produtos para ilustrar o impacto que essas qualidades podem ter no nível cognitivo, através da memória, e no nível perceptivo, através dos sentidos, ao ativarem, no

recetor, uma nova ordem simbólica e um sentimento de bem-estar. Como meio de validar esta perspetiva, são analisadas formas de comunicação visual e de configuração de objetos, onde o processo de criação foi além do produto. Ao despertarem algo diferente, no utilizador, a cada experiência perceptiva, e proporem o seu envolvimento como uma das principais chaves do projeto, estes artefactos promovem reações e interações táteis e visuais únicas que se distanciam dos resultados do design convencional. Neste artigo, as autoras instigam a reflexão e o debate, ao destacarem que a atenção dada ao exato momento da experiência interativa, entre o sujeito e o objeto, pode representar um requisito fundamental para um projeto de design bem-sucedido.

HELENA BARBOSA

[ID+] Research Institute for Design, Media and Culture
Department of Communication and Art
University of Aveiro
Portugal
helenab@ua.pt

**ABOUT THE
BOOK THEME
THEORY AND
MEMORY: ADDING,
INTERPRETING
& WEAVING
LAYERS.2**

In line with the aims described in the first volume published by the THEME group, as part of the collection *DRX: Registos de Investigação em Design* (DRX: Design Research Records), this second volume has similar intentions but these are specified according to the topics covered in the context of individual research of integrated members, collaborators, or guests from outside the group. THEME has as its mission the exploration and intersection of different areas, associated with both theory and practice, with the aim of broadening knowledge about the history of design, image, and design education. To these thematic areas are added others, a result of the transversality that characterises them, also taking into account the profile of the researchers that make up this group and other invited researchers. The latter do not belong to the group, but by being included in this publication, they make an important contribution to the advancement of knowledge on different fronts and research interests, in line with the objectives and mission of the THEME group.

From the set of texts presented in this edition, the following keywords stand out: *image, depiction, visual, photography, representation, methodology, design, designers, history of design, footwear design, tradition, commercial poster, cultural identity, Estado Novo, political and aesthetic influences, nationalism, propaganda, exhibitions, graphic design, authoritarianism, dictatorship, dissent, 25th April, political poster, cultural poster, cinema, web design, web portal, typography, technology and technological impact, computer, society, living, experiencing, memory, sensation and sensory, playfulness, reaction and empathy.*

Although the words listed above follow, more or less, the contents index of the articles, it is possible to see their presence in various texts, revealing the convergence of themes, albeit approached in different ways.

For this publication, researchers from outside the group were invited, namely Paul Atkinson (Sheffield Hallam University) and Isaac Raimundo (Nova University Lisbon), as their articles are considered compatible with the aims of the THEME group. With regard to the arrangement of the texts, it was decided to organise them thematically and also according to their diachronic sequence.

The first article, by Alexandra Beleza Moreira, *Representações visuais descritivas, imagens fotográficas* (Descriptive visual representations, photographic images), explains the concept of *depiction* and how it relates to photographic images featured in visual representation. The importance of the theme is emphasised by how the image is received, so necessary to design, in terms of the conception of what is depicted and perceived as a visual outcome, regardless of its nature. In this sense, *depiction* presents itself as a term that refers to a descriptive visual representation that considers the characteristics of a particular piece of information. Based on phenomenology and the thinking of Edmund Husserl, who refers to *depiction* in relation to resemblance

and not necessarily to visibility, the author analyses and reflects on the philosophical issues raised by a philosophy of depiction materialised in photographic images. To refer to them as visual descriptions is to refer to the notion of realism and truthfulness because of their degree of qualified similarity. Furthermore, she refers to the photographic image as the result of a qualified description and therefore considers them to be truthful representations, looking at them according to the cognitive processes of perception.

With a different thematic approach, Aurora Brochado presents the article *Uma metodologia de investigação sobre o design de calçado em Portugal* (A research methodology for footwear design in Portugal). She reflects on and uses a methodological proposal for historicising design, using footwear as an example. For this, she explores the possibilities of narratives and illustrates the importance of research methods in history and design, using Portuguese footwear design as a backdrop. Through a state of the art, she demonstrates various approaches that are not compatible with a design-centred perspective. The author is critical and observes that the study material is insufficient to differentiate between footwear design and footwear designers, referring the activity to other contexts, such as stylists, or design(ers) of fashion and accessories. Furthermore, there is a lack of publications that look back into the past, giving a diminished picture of the subject. In identifying these issues, she presents a framework for footwear design, made up of a range of considerations that form part of the footwear designer's method, and highlights aspects that are methodological possibilities for research into the subject. This situation is reinforced at the end of the article by the proposal of a set of premises for the building of narratives on Portuguese footwear design.

Still referring to the Portuguese context, but on a different theme, Mariana Almeida and Helena Barbosa present a study entitled *Authority-austerity: influence flows between 'Estado Novo' and Port wine in posters from the 1920's to the 1960's*. Based on commercial

posters, the authors show an aesthetic approach adopted by Port wine companies and demonstrate how, at an early phase, they were not only guided by the idea of tradition and a certain sophistication, but also incorporated and perpetuated the political ideologies associated with the *Estado Novo* (1933–1974). The narrative presented demonstrates how the commercial sector was influenced by political power, following closely in its footsteps, and pouring the concepts conveyed into a universe of Port wine consumption, whose buyers were also conditioned by the regime. The authors show this conceptual 'osmosis' of alignment between the commercial and political sectors through issues that were cherished by the Government, and explain the visual rhetoric adopted by different brands on the market during the corresponding decades. They exemplify this by using political posters and commercial posters for Port wine, and compare these two genres, which, despite their different objectives, nevertheless came closer together through the use of similar references in the various Port wine brands. This is mainly because the producers are located in the north of Portugal, a geographical region known for its conservatism, and, perhaps because of this, they have continued these values.

In turn, the article *The Portuguese World Exhibition (1940) as a propaganda device*, by Ana Currálo and Helena Barbosa, presents the importance of this exhibition, both nationally and internationally, as an instrument of propaganda and political hegemony at the time of World War II, in which Portugal did not take part. To all intents and purposes, it served to demonstrate, from the perspective of national history, the great achievements and conquests of the Portuguese since the constitution of the country, drawing on architects, painters and sculptors as those responsible for giving substance to the exhibition theme and political ideologies. By presenting the adjacent concepts of the regime in conjunction with the prominence of both the pavilions and the visual communication, the article highlights the aspects that were considered relevant in the process of organising

this exhibition, which above all emphasised the consolidation of a coordinated political image, rooted in history, religion, customs and traditions, in order to demonstrate and build a nationalist idea of fascism at the service of the country. With this in mind, the authors analyse some of the examples in the exhibition to illustrate the situations mentioned above, in order to understand the strategic approach to communication of a country defined by the *Estado Novo*.

Continuing the theme of Portuguese design, in the article *Design against authoritarianism in Portugal and the constitution of other parties: a vision through the design of posters*, by Helena Barbosa, the author also looks at the period of fascism in Portugal, but through the poster. Her analysis is from the point of view of design, highlighting aspects of what was considered relevant to communicate by the opposition at that time and pointing out the limitations of this production, given the repression and consequent difficulty in accessing printing technologies. In doing so, she identifies three time periods, the first two of which show posters dissenting from the ruling regime, and the third relates to post-revolution and the fall of that same political system. She distinguishes between the first two periods, the 1940s and 50s, and the 60s, because she considers there to be significant differences in terms of visual rhetoric, namely because the 60s are characterised by the use of symbols and metaphors, which are abundant in the posters, as well as the representation of the people rather than the political leader, as was the case in the preceding decades. In the third period, after the revolution that led to the fall of the fascist regime, the author found that the more right-wing parties continued to use the image of the political leader, while the others used other graphic elements, mainly related to symbols and the establishment of party brands, moving away from more conservative ideologies.

The poster is again the subject for Igor Ramos's article entitled *Judite Cília: veja (cartazes de) cinema português!* (Judite Cília: see (posters of) Portuguese cinema!). Although the physical medium is the same,

the approach is different as it focuses on the issue of authorial identity and the recognition of designers. In this instance, the author concentrates on a Portuguese designer who has worked extensively on posters for Portuguese cinema. The article presents a perspective of history framed by the career and practice of the designer Judite Cília. This approach, substantiated by an interview, offers the possibility of understanding the history of design from a practice-related point of view. At the same time, the author establishes, through the posters, a connection with the world of cinema and each film, in order to highlight aspects arising from the industry and that relate to the process of a design project that is shaped by the constraints of programming. Through cross-referencing this information and the diachronic point of view, the article describes the designer's experience, knowledge and interests in cinema and explains how she managed to achieve a visual language with her own graphic identity. Although the films are distinct from each other, it emphasises how each plot unfolds and how the designer interprets them and conveys them on the poster.

26

Within the same national context, but related to web design, researcher Sandra Antunes presents the article *Contribution to the history of Portuguese web design*, in which she discusses the difficulty of retrieving websites from the beginning of the World Wide Web in the Portuguese context and which are no longer available. Most of them are irretrievable, which leads to a loss of memory in this field of design. Thus, she identifies the first national websites and highlights the gap in the visual record spanning from 1991 to 1994. Given the scarcity of records, the author relates the story with the help of interviews in order to understand the decisions, both technological and aesthetic, and, drawing on the Portuguese Web Archive, she crystallises a history of the early stages of web design in Portugal. At the same time, by conducting a case study based on a selection of some of the websites identified in her research, she presents a picture of web page design in its implementation phase, revealing the difficulties and constraints experienced during the

design process at the beginning of the web. Given the volatility and intangibility of this medium and the constant modification to which web pages are subject, it emphasises the significance of losing knowledge about the history of web design.

The following chapter also relates to the technological environment and the artefacts that support it, as per Paul Atkinson's article entitled *At the push of a button: the utopian futures of computer aided everyday life*. The author describes how between 1950 and 1970, the computer was seen as an enabler to improve the quality of life, creating an 'unreal' life expectancy fostered by technological implementation in various environments. Considering that the 1950s are known as the 'golden years', the technological attributes applied to the domestic space and in the work context, enhanced an idyllic scenario, in a promise of quality of life, guided by greater and better time management. The construction of this ideal was mainly disseminated through the advertising of the time. Using several examples, the author illustrates the impacts of technology and the vision of the future provided by the developments of technological application in various contexts and the respective implications resulting therefrom. Although some of the situations thought up and presented were utopian projects, the utopia associated with this theme served to reflect, modify and change the following decades, according to the narrative presented which is clearly evident and elucidated in this article.

In a related, but different, scenario, researcher Isaac Raimundo presents an article entitled *Stop the train: let's go back to objects* and an approach that involves a narrative in which analogue technological objects, related to audio and video, represent and trigger memories through being used and experienced. The author draws on his personal case to explain how these technological artefacts, and their inherent characteristics, go beyond notions of what can be considered 'low quality'. Essentially, Raimundo dismantles preconceived ideas and puts value on the technological 'limitations' of the past, compared

with the absolute precision that is achievable today. In his opinion, analogue devices act as platforms for triggering not only memories but also emotions. Furthermore, he reinforces the idea that any object related to presenting and/or combining images and sound captured in an analogue context is substantially richer for the story(ies) that may be associated with it, being the technological factor, from the point of view of its evolution, and the facilitator for amplifying memories. This reflective article offers an analysis from a different perspective, eschewing conventionality or preconceived ideas, contributing to a vision of the objects, both in terms of their physical characteristics and their ability to evoke emotions and new meanings in this material culture.

Lastly, the final text *Play as a trigger for designing significant experiences*, by Suzana Dias and Ana Baptista, is presented as an abstract due to the impossibility of republishing it. Notwithstanding, it has been considered for inclusion in this book, as it may arouse interest in reading it in full in its original edition. Overall, the article shows that the qualities of 'value' and 'meaning', when consciously integrated into a design project, can support and amplify a more meaningful user experience. Using an approach that links design to cognitive science and human behaviour, based on the theories of Csikszentmihalyi and Donald Norman, the authors present examples of graphic design and products to illustrate the impact that these qualities can have at a cognitive level, through memory, and at a perceptual level, through the senses, by activating in the recipient a new symbolic order and a feeling of well-being. As a means of validating this perspective, forms of visual communication and object configuration are analysed where the creative process goes beyond the product itself. By awakening something different in the user with each perceptual experience, and by making the user's involvement one of the main keys to the project, these artefacts foster unique tactile and visual responses and interactions that stand apart from the results of conventional design. In this article, the authors stimulate reflection and debate by emphasising that the attention paid

to the exact moment of the interactive experience between subject and object can be a fundamental requirement for a successful design project.

ALEXANDRA BELEZA MOREIRA

[ID+] Research Institute for Design, Media and Culture

Department of Communication and Art

University of Aveiro

Portugal

abmoreira2@gmail.com

1 REPRESENTAÇÕES VISUAIS DESCRITIVAS, IMAGENS FOTOGRAFÍCAS*

*ARTICLE ORIGINALLY PUBLISHED IN: SCIENTIFIC JOURNAL "CADERNOS DE TEORIA DAS ARTES", GENERAL SERIES, ARTE & TEORIA" Nº 3. COORD. YOLANDA ESPÍÑA AND MIGUEL RIBEIRO-TORRES. ED. CITAR, 2014. ISBN 978-989-8497-04-8. PP. 43-66.

A pesquisa central deste texto incide sobre as questões da *depiction* e da *imagem fotográfica*, na perspectiva de uma filosofia da *depiction*. Vamos começar a nossa abordagem delimitando estas duas noções para, a partir delas, acedermos a outras questões fundamentais no âmbito da Representação, e que aqui são abordadas, como referimos, desde a Imagem fotográfica enquadrada numa filosofia da *depiction*. Começemos, então, por estabelecer os nossos pontos de partida:

– Por *depiction* entendemos uma representação visual descritiva das características de um dado particular, que assenta numa relação de semelhança qualificada.

– Por *imagem fotográfica* entendemos uma *depiction* assente numa relação de causalidade que se baseia num dado mecanismo, no contexto de uma relação perceptiva, e numa experiência do que é fenomenologicamente a descrição visual de um objeto do mundo físico enquanto imagem fotográfica.

Nas aproximações que oferecemos às noções de *depiction* e de imagem fotográfica, podemos distinguir outras questões, que iremos abordar ao longo deste texto. São elas as questões da representação visual, semelhança, realismo, consciência e, por fim, conhecimento, questões que ajudando a elucidar a imagem fotográfica, permitem elucidar, de igual modo, o tema mais amplo da *representação*.

1. REPRESENTAÇÕES, DEPICTIONS, IMAGENS FOTOGRÁFICAS

Neste primeiro ponto iremos articular: imagens e representação; representações e *depictions*; *depictions* e imagens fotográficas. Tomamos imagens e *depictions* como pontos axiais, numa topologia a partir do qual interrogaremos os restantes pontos. Cabe aqui um esclarecimento quanto ao facto de escolhermos utilizar a palavra *depiction* e não as suas mais frequentes traduções recorrendo, por vezes, à palavra portuguesa *representação*, outras

vezes a *imagem*, e, ainda noutros casos, a *descrição*. Na literatura inglesa sobre a filosofia da imagem em geral, e a fotografia em particular, *depiction* é utilizada, habitualmente, como sinónimo de *descrição pictórica*, distinguindo-se quer de *images*, quer de *descriptions*. Importa clarificar a noção, uma vez que a clarificação permite alcançar a sua complexidade. Lembramos que utilizamos *depiction* no sentido acima enunciado: uma representação visual descritiva das características de um dado particular, que assenta numa relação de semelhança qualificada.

A palavra *images* refere-se às imagens nas quais se entende que um dispositivo é o seu vetor essencial, estabelecendo-se, por via desse dispositivo, um determinado nexos de causalidade entre um dado particular e aquilo que aparece na imagem. De tal modo que o que aparece na imagem são, por virtude desse nexos de causalidade, as propriedades visíveis espacialmente dinâmicas desse particular. Por exemplo, são *images* as imagens obtidas com recurso a espelhos, telescópios, microscópios, binóculos. Deste modo, é referido um critério espacial¹ para a determinação das *images*. A imagem obtida por meio destes dispositivos manteria dinamicamente as relações espaciais, inerentes ao nosso corpo relativamente aos objetos do mundo físico, tais como as que nos permitiriam localizar esse particular no mundo físico. Esse conjunto complexo de relações dinâmicas, que são mantidas, em termos de percepção visual, faz com que se fale, a propósito dos dispositivos que produzem *images*, de próteses visuais. Obviamente este critério não se pode aplicar às fotografias, nas quais o que aparece, aparece de uma só vez, não traduzindo o dinamismo das relações espaciais do mundo físico.

As *depictions* estão associadas a representações descritivas que englobam, na sua estrutura, um elemento de visualidade, que é um elemento mediador. Este é um critério que as distingue das *images*, e que as caracteriza como representações. Embora nem todas as *depictions* tenham de ser visíveis, contêm em si um elemento de visualidade, algo que nas imagens

é especificamente visual e que Husserl vai denominar objeto da imagem². O objeto da imagem traduz-se no conjunto de sensações visuais inerentes à experiência daquela imagem. É esse o elemento determinante das imagens que Husserl vai abordar, um elemento de mediação, que delimita as imagens enquanto *re-presentações*.

O objeto da imagem não tem existência de facto, no sentido de ser um objeto autónomo na imagem, o que acontece é que torna objetiva a coisa atual do mundo físico que é descrita, que assim aparece. Husserl menciona a este propósito que o que acontece (e existe), numa imagem com a superfície revestida de uma certa distribuição de cores, formas plásticas e gradações de luz, é que o observador experiencia, um certo complexo de sensações visuais. E é com base nesse complexo de sensações que vão surgir a apreensão e sentido, ocorrendo, assim, para o observador a consciência da imagem³. A mediação do objeto da imagem, enquanto experiência de visualidade, é um primeiro sentido à luz do qual imagens são lidas como *re-presentações*. Contudo este complexo de sensações visuais ainda não é a imagem propriamente dita, ainda não possui a corporeidade tridimensional que caracteriza a imagem que aparece, e que deste modo se *apresenta*⁴. O objeto da imagem é, deste modo, um objeto mental de pura visualidade, baseado em sensações visuais, mas ainda não uma imagem.

Este elemento de visualidade permite também diferenciar *depictions* de *descriptions*. *Descriptions* referem-se a representações descritivas linguísticas, quer orais, quer escritas. Assim, podemos ter diferentes tipos de representação descritiva de um particular, por exemplo uma específica magnólia. Relativamente a esta podemos ouvir uma sua descrição oral, ler uma sua descrição escrita ou ver uma sua descrição visual (figurativa). Enquanto que as descrições orais ou escritas não são semelhantes ao objeto que é descrito, nas descrições visuais os objetos que aparecem são semelhantes aos objetos do mundo físico que são descritos.

Como referimos, *depiction* enquanto descrição que incorpora um elemento de visualidade remete para representações que podem ser visíveis ou não. No contexto desta exposição referimo-nos a fotografias que são representações visíveis, logo este é o nosso horizonte. Quando mencionamos *depiction* remetemos então apenas para uma classe de representações dentro do género mais abrangente representação. Cabem aqui pinturas, desenhos, ou outras representações visuais figurativas e justamente fotografias. Enquanto alguns autores salientam, na constituição da *depiction*, preponderantemente uma relação de semelhança entre o objeto descrito e o objeto que aparece na imagem⁵, outros autores acentuam o carácter perceptivo⁶ do processo da *depiction*, perspectivando-a a partir da sua recepção. Este objeto descrito pode consistir em coisas, pessoas ou acontecimentos. Semelhança e carácter perceptivo são complementares para a estruturar da *depiction*, contudo a relação de semelhança é o motivo pelo qual se distingue *depictions* das *descriptions*. Estas últimas, sendo descrições de um dado particular que, apesar de descreverem o particular, não são elas próprias semelhantes ao que é descrito, ou seja, as características sensíveis da descrição diferem das características sensíveis do particular descrito, o que acontece, por exemplo, nas descrições orais ou escritas. Nas *depictions* essa relação existe, quer a consideremos desde o ponto de vista do que se oferece à percepção através de um dado suporte, quer desde o ponto de vista do que é percebido pelo observador. Transpondo para a imagem fotográfica, as características sensíveis do que aparece na imagem são semelhantes às características sensíveis do objeto do mundo físico que vai ser descrito na imagem. Isto não apenas desde o ponto de vista do que se dá a ver na superfície da imagem, mas igualmente do ponto de vista do que é percebido pelo observador ao ver o que aparece na imagem.

Outro ponto determinante é o objeto da *depiction*, o que é descrito visualmente. Existem representações visuais de objetos que não são existentes (não entidades), como de seres imaginários por exemplo.

Um desenho de um cavalo alado, embora possa descrever todas as características atribuíveis a um cavalo alado, não é uma *depiction*. Por outro lado, podemos pensar no caso de um artista que desenha uma camélia, não uma camélia específica, mas, de memória, desenha esse tipo de flor. Embora o desenho represente pictoricamente uma camélia, não é uma *depiction*. *Depictions* não se confundem com representações pictóricas, em inglês *pictures*, uma vez que estas podem ser representações genéricas de um dado tipo de objeto, enquanto que uma *depiction* é a descrição visual das propriedades de um dado particular.

Relação de semelhança e descrição visual de um dado particular são alguns dos requisitos que referimos e conformam a noção de *depiction*. Vamos deter-nos num autor, Robert Hopkins⁷, que elabora uma teoria geral da *depiction* construindo-a a partir de seis requisitos. Esses requisitos são:

- (X1) Deve haver um mínimo conteúdo pictórico significante;
- (X2) Tudo o que é *depicted*, é-o desde um determinado ponto;
- (X3) O que pode ser *depicted* pode ser visto;
- (X4) A representação errónea pictórica é possível, mas dentro de limites;
- (X5) A competência geral relativa à *depiction* e ao conhecimento da aparência do objeto O [...] é suficiente para a capacidade de interpretar a *depiction* de O;
- (X6) A competência geral relativa à *depiction* e ao conhecimento da aparência do objeto O é necessária para a capacidade de interpretar a *depiction* de O⁸.

O autor justifica cada um dos requisitos: o primeiro (X1) determina que a *depiction* seja especificamente visível. O segundo (X2), que esteja submetido à perspectiva, uma *depiction* de um objeto deve representá-lo como espacialmente relacionado com um (ou vários) ponto(s), a partir do qual o objeto é descrito. Por outro lado, esse ponto pode ser mais ou menos determinado. O terceiro requisito (X3) especifica que só se possa descrever o que seja visível, e não coisas ou aspetos ocultos, como consequência,

o que é descrito visualmente é-o como tendo uma aparência. Se tomarmos como exemplo um campo magnético, que não possui uma aparência visível, uma sua representação não será uma *depiction*, assim como um mapa não é uma *depiction* do território que representa, uma vez que não representa a sua específica aparência.

O quarto requisito (X4) define que a representação pictórica errónea é admissível dentro de certos limites. O autor refere que uma imagem pode representar a Torre Eiffel como azul, ou seja, a imagem pode representar outras propriedades que o objeto representado não possui, tem é de representar pelo menos algumas propriedades do objeto representado. Os dois últimos requisitos (X5, X6) referem-se ao conhecimento adquirido (através da imagem) sobre o objeto representado. Para compreendermos o conteúdo da representação, temos de possuir um conhecimento geral acerca da aparência das coisas⁹.

Ora, esta teoria da *depiction* de Hopkins assenta em três conceitos: visibilidade, aparência e conhecimento. Os três primeiros requisitos constroem a *depiction* a *depictions* que sejam visíveis, e surge desde logo um grande obstáculo, a questão que abordámos de saber se as *depictions* são exclusivamente visíveis. A maior parte dos autores oferece argumentos contra esta premissa. Assim, já referimos Husserl, que, ao debruçar-se sobre a imagem, refere a *depiction* como tendo na sua base uma relação de semelhança, relação essa que se estabelece entre o sujeito da imagem e o objeto da imagem, o que não significa que o veículo da imagem tenha de ser necessariamente visível. Considera que apenas pode haver imagens visíveis e imagens tácteis, os outros sentidos não estariam aptos, por si só, a produzir imagens¹⁰. Imagens são *re-presentações* externas clarificando-as relativamente a *re-presentações* internas (fenómenos exclusivamente internos de *re-presentação*). Uma *depiction*, seguindo a teoria da imagem de Husserl, é uma *re-presentação* agora num segundo sentido. Parte de uma *re-presentação* externa na medida em que, sendo algo que é construído perceptivamente, é-o

sempre através da mediação de outro algo que tem uma existência fenomenal, um artefacto do mundo físico. E uma *depiction* é ainda uma *re-presentação*, continuando com Husserl, num terceiro sentido, ao incorporar um elemento temporal, que é um desfazamento: embora o ato perceptivo aconteça no presente, o objeto que é representado na imagem não está presente. Algo que não está presente é agora *re-presentado* no presente.

Partimos precisamente desta mesma clarificação de Husserl entre imagem e representação, no contexto de uma filosofia da imagem. Imagens podem ser representações internas ou externas, sendo que as externas assentam num artefacto, um veículo, visível ou táctil. Mas, como vimos, sobre o que se debruça precisamente Husserl é algo que, nas imagens, é puramente visual (o objeto da imagem), um elemento de visualidade comum a todas as imagens, sejam elas visíveis ou não¹¹, e é precisamente aos objetos da imagem que Husserl vai chamar *depictive images*, e, no seu horizonte, vai elaborar uma teoria da *depiction*¹². Este acento na imagem decorre do facto de Husserl pesquisar, fenomenologicamente, as estruturas cognitivas desde a percepção da imagem à sua consciência. Daí que os seus estudos sobre a filosofia da imagem sejam fundantes, estabelecendo géneros de imagens, de acordo com diferentes tipos de operações cognitivas envolvidas, agrupando assim as suas pesquisas em torno precisamente da fantasia, da consciência da imagem e da memória. *Re-presentações* e apresentações são algumas das operações cognitivas que estruturam cada um destes tipos de imagens.

Ora, pensamos que uma das grandes questões da filosofia contemporânea da imagem é o facto de a tipologia de imagens se complexificar, e esta complexificação dos tipos acarreta uma releitura dos géneros, cujas fronteiras muitas vezes se desvanecem. Pensamos no exemplo que apontámos das imagens obtidas com dispositivos que permitem manter as relações dinâmicas perceptivas, tal como o sistema perceptivo processa normalmente, quando não tem a

intervenção de qualquer dispositivo, ou seja, apesar de haver um dispositivo, não existe uma verdadeira mediação, nem sequer um artefacto, um veículo da imagem, o que se verifica na fotografia ou nas imagens em movimento, cinema ou vídeo. Pensamos, ainda, nos casos em que a experiência de diferentes tipos de imagens parece coincidir, como acontece quando temos um quadro hiper-realista de um edifício e, ao observá-lo, pensamos que é uma fotografia; o mesmo também relativamente a imagens sintetizadas (digitais) de objetos, com recurso a programas de modelação, de tal modo que não as conseguimos distinguir de fotografias. Contudo, defendemos que, face à multiplicidade contemporânea de dispositivos e suportes (ou veículos) das imagens, importa fazer um movimento inverso. Partir da análise da materialidade e correspondente experiência específica de cada tipo de imagem, análise essa que passa pelo suporte, dispositivo e respetivos processos cognitivos. O início é, deste modo, no nosso caso, a imagem fotográfica, para a questionarmos enquanto mediação, um tipo específico de representação, que corresponde às *depictions*, afastando-a, por exemplo, das imagens produzidas por dispositivos que funcionam como próteses visuais, cuja experiência é muito semelhante à experiência integral do sistema perceptivo visual do nosso corpo, no seu ambiente.

Depois deste parêntese para nos situarmos, regressamos à teoria da *depiction* de Hopkins. O segundo e quarto requisitos podem ser autonomizados para efeitos da nossa discussão: "tudo o que é *depicted* é-o desde um determinado ponto", e "a representação errónea pictórica é possível, mas dentro de limites".

Um autor contemporâneo, John Kulvicki, elabora também ele uma teoria sobre a *depiction*. Opondo-se a Hopkins, começa por reforçar a não restrição a imagens visíveis como elemento determinante, chegando mesmo a questionar o elemento de perceptibilidade no interior das representações visíveis¹³. O segundo requisito da teoria da *depiction* de Hopkins implica um sistema de representação que assente na

perspetiva linear, e Kulvicki mostra como a perspetiva linear é apenas um tipo de sistema projetivo que pode ser empregue para construir imagens¹⁴, outros tipos de sistemas passíveis de permitir a construção de imagens são os sistemas projetivos paralelos e sistemas de perspetiva invertida.

E quanto ao quarto requisito, que determina que "a representação errónea pictórica é possível, mas dentro de limites"? É um requisito que se refere à noção de aparência, relacionando concretamente a aparência com a representação adequada de específicos particulares. Aparência, aqui, reporta-se à coincidência entre as propriedades aparentes do objeto (do mundo físico) que foi representado e as propriedades aparentes do objeto que se torna visível na imagem e que é percebido. Esta é uma questão fundamental na imagem fotográfica, a não coincidência entre a de informação fornecida pela imagem de um dado particular e características sensíveis desse mesmo particular. Iremos deter-nos sobre esta questão mais à frente.

Por fim, o quinto e o sexto requisitos: "a competência geral relativa à *depiction* e ao conhecimento da aparência do objeto O [...] é suficiente para a capacidade de interpretar a *depiction* de O", e "a competência geral relativa à *depiction* e ao conhecimento da aparência do objeto O é necessária para a capacidade de interpretar a *depiction* de O". São requisitos, quer quanto ao conteúdo do objeto que foi representado, quer quanto ao objeto que se torna sensível na imagem, que implicam a sua discriminação e reconhecimento. São requisitos de base perceptiva, que iremos também referir.

Mencionámos a posição de Hopkins porque estabelece os pontos de partida para uma abordagem à *depiction* enquanto descrição que assenta numa imagem visual. Na realidade, formula a sua teoria da *depiction* estabelecendo requisitos quanto à visualidade, discriminação e reconhecimento do objeto descrito, e quanto à semelhança relativa ao objeto que foi representado, relacionando-o com

características sensíveis que se tornam aparentes na imagem e que vão ser percebidas como tais. E são precisamente estes requisitos que acentuam a sua importância em termos da imagem fotográfica, uma vez que, sendo imagens visuais, genericamente, no contexto da *Depiction*, a sua abordagem pode ser feita através de perspectivas que, privilegiando o seu carácter especialmente rigoroso, salientam a relação de informação subjacente; ou através de perspectivas que privilegiam a abordagem da percepção e, embora cada perspectiva possa acentuar um fator, estão efetivamente imbricados.

Como referimos, as imagens fotográficas são também descrições visuais, *depictions*, objetos visuais autónomos relativamente aos objetos descritos. Na imagem fotográfica, uma descrição visual enraiza-se então numa relação de semelhança que parte das características sensíveis do objeto descrito e que assim se transformam em características visíveis através da imagem, sendo percebidas como tal. O que as diferencia então das outras representações visuais descritivas tais como pinturas ou desenhos figurativos? Nas imagens fotográficas existe um nexo de causalidade que as liga factualmente ao particular fotografado. Uma aproximação a este problema pode passar pela consideração das noções de realismo e veracidade.

2. SEMELHANÇA, REALISMO

Por ordem de extensão, o objeto que aparece na imagem fotográfica é um objeto que é uma *depiction* do correspondente objeto que é fotografado, foi esta a primeira questão abordada. Mas essa *depiction* assenta numa semelhança que tem de ser qualificada, a ela tem de se apor a característica do que na literatura aparece por vezes referido como realismo¹⁵, veracidade e informatividade. Sendo estas características gerais, que também se podem aplicar a diversos tipos de imagens, temos de as enquadrar no contexto da imagem fotográfica.

No campo da abordagem à *depiction*, e mais concretamente no âmbito que nos interessa da imagem fotográfica, semelhança diz respeito a uma relação de correspondência entre as propriedades aparentes da *depiction* e as propriedades aparentes do objeto dessa *depiction*.

Essas relações de correspondência podem ser de similaridade quando a forma e as relações de escala se mantêm entre a imagem fotográfica e o objeto que é descrito na imagem fotográfica. A semelhança é, como refere e bem Hopkins¹⁶, ao debruçar-se sobre imagens em geral, uma relação entre dois particulares, sendo um semelhante a outro. As imagens representam um conjunto de propriedades como sendo possuídas por uma específica coisa. Nesse sentido, a teoria da semelhança parece adaptar-se às *depictions* que são realistas, nomeadamente às imagens fotográficas.

No caso das imagens fotográficas, entre um objeto do mundo físico e a imagem fotográfica existe uma relação de causalidade, de modo que é o primeiro que vai determinar causalmente as propriedades aparentes da imagem fotográfica, o que vemos na superfície da imagem. Esta relação de causalidade assenta numa dependência factual e será desenvolvida mais adiante.

A semelhança é determinada, nas imagens fotográficas, por referência a um dado ponto de vista em dadas condições de visibilidade. Desde esse ponto de vista, que é o do operador do mecanismo que captura a imagem, as propriedades que são visíveis do objeto do mundo físico dão origem, em termos de relação de correspondência, às propriedades aparentes na superfície da imagem fotográfica. Cor, forma, textura e tamanho, assim como relações entre propriedades como relações espaciais, relações topológicas, são comuns a todos os objetos do mundo físico, porém, a riqueza e diversidade das propriedades visíveis de cada objeto, que vai determinar as propriedades aparentes do que é visível na superfície da imagem, está ligada à riqueza e diversidade do próprio mundo físico no qual nos inserimos.

Contudo, a semelhança sem mais não pode ser a única característica sobre a qual assenta uma teoria da *depiction* aplicada à imagem fotográfica. Vamos referir exemplos nos quais precisamente essa relação de correspondência suscita interrogações. Consideremos desde logo as imagens fotográficas a preto e branco. Consideremos, de igual modo, imagens capturadas com diferentes tipos de lentes que não respeitam o sistema de perspetiva linear, caso das lentes anamórficas. Em ambos os casos existe uma descoincidência entre algumas propriedades aparentes da imagem fotográfica e as propriedades do objeto do mundo físico responsável causalmente por essas propriedades aparentes da imagem. Podemos ainda referir imagens fotográficas parcialmente desfocadas, nas quais o particular é reconhecível embora não totalmente visível, também aqui as propriedades referidas são apenas parcialmente coincidentes.

Uma primeira aproximação a este problema pode ser a consideração de diferentes sistemas de representação dentro da *depiction*, a pintura seria assim um sistema de representação específico, à luz do qual seria determinado um conjunto de semelhanças relativamente ao objeto representado. O mesmo aconteceria para os possíveis diferentes sistemas que se encaixam na *depiction*, incluindo a fotografia. Ou seja, haveria a necessidade de delimitar quer relações intrassistêmicas, quer intersistêmicas. Autores como Kulvicki seguem esta linha estrutural, procurando determinar as características próprias das imagens enquanto *depictions*. Todavia, pensamos que esta abordagem não toca no elemento fundamental. Estes sistemas de representação implicam conjuntos de convenções reconhecidas como tais, por quem a eles acede. Ou seja, um conjunto de estruturas cognitivas que permitam o seu reconhecimento e expectativas de que o sistema de representação percebido corresponda efetivamente ao sistema que é objeto da percepção. Uma abordagem às imagens fotográficas enquanto *depictions*, baseadas numa semelhança, independentemente da enumeração ou não das suas características estruturais específicas,

não pode ilidir uma outra abordagem que será em primeira instância perceptiva e, de igual modo, fenomenológica.

Imagens fotográficas enquanto *depictions* são as que se baseiam numa relação perceptiva e numa experiência do que é fenomenologicamente a descrição de um objeto do mundo físico enquanto imagem fotográfica. Percepção e fenomenologia são assim os fundamentos de uma abordagem à imagem fotográfica e, precisamente, o substrato da sua consideração enquanto um meio especialmente realista no seio da *depiction*.

Dois autores definem realismo, no contexto da *depiction* relativamente às imagens fotográficas, precisamente como uma forma de manter um “*continuum* perceptivo com o mundo”, dando lugar a que este se revele (Walton)¹⁷, e como um aferir das coisas relativamente à “hossa concepção perceptiva” do que são (Kulvicki)¹⁸, ou seja, um modo de certificação do mundo. Estas concepções de realismo abarcam em si mesmas as abordagens perceptivas e informacionais à *depiction*. Walton e Kulvicki enquadram a imagem fotográfica a partir das noções de realismo, isto é, imagem fotográfica considerada não como representação mas como um mecanismo prostésico que auxilia a visão (Walton), e realismo como veracidade (Kulvicki), considerando a imagem fotográfica como uma representação que permite a verosimilhança.

3. REPRESENTAÇÕES VERÍDICAS, IMAGENS FOTOGRÁFICAS

3.1. REPRESENTAÇÕES VERÍDICAS E VALOR EPISTÉMICO

Vimos no ponto anterior que a imagem fotográfica baseia-se numa relação de semelhança qualificada, que remete para um realismo, para uma veracidade ou informatividade, e estas são características que permitem obter valor epistémico a partir de uma

depiction. Um dado tipo de representação (visual) descritivo possui valor epistémico se o conhecimento que a partir de si se obtém se fundar em informação que é rica em detalhes; em informação objetiva; ou se o conhecimento que a partir de si se obtém se fundar em informação que comporta um realismo.

Mas, qual o valor epistémico específico de uma imagem fotográfica? Uma abordagem simplista à imagem fotográfica salientaria a relação causal que esta mantém com o objeto do mundo físico que é descrito. Contudo, não é apenas uma relação causal geral que aqui é relevante. Podemos pensar num quadro, uma representação hiper-realista de elementos de um edifício, na qual os elementos dispostos do edifício são a origem da respetiva pintura, que é então uma descrição das propriedades desse edifício. Poder-se-ia também pensar que se trataria predominantemente da quantidade de informação, da extensão da informação, relativa ao objeto do mundo físico que a originou, e que é transmitida na representação, ou seja, da riqueza de detalhes. No exemplo da pintura hiper-realista, a representação é rica na descrição dos detalhes das propriedades do objeto que é representado, e deste modo possui valor epistémico. O que diferencia então o valor epistémico desta representação, do valor epistémico de uma imagem fotográfica?

A imagem fotográfica fornece efetivamente informação acerca de propriedades do particular que a originou. Essa informação assenta numa relação causal, de dependência factual, entre esse particular e o objeto que emerge na imagem, mas de tal modo que uma alteração nas propriedades desse particular provoca uma alteração correspondente no objeto, que assim emerge como descrição qualificada na imagem fotográfica. É essa descrição qualificada que vai ser percebida pelo observador. Dando-se, deste modo, o caso de se verificar uma alteração da incidência de luz sobre o objeto, essa alteração provoca uma alteração de luminosidade na imagem. A relação ao causal, de dependência factual, está associada à característica da objetividade, devido à utilização do aparelho mecânico,

que assegura a captação dos fótons refletidos pelo objeto que é descrito na imagem. Assim, o que se torna visível na superfície da imagem são elementos dispostos das propriedades do objeto do mundo físico, tal como se apresentam ao nosso sistema percetivo. Isto é, independentemente da intencionalidade do operador, a estrutura do mecanismo produz imagens características.

Este último requisito mencionado, o de a imagem fotográfica transmitir informação acerca de elementos das propriedades do objeto do mundo físico que a originou, tal como se apresentam ao nosso sistema percetivo, necessita de ser esclarecido. Em nosso entender, os objetos do mundo físico apresentam-se ao nosso sistema percetivo de modo a permitir a sua discriminação e posterior reconhecimento: é esta, para nós, a informação particularmente relevante que vai ser transportada pela imagem fotográfica. Deste modo, objetividade é combinada com a riqueza de detalhes, de tal maneira que uma imagem fotográfica pode descrever o objeto que lhe deu origem, com um mínimo de elementos das suas propriedades, em termos de permitir o seu reconhecimento. Uma imagem desfocada, embora seja captada com um aparelho mecânico, não se incluirá na tipologia das imagens fotográficas, se os elementos que se tornam visíveis na sua superfície não permitirem o reconhecimento do objeto ou acontecimento do mundo físico que descreve. Será uma imagem tecnológica que foi objeto de erro ou de experimentação, podendo nela intervir a intencionalidade do operador e ser artística.

Segue então que o conceito de informação a que nos fomos referindo ao longo desta exposição assenta numa natureza probabilística, determinando que seja transmitida através de uma relação causal, de dependência factual, entre o particular e a sua descrição que emerge na imagem. Recordamos que uma alteração nas propriedades desse particular provoca uma alteração correspondente na descrição, que assim se torna uma descrição qualificada na imagem fotográfica. Por outro lado, a informação que é transmitida na superfície da imagem, e que se torna

relevante no contexto da imagem fotográfica, refere-se a elementos dispostos das propriedades do particular, tal como se apresentam ao nosso sistema perceptivo. A este respeito, seguimos uma noção de informação referenciada em termos de imagem, e que é proposta por Drestke¹⁹: uma conexão de base factual e natureza probabilística. E, se este tipo de informação não permite a aquisição de convicções verdadeiras acerca do que é descrito na imagem, defendemos que permite a formulação de representações verídicas acerca do que nos rodeia, e que essa é a característica preponderante das imagens fotográficas, como iremos de seguida ver.

Um outro esclarecimento relativamente à objetividade e que a relaciona com o realismo, refere-se à utilização de lentes que distorcem o ângulo com que a luz é captada. É o caso das lentes anamórficas, aqui a discriminação do objeto ocorre, mas pode não corresponder à nossa concepção perceptiva do que as coisas são. Se a distorção for tal que o que se torna visível na imagem não corresponda a uma nossa concepção prévia, determinada pela experiência, do respetivo objeto do mundo físico, essa imagem não será fotográfica. Daqui decorre que discriminação do objeto que é descrito na imagem fotográfica está subordinada à característica do realismo. A um contacto perceptivo com o mundo no contexto de uma relação abrangente.

Vimos em Walton esta noção de "estar em contacto com", no sentido de ter experiências visuais que permitem um *continuum* perceptivo com o mundo. Também como, para este autor, e com base na estrutura do nosso sistema perceptivo, que comporta analogias com a estrutura da realidade, verifica-se uma correspondência entre o modo como percebemos e o modo "como o mundo realmente é". Em Kulvicki, referimos o facto de as imagens fotográficas permitirem a certificação relativamente à nossa concepção perceptiva do que as coisas são. É precisamente a sua noção de veracidade o nosso ponto de partida. Pensamos, todavia, que o autor não esclarece suficientemente a noção de "concepção

perceptiva das coisas", que assim se torna demasiado ampla, ou até ambígua, e procuraremos nós dar corpo a essa noção.

Kulvicki defende que todos os sistemas pictóricos visuais assentam em sistemas projetivos em geral, e em particular no sistema da perspetiva linear. As projeções permitem estabelecer relações espaciais sistemáticas entre as imagens e aquilo que representam. "Uma vez que imagens visuais descrevem coisas visíveis, e a disposição espacial é uma característica visível das cenas, as imagens em qualquer sistema exibirão relações espaciais semanticamente significantes, relativamente ao que descrevem. As projeções apenas tentam captar essas relações"²⁰. Aplicando estas premissas à imagem fotográfica, o autor conclui que as "fotografias normais"²¹ são representações que recorrem à perspetiva linear, enquanto que as fotos tiradas com a utilização de lentes anamórficas não o são. Nestes casos, e nos casos em que há a especificação de um conteúdo, pode ser aferido se a representação efetivamente descreve um conteúdo e se o faz através do sistema da perspetiva linear. E como articula esta concepção com a noção de realismo e de veracidade? As imagens descrevem situações, na medida em que dispõem de conteúdos *fleshed out* ricos em detalhes, que incluem objetos, as suas propriedades e as suas relações. As situações descritas nas imagens são realistas quando os respetivos objetos, propriedades e relações se adequam bem à nossa concepção do que esses objetos são. Isto é, não formulamos apenas conceitos relativamente às coisas e às suas qualidades, dispomos também de concepções prévias de como essas coisas são. Ou seja, identificamos o objeto acerca do qual uma imagem é, e depois aplicamos as nossas concepções sobre do que é descrito. Reconhecemos o que uma imagem diz acerca do que descreve e sabemos qual é a nossa concepção sobre o que é descrito²². Se coincidirem, o que é descrito é realista.

Contudo, Kulvicki não especifica esse caráter perceptivo ou não da nossa concepção das coisas. Nem

todas as propriedades que são incluídas no conteúdo *fleshed out* de uma imagem são perceptíveis. Dá o exemplo de uma imagem que retrata um arcebispo, neste caso o realismo desta imagem dependerá das características perceptíveis que associamos ao facto de se ser um arcebispo: as roupas, a ornamentação... Segundo a sua exposição, uma imagem pode tanto ser realista como irrealista; dentro de um dado sistema²³, uma imagem é realista se descrever realisticamente de modo suficiente um objeto e não descrever qualquer coisa irrealisticamente; uma vez havendo uma descrição que é suficientemente realista (do ponto de vista perceptivo), esta tem de apresentar, pelo menos, algumas das características que as nossas concepções prévias atribuem a esse objeto. Isto é, por um lado não se coloca aqui a questão de saber quantas propriedades uma imagem tem de representar para ser realista, por outro lado, à medida que a nossa concepção das coisas se vai alterando, assim também se alterará a verificação do realismo de uma imagem. A veracidade, em suma, consiste na correspondência (em princípio perceptiva) com a nossa concepção do que as coisas são, não com aquilo que verdadeiramente são. Assim, as imagens informam-nos sobre particulares porque temos razões para crer que possuem geralmente o requisito da veracidade, dadas as suas características estruturais.

Em Kulvicki, como acabámos de ver, a veracidade afere-se relativamente à nossa concepção perceptiva das coisas. Concordamos com esta correspondência, mas pensamos que a noção de "concepção perceptiva das coisas" necessita de esclarecimentos.

3.2 IMAGEM FOTOGRÁFICA, DISCRIMINAÇÃO E RECONHECIMENTO PERCEPTIVOS

Defendemos neste texto que as imagens fotográficas são *representações verídicas*, que se enraizam, desde logo, na própria estrutura do nosso sistema perceptivo, por um lado, e na sua relação com o mecanismo do aparelho fotográfico, por outro. Vimos, também, que a questão da não coincidência entre propriedades aparentes do objeto que foi descrito na imagem

fotográfica, e as propriedades aparentes do objeto fotografado, é importante numa teoria da imagem fotográfica, não podendo ser tratada apenas como uma questão de grau. Demos como exemplo uma fotografia desfocada da Torre Eiffel. Sendo perceptível apenas a sua configuração genérica, apesar dessa fotografia não representar corretamente todas as propriedades aparentes da Torre Eiffel, contará ou não como uma representação verídica? Que quantidade de informação seria necessária? É, assim, necessário repensar a teoria da representação verídica que se baseia na quantidade de informação, na riqueza de detalhes.

A relação entre sistema perceptivo e mecanismo, que envolve o aparelho fotográfico, no contexto de uma representação verídica tem, desta forma, de ser abordada. Notámos que Walton menciona a correspondência entre o que percebemos e o modo como o mundo real é, isto é, a estrutura do processo perceptivo comporta analogias com a estrutura da realidade. Também Lopes²⁴ refere que a estrutura do nosso sistema visual, que subjaz ao reconhecimento pictórico, assenta em sistemas não conceptuais, sendo estados perceptivos experienciados pelo observador, que representam o mundo como possuindo propriedades, podendo despoletar respostas em termos de comportamento. Pensamos que embora estas menções estejam corretas, são menções que não são cabalmente analisadas pelos autores. Para nós são precisamente os elementos fundamentais para a correta compreensão da imagem fotográfica enquanto representação verídica.

Vamos então articular o mecanismo fotográfico e representação verídica, partindo exatamente do sistema perceptivo, analisando os processos cognitivos aí envolvidos no ver uma representação verídica.

O nosso sistema perceptivo passa por um conjunto de processos, começando pela detecção, discriminação, até à identificação ou reconhecimento. No reconhecimento o estímulo visual atual é comparado com o conhecimento armazenado acerca do

objeto. Já a detecção permite a saliência de um objeto relativamente ao seu contexto, no conjunto que se apresenta no nosso campo visual. "Embora um enorme número de diferentes tarefas dependa da visão, uma parte essencial da maioria dessas tarefas envolve selecionar objetos do seu ambiente. Podemos chamar a este processo detecção. Algumas tarefas requerem que avancemos um passo mais, distinguindo um objeto de outro. Podemos chamar a este segundo e mais refinado processo discriminação. Em ainda outras circunstâncias, sabemos exatamente o que um objeto particular é ou quem uma pessoa é. A este terceiro processo podemos chamar identificação. Para lidar com o ambiente com sucesso, as pessoas devem ser capazes de realizar todos os três processos rapidamente e com rigor: detectar, discriminar e identificar"²⁵.

Outra propriedade relevante da visão é a tendência para agrupar informação em padrões organizados, daí resultando uma forma significativa. Um estágio inicial da percepção visual começa com a informação local, através da detecção do contorno pelas células corticais. Esta informação fragmentária é reunida conduzindo à discriminação do objeto. O que significa que, mesmo nestas fases iniciais da percepção visual, o cérebro agrupa características locais da forma como o contorno, comparando-as com um percepto, no contexto do processo global de percepção. Esta comparação é, nesta fase, apenas uma discriminação e detecção, uma distinção de um objeto relativamente aos outros, permitindo, deste modo, a formação posterior de um percepto desse objeto.

Se o cérebro não dispõe de informação suficiente, a partir dos estádios finais do processo da percepção visual, tende a agrupar a informação das características iniciais numa forma, apesar dessa forma ser apenas despoletada por fragmentos. A aparência perceptiva de um objeto varia consoante a sua disposição espacial, cor e profundidade. Senão vejamos: "Na visão existe uma forte tendência para agrupar pedaços de informação numa forma significativa, ainda que essa forma seja apenas vagamente sugerida pelos

pedaços. [...] Este percepto deve resultar da síntese da informação sobre o contorno recolhida numa larga porção da imagem. Olhar apenas regiões locais da imagem, como fazem as células corticais, nunca levaria ao reconhecimento da cena e do objeto central nessa cena. Ao invés, vemos a cena e o objeto de volta a uma comparação mais estendida, ou global, da informação local sobre o contorno. Além de que o conhecimento sobre o que procurar simplifica dramaticamente a tarefa de nos apercebermos acerca do que estamos a olhar"²⁶.

Com o reconhecimento adquirimos, perceptivamente através da visão, conhecimento sobre o mundo que nos rodeia. Por conhecimento entendemos aqui a noção mais ampla das neurociências: informação que herdámos geneticamente ou obtemos através da experiência, num contexto adaptativo: "Precisamos de saber acerca das coisas para nos comportarmos e agirmos no mundo. Neste sentido mais geral, o nosso conhecimento é toda a informação que herdámos geneticamente ou adquirimos através da experiência"²⁷.

Contudo, num estágio seguinte a esta definição, há que acrescentar a consciência; trata-se da informação que herdámos ou adquirimos e da qual temos consciência. Ou seja, à identificação perceptiva de um objeto segue-se a formação consciente de um conceito do mesmo, e o seu nomear. A este nível, na neurobiologia, quando se fala de consciência, fala-se de *conscious awareness*, isto é, de uma *percepção consciente*. Fazemos um parêntese para salvaguardar que a articulação entre consciência e reconhecimento é objeto de disputa nestas áreas, havendo autores que situam a consciência ao nível do reconhecimento, enquanto que outros a situam no nomear. Semir Zeki, um dos neurocientistas mais proeminentes no estudo da percepção visual, e para quem o conhecimento implica a consciência, alerta exatamente para esse facto, aplicando-o à visão da cor: "A visão da cor é um sistema para adquirir conhecimento acerca de certas propriedades físicas permanentes dos objetos, nomeadamente o seu refletir a luz em diferentes

comprimentos de onda. O conhecimento não pode ser adquirido sem a consciência. Podemos, deste modo, agora estender a nossa descrição e dizer que a consciência e a aquisição de conhecimento são características de certas organizações neuronais relativas à visão da cor²⁸.

Relembramos que, no contexto da nossa investigação, estamos a fundamentar a relação entre o mecanismo inerente ao aparelho fotográfico e a noção de imagem fotográfica, enquanto representação verídica, numa base perceptiva. E essa base assenta, para nós, precisamente, na formação do percebido visual.

Semir Zeki resume características do nosso sistema visual que permitem a aquisição de conhecimento acerca do mundo que nos rodeia²⁹:

Em primeiro lugar, o cérebro tenta adquirir conhecimento acerca das propriedades invariantes e inalteráveis dos objetos e superfícies que fazem parte do nosso ambiente visual. Uma vez que esse ambiente visual está em constante alteração, só é possível a aquisição de conhecimento se essa mudança permanente for evitada. A especialização funcional do cérebro permite a concentração nas propriedades invariantes dos objetos e superfícies. Assim, existem várias áreas no córtex visual, cada uma especializada em determinadas propriedades como a disposição espacial, a cor, a profundidade e o movimento. Mas, as operações realizadas por cada uma das áreas têm de ser integradas para que se possa gerar uma imagem visual unificada no cérebro. As diferentes áreas comunicam entre si quando grupos de células de diferentes áreas são ativadas em sincronia temporal, originando assim um percebido visual.

Relembramos que tomamos conhecimento em sentido amplo, já a este nível da formação do percebido, uma vez que é fundamental em termos do mecanismo adaptativo. Podemos compreender como se estabelece a relação entre conhecimento, reconhecimento e consciência, recorrendo a um exemplo clínico frequentemente mencionado: paci-

entes, cuja retina e nervos óticos são saudáveis, mas com lesões no córtex visual que resultaram em cegueira, detectam o movimento em resposta a estímulos, embora não estejam conscientes dessa detecção. Este fenómeno chama-se *Blindsight*³⁰, ou seja, embora o córtex visual tenha sofrido lesões, continua a fornecer informação visual que guia uma resposta motora. Fisiologicamente respondem a estímulos, e a resposta é adequada, em termos adaptativos, ao estímulo visual, e, se consciência for entendida como nomear, não estão conscientes de terem visto esse estímulo. Não conseguem nomear, nem, de seguida, descrever o estímulo.

A classificação de um estímulo no específico objeto que está a ser visto constitui, então, o conjunto de processos visuais que se denominam reconhecimento ou identificação. Implica estímulos sensoriais atuais, de uma parte, e a sua comparação com informação gerada por prévias experiências perceptivas com esse objeto ou com objetos do mesmo tipo, de outra parte. Pressupõe uma classificação com base em informação previamente armazenada, contudo, já não pressupõe um nomear desse objeto. Os animais são capazes de reconhecer objetos:

"Finalmente, o nomear não é necessariamente o produto final do processo de reconhecimento; os animais não possuindo a faculdade da linguagem podem, ainda assim, reconhecer os objetos visualmente. O produto final importante é a capacidade para obter informação associada com um objeto, ou uma classe de objetos que não é aparente na própria imagem. O nome de um objeto é um exemplo dessa informação 'invisível', mas, claro, não o único exemplo"³¹.

O conhecimento, através do reconhecimento, permite a categorização da informação adquirida perceptivamente em entidades identificáveis. Num outro nível ainda, o conhecimento fornece um contexto abrangente para a integração da informação adquirida sensorialmente. Surgem então as expectativas que influenciam o sistema perceptivo.

Ver é, então, um processo adaptativo: "Ao invés de experienciarmos uma conglomeração de contornos desconexos espalhados ao longo do campo visual, vemos contornos organizados em objetos completos cuja forma e tamanho permanecem constantes. Esta organização na percepção espelha a organização dos objetos reais tal como existem presentemente. A correspondência entre a experiência perceptiva e os objetos representados na experiência não é acidental. Afinal, o sistema visual evoluiu com um objetivo, nomeadamente para nos informar acerca dos objetos com os quais necessitamos de interagir"³². A nossa experiência perceptiva permite-nos uma relação estável com o nosso ambiente; assegura que o modo como percebemos corresponde à organização do que é percebido.

Depois deste enraizar nos processos neurofisiológicos do nosso sistema perceptivo, que nos permitem reconhecer um objeto, qual a sua relação com a imagem fotográfica, tida como uma representação verídica, e qual o seu valor epistémico?

Na imagem fotográfica, a conexão com o objeto que é fotografado é baseada em elementos comuns, relativos aos processos da formação da imagem, e ao nosso sistema perceptivo. A estrutura da lente imita a estrutura do olho, simulando-o. O modo como percebemos nas imagens fotográficas está então relacionado com as convicções que formamos acerca delas. Na imagem fotográfica, a correspondência base entre a experiência perceptiva e os objetos representados nessa experiência mantém-se pela analogia do mecanismo do aparelho fotográfico com o nosso sistema perceptivo. Deste modo, o observador sente familiaridade relativamente ao que é percebido na imagem fotográfica.

O objeto descrito na imagem fotográfica é um objeto puramente visual, autónomo relativamente ao objeto do mundo físico que foi fotografado e é descrito na imagem, e a *depiction* da imagem fotográfica, enquanto objeto visual, é formado por um conjunto de características perceptivas que correspondem

pelo menos a algumas características do objeto fotografado. Esta correspondência é independente porque é fundada, não numa representação simbólica ou *mimesis*, mas na semelhança dos processos fisiológicos constitutivos da percepção e nos processos mecânicos da imagem fotográfica. A relação entre a abertura e a estrutura da lente é o eixo base, a partir do qual é construído o aparelho mecânico.

A descrição visual da imagem fotográfica envolve um conjunto de características relativas à aparência perceptiva do objeto do mundo físico que foi fotografado, mas a coincidência não tem de ser completa, exatamente a mesma. Nas imagens fotográficas pode verificar-se apenas uma coincidência suficiente entre as características locais, permitindo a formação do conceito do objeto fotografado. Uma imagem fotográfica, que é uma representação verídica, é assim aquela na qual as características perceptivas do objeto descrito na imagem correspondem às características do objeto do mundo físico que foi fotografado, em termos de permitir a formação do conceito do objeto fotografado.

A representação típica de uma imagem fotográfica não abrange todas as características que são comuns ao nosso sistema perceptivo. Desde logo existem diferenças quanto à representação da espacialidade. As relações espaciais descritas na imagem fotográfica não correspondem às relações espaciais dinâmicas dos objetos do mundo físico tridimensional, isto porque a imagem fotográfica é uma representação estática bidimensional. Ou seja, posso retirar informação relativamente à disposição dos objetos representados, mas não posso retirar informação relativa à complexidade das suas relações espaciais. Das imagens fotográficas a preto e branco também podemos retirar informação, mas não a relativa às características cromáticas dos correspondentes objetos que foram representados.

Assim, a representação de uma imagem fotográfica não permite a aquisição de convicções verdadeiras acerca do que é descrito na imagem, porque assenta numa

analogia com o nosso sistema perceptivo, que é parcelar relativamente a elementos dinâmicos da percepção e outras características que são determinantes para a formulação de convicções verdadeiras relativamente ao que nos rodeia. Já dispositivos como telescópios ou binóculos funcionam como próteses relativamente ao nosso sistema perceptivo, originando representações verdadeiras.

A imagem fotográfica permite, sim, a formulação de representações verídicas acerca do que nos rodeia, formula apenas um juízo acerca do percebido do objeto que foi representado, não formula juízos acerca do conjunto das características determinantes desse objeto. Na imagem fotográfica, a representação assenta numa relação causal que lhe confere a característica da objetividade, mas é parcelar relativamente a outras características determinantes do modelo que lhe serve de referência para a aferição do seu valor epistémico, em termos de se poder falar em aquisição de convicções verdadeiras. Contudo, ao permitir a formação do percebido do objeto fotografado, a imagem fotográfica é, nessa medida, uma representação verídica desse objeto.

Nesta acepção, interligamos fundamentalmente veracidade e reconhecimento. Veracidade assenta apenas num reconhecimento e, inversamente, reconhecimento implica a veracidade. Isto porque, como vimos, a percepção é um processo adaptativo, o reconhecimento permite-nos adquirir conhecimento e assim uma relação estável com o mundo físico que nos rodeia. A aquisição de conhecimento verifica-se, deste modo, já a um nível inicial do processo perceptivo, antes de um nível conceptual. Ao classificarmos um estímulo no específico objeto que está a ser visto, lidamos com estímulos sensoriais atuais, comparando-os com informação gerada por prévias experiências perceptivas relativas a esse objeto ou a objetos do mesmo tipo. Esta classificação, de natureza adaptativa, recorrendo a informação previamente armazenada, é tomada por nós, neste contexto, precisamente, já como conhecimento.

Porém, na nossa espécie, e em pessoas sem lesões clínicas ao nível do córtex, o reconhecimento está indissociavelmente ligado ao nomear, à linguagem. Referimos que o conhecimento, através do reconhecimento, permite a categorização da informação adquirida perceptivamente em entidades identificáveis. Este nível, ao fornecer um contexto abrangente para a integração da informação adquirida sensorialmente, permite não apenas desenvolver comportamentos condicionados, como acontece com os animais em geral, mas também, e por via do mecanismo da linguagem, outro tipo de comportamentos que assentam, a partir da memória, em expectativas. E temos então essas expectativas a influenciar a própria categorização da informação ao nível da identificação das entidades, o próprio sistema perceptivo. Ou seja, as expectativas são um elemento importante que, embora não constituam em si conhecimento, o determinam.

NOTAS

¹ Meskin, Aaron & Cohen, Jonathan. "Photographs as Evidence", in: *Photography and Philosophy: Essays on the Pencil of Nature* (ed. Scott Walden). Oxford: Wiley-Blackwell, 2008.

² Husserl debruça-se exaustivamente sobre a questão da imagem no volume XI da coletânea dos seus escritos datados entre 1898 e 1925. São textos fundantes no contexto de uma teoria da imagem, reunidos postumamente e editados no volume XXIII da série *Husserliana, Phantasie, Bildwusstsein, Erinnerung* (ed. Eduard Marbach). Martinus Nijhoff: The Hague, 1980. Foram traduzidos para inglês no volume *Phantasy, Image Consciousness, and Memory* (tr. John B. Brough). Dordrecht: Springer, 2005. A numeração nas notas respeita às páginas da edição original. Será referenciado como PICM.

³ PICM, Texto n.º 1, § 10, p. 23 [22].

⁴ PICM, § 21, p. 47 [44].

⁵ Hopkins, Robert. *Picture, Image and Experience: A Philosophical Inquiry*. Cambridge: Cambridge University Press, 1998, pp. 9 ss.

⁶ Kulvicki, John: *On Images: Their Structure and Content*. Oxford: Oxford University Press, 2009, pp. 205 ss. Lopes, Dominic. *Understanding Pictures*. Oxford: Oxford University Press, 2004, pp. 136 ss.

⁷ Hopkins. *Picture, Image and Experience*, pp. 23 ss.

⁸ "(X1) There is a significant minimum pictorial content. (X2) Everything depicted is depicted from some point of view. (X3) Whatever can be depicted can be seen. (X4) Pictorial misrepresentation is possible, but has its limits. (X5) General competence with depiction and knowledge of the appearance of O (be it a particular a or merely a, but no particular F – thing) suffice for the ability to interpret depiction of O. (X6) General competence with depiction and knowledge of the appearance of O are necessary for the ability to interpret depiction of O". Ibid. pp. 23 ss, 73 ss.

⁹ "How things look". Ibid. p. 34.

¹⁰ PICM, p. 138, [126].

¹¹ PICM, p. 161 ss [141 ss].

¹² PICM, Appendix LVIII, pp. 645 ss [537 ss].

¹³ O autor menciona a percepção de densidades relativas que são imperceptíveis visualmente. Kulvicki. *On Images*, pp. 40, 115.

¹⁴ Kulvicki. *On Images*, p. 100.

¹⁵ Realismo contém implícita uma relação entre o objeto que aparece na imagem e o correspondente objeto do mundo físico que é fotografado. Tomamos realismo nesse sentido, como um modo de estabelecer uma ligação com o mundo em termos de uma relação

adaptativa com o que nos rodeia (e que iremos desenvolver), e não no sentido de uma realidade construída socialmente, que aparece como reificada para nós, apresentando-se, desse modo, como "natural" ou "real".

¹⁶ Hopkins. *Picture, Image and Experience*, p. 10.

¹⁷ Walton, Kendal. "Transparent Pictures: On The Nature of Photograph Realism", in: *Photography and Philosophy: Essays on the Pencil of Nature* (ed. Scott Walden). Oxford: Wiley-Blackwell, 2008.

¹⁸ Kulvicki. *On Images*, pp. 216 ss.

¹⁹ Drestke, Fred. *Knowledge and the Flow of Information*. Cambridge: MIT Press, 1981.

²⁰ Kulvicki. *On Images*, p. 213.

²¹ Ibid. p. 215 (as aspas são nossas).

²² Ibid. pp. 216, 217.

²³ Ibid. p. 219.

²⁴ Lopes, *Understanding Pictures*, p. 141.

²⁵ "Though an enormous number of quite different tasks depend on vision, a key part of most involves picking out objects from their surroundings. We can call this process detection. Some tasks require that we go a step further, distinguishing one object from another. We can call this second, more refined process discrimination. In still other circumstances, we must know exactly what a particular object is or a particular person is. This third process we may call it identification. To deal with the environment successfully, people must be able to accomplish all three process rapidly and accurately: detect, discriminate and identify". Sekuler, Robert & Blake, Randolph. *Perception*. McGraw-Hill, 1994, p. 141.

²⁶ "In vision there is a strong tendency to group bits and pieces of information into a meaningful form, even when that form is only vaguely suggested by the bits and pieces. [...] This percept must result from the synthesis of contour information gathered from over a large portion of the picture. Looking at only local regions of the picture, as cortical cells do, would never lead to recognition of the scene and the central object within that scene. Rather, we see the scene and the object because of some more widespread, or global, comparison of local contour information. Moreover, knowledge of what to look for dramatically simplifies the job of realizing what you are looking at". Ibid. p. 136.

²⁷ "We need to know about things to behave and act in the world. In this most general sense, our knowledge is all the information that we have inherited genetically or learned through experience" Eysenk, Michael & Keane, Mark. *Cognitive Psychology: A Student's Handbook*. Hove: Psychology Press, 1995, p. 233.

²⁸ "Colour vision is a system for acquiring knowledge about certain unchanging physical properties of objects, namely their reflectance for lights of different wavelengths. Knowledge cannot be acquired without consciousness. We can therefore now extend our description and say that consciousness and the acquisition of knowledge are features of certain neural organizations concerned with colour vision". Zeki, Semir. *A Vision of the Brain*. Oxford: Blakwell, 1993, p. 344.

²⁹ Ibid, pp. 355, 356.

³⁰ Ibid, p. 347.

³¹ "Finally, naming is not necessarily the end product of the recognition process: animals lacking the language faculty can still recognize objects visually. The important end product is the ability to retrieve information associated with an object, or a class of objects, that is not apparent in the image itself. An object's name is an example of such 'invisible' information, but, of course, not the only example". Ullman, Shimon. *High-Level Vision: Object Recognition and Visual Cognition*. Cambridge: MIT Press, 1997, pp. 1-12.

³² "Rather than experiencing a conglomeration of unconnected contours scattered throughout the field of view, we see these contours organized into whole objects whose size and shapes remain constant. This organization in perception mirrors the organization of real objects as they actually exist. The correspondence between perceptual experience and the objects represented in that experience is not accidental. After all, the visual system did evolve for a purpose, namely, to inform one about the objects which we need to interact with". Sekuler & Blake. *Perception*, p. 139.

REFERÊNCIAS BIBLIOGRÁFICAS

Drestke, Fred. *Knowledge and the Flow of Information*. Cambridge: MIT Press, 1981.

Eysenk, Michael & Keane, Mark. *Cognitive Psychology: A Student's Handbook*. Hove: Psychology Press, 1995.

Hopkins, Robert. *Picture, Image and Experience: A Philosophical Inquiry*. Cambridge: Cambridge University Press, 1998.

Husserl, Edmund. *Phantasy, Image Consciousness, and Memory* (tr. John B. Brough). Dordrecht: Springer, 2005. Volume XI da coletânea dos seus escritos datados entre 1898 e 1925. Textos reunidos postumamente e editados no volume XXIII da série *Husserliana, Phantasie, Bildwusstsein, Erinnerung* (ed. Eduard Marbach). Martinus Nijhoff: The Hague, 1980.

Kulvicki, John. *On Images: Their Structure and Content*. Oxford: Oxford University Press, 2009.

Lopes, Dominic. *Understanding Pictures*. Oxford: Oxford University Press, 2004.

Meskin, Aaron & Cohen, Jonathan. "Photographs as Evidence", in: *Photography and Philosophy: Essays on the Pencil of Nature* (ed. Scott Walden). Oxford: Wiley-Blackwell, 2008.

Sekuler, Robert & Blake, Randolph. *Perception*. McGraw-Hill, 1994.
Ullman, Shimon. *High-Level Vision: Object Recognition and Visual Cognition*. Cambridge: MIT Press, 1997.

Sugimoto, H. (s.d.). <https://www.sugimotohiroshi.com/new-page-7>. Acedido a 20.09.2023.

Walton, Kendal. "Transparent Pictures: On The Nature of Photograph Realism", in: *Photographs as Evidence. Photography and Philosophy: Essays on the Pencil of Nature* (ed. Scott Walden). Oxford: Wiley-Blackwell, 2008.

Zeki, Semir. *A Vision of the Brain*. Oxford: Blackwell, 1993.



Fig. 1. Cinerama Dome. Hollywood. Sugimoto, Hiroshi (1993).

AURORA BROCHADO

[ID+] Research Institute for Design, Media and Culture
Footwear Industry Vocational Training Centre
Portugal
aurorabrochado@gmail.com

2 UMA METODOLOGIA DE INVESTIGAÇÃO SOBRE O DESIGN DE CALÇADO EM PORTUGAL *

*THE ARTICLE IS THE RESULT OF THE RESEARCH CONTAINED
IN THE PHD THESIS ENTITLED "DESIGN DE CALÇADO EM
PORTUGAL: CONTRIBUTOS PARA O SEU CONHECIMENTO
ENTRE OS SÉCULOS XV E XXI".

INTRODUÇÃO

Pensar a história no campo do design, atende-se a um discurso, primeiramente, centrado na atividade do designer, na concepção de artefactos, dos processos, produção e mediação, como propõe Grace Lees-Maffei e D. J. Huppatz (2012, p. 1). A história do design é compreendida como o estudo de artefactos, práticas, comportamentos e discursos que a circunscrevem desenvolvidos à luz de outras perspectivas, como da antropologia, da cultura popular material e imaterial, de estudos feministas, da filosofia, história (económica, da arte, política ou social) e da literatura (Walker, 1989). O intuito de situar o design no seu contexto histórico, tecnológico ou político, com vista à emergência da memória do passado, da contextualização do presente e de indícios do futuro são, igualmente, conjunturas da própria história do design. A história do design tem sido preenchida de contributos para a sua construção e a pertinência da aplicação de métodos de investigação de outras áreas do saber, tem vindo a ser reconhecida.

Uma narrativa sobre design de calçado envolve um conjunto de temáticas nas quais se considera o enfoque em três elementos principais: a autoria (os designers *avant la lettre* e os designers), os programas (desenho, tipologias, forma, função, material, componentes, acessórios e género) e as tecnologias (associadas, simultaneamente, ao desenvolvimento dos programas em si, mas também aos processos de fabrico).

A consciência que escrever sobre a história do design "deixa em aberto um campo fértil de possibilidades de investigação" (Barbosa, 2011, p. 35), implica a compreensão da historiografia e dos métodos fundamentais da história do design, com vista a delinear as orientações estruturais para a construção de uma narrativa histórica sobre o design de calçado. A inscrição da disciplina do design nos discursos que lhe são próprios permite o desenho de uma perspectiva assente em metodologias que, igualmente, lhe são próprias.

A sua abrangência, as relações e reciprocidade de conhecimento contribuem para a procura da interdisciplinaridade no seu estudo. Por sua vez, a inscrição do design em discursos da história permite a compreensão e o cruzamento de métodos que podem enriquecer e alargar o seu campo de estudos.

Ao objetivar-se no quadro da ampliação de estudos em história do design a construção de um modelo de análise onde se evidenciem metodologias da história e do design para o estudo dos artefactos, destaca-se a obra de Hannah e Putman (1980) pelas reflexões acerca das metodologias mais pertinentes para historiar o design, defendendo-se que historiar o design aloca o pensamento sobre design como uma rede social interligada com outras relações, uma vez que o encerramento na "estrutura interna da disciplina" (1980, p. 267) pode tornar a tarefa complexa e simultaneamente incompleta. A consciência da multiplicidade de relações deve conduzir a procura das mesmas e, conseqüentemente, indiciar novas metodologias de investigação. O facto de a abordagem ao calçado determinar, por si só, o cruzamento disciplinar e, com ele, pressupor múltiplos encadeamentos torna as considerações de Hannah e Putman (1980) fundamentais para a compreensão da dimensão de 'rede social' abrangida pelo design de calçado.

Dessas constatações, com vista ao desenho de um quadro metodológico orientador de estudos em design de calçado, torna-se fundamental uma pesquisa à historiografia da história do design. A premissa da inscrição do design de calçado no enquadramento da área disciplinar do design de moda, mas também como uma prática observada pela indústria do calçado, traduz o ponto de partida para uma escrita dessa compreensão procurando extrair as ilações principais para a expansão do entendimento do design de calçado. A temática específica do estudo do calçado ligada a outras bases disciplinares, apesar de não relacionado diretamente com os discursos do design, tem sido bastante profusa e esclarecedora da sua contextualização e prática em Portugal. Esse

enquadramento envolve a esfera do historiador de design e justifica a procura da sua essência em bibliografia da especialidade para a compreensão do seu papel e sua consolidação.

CONTRIBUTOS PARA O ESTUDO DO DESIGN DE CALÇADO

Assim, no âmbito de estudos sobre o design de calçado português constata-se que as publicações onde esse tem vindo a ser abordado privilegiam dimensões analíticas distintas. Verificam-se, essencialmente, trabalhos académicos, como artigos, dissertações e teses, em várias áreas de estudo do design; no âmbito das ciências empresariais e económicas; na área da economia e ao nível da engenharia; em publicações da Associação Portuguesa dos Industriais do Calçado, Componentes, Artigos em Pele e seus Sucedâneos (APICCAPS) e do Centro Tecnológico do Calçado de Portugal (CTCP); e em publicações no quadro disciplinar da história, os quais, além de traduzirem os primeiros estudos centrados na temática do calçado, são enquadrados também em áreas disciplinares diferenciadas do design, mas que pela abordagem ao tema se tornam pertinentes às perspetivas do design.

No conjunto de dissertações e artigos publicados prevalecem abordagens temáticas alusivas ao design de calçado sob o ponto de vista das possibilidades e da valorização que pode trazer ao setor; da gestão do design nas empresas de produção de calçado; do desenvolvimento de artefactos ou pequenas coleções; estudos sobre marcas portuguesas de calçado; e possibilidades de aplicação de outros materiais no calçado relacionados com preocupações ecológicas ou inovação. Contudo, prevalece uma abordagem que não demonstra a distinção do design de calçado e do designer de calçado, assumindo assim as temáticas num enquadramento de pertença ao design de moda, ou seja, a compreensão do artefacto enquanto acessório. Paralelamente, verificam-se algumas preocupações relacionadas com os contextos históricos relativos ao 'calçado', como o caso do levantamento

da sua evolução formal histórica ao nível internacional generalizada; com fatores ergonómicos; o conforto; ou os processos de fabrico. Isoladamente ou articulados, essas perspetivas de abordagem manifestam-se como os principais conteúdos dissertados, os quais são refletores da ampliação da compreensão do calçado em Portugal. O conjunto de publicações académicas inscritas em estudos de design são tradutoras de diversas perspetivas de abordagem à compreensão do calçado são alocadas às seguintes áreas disciplinares: Design, Materiais e Gestão do Produto; Design e Marketing; Design de Comunicação de Moda; Design de Equipamento; Design; e Design de Moda. Enquadrados nessas áreas, os estudos são centrados no *branding*, no design sustentável, na gestão do design, no design de moda, no design social e no ecodesign.

Frequentemente, os estudos publicados traduzem a materialização da essência do design de calçado, ou seja, os artefactos, sendo acompanhados de protótipos¹, sobretudo em propostas de aplicação de novos materiais no âmbito da verificação de resultados, observando-se subtilmente processos criativos. Esse aspeto da construção de protótipos torna-se relevante pela premissa que a tridimensionalidade é inerente ao artefacto e, com a construção do mesmo é possível verificar a diversidade de possibilidades de materialização de processo criativo aplicados ao desenvolvimento de calçado. Na sua generalidade, não traduzem, contudo, aplicabilidade ao quadro de produção da indústria do calçado portuguesa com vista à sua reprodução seriada, ou ainda, relativamente a aspetos ergonómicos, de conforto, flexibilidade ou resistência.

Numa análise crítica generalizada, os trabalhos podem traduzir uma interpretação analítica nuclear: a relação com o contexto económico recente e posicionamento da indústria do calçado e, por isso, abertura ao design e ao designer. No entanto, na sua génese, dificilmente parecem dar conta do papel dos intermediários culturais na transformação desse campo de atividade, da sua origem e emergência, do papel do designer de

calçado e até das menções expressas aos termos 'design de calçado' e 'designer de calçado'. De modo antagónico o design de calçado propriamente dito parece assim num quadro de análise efetuado aos estudos publicados tratar-se de uma área de estudos que ainda não terá emergido.

O facto de se tratarem de estudos recentes e de a temática ser pouco explorada e explanada, também a natureza dos mesmos e as perspetivas que se circunscrevem poderão ter-se traduzido em barreiras limitadoras, não permitindo a preocupação central e em certos casos, também periférica, sobre o design de calçado e sobre o designer de calçado; ou ainda esclarecimentos sobre as fronteiras do designer e do estilista, dos conceitos de designer e autoria, do seu enquadramento ou distanciamento no quadro da indústria, ao seu serviço ou seu recurso.

As publicações abordam, na generalidade, contextos cronológicos recentes, com pouco ou nenhum recuo na tentativa de compreensão do passado histórico; não incidem em processos criativos consideráveis e metodologias em design de calçado relativas ao desenvolvimento dos artefactos; não compreendem os processos de fabrico e a sua implicação nos programas; e combinam a história dos artefactos internacionais assumindo uma história dos artefactos portugueses.

Em estudos da área da moda, o design de calçado tem sido mencionado como o enquadramento e a temática de estudo, encontrando-se com frequência a expressão 'design de calçado', incluída nos títulos das publicações. Traduzem, essencialmente, exemplos de exercícios em contexto académico em design de calçado, como os casos de desenvolvimento uma marca de calçado inspirada na análise de uma marca existente; proposta de uma coleção de calçado para uma marca existente, com base em artefactos existentes; ou realização de um protótipo em 3D. De forma generalizada, apresentam lacunas quanto aos apontamentos históricos e contextuais; na elaboração de fichas técnicas; na viabilidade dos

projetos em aplicação ou concretização em indústria/massificação; na nomenclatura dos elementos constituintes dos artefactos; na distinção das tipologias de calçado; na explicação da construção dos mesmos; ao mesmo tempo que parecem misturar o contexto internacional com a realidade nacional. Com a pretensão de resposta à indústria do calçado, ou enquadrados nela evidenciam um quadro distanciado dessa realidade nacional e, de certo modo, desfasado das suas possibilidades de resposta, de processos técnicos ou tecnológicos ou até dos mercados. O design de calçado tem sido inserido na categoria de design de acessórios, a par de malas, calçado, joalheria, lenços, relógios, óculos, luvas, chapéus, ornamentos para o cabelo, gravatas e objetos em pele.

A associação que representa o setor, pela sua compreensão da cultura do calçado como espelho de uma identidade nacional, industrial e estratégica tem difundido campanhas de divulgação e internacionalização dos artefactos e das marcas, bem como ao nível da inovação de artefactos, materiais ou tecnologias através do CTCP, as quais assumem um conjunto de publicações que retrata *in loco* o setor da indústria do calçado, tornando-se uma das principais fontes primárias para estudos sobre o design de calçado.

Por sua vez, têm vindo a ser difundidos documentos institucionais com o propósito de contribuir para a veiculação de informação dentro do setor do calçado, as quais se manifestam como o principal reflexo da indústria do calçado e, conseqüentemente, do panorama do design de calçado em Portugal. De igual modo, tem-se verificado que a comunicação social se tem debruçado sobre a temática dado a relevância que a indústria do calçado tem vindo a demonstrar na economia portuguesa, sendo frequentes a publicação de notícias, breves análises ao setor ou programas de televisão.

A última década assistiu à profusão de estudos nacionais sobre calçado aumentar consideravelmente,

não só no que respeitou aos discursos do design, mas noutras áreas de investigação, revelando a relevância que a temática do calçado em Portugal tem vindo a suscitar, como nos casos das áreas das ciências empresariais e económicas; da gestão; das finanças; da economia; do *marketing*; da engenharia; da sociologia; e da história. Na verdade, foram esses sentidos à luz das disciplinas onde se posicionam, onde as abordagens ao tema são mais profundas, predominando investigações de cariz académico.

As publicações provenientes da área da história manifestam-se, em alguns casos, fontes primárias para a compreensão da indústria portuguesa do calçado e, conseqüentemente, do design de calçado. Inscrevem-se em estudos gerais sobre a moda relativamente a análises formais, biografias de designers, cronologias específicas. No âmbito de estudos nacionais sobre história da moda na sua generalidade as menções ao calçado são pontuais, sendo que os conteúdos destacados são o vestuário²; e os estudos que incidem particularmente sobre calçado no quadro da história exploram aspetos que permitem compreender os antecedentes do design e do designer de calçado nos respetivos contextos³. Nesse sentido, contribuem para o esclarecimento de contextos, ao mesmo tempo que forneceram outras fontes históricas e perspetivas de interesse a estudos sobre calçado.

Apesar de deixarem evidenciar a profusão da temática do calçado à luz do design, não parecem esclarecer os conceitos inerentes ao mesmo ou a gramática alusiva ao 'calçado'. As menções tecidas ao quadro da indústria evidenciam sùmulas de dados estatísticos difundidos pela APICCAPS, ao invés de uma análise dos mesmos à luz do design.

A abertura a uma nova área disciplinar recente poderá justificar as abordagens onde o recurso a fontes é limitado. Igualmente, o facto do design de calçado se posicionar no limbo, entre um acessório do design de moda e uma área disciplinar, poderá explicar a indefinição e incoerência de discursos.

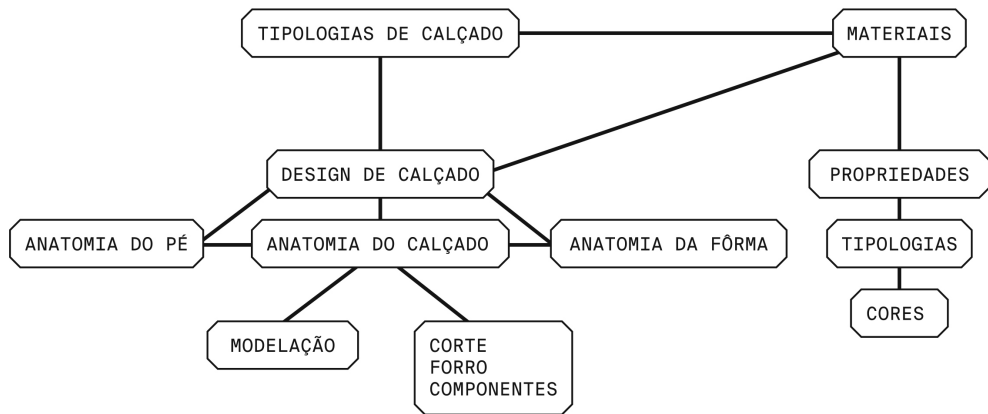
ENQUADRAMENTOS E CONSIDERAÇÕES SOBRE O DESIGN DE CALÇADO

O design de moda estende-se aos acessórios, onde o calçado se integra, traduzindo assim uma área disciplinar onde são os discursos associados ao vestuário que se destacam, assim como esse elemento traduz o quadro principal da prática efetiva do designer de moda. Consequentemente, essa temática prevalece nos estudos publicados em contexto nacional⁴.

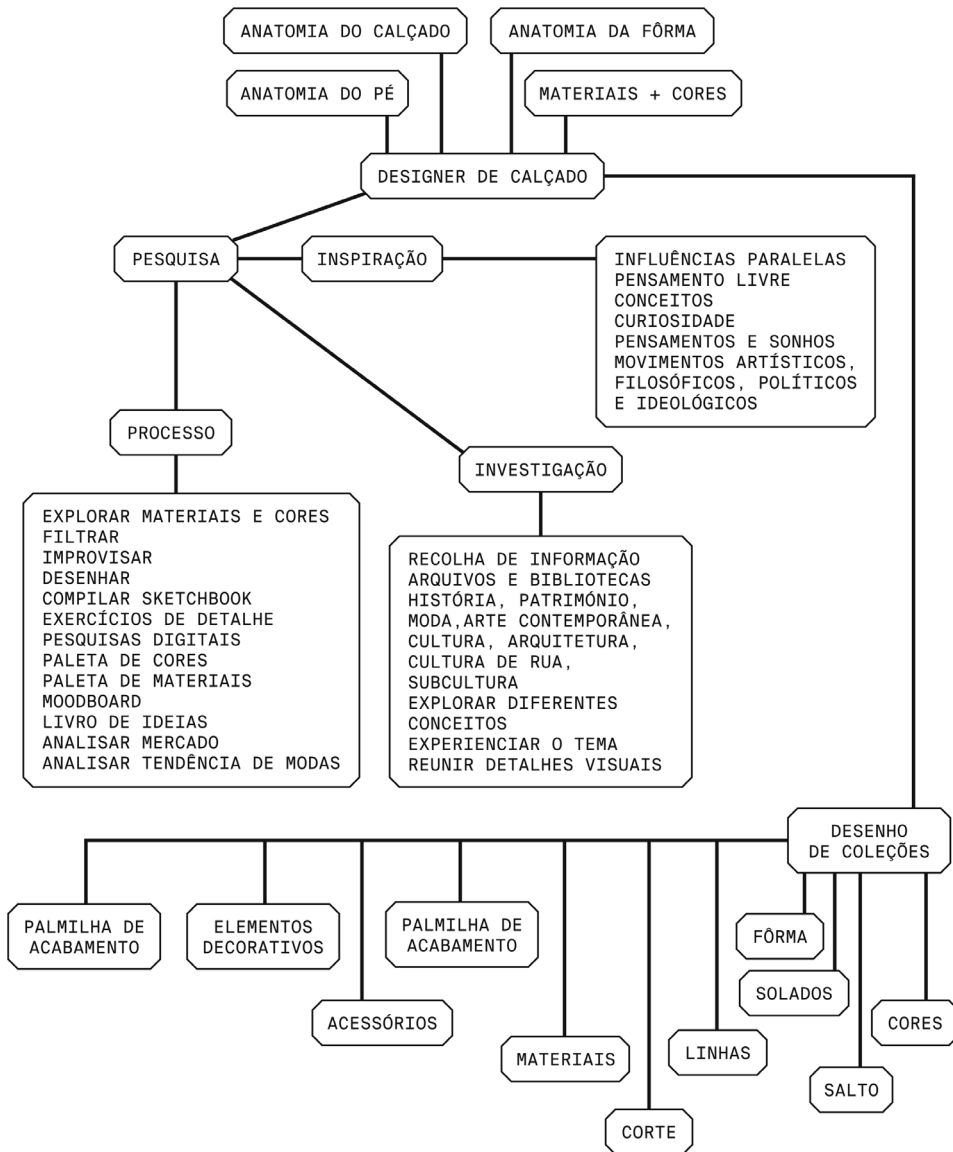
O grau de complexidade associado a esse artefacto e, juntamente com ele, o exercício da atividade, primeiro do 'sapateiro' e posteriormente pelo designer que atua na indústria portuguesa do calçado, distingue-se com essa caracterização da atividade enunciada no quadro do design de moda. De facto, tem sido no

contexto do desempenho da indústria do calçado portuguesa onde se tem verificado o maior contributo para arregaçamento do design de calçado, para a sua proeminência e para a formação dos designers com atividade no desenvolvimento do calçado português, integrados ou não nos quadros das empresas do setor.

No âmbito do esclarecimento das competências do designer de calçado podem ser traduzidos os elementos que se relacionam com princípios da ergonomia, no conhecimento da anatomia do pé; da anatomia do calçado, ou seja, da modelação e dos elementos que constituem dos artefactos; a anatomia da fôrma, o seu volume, especificidades técnicas e adequação à tipologia; os tipos de materiais, as suas propriedades, características e cores existentes; e as tipologias de calçado mais profusas, sendo consideradas vinte e uma⁵.



Mapa 1. Conceitos teóricos e práticos ligados ao design de calçado. Manifestam-se também como os conhecimentos inerentes à atividade do designer de calçado. Subjacente a esses, podem conotar-se aspetos relacionados com as tecnologias de produção, uma vez que na anatomia do calçado se consideram as especificidades construtivas. Fonte: Aurora Brochado.



Mapa 2. Conceitos teóricos e práticos ligados ao designer de calçado quanto a metodologias projetuais e processuais. A inspiração, a investigação e o processo correspondem ao conceito de pesquisa. Esse percurso que ocorre entre paralelismos na inspiração e investigação que por sua vez influenciam o processo materializam-se no desenho da coleção. Fonte: Aurora Brochado.

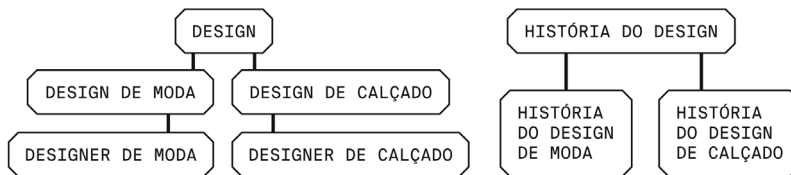
A expressão design de calçado tem-se evidenciado, sobretudo na oralidade no contexto da indústria do calçado, resultante do processo de formação profissional de designers de calçado levado a cabo pelos esforços do setor do calçado português; mas também a partir do momento que a indústria do calçado passou a caracterizar-se pela capacidade de resposta à produção de pequenas coleções de designers que não exercem atividade profissional integrada em empresas e que contribuíram para a abertura e para o estímulo à produção de artefactos de marcas autorais da própria empresa e também para a possibilidade da integração do designer de calçado nas empresas.

Ao ter reunido as condições necessárias para o incremento de metodologias projetuais do design de calçado no desenvolvimento dos programas de calçado, o setor do calçado tem impulsionado a possibilidade de o design de calçado se fortalecer e assumir discursos que lhe são próprios. Se por um lado se evidencia esse surgimento socorrido de métodos inerentes a todo o espectro dimensional do artefacto – a saber, tecnologia, programa e autoria, ao que acresce um posicionamento do design de calçado no contexto industrial do setor do calçado e dos componentes em Portugal e, conseqüentemente, outra prática onde é assumida outra designação – verifica-se por outro lado a ligação ao nível dos discursos teóricos a forte ligação e o sentido de perspectivas da área do design de

moda. Essa dualidade, ainda indefinida, contribui para a convivência de ambas as designações – designer de moda e designer de calçado – para modos de atuação bem distintos e parece balizar ou até encerrar nas suas perspectivas a compreensão do design de calçado, comprometendo a sua prática, bem como contribui para a incerteza da prática e da compreensão do designer de calçado.

O exercício do design de calçado explora os processos para o desenvolvimento dos artefactos, focando-se novamente na anatomia humana e no desenvolvimento da fôrma, nos processos criativos e metodológicos, na pesquisa e no desenho das coleções, onde se centram os elementos que constituem o artefacto e proporcionam a sua volumetria e forma e, por fim, na sua apresentação. O mapa 2 sintetiza as principais expressões e conceitos associados a esses aspetos, traduzindo os processos inerentes ao desenvolvimento de tipologias de calçado e de coleções.

Apesar de, a expressão 'designer de calçado' não prevalecer nos discursos publicados, quer nos discursos da indústria do calçado, quer nos discursos disciplinares do design de moda em Portugal, tem sido no âmbito dos discursos da indústria do calçado onde o 'design de calçado' parece distinguir-se e, com ela, a expressão 'designer de calçado' se tem manifestado cada vez mais proeminente.



Mapa 3. O design de calçado é uma área de estudos do design que se socorre de metodologias inerentes ao design e ferramentas comuns ao design de moda. Paralelamente, a história do design de calçado centra o seu estudo no calçado ao invés de uma compreensão do mesmo como um complemento da moda, mas antes como o objeto principal. Fonte: Aurora Brochado

O calçado poderá ser compreendido também nas suas dimensões simbólicas, antropológicas, etnográficas, culturais e históricas, sem perder com isso uma interpretação que liga programas autores e tecnologias. Emergiu uma prática de colecionismo desses artefactos que esteve na génese do surgimento de núcleos museológicos que se dedicam à temática do calçado. A sua ligação com o vestuário e o enquadramento no campo dos acessórios de moda foi igualmente impulsionador da presença do calçado em coleções onde o vestuário predomina. A valorização do sentido de autoria no quadro do design de calçado levou também ao surgimento de espaços dedicados à apresentação de calçado de designers reconhecidos internacionalmente. O decurso do século XX e XXI viu surgir unidades museológicas onde a história e a preservação da memória passada ou recente do calçado se evidenciam. Tratam-se de instituições que emergiram face a motivações trazidas como sentido de autenticidade histórica, da tradição, da presença de indústrias locais de produção de calçado e de marcas próprias de calçado. As coleções são constituídas por artefactos desse passado histórico onde se atribui por natureza esse valor, mas também pela amplitude a premissas que compreendem o calçado noutras dimensões. O designer de calçado tem sido reconhecido no quadro do colecionismo, sendo a dimensão da autoria um dos aspetos associados à valorização das coleções. Paralelamente, o desenvolvimento da atividade tem sido alvo de preservação, sendo frequente nas coleções instrumentos e meios de produção de calçado, com incidência em ambos fabricos – artesanal e industrial. Consequentemente, o sentido colecionista da forma terá provocado o interesse na recolha de artefactos contemporâneos elaborados em materiais que não se destinam ao calçado no sentido do uso, sendo elaborados no princípio do objeto artístico. Verifica-se ainda o destaque à valorização do artefacto através da relação da personalidade do seu utilizador. Os artefactos usados por celebridades ou outras personalidades reconhecidas publicamente traduzem juntamente com calçado de designers de calçado ou marcas a ampliação dos sentidos

atribuídos e valorizados no artefacto. Esse conjunto de aspetos têm vindo a contribuir para a expansão das mesmas quantitativamente, ao nível formal, ao nível material ou ao nível dos registos. Perante o enunciado, constata-se que o artefacto adquiriu sentidos alusivos ao património a par da emergência da disciplina de arqueologia, no século XIX, justificando assim o colecionismo, tal como foi de resto, prática na época. O sentido arqueológico da museificação do calçado alterou-se no decurso do século XX, a partir do momento que a autoria se sobressaiu e, com ela, outras perspetivas foram alocadas à compreensão dos artefactos. Arthur Danto (1981) na obra "A transfiguração do lugar comum" explicou o conceito de transfiguração de objetos através da interpretação em objeto artístico. Ao calçado associam-se ainda o seu utilizador, podendo esse também traduzir um elemento condutor às transfigurações do objeto.

PARA UMA HISTÓRIA DO DESIGN DE CALÇADO

Pretendendo-se analisar os sentidos atribuídos ao design de calçado tendo como pressuposto a premissa que esse campo de estudo poderia integrar outros quadros disciplinares, deve privilegiar-se o contributo de perspetivas, conceitos, metodologias e recursos. Consequentemente, deve considerar-se o papel do historiador de design, bem como se torna preponderante verificar o panorama dos estudos sobre o calçado português e sobre o design de calçado através de vários eixos de referência e clarificar desse modo conceitos associados ao design de calçado e ao designer de calçado. Assente na análise historiográfica deve procurar-se retirar as principais lições, delimitar temáticas e esclarecer conceitos. O recurso a métodos da história e os seus géneros, sublinham o cruzamento metodológico sistematizado na disciplina de história do design. A tarefa de historiar o design de calçado conduz, necessariamente, à consolidação de perspetivas sobre o historiador de design e, no caso em particular, dessa posição e desempenho perante o conhecimento empírico do tema e a sua abordagem.

O desenho de um quadro metodológico em estudos sobre calçado à luz do design deve assentar, fundamentalmente, em premissas, meios e técnicas de investigação intrínsecos à história do design, à história e ao design de calçado em si. O conjunto de publicações observadas nas várias áreas do conhecimento contribui não só para o desenho desse quadro, mas também para a compreensão dos contextos históricos e sociais. Com efeito, apoiado nos limites do espaço temático e na construção de uma narrativa que auspícia historiar o design de calçado numa relação com o sentido de sistema de ofício e com a indústria do calçado, considera-se o sentido de evolução de conceitos; o entendimento dos programas; o sentido de autoria; e a influência das dimensões e do desempenho da técnica como elo fulcral, quer na dimensão física dos artefactos, quer nos sentidos que lhe são atribuídos no tempo e no espaço.

Nessa sequência, sublinham-se as principais ideias tendo a história do design como ponto de partida para estudos sobre design de calçado:

- a crença na história do design como perpetuação da memória coletiva, onde a prática do design, as tecnologias, sociedade, economia, contextos políticos e geográficos e, o artefacto se interligam como um fio condutor nas narrativas (Dilnot, 1984; Clark e Brody, 2009). Esse eixo realça-se, designadamente, na procura da compreensão daqueles que são os antecedentes do design(er) de calçado e do momento em que essas expressões passam a integrar o léxico da indústria portuguesa do calçado. Igualmente, essa visão resulta na compreensão dos artefactos e a dimensão dos sentidos do calçado, associado a um saber e prática artesanal e, posteriormente, à indústria no quadro da sociedade portuguesa, numa relação intrínseca com os aspetos políticos, sociais e económicos.

- A ideia que historiar o design determina uma rede interligada com outras relações (Hannah e Putman, 1980) e o recurso a metodologias de outras áreas disciplinares (Fallan, 2010). Essas premissas traduzem,

eventualmente, uma das principais considerações a ter em estudos sobre design de calçado, já que ao tratar-se de uma área que persiste sobretudo devido as relações (inter)disciplinares mantidas, implicará per si uma pesquisa não só aos discursos do design, mas também de discursos onde se privilegiam outras perspetivas em torno do calçado.

- A importância a uma análise do objeto em si em detrimento de uma análise biográfica e a necessidade de entender o porquê do seu surgimento e posicionamento no contexto (Forty, 1986). Esses aspetos expressaram-se na opção de não se particularizar designers ou marcas de calçado, mas antes em torno da compreensão do conceito de autoria na sua globalidade, ou seja, na procura da identidade do design de calçado em Portugal. Também a análise aos artefactos na sua relação com os programas e, quando possível, interligado com as tecnologias, procura respostas nos contextos ideológicos ou sociais e nas dimensões do artefacto em si para a sua compreensão.

- O historiador de design reconduz a disciplina na amplitude temática e de perspetivas (Dilnot, 1989) e a escrita da história do design assenta nos termos da 'história' (Fallan, 2013). Procurando-se contribuir para o conhecimento sobre a temática do design de calçado em Portugal, à luz do design, mas também à luz da história e cimentada no seu discurso simbólico. A reconstituição de uma problemática, na qual a subjetividade no recurso a visões distintas com outros especialistas para a troca de informações (Mattoso, 1988; Block, 1993; Silva, 1999) deverá ser tida em consideração através da realização de entrevistas, mas também visitas a unidades de produção, frequência de formação técnica especializada em calçado ou testemunhos informais, os quais apesar de não referenciados diretamente, fornecem um contributo valioso para o estudo do design de calçado.

- O modelo triangular autoria-tecnologia-programa (Providência, 2003) fundamenta o quadro metodológico de estudos ao design de calçado. A incidência

numa perspetiva que privilegia o estudo do design de calçado no quadro da indústria do calçado portuguesa levará à procura da origem da sua atividade. Através da compreensão do percurso do ofício dos sapateiros percebe-se a relação com o designer de calçado e quais as principais ruturas e continuidades no desempenho da atividade. Esse modelo, usado como lente na estrutura e na escrita da narrativa, demarca o sentido global do conceito de autoria, ao invés de particularizar intervenientes; no caso da tecnologia, relaciona-se com a compreensão de técnicas e tecnologias de fabrico associadas a níveis de saber e, conseqüentemente, a estatutos; e quanto ao programa, perspetivam-se análises onde se devem contemplar, essencialmente, informações sobre forma, função, cor, género, material, componentes e autoria.

CONCLUSÃO

As publicações sobre o calçado inscritas no âmbito de estudos em design de moda compreendem-no como um acessório, sendo o vestuário o principal foco das análises e o designer de moda o profissional deduzido nesse designio. A abordagem da história da moda ao calçado tem ocorrido num sentido paralelo ao principal objeto de observação dessa área de estudo, no qual as opções metodológicas, dada a natureza perecível dos artefactos, se tem apoiado sobretudo no recurso à pintura e à escultura para o desenho das narrativas. Os estudos académicos onde as perspetivas sobre calçado assentam em proposições do design, designadamente, no *branding*, no design sustentável e eco-design, na gestão do design, no design de moda, no design social e no design de equipamento careceram do uso da expressão 'design de calçado' e da conotação ao 'designer de calçado', de modo traduzir um contributo para o reconhecimento disciplinar. Notavelmente, essas evidências são identificadas no painel de discursos oriundos da indústria do calçado.

O argumento do calçado ser absorvido similarmente nas suas dimensões simbólicas, antropológicas,

etnográficas, colecionistas, culturais e históricas, torna-o contíguo aos sentidos de interpretação firmados nos eixos que aliam programas, autorias e tecnologias em torno do pensamento sobre a projeção dos artefactos. Não deverá ser enfatizando o seu entendimento de acessório apropriado pelo design de moda, mas antes uma compreensão da sua especificidade, autenticidade e nas ligações a outros campos disciplinares e a contextos que permitiram deixar sobressair a designação de uma área disciplinar que poderá manifestar-se como um campo de estudo em aberto e em construção.

Perante essas constatações, o estudo do calçado deverá ser compreendido na área disciplinar do design de calçado em detrimento do entendimento do calçado como uma sub-área do design de moda por se considerar não se manifestar absoluto no âmbito do design de moda. O calçado é uma especialização da área da moda necessária para a compreensão dos programas e para uma atuação eficaz nesse contexto. Considera-se que na ausência desses conhecimentos, o designer de moda desenvolve os artefactos em co-autoria, não assumida, com o modelador de calçado, predominando efetivamente a sua intervenção no sentido de criatividade com a definição de um 'estilo' no artefacto, sendo esse desenvolvido pelo modelador de calçado, o qual tornará viável e proporcionará o conforto, a funcionalidade, definirá os aspetos técnicos, tecnologias e processos construtivos. Quer no campo teórico, quer no campo de atuação prática, esses aspetos implicam o programa. Na verdade, o programa manifesta-se quase inteiramente definido pelo modelador. A designação mais frequente para essa prática é a de 'estilista'. O designer de calçado é o autor dos artefactos, na medida em que o conhecimento da técnica e das tecnologias alusivas ao desenvolvimento faz parte do processo criativo. O designer de calçado poderá desempenhar a profissão diretamente no setor, ou usufruindo desse para uma prática autoral individual. O designer de moda, define o estilo e recorre ao setor para proceder ao desenvolvimento dos artefactos.

O designer de calçado, vinculado na sua génese ao sistema de ofício de sapateiro, associou-se à alta costura, onde se aproximou do design de moda. Recentemente ligou-se à indústria do calçado e, consequentemente, emergiram outros conceitos. A sua atividade distingue-se do designer de moda, sendo compreendido também no domínio da criatividade, mas à qual acresce os elementos fundamentais da esfera do design de calçado, ou seja, o conhecimento sobre a técnica e as tecnologias alusivas ao desenvolvimento dos artefactos e sobre os programas tipológicos.

NOTAS

¹ Como o caso das publicações de Sílvia Saraiva (2012), Ângela Silva e Pedro Souto (2014), Bernardete Soares (2015), Graça Grave (2015), Maria Morim (2015) e Catarina Vicente (2016).

² Destacam-se as seguintes publicações: "A moda em Portugal nos últimos trinta anos", de Tereza Coelho e Assunção Avillez (1987) e "Fashion, design, cultura e identidade: a costura social da moda em Portugal no século XX", de Valter Cardim (1998); no quadro do estudo do vestuário, enquanto compreensão do conceito de 'traje' entendido como "a roupa que se veste habitualmente; vestuário próprio de uma profissão" (Houaiss, 2003, Tomo XVII, p. 7855), situam-se um conjunto de estudos centrados em períodos e tipologias particulares, dos quais vale mencionar: "O traje regional português e o folclore" de Madalena Teixeira ([s.d.]), "A moda e o traje militar: a génese do uniforme no século XVII" de Paulo Morais ([s.d.]), "Modelos e modas – traje de corte em Portugal nos séculos XVII e XVIII" de Alberto Silva (1993), "O traje dos lentes: memória pra a história da veste dos universitários portugueses – séculos XIX – XX" de Armando Carvalho Homem (2004), "O traje de corte feminino em Portugal da época de D. Manuel I a D. Pedro II" de Maria João Fialho (2011) e a dissertação "A Moda feminina no Estado Novo: a relação da moda e da política nos anos sessenta em Portugal" de Margarida García (2011); no quadro de estudos biográficos, as publicações "15 histórias de hábitos: criadores de moda em Portugal" e "O que é a moda", de Cristina Duarte (2003; 2004). Valerá mencionar a publicação sobre tipologias de calçado, sob o ponto de vista da sua evolução ao longo da história, intitulada "História do calçado: da

antiguidade caminhando até ao presente" de Jorge Ribeiro ([s.d.]), a qual resulta de um trabalho de pesquisa sobre calçado histórico, num sentido generalista e com o recurso a fontes e metodologias inerentes à história pouco clarificadas.

³ Destacam-se nessa área: a dissertação de Maria Helena Mendes da Rocha Oliveira, "A Confraria de S. Crispim e S. Crispiniano e o seu Hospital na Idade Média" (2001) por se debruçar na história dessa confraria traçando o retrato do sapateiro e com isso revelar o antecedente do design de calçado; o estudo de Geraldo Coelho Dias (2003) intitulado "A Irmandade de S. Crispim e S. Crispiniano: uma reliquia da Idade Média no Porto moderno", por mostrar um retrato integral da irmandade dos sapateiros criada no Porto medievo por esses profissionais; e a tese de doutoramento de Arnaldo Sousa Melo intitulada "Trabalho e Produção em Portugal na Idade Média: O Porto, c. 1320 – c. 1415" (2009), por caracterizar e propor interpretações sobre a organização do trabalho e produção industrial ou artesanal no Porto do século XIV, sendo que ambos forneceram um contributo para o estudo dos contextos sociais do ofício; a publicação de Joaquim Rodrigues "A vida, o trabalho e a luta dos sapateiros de Loulé (1890 –1945)" (2011) onde aborda a história do ofício, o seu desenvolvimento, o modo de operar, o nascimento das associações e o paralelismo com o contexto histórico, manifestando-se importante pelo carácter comparativo, ao mesmo tempo que a apresentação de uma lista bibliográfica sobre o assunto permite um alargamento temático; e a dissertação "A indústria do calçado em S. João da Madeira (1881-1953): estudo e mediação", de Susana Carvalho (2012) pelo carácter paralelo, onde organiza conteúdos relativos à presença da indústria do calçado em S. João da Madeira, socorrendo-se de fontes escritas documentais como método histórico e fornecendo um retrato da tradição da produção de calçado incrementada nessa cidade.

⁴ O calçado, compreendido na generalidade enquanto artefacto poderá inscrever-se também na área do design de produto.

⁵ Estilos de tipologias clássicas de calçado: 'oxford', 'derby', 'sandália', 'mule', 'court-shoe' e 'bota'; e sua correspondência com as restantes tipologias como as mais profusas, a saber: o 'monk', 'slip-on', 'mocassin', 'chelsea', 'sneaker', 'boat-shoe', 'desert boot', 'jodhpur boot', 'peep-toe', 'd'orsay', 'Mary Jane', 'platform', 'sling back', 'clog' e 't-bard shoe'. Ver Aki Choklat, 2012, p. 46-49.

REFERÊNCIAS

- ALEXANDRE, Paulo Morais (s/d) – *A moda e o traje militar: a gênese do uniforme no século XVII*. Boletim da Academia Portuguesa de Ex-libris. p. 30–33.
- BARBOSA, Helena (2011) – *História do cartaz em Portugal*. Aveiro: Universidade de Aveiro, 2011. 604 f. Tese de doutoramento em Design.
- BLOCK, Marc (1993) – *Apologia da história ou o ofício do historiador*. Rio de Janeiro: Jorge Zahar Editor Ltda, 2001. 159 p. ISBN 978857106093.
- CARDIM, Valter (2011) – *A moda em Portugal: 1807 a 1914*. Lisboa: Edições IADE, 2011. 279 p. ISBN 9789898473011
- CHOKLAT, Aki (2012) – *Footwear Design*. London: Laurence King Publishing, 2012. 192 p. ISBN 9781856697453.
- CARVALHO, Susana (2012) – *A indústria do calçado em S. João da Madeira (1881-1953): estudo e mediação*. Porto: FLUP, 2012. 186 f. Dissertação de mestrado em História e Património – ramo Mediação Patrimonial.
- CLARK, Hazel; BRODY, David (2009) – *Design studies: a reader*. Oxford: Berg Publishers, 2009. 572 p. ISBN 978-1847882363.
- COELHO, Tereza; AVILLES, Maria Assunção (1987) – *A moda em Portugal nos últimos 30 anos*. Lisboa: Ed. Rolim, 1987. 182 p. ISBN 9789726870807.
- DANTO, Arthur (1981) – *A transfiguração do lugar comum*. 2ª ed. São Paulo: Cosac Naify, 2005. 312p. ISBN-108575034197.
- DIAS, Geraldo Coelho (2006) – *A Irmandade de S. Crispim e S. Crispiniano: uma relíquia da Idade Média no Porto moderno: Estudos em homenagem ao Professor Doutor José Marques*. Vol. 2, 2006, p. 147-160.
- DILNOT, Clive – The State of Design History, part II Problems and Possibilities. *Design Issues*. Boston, MIT Press. Vol. 1 N° 2 (1984) p.3–20.
- The State of Design History: part I: Mapping the field. In MARGOLIN, Victor. *Design discourse: history, theory, criticism*. University of Chicago Press, Chicago, 1989, p. 213–250.
- DUARTE, Cristina L. (2004) – *O que é Moda*. Lisboa: Quimera, 2004. ISBN 9789725891247.
- (2007) – *Trajes regionais: gosto popular, cores e formas*. Lisboa: Edição do Clube do Coleccionador dos Correios, 2007. ISBN 9728968038. 163 p.
- FALLAN, Kjetil (2010) – *Design History: Understanding Theory and Method*. Oxford: Berg Publishers, 2010. 224 p. ISBN 9781847885371.
- Academe and Design Writing De-tooling Design History: To What Purpose and for Whom Do We Write? *Design and Culture*. UK: Bloomsbury Publishing. ISSN: 17547075. Vol. V, Issue 1 (2013) p. 13–20.
- FIALHO, Maria João (2011) – *O traje de corte feminino em Portugal da época de D. Manuel I a D. Pedro II*. Lisboa: Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, 2011, 168 f. Dissertação de mestrado em História da Arte.
- FORTY, Adrian (1986) – *Objects of desire: design and society since 1750*. New York: Thames & Hudson, 2000. 256 p. ISBN 9780500274125.
- GARCIA, Ana Margarida (2011) – *A Moda feminina no Estado Novo: a relação da moda e da política nos anos sessenta em Portugal*. Lisboa: Universidade Técnica de Lisboa, Faculdade de Arquitetura, 2011. 139 f. Dissertação de mestrado em Design de Moda.
- GRAVE, Graça (2015) – *Estigma no uso do calçado ortopédico: um estudo de caso em ambiente empresarial*. Aveiro: Universidade de Aveiro, 2015, 164 f. Dissertação de mestrado em Design.
- HANNAH, Fra; PUTMAN, Tim (1980) – Taking stock in design history. In LEES-MA-FFEI, Grace; HOUZE, Rebecca Houze (2010) – *The design history reader*. Nova Iorque: Berg Publishers, 2010. p. 267–278. ISBN 9781847882363.

HOMEM, Armando Luís Carvalho (2004) – *O traje dos lentes memória para a história da veste universitária portugueses séculos XIX – XX*. Porto: Greca artes gráficas, 2006. 285 p. ISBN 9729350965.

INSTITUTO ANTÓNIO HOUAISS DE LEXICOGRAFIA PORTUGAL (2003) – *Dicionário Houaiss da língua portuguesa*. Lisboa: Temas e Debates, 2003. Tomo I a XVIII, 8316 p. ISBN 9727596614.

LEES-MAFFEI, Grace; HUPPATZ, D.J. (2012) Design History: From Service Subject to Discrete Discipline. In *Design Frontiers: Territories, Concepts, Technologies, ICDHS 2012 8th Conference of the International Committee for Design History & Design Studies*. Design Frontiers: Territories, Concepts, Technologies, The 8th International Committee for Design History and Design Studies Conference, São Paulo, Brasil, 3-6 September 2012.

MATTOSO, José – *A escrita da história*. Lisboa: Editorial Estampa, 1988. 212 p. ISBN 9723312794

MELO Arnaldo (2009) – *Trabalho e Produção em Portugal na Idade Média: O Porto, c. 1320 – c. 1415*. Orient. Maria da Conceição Falcão e Philippe Braunstein. Braga: Universidade do Minho, 2009, 2 vol. Tese de Doutoramento.

MORIM, Maria (2012) – *O design como veiculador cultural no desenvolvimento de um produto de calçado*. Viana do Castelo: Instituto Politécnico de Viana do Castelo, 2012. 131 f. Dissertação de mestrado em Design Integrado.

OLIVEIRA, Helena (2001) – *A Confraria de S. Crispim e S. Crispiniano e o seu Hospital na Idade Média*. Porto: Faculdade de Letras, 2001. 120 f. Dissertação de mestrado em História Medieval.

PROVIDÊNCIA, Francisco (2003) – Algo más que una hélice. In CALVERA, Anna (ed.) – *Arte? Diseño*. Barcelona: Gustavo Gili, 2003. ISBN 84-252-1543-9. p. 195-213.

RODRIGUES, Joaquim (2011) – *A vida, o trabalho e a luta dos sapateiros de Loulé (1890- 1945)*. Loulé: Joaquim Rodrigues, ed. 2011. 40 p.

SARAIVA, Silvia (2012) – *Tucker's coleção de calçado conceptual: dos polímeros aos têxteis*. Covilhã: Universidade da Beira Interior, 2012. 100 f. Dissertação de mestrado em Design de Moda.

SILVA, Alberto Júlio – Modelos e modas – traje de corte em Portugal nos séculos XVII e XVIII. In *Revista da Faculdade de letras línguas e literaturas*. – Espiritualidade e corte em Portugal, séculos XVI – XVIII. Porto. ISSN. 08723419. (1993). Anexo V, p. 171-185.

SILVA, Ângela; SOUTO, Pedro (2014) – *Estudo da substituição do couro pela pele de cortiça para aplicação em calçado - vestuário*. Guimarães: Departamento de Engenharia Têxtil da Universidade do Minho, 2014. 9 p.

SILVA, Francisco – História Local: objetivos, métodos e fontes. In *Carlos Alberto Ferreira de Almeida: in memoriam*. Porto: Faculdade de Letras da Universidade do Porto, 1999. p. 383-395. ISBN 9729350320.

SOARES, Bernardete (2015) – *Da moda ao resíduo e do resíduo à moda: - Um contributo sustentável no uso da pele residual na Indústria do calçado*. Braga: Universidade do Minho, 2015. 150 f. Dissertação de mestrado em Design e Marketing.

TEIXEIRA, Madalena Bráz – *O traje regional português e o folclore* [Em linha]. Lisboa: [s.n.], [s.d.]. [Consult. 21 janeiro 2015]. Disponível em WWW: <http://www.om.acm.gov.pt/documents/58428/182327/1_PI_Cap7.pdf/803cd114-b7e8-448a--8dea-aeacb67866fe>.

VICENTE, Catarina (2016) – *O design de calçado e a impressão 3D*. Covilhã: Universidade da Beira Interior, 2014. 103 f. Dissertação de mestrado em Design de Moda.

WALKER, John (1989) – *Design history and the history of design*. London: Pluto Press, 1989. 243 p. ISBN 0745302742.

MARIANA ALMEIDA

[ID+] Research Institute for Design, Media and Culture
Department of Communication and Art
University of Aveiro
Portugal
mga@ua.pt

HELENA BARBOSA

[ID+] Research Institute for Design, Media and Culture
Department of Communication and Art
University of Aveiro
Portugal
helenab@ua.pt

3 **AUTHORITY
– AUSTERITY:
INFLUENCE FLOWS
BETWEEN 'ESTADO
NOVO' AND PORT
WINE IN POSTERS
FROM THE 1920S
TO THE 1960'S***

*THE ARTICLE WAS PRESENTED AT 4T TURKISH DESIGN HISTORY SOCIETY – DESIGN AND AUTHORITY. YASAR UNIVERSITY, IZMIR, TURKEY, 2-4 MAY 2019.

ABSTRACT

Between 1933 and 1974 Portugal lived under a dictatorial regime self-denominated *Estado Novo* (New State). It was imagined and led by António de Oliveira Salazar (1889-1970), who decided on the course of the country, conditioning all aspects of the nation, from the economic development orientation and the international scene positioning to the interpretation of the 'true' cultural identity. Repression and propaganda were promoted in a complementary way to achieve the stated goals. The conservative ideology valued Portuguese products' history and craftsmanship through staged representations of national traditions. As national *ex-libris*, Port wine already enjoyed wide recognition and so its symbolic potential was embedded by the regime.

This paper carries out a comparative study between *Estado Novo* and Port wine posters exemplifying how in the public sphere communication was subordinated to a performance consistent with the official doctrine.

It seeks to highlight how visual discourses – rhetoric, colour, and composition – resulted from mutual two-way flows, demonstrating Port wine's visual narrative transformation under the dictatorship's influence and how the regime posters share the same set of values when promoting not only a commercial product but also the culture of a country. To that end, a sample of posters from the 1920s to the 1960s was selected from two digital poster collections. The first was built during Helena Barbosa's doctoral research in Design, bringing together Portuguese posters from the 17th to the 20th centuries, from the archive of the National Library of Portugal and the Madeira Luís archive, deposited at the University of Aveiro (Barbosa, 2011). The second resulted from the development of Mariana Almeida's master's dissertation in Graphic Design and Editorial Projects, which brought together Port wine posters from the period between the end of the 19th century and the beginning of the 21st century (Almeida, 2017). The paper's main goal is to contribute to the verification of constraints and the interpretation of impositions resulting from authority exerted by the regime.

GOVERNMENT POLICIES AND PORT WINE CONTEXTS

The roots of *Estado Novo* date back to the *Ditadura Nacional* (National Dictatorship), a consequence of the May 1926 military coup that ended the Portuguese First Republic, effective since 1910.

When other authoritarian regimes were consolidating their positions in Europe, António de Oliveira Salazar, already a figure of the *Ditadura Nacional* government, designed an "unprecedented power project" for Portugal (Ramos do Ó, 1999). From the beginning of the 1930s, it was inspired by the Italian fascism of Benito Mussolini (1883-1945) and supported by the social doctrine of the Catholic Church.

God and virtue, fatherland and history, authority and its prestige, obedience and order, the family and Christian morals, the glory of honest work and the duty accomplishment were not debatable for the sake of a cohesive staging of tradition, even if forcibly imposed by the exercise of authority. The Catholic Church and the man who idealized and first guided *Estado Novo* provided a doctrinal thought that justified an authoritarian governmental action for more than forty years.

Salazar assumed this new political project leadership, officially implemented and legitimized by the New Constitution of 1933. Until the end of the *Estado Novo*, as a result of the April 25, 1974 Revolution, the country was governed in an authoritarian way according to a conservative right-wing ideology which promoted corporatism, the single party, censorship, and the suppression of civil liberties.

The dynamics between the political and cultural spheres proved to be essential to the construction and maintenance of the regime from an early stage, and propaganda was assumed as an instrument of government. In 1933, SPN - *Secretariado de Propaganda Nacional* (Secretariat of National Propaganda), was created and led by António Ferro

(1895-1956) until 1949, though in 1945 it was renamed the SNI - *Secretariado Nacional de Informação, Cultura Popular e Turismo* (National Secretariat of Information, Popular Culture and Tourism). This public institution served the internal purposes of promoting a matrix of values and explaining to the population their own identity through the orchestration of the available communication media. All different communication media were taken under control, among which was the poster.

This governmental body contributed to poster projection as an official propaganda vehicle (Lobo, 2001). Because "ubiquitous in urban space, legitimized as artistic practice and tested in persuasive effectiveness by advertising, the poster would not leave politics indifferent" (Samara; Baptista, 2010).

As the poster stands out for its physical and rhetorical characteristics, the regime took advantage of the social, economic, and political action of this medium, capable of contributing "to the formation of public awareness and creation of a certain environment" (Ramos do Ó, 1999), especially when the State controls the information displayed.

According to the fundamental principles issued by the government through the SPN/SNI to respond to the propaganda requirements – about the regime, the territory and nationality – the rhetoric defended the "rediscovery of the folkloric Portuguese roots and built an inventory of the rural country, typical and human" (Lobo, 2001), listing the most original and unique products and features that existed since the foundation of Portugal in the 12th century.

Thus, the regime positioned itself to 'save the nation' and bring *true Portugueseness* to life, taking advantage of collective memory as a weapon against the 'communist threat' and as a controlling tool.

In an economic protectionism and country 'essence' staging period, Port wine reinforced its psychological performance and placement as an ambassador of

Portugal in the world (Fig. 1). This particular economic sector, with a consolidated activity since the 17th century, was of renewed strategic importance: not only because it represents a product of exceptional quality and international projection, but also because it is exclusive to Portugal, of which the whole country could and should be proud of.

The cultivation of vines and wine in the territory precedes its definition as a country. In his referential chronicle, from the end of the 19th century, *As Farpas* ('The Barbs'), Ramalho Ortigão states that in the Douro region, "memory has forgotten when the first vines were planted there, probably by Bacchus himself or is still the same mentioned in Genesis. So "since the immemorial time the vine (...) is reproduced consecutively" (Ortigão, 1986).

THE VISUAL RHETORIC OF ESTADO NOVO AND PORT WINE

In the context of the advertising coordination effort, wine, including Port wine, given its relevance in the economic and social fabric, was "invited" to participate in the "global popular re-education project" (Guichard, 2001), notably through the communication conveyed by its privileged public intervention holders: the posters. An example of this is the illustrated map that shows 'Portugal wine districts' all around the country – mainland and islands – proclaiming Portugal itself as a wine country as a whole. (Fig. 2).

It is understood that the region of Port wine's origin, in broad terms, comprises the Alto Douro vineyard in the north, Oporto city, and the cellars of Vila Nova de Gaia on the other side of the river. However, simultaneously there is a popular idea about Portugal being 'the country of Port wine', referring to the whole country, in its territorial dimensions and national identity. Some posters reproduce this overlap (Fig. 3).

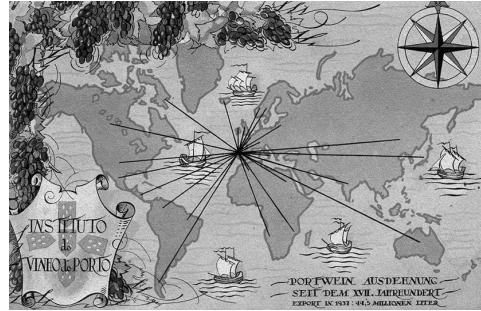


Fig. 1. Poster, Instituto do Vinho do Porto (Port Wine Institute). Portwein Export (Port wine expansion since the 17th century. Exports in 1937: 44.5 million litres). Unknown author. c. 1937. Lithography. [s.l.]. Mariana Almeida digital collection (MA).

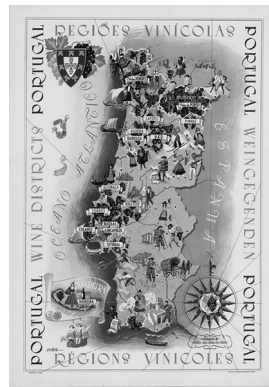


Fig. 2. Poster, Portugal - Wine districts. JNV - Junta Nacional do Vinho (Wine National Council). Mário Costa. 1958 (reprinting). Off-set, Artistas Reunidos. Nationwide distribution. Helena Barbosa digital collection (HB).

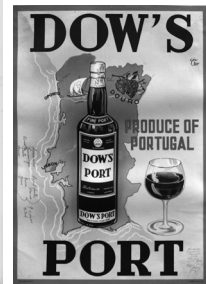


Fig. 3. Poster, Produce of Portugal. Dow's. Cesar Abbott. 1962. Lithography. Empresa do Bolhão, Porto. Packigráfica collection/MA.

Publicised abroad, (Port) wine was also promoted internally with support from state institutions created in the 1930s. Its action, over time, went through consumer education, a search for a product by controlled origin and the proximity to national market consumers, because, as proclaimed by another poster of a national wine campaign published by the regime, “to drink wine [among which Port] is to give bread to 1 million Portuguese” (Fig. 4). And, after all, choosing a ‘good Port’ is synonymous with having ‘good taste’ (Fig. 5). Ortigão (1986) also remarks that “Port wine is not a chemical product. It is, in fact, a piece of art and a matter of taste” – flavour and social status.

The Power’s proximity to Port wine for mutual promotion becomes evident by its presence and participation in moments that precede the construction of the regime. For instance, in the photograph published by *Diário Ilustrado* (‘Illustrated Journal’), Salazar, still as *Presidente do Ministério* in 1932, is making a speech to the country (Fig. 6). On the table (in a ‘product placement’ situation) there is a Port Borges 1863 bottle which, according to the IVDP – *Instituto dos Vinhos do Douro e Porto* (Douro and Port Wines Institute) records, is declared as a Great Vintage, one of the best years in the history of Port wine.



Fig. 4. Poster, *Drinking wine is giving bread to 1 million Portuguese people*. JNV. Mário Costa. 1938. Lithography. [s.l.]. Nationwide distribution. (Almeida, 2017, p. 73).

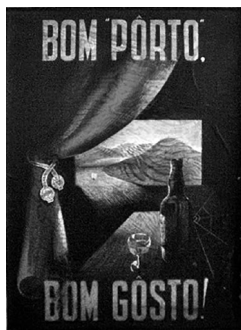


Fig. 5. Poster, *Bom Pôrto: Bom Gôsto*. [50's]. Lithography. [s.l.]. MA.



Fig. 6. Spread, *Diário Ilustrado* (‘Illustrated Journal’). Issue of November 27, 1932. Image available on-line: José Pacheco Pereira private collection.

From the middle of the 17th century until the Second World War (1939–1945), Port wine was an excellent export product and the main provider of the Portuguese trade balance. In the early 1930s, at the same time as the Government sought to develop and promote a national industry (Fig. 7), Port wine continued to be one of the most dynamic sectors of the Portuguese economy (Lopes, 2003), one that was worth displaying in historical exhibitions (Fig. 8).

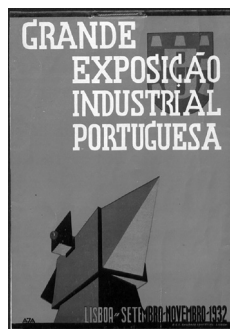


Fig. 7. Poster, *Great Portuguese Industrial Exhibition*. A7A. 1932. O.G.E Anuário Comercial, Lisbon. HB.



Fig. 8. Poster, *Port Wine Historical Exhibition*. A. Silva. 1931. Lithography. Empreza do Bolhão, Porto. Packgráfica collection/MA.



Fig. 9. Photography. Portugal Pavilion at the International Exhibition in Paris, 1937. Francisco Kell do Amaral's project. (Almeida, 2017, p. 158).

The sitting of a rabelo boat – a specific vessel for transporting Port wine – outside Portugal's pavilion on the Seine during the 1937 International Exhibition in Paris, is another example of Port wine being used to represent Portugal abroad and to build the country's modern but authentic and unique image (Fig. 9).

This award-winning Pavillion was also a solid demonstration of how Modernism, conditioned by the 'official' political context of the exhibitions, other events and publications organized by the regime's institutions, had highlighted the "modern façade of a provincial country" (Fragoso, 2012).

Port wine visual elements and discourses were manipulated by the regime and soon integrated into the national marketing policy managed by SPN/SNI, which sought to show a country of gentle customs, good climate, pleasant, prosperous, and enjoyed by tourists (Fig. 10 and Fig. 11).

Even during the years of the World War II, Portugal was a 'neutral' country and was at peace, as proclaimed to the national public and abroad by the great initiative of the *Exposição do Mundo Português* ('Portuguese World Exhibition'), in 1940. The regime was celebrating the centenaries of the foundation (1140) and the

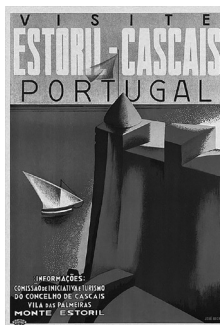


Fig. 10. Poster, Tourism: Visit Estoril-Cascais. José Rocha. 1935. Empresa do Bolhão, Porto. (Lobo, 2001, p. 118).



Fig. 11. Poster, Tourism: Pedras Salgadas Resort. Fred Kradolfer. 1944. Lithography. Empresa do Bolhão, Porto. (Lobo, 2001, p. 120).

Portuguese restoration of independence from Spain (1640), and, at the same time, the autonomy, the neutrality and the identity of a country that resisted 'proudly alone'.

Nevertheless, in times of crisis, consumer goods deprivation and Catholic moral politics repression, the Port wine images were then forced to abandon the rhetoric of luscious temptation and explicit seduction, fashionable in posters of national and foreign design in the *Roaring Twenties* and the decades before them (Fig. 12, Fig. 13, and Fig. 14).

To ensure the survival of product placement in public spaces, images of feminine curves and the frivolity of well-being were replaced by folkloric scenes, rurality and social stereotypes, transmitting the imposed values in line with Estado Novo triad matrix: 'God, Fatherland and Family'. Censorship, which was exerted by the dictatorship, persecuted not only those who disrespected the regime, but also the lack of decency and immorality of sexual representations. In these circumstances, sensuality and eroticism, reflected in the heritage of the labels and posters of the turn of the 19th to 20th centuries, practically disappeared, to be replaced accordingly to the ideological and moralist dogma of the regime.



Fig. 12. Poster, *Port wines*. Borges & Irmãos. Unknown author. Early 20th century. Lithography. [s.l.]. Douro Museum digital collection/MA.

Fig. 13. Poster, *Quinado*. Constantino. Unknown author. [1919–1923]. Lithography. ETP, Porto. Douro Museum digital collection/MA.

Fig. 14. Poster, *The centaur*. Sandeman's Port. Jean d'Ylen. 1926. Lithography. Imprimerie Vercasson, Paris. Sogrape Historical Archive/MA.

Fig. 15. Poster, *'Femme Fatale'*. Sandeman's Port. Loxton Knight. 1925. Serigraphy. Douro Museum digital collection/MA.

Fig. 16. Poster, *Delicious!...* Rainha Santa. [30's–40's]. Lithography. Empreza do Bolhão, Porto. Douro Museum digital collection/MA.

Fig. 17. Poster, *Try this Port wine Rainha Santa*. Rainha Santa. IGNIS. c. 1940. Lithography. IGNIS, Porto. Sogrape Historical Archive/MA.

The visual staging of wine incorporated the official virtues of fatherland and family, acquiring a more decent and modest character. The female figure, previously evoking a *femme fatale*, i.e. a very seductive woman (Fig. 15), is replaced by the matriarchal and maternal figure, concerned with home comforts and with taking care of the husband and family (Fig. 16) or being responsible for working in the fields as a peasant.

On the other hand, when the emphasis is on the male figure, and to demonstrate that wine is something good, posters insist less on virility and more on the dignity of an older (and most of the times fat) bourgeois individual who presents himself to the observer-consumer by establishing some empathy (Fig. 17).

INFLUENCE FLOWS BETWEEN ESTADO NOVO AND PORT WINE POSTERS

It is therefore proposed to revise the values of the Portuguese authoritarian regime through the rhetorical arguments expressed visually in the Port wine advertising posters, placing them side by side with the posters of the dictatorship.

The posters here presented are examples framed by the mentioned *Política do Espírito* ('Policy of the Spirit') of the *Estado Novo*, whether they are directly issued by the institutions that had the political power or by commercial companies, which are appealing, with restraint and austerity, to the appreciation of the various dimensions of the Portuguese heritage, considered to be just as genuine as it is noble and grand.

Fragoso (2012) remarks that contrary to what happened in other countries with totalitarian regimes, Ferro's image orchestration through SPN/SNI moved away from manipulation in the sense of affirming power by power, to address more the creation of a taste and frame of mind, which translated and instilled the desired traditionalist dimension, that is reflected on posters.

Even after European artistic fashion had abandoned the complicated profusion of *Art Nouveau* and adopted Modernist simplicity, a nationalist/regionalist aesthetic prevailed in Portugal which was resistant and prolonged in time (Providência; Barata, 2010). This aesthetic was combined with a historic taste, which included remnants of the romantic eclecticism of the 19th century.

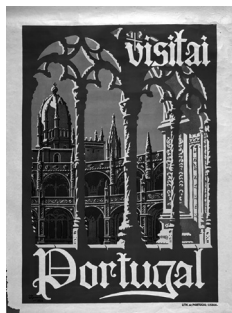


Fig. 18. Poster, *Visit Portugal*. SNI. Eduardo Romero. 1928.
Lithography. Litografia Nacional, Lisbon. HB.

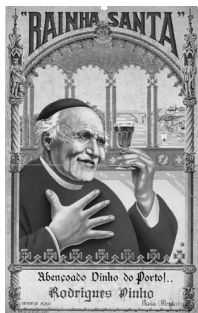


Fig. 19. Poster, *Blessed Port wine!* Rainha Santa. 1926.
Lithography. Empresa do Bolhão, Porto. Sogrape Archive/MA.

The ideological aesthetic imposed by the authoritarian regime (before and during the *Estado Novo*) conveyed an iconography based on evocations of the past linked to the most remarkable moments in national history. The Manueline style represents one of the archetypes of the Portuguese architectural identity. It developed in the 16th century, in a particularly glorifying and prosperous period for Portugal, related to maritime expansion and the 'Age of Discoveries'. The *Mosteiro dos Jerónimos* (Jerónimos Monastery), represented on the poster (Fig. 18), is the most emblematic Manueline monument owing to its size and the complexity of its construction. The image shows a section of the iconic building seen through one of its windows.

The Port wine poster (Fig. 19) presents architectural and sculptural elements that enable the identification of an interpretation of this particular Portuguese style. They are similar to those shown on Fig. 18: the sculptures, ropes, decorated arches, plant species, pinnacles, the cross of Christ and the armillary sphere/shield. This Port wine poster also uses a viewpoint through an arch. In the background is the clergy character that introduces the product, but it is possible to see even more details of the architectural scene and the Oporto/Douro river landscape far behind.

On both, the lettering presents references to Gothic calligraphy, adjusting the letters' design to the values of historical antiquity to strengthen the identification of the Portuguese with their patrimony, while captivating the interest and respect of foreigners invited to visit Portugal.

Figures 20 to 23 make the female element prominent, on flat or quasi-pictorial backgrounds, as an essential element to the idealization of work in the fields and to the "embellishment of rural life" (Ramos do Ó, 1999).

The poster announcing the 'Portuguese Exhibition in Seville' (Fig. 20) shows a woman in the traditional Minho costume carrying a basket of fresh flowers. This young woman, the legitimate representative of her country, reaches towards the Seville city profile, recognizable by the *La Giralda* tower silhouette. The lettering provides a balanced transition between what is traditional and what is modern. The chromatic palette of the poster refers to the country where the exhibition takes place.

On the other hand, the poster promoting an Iberian Week in Portugal focuses not only on the national colours of green and red but also on an interpretation of the traditional Minho or Galician female stereotype common to this set of posters, using the costume composed of the skirt, apron, vest, white shirt, coloured scarf and gold ornaments (Fig. 21).

This ethnographic staging of Port wine around the female figure also served to avoid reprehensible exuberance and to portray favourable aspects of rural origins, without excluding completely the pleasant female attributes. The posters evoke the authenticity in the grapes linked to feminine gracefulness (Fig. 22) that together result in the production of a 'pure Port' (Fig. 23). On commercial posters especially, "sensuality is not totally absent, but it is extremely discreet" (Guichard, 2001) in the way in which the genuine beauty and roundness of the brunette girls of the North are presented, clean and smiling farmers, decked with gold and loaded with baskets of bold fresh grapes.



Fig. 20. Poster, *Portuguese Exhibition in Seville*. Unknown author. 1929. Lithography. Empresa do Bolhão, Porto. HB.



Fig. 21. Poster, *Iberian week*. F. Ramos. 1933. Lithography. Litografia Invicta, Porto. HB.



Fig. 22. Poster, *Poças Junior Port wine*. Unknown author. c. 1940. Lithography. Litografia Invicta, Porto. MA.



Fig. 23. Poster, *Amadeu's Port*. Unknown author. c. 1940. Lithography. Empresa do Bolhão, Porto. Packigráfica collection/MA.

SPN/SNI was concerned with the promotion of the country's cultural development, but only in a way that served the regime's structural ideals. Therefore, SPN/SNI was also responsible for showing places and organizing public religious or secular festivals and fairs, with the purpose of invigorating traditions and captivating international opinion on the Portuguese specialities.

These posters highlight the use of geographically-founded regionalism, representing landscapes, with or without peasants, and the illustration of local model figures, supposedly both authentic and popular.

A local initiative supported by the *Estado Novo* invites people to visit the highest area of mainland Portugal, *Serra da Estrela* (Fig. 24). As on another poster from the same artist with the 'Mosteiros dos Jerónimos' (Fig. 18), the vibrant colours enliven the poster which represents the region through the schematization of characteristic elements, such as the mountainous relief, snow and a shepherd with his cane. A coat of arms reinforces the dignity of the image, as is the case of the Porto Pinto Pereira poster, with the coat of arms acting as a guarantee seal (Fig. 26).

Owing to the land's relief and the uncertainty of the climate, which is very hot in the summer, the Douro's harvest is one of the most difficult in the country. However, the posters retain only the picturesque aspects of the harvest, with staged portraits of labourers, where the bearers of the grapes also play the drums to accompany the concertina that heads the parade (Fig. 27).

Popular music accompanies the work and festivals (Fig. 25), and groups of drums uplift the fair and impose a rhythm on the journey. In these images, an apology is made for the moral values of the work and the moments of popular celebration, linked to the religious calendar. The sacralization of rural work reveals the regime's relationship with the Catholic Church. It is another example that shows how the summoning of traditional folklore worked as "an artifice of popular integration" (Providência; Barata, 2010). The posters' images are promoting solidarity among community members and the collective effort that results in harmony among people. However, as with socialist realism, in Portugal the work of the equivalent neo-realism contrasts with this idealization, denouncing the distorted vision of the harsh and difficult reality of labouring in the fields.



Fig. 24. Poster, *Visit Serra da Estrela*. Eduardo Romero. 1930. Lithography. Empreza do Bolhão, Porto. HB.

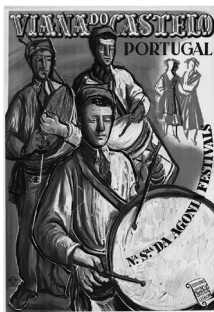


Fig. 25. Poster, *Festivals*. Unknown author. 1949. Lithography. Litografia de Portugal, Lisbon. HB.

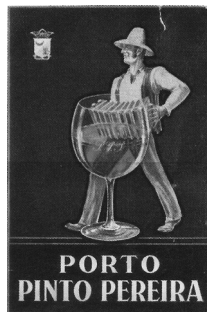


Fig. 26. Poster, *Pereira's Port*. António Cruz Caldas. c. 1945. Lithography. Empreza do Bolhão, Porto. Packigráfica collection /MA.

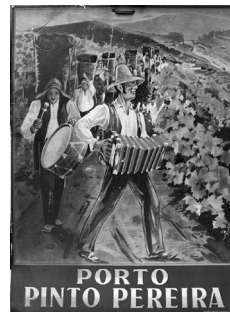


Fig. 27. Poster, *Pereira's Port*. António Cruz Caldas. 1945. Lithography. Empreza do Bolhão, Porto. Packigráfica collection /MA.

The poster also served to appeal directly to both popular support and the popular vote in the *Nova Constituição Portuguesa* ('New Portuguese Constitution'), in the plebiscite held in 1933 (Fig. 28). This was to become a key moment of 20th century Portuguese politics, representing the official establishment of *Estado Novo*.

Jorge Barradas' (1894–1971) poster represents the Republic as a woman dressed in red and green holding what seem to be 'law-tables', on which the values defended by the 'New Constitution' are summarized: "authority, order and social justice". This is a poster that reinforces the sense of patriotism and reveals a mastery of modern design and colour treatment to confer cohesion, despite the schematization of the image.

The Port wine poster is more pictorial and also features a woman in a red dress, although somewhat more revealing (Fig. 29). Nevertheless, the feminine sensuality is relatively contained and restricted to the dress colour, a slight blush on the cheeks, the half-opened red lips and a cleavage which hides behind the advertised product, drawing the observer's attention to it.

Both posters use the female figure on contrasting black or white backgrounds to display the main object of the message. They support that message. The composition is similar: the Constitution's imagery and the Port wine both appear on the woman's left side, who raises them and observes them directly, ignoring the observer. But the scattered texts – appealing to the vote or describing the wine – promote empathy and complete the meaning of the image.

According to official models, Modernism was employed by the *Estado Novo* as is seen in the visual appeal of Manuel Lapa's (1914–1979) 800th anniversary poster of Lisbon's reconquest from the Moors occupying the Iberian Peninsula (Fig. 30). It is the commemoration of the 800 years of the taking back of the capital city of the country, so the emphasis is of greater symbolism and importance for the State.

The aim of the SPN/SNI was to make known national history to the Portuguese and properly recall the importance of highlighting the milestones in the nation's journey, such as the anniversaries of the foundation of the country, the reconquests and the restoration of independence, to name a few.



Fig. 28. Poster, *Vote on the New Constitution*. Jorge Barradas. 1933. Lithography. Litografia de Portugal, Lisbon. HB.

Fig. 29. Poster, *Delicious!* Rainha Santa. 1932. Lithography. Empreza do Bolhão, Porto. Douro Museum collection/MA.

Fig. 30. Poster, *1147-1947*. Manuel Lapa. 1947. Lithography. Litografia de Portugal, Lisbon. HB.

Fig. 31. Poster, *Delicious Port*. Rainha Santa. c. 1940. Lithography. Empreza do Bolhão, Porto. Sogrape Historical Archive/MA.

In the context of the *Estado Novo*, tradition was regarded as the sum of progress, and progress as an accumulation of new traditions and remarkable deeds that added to the history of the nation.

The dissemination of national culture was also based on a vision that the State should have the privilege of recovering and staging the nation's heroic history. So SPN/SNI intended the dynamic use of references to the past, reminding the country of its historical responsibilities, to foster the legitimate pride in the former glory, alive and incorruptible.

Some castles, such as São Jorge or Sintra, were the target of reconstruction interventions ordered by the *Estado Novo*. These castles represent bastions of common memory and the edification of the Fatherland. This reconstruction was not peaceful, as it implied long-lasting struggles for the final securing of borders and the occupation of the territory by people of the Catholic faith, rather than Muslims. Thus, it does not seem strange to use the image of the dark-faced mounted warrior, complete with armour and sword.

In the advertising interpretation of the narrative, the sword is replaced by a huge bottle of Port wine in the

hand of the confident and smiling rider (Fig. 31). Owing to its symbolic role and the anticipated performance of a commercial poster, it is still a form of a battle for consumer attention by the association of wine with values of bravery, longevity and antiquity.

Although the pictorial illustration of the Rainha Santa poster is distant from the attractive layout and composition produced by Lapa, common elements to the posters are recognizable, as is the character who illustrates the historical theme and the colour palette.

It is perceived that commercial brands of Port wine aligned their representations to the propaganda of the regime securing to themselves a historical iconography.

While the rooster is a symbol of the Annunciation in Catholic imagery, strongly rooted in the country, the Barcelos Rooster is another worldwide recognized symbol of Portugal, like Port wine. On the tourism promotional poster, a typical Barcelos Rooster announces the dawn of a pleasant and welcoming sunrise and blue sky day in Portugal. So the tourist poster of *Estado Novo* says 'good morning' to those who are visiting, inviting people to share the experience (Fig. 32).



Fig. 32. Poster, Good Morning. Unknown author. 1958. Off-set. Litografia Costa Valério, Lisboa. HB.

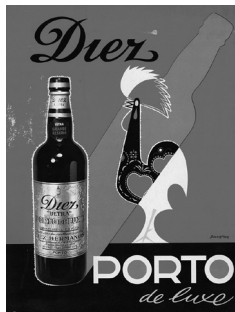


Fig. 33. Poster, Porto de Luxe. Diez Hermanos. Bonna Foux. c. 1940–50. Off-set. Goossens, Lille. Sogrape Historical Archive/MA.

Portugal is projected through Port wine and it has the symbolic value of representing Portugal globally. Diez's poster (Fig. 33) is of French origin but it is effective in establishing and demonstrating the relationship of interdependence that links Port wine to Portugal. On a red background, a bottle casts a green shadow on the white silhouette of the Barcelos Rooster. In the area where the shade falls, the popular Portuguese symbol acquires its most typical decoration. This is a shadow that 'illuminates' and 'lights up' due to the reciprocal relationship of identity that exists between the product and the country of origin.

The drawing and placement of the silhouette of the Rooster bring together the posters, whose similarities are further reinforced by the use of a black footer to introduce the most important words in the text (Portugal/Porto) and by the choice of solid-coloured backgrounds on which the images are cut out and superimposed.

These images are constructed using games of light and shadow, clippings and overlaps. The messages conveyed relate both posters to the identity of the country and its inviting characteristics: good climate, good customs and unique gastronomic products.

FINAL REMARKS

Estado Novo dictatorship is considered a determining factor in the course of poster design in Portugal. From the advertising point of view, the regime conditioned the lexicon of graphic discourses over time, imposing the acceptance of graphic austerity and rhetorical convenience. Simultaneously that was also the result of a progressive awareness of effective visual communication and the development of graphic design activity in Portugal.

Like Port wine, the regime counted on the collaboration of a wide range of national and foreign artists for the implementation of promotional activities. These artists were the main agents of articulation of the modernist expression with the deep traditionalist character of the State. The same is true about Port wine as it is a classic product, based on the values of antiquity and tradition, with a crystallized memory but not incompatible with modern expressions, as shown in the works of some referenced authors. Although there are posters of unknown authorship, in this sample it was not possible to identify coincidences of authorship between State and Port wine posters. However, it can be seen that the same print shops, such as the 'Empreza do Bolhão' and the 'Litografia Invicta', printed for both issuers during this period.

Based on this sample of posters, this article revealed differences in the visual discourses of Port wine posters prior to the *Estado Novo* period. The rhetorical imagery used in the posters' communication moves away from the exuberant and sensual characteristics of the early 20th century as a result of the constraints imposed by the State's defence against immoral and pernicious advertising.

It seems that the influence between *Estado Novo* and Port wine posters occurred as a two-way flow, but it was mostly the regime's imposed authority which was responsible for the hints on the subjects, structures and constraints perceived in these posters' visual discourses.

By highlighting formal and thematic similarities between product advertising and political propaganda, between the 1920s and the 1960s, this paper demonstrates how posters offer a way of looking for clues about a particular historical period.

Regardless of its typology, an object does not remain indifferent to its context, and it is perceived that the Port wine posters reveal a dynamic interaction between the ideas that shape society and the visual-communicated display of the product.

The influence of the Catholic Church is apparent from the earliest posters through choosing subjects and images which indirectly reference sacralization and devotion.

Women appeared either as symbols or as modest girls in traditional costumes, not as characters of narratives with strong sexual connotations. However, commercial posters did not give up the idea of using the female figure. Men were no longer introduced as virile and seductive but as bourgeois or hard workers and popular participants in festivals. Even when there was a reference to rider-soldier, the main message is not the individual man's courage, but the strength of the nation during history. The regime also used other resources to represent itself, such as the Rooster and the illustration of Portugal's recognised borders.

From the 1960s onwards, photography and offset printing influenced drawing and lithographic reproduction. The use of photography allowed the faithful transposition of real products on posters, promoting a contrast with drawings. Although pictorial representation did not disappear from Port wine posters, there is an increase in the representation of photographic posters in which the product appears by itself, through a kind of enlarged, magnanimous and solemn portrait, in a quasi-neutral setting. From this point on, according to the collections of posters consulted, there is a separation between the aesthetics of the Port wine posters and the regime's propaganda.

Meanwhile, the poster's visual expression served the regime's nationalist desire to build an image of Portugal that everyone could – should – share: of provincial and idyllic rurality, of peaceful and gentle popular obedience, of the absence of disorder and bad worldly customs.

Estado Novo worked its way knowing that the culture represents a people, a territory and that, together, build a nation.

REFERENCES

Almeida, M., 2017. *Hermenêuticas do cartaz do vinho do Porto: do final do século XIX ao início do século XXI*. (Dissertação de Mestrado). Porto: Universidade do Porto.

Barbosa, H., 2011. *Uma história do design do cartaz português do século XVII ao século XX*. (Tese de Doutoramento). Aveiro: Universidade de Aveiro.

Fragoso, M., 2012. *Design gráfico em Portugal: formas e expressões da cultura visual do século XX*. Lisboa: Livros Horizonte.

Guichard, F., 2001. *Rótulos e cartazes no vinho do Porto*. Lisboa: Edições Inapa.

Instituto dos Vinhos do Douro e do Porto, 2019. Port wine Vintages. [on-line]. Available at: <<https://www.ivdp.pt/pt/vinhos/vinhos-do-porto/vintages/>> [Accessed 1st May 2019].

José Pacheco Pereira, 2019. <https://ephemerajpp.com>

Lobo, T., 2001. *Cartazes publicitários: colecção da Empresa do Bolhão*. Lisboa: Edições Inapa.

Lopes, T., 2003. Os mercados do vinho do Porto. In: F. Guichard; G. Pereira; D. Guimaraes, et al. - *O vinho do Porto*. Porto: Instituto dos Vinhos do Douro e Porto, pp. 131-149.

Ortigão, R., 1986. *As farpas: a vida provincial*. Lisboa: Clássica Editora.

Providência, F.; Barbosa, H.; Barata, M., 2010. *Imagens do vinho do Porto, rótulos e cartazes*. Peso da Régua: Fundação do Museu do Douro.

Ramos do Ó, J., 1999. *Os Anos de Ferro: o dispositivo cultural durante a Política do Espírito, 1933-1949*. Lisboa: Editorial Estampa.

Samara, M. A.; Baptista, T., 2010. *Os cartazes na Primeira República*. Lisboa: Tinta da China.

ACKNOWLEDGEMENT

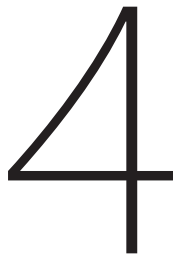
This work is financed by national funds through the FCT – Fundação para a Ciência e a Tecnologia, I.P., in the ambit of the grant PD/BD/150509/2019 and the project UID/DES/04057/2019.

ANA CURRALO

[ID+] Research Institute for Design, Media and Culture
Polytechnic Institute of Viana do Castelo
Portugal
anacurralo@estg.ipv.pt

HELENA BARBOSA

[ID+] Research Institute for Design, Media and Culture
Department of Communication and Art
University of Aveiro
Portugal
helenab@ua.pt



**THE PORTUGUESE
WORLD EXHIBITION
(1940) AS A
PROPAGANDA
DEVICE***

*THE ARTICLE WAS PRESENTED AT 4T TURKISH DESIGN HISTORY SOCIETY – DESIGN AND AUTHORITY. YASAR UNIVERSITY, IZMIR, TURKEY, 2-4 MAY 2019.

ABSTRACT

This article intends to contextualize the Portuguese World Exhibition of 1940 in order to understand this event both as a propaganda tool for a political regime, and as a milestone for Portuguese culture.

Showcasing the entrepreneurial capacity of the country was interpreted as a political and diplomatic asset to the *Estado Novo* regime. Symbols were disseminated through architecture, sculpture and design, translating a coherent discourse between political power and religion. The symbolism of the exhibition was quite explicit in the two-dimensional and three-dimensional media. It also constituted the foundation for a brand image that the regime sought to establish internationally.

The examples presented in this work were originally displayed through modern aesthetic and communication media, reinventing Portuguese culture and tradition. They acknowledge the past, reviving

history as a continuum of selected recollections, targeting a reassessment of values, restoring and recomposing the past through events and ceremonies designed to instill patriotic sentiments and build national pride and awareness.

This article was based on a methodology comprising documental collection and respective organization according to the typology of the elements, identifying the visual archetypes that were key to publicize the image of a strong and successful regime. The intention was to understand the extent of authoritarianism imposition on visual representation, dominating the field of cultural production. With this approach, in addition to producing new theoretical and historical knowledge, the purpose is to identify and understand the symbology that contributed to the *Estado Novo* regime consolidation, evoking and recomposing past events, and consolidating a national pride conscience through events and ceremonies. Ultimately, the article seeks to contribute to the history of Portuguese design, related with the exhibitions.

INTRODUCTION

While Europe was at war during World War II, Spain was enduring a civil war (1936-1939). The early forties were the highpoint of the consolidation of the new Portuguese political regime, marked by the Portuguese World Exhibition, in Belém, Lisbon. The exhibition was intended to celebrate the Foundation of the Country (1140), and the Restoration of Portugal's Independence (1640). It also legitimized the *Estado Novo* regime (1933-1974) as a corporatist authoritarian regime, emphasizing historical tradition and conservative values. Showcasing Portugal as a vast and undisputed colonial empire, the exhibition upheld the pacific neutrality of Portugal in the context of the European wars (Rodrigues, 2013, p. 63). This event is one of the most emblematic in the nationalist narrative, formalizing the mystified rationale of the regime's rhetoric.

One of the origins of the event is the position in the historical continuity of the most triumphant moments of the nation. The exhibition was an efficient propaganda device for the *Estado Novo*. Thereinafter, the organization of exhibitions, commemorations, historical reconstitutions, historical processions and popular fairs was recognized to impact public opinion, supporting the regime's credibility and a historicist ideology. Mass mobilizing events were idealized to convey the regime's political ideology. A similar trend is recognizable in other totalitarian regimes, regardless of their ideology, namely the contemporaneous Nazi regime. The ideological and political conjuncture of the 1940s focused on the political and artistic event that took place in 1940 with the Portuguese World Exhibition, glorifying the image of the regime (Fragoso, 2009, p. 300). The National Secretariat for Propaganda (SPN), created in 1933, and its leader António Ferro (1895-1956)¹ were responsible for that cultural project, identified as the "politics of spirit"².

Echoes of the owner's voice in the area of culture – of a certain culture (Manaças, 2005, p.103), several regulations were enacted to develop products

and graphic media, supporting and legitimizing the regime's authoritarianism, displaying an example of the deep relation between art and power (Pereira, 2011, p. 421). The implications of the *Estado Novo* propaganda were the combination of myths, fantasies and historical truths. From the immoderate pursuit of harmony, using a stylized modernism to appropriate a reality as the historical past of a country. A mythical country was built, disguised as a real one (Santos, 2008, p. 2). The involvement of countless architects, painters, sculptors and designers was essential for the regime's most significant investments. It provided a clear commitment from both parties, considered unique in the subsequent development of Portuguese architecture and design (Pereira, 2011, pp. 423-424). In the field of architecture, this cosmopolitan project was considered a total victory imposed by the ideological political conjuncture (França, 1991, p. 225).

In addition to architecture, the Portuguese World Exhibition was also important for graphic design. Besides a form of representation of the idealization of the *Estado Novo* policy, through publicity posters. Modernism and Traditionalism coexisted harmoniously in the architecture of the pavilions, interior design and graphic communication media produced for the occasion. However, it should be highlighted that since this exhibition there was an increased predilection for exhibitions in Portugal. Set designers were invited to solve problems with new ephemeral settings, implicating the design of specific products and spaces (Manaças, 2005, p.96).

THE PORTUGUESE WORLD EXHIBITION

The 1940s were strongly marked by the Portuguese World Exposition, also known as the 'Exposição dos Centenários' (Exhibition of the Centennials), which was an unprecedented promotional action in the country. The celebrations took place throughout the country, with an extensive, ambitious program. The event involved a great investment and strong commitment of the Regime.

The responsible for the event organization was the Engineer Duarte Pacheco (1900–1943), Mayor of Lisbon and Ministry of Public Works and Communications. The chief architect was Cottinelli Telmo (1897–1948), and António Ferro, was responsible for the advertising and propaganda works.

Although the Exhibition included a set of formal features organized to welcome the participation of foreign countries, in fact the event was limited to Portugal and its colonies, except for Brazil, also a former Portuguese colony. Brazil was represented with a pavilion designed by the Portuguese architect Raul Lino (1879–1974). The absence of foreign representation was a consequence of the historical framework of the time, since Europe was at war, which obscured the Portuguese festivities from July to December 1940 (Neto, 2010, p. 6). On the other hand, it constituted an opportunity to highlight the importance of the regime's diplomatic ability to remain neutral.

Due to the vast program of commemorations, the commission drew up a plan in sections, attributing specific areas to the various members, such as Art Exhibitions, Congresses, Festivals and Shows, Historical, Religious and Civic Manifestations, Tourism and Propaganda (Baptista, 2008, p. 27). The exhibition didn't have a formal catalog. The visitors were handed a pocket guide upon entering, for orientation purposes and to provide a visiting path for the exhibition site. In addition, the magazine 'Arquitectos' (Architects) was also handed out³. In addition that publication, the magazine 'Revista dos Centenários' (Magazine of the Centennials) was created and launched, designed to provide journalistic coverage and to publicize the Portuguese World Exhibition (Silva, 2009, p. 37).

THE EXHIBITION SITE

The Exhibition was part of a vast development project including vacant lots in the riverside area of Belém (Fig. 1). It was the first Historic Exhibition held in the Portuguese territory and allowed an ambitious urban rehabilitation project within an environmentally marginalized area with obsolete industrial sites (Machado, 2007, p. 75). The decision to build the Exhibition in the area of Belém intended to underline the Portuguese symbolic relationship with the Tagus River (Rio Tejo). More specifically, it celebrated the setting where the Portuguese caravels sailed out to sea since the 14th century, to explore unknown lands, with the Monastery of Jerónimos as background (Castro, 2015, p. 1). With an area of approximately 560,000 square meters, the Empire Square and Garden (Praça do Império) was the quadrangular main stage, with the Monumental Fountain as center of the enclosure, delimited by the key exhibition halls. Westwards was placed the Pavilion of the Portuguese in the World, designed by Cottinelli Telmo, and eastwards were the Pavilion of Honor and Lisbon, designed by Cristino da Silva (1896–1976). The latter was perpendicular to the Tagus River, which was bordered by the Avenue of India and the railway. Up North, enclosing the monumental setting was the Monastery of Jerónimos, built in the 16th century to celebrate the discovery of the sea route to India by the Portuguese navigator and explorer Vasco da Gama.



Fig 1. View of Portuguese World Exhibition. Photographer: Mário Novais. Source: <https://www.flickr.com/photos/biblarte/>.

In addition to the leisure areas, the exhibition site was mainly constituted by three sectors, the Historical Sector, Colonial Ethnography Sector and Portuguese Ethnography Sector. The historical sector included several pavilions, namely the pavilions of the Foundation, Independence and Discoveries. The Portuguese Ethnography sector included six pavilions dedicated to Popular Life, the Prologue, Goldsmith, Earth and Sea, Arts and Industries, Transportations, Weaving and Pottery, and Confectionery and Bakery (Silva, 2009, p. 73). Their purpose was to showcase regional activities and artistic and industrial manifestations demonstrated *in situ* to the visitors, to convey an overall impression of the productive capacity of the country (Panorama, 1941, p.15).

In addition, the Regional Center (Fig.2) displayed the typology of all villages in Portugal, organized by geographical areas⁴. The objective was to revive the ethnography, the spirit of popular culture and life, with associated projects such as the project Portuguese Villages (Aldeias Portuguesas), reconstitution of the Portuguese Villages, interpreted as a "true Portuguese album" (Silva, 2009, p. 67). The venue of the Portuguese Villages allowed appreciating the different building typologies of Portuguese typical houses, with geographic characteristics from each province.



Fig. 2. Image of the Regional Center, 1940.

Photographer: Mário Novais.

Source: <https://www.flickr.com/photos/biblarte/>

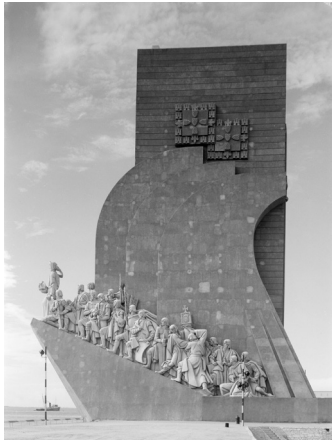
From the colonial section the pavilion of Brazil was emphasized in order to highlight the achievements of the Portuguese in the world. All of these pavilions had the strict creative coordination of Cottinelli Telmo who worked for two years with historians, architects, artists and decorators to build this audacious project. The colonial section sought to praise overseas achievements, hegemonic victories and undisputed colonialism. One of the foundations for this section was the fact that Portugal was a colonial power, and it was important to display a colonial conscientization of the "Portuguese spirit" (Machado, 2007, p. 83). Installed in the Colonial Garden, there were countless colonial pavilions and reconstitution of indigenous villages (Silva, 2009, p. 61).

It was easily possible to visit in a few hours all the regions from mainland Portugal, the exotic overseas territories, and to travel centuries back, through a process of 'flattening' the different temporalities. The space-time experience of the venue allowed the visitor a journey through time and space, providing an immediate understanding of different areas of the globe, since the Portuguese Colonial Empire was the first and last European global empire in history, including territories in South America, Africa and Asia. Therefore, the Exhibition, "as if representing the Portuguese World, illustrated how the country *should be*; that is, established as a pedagogical instrument, teaching a discipline and guiding a practice" (Pereira, 2015, p. 10).

Upon closing the doors of the Great Exhibition of the Portuguese World, most of the buildings were dismantled, except the Empire Square and Garden (Praça do Império), with the central lake and illuminated water feature, the building of the National Museum of Popular Art, and the ornamental lake of the Water Mirror (Castro, 2015, p. 7), space currently used as a restaurant.

DEMONSTRATION OF POWER THROUGH ARCHITECTURE AND GRAPHIC DESIGN

The Portuguese World Exhibition was an event invested with symbolism and metaphor, essential for the domestic and foreign political consolidation of the *Estado Novo* Regime. It aimed to mediate and propagandize the Portuguese dictatorial regime, legitimizing Portugal as a cohesive global nation, open to the exterior, aiming at a nationalist ideal. At the same time, the propaganda aimed to highlight the undisputed integration of the colonies within the 'Portuguese World' (Machado, 2006, p. 70). This aspect was particularly sensitive, since several Portuguese territories were coveted by both sides of the conflict. This exhibition thus targeted three main goals: the historical retrospective of the country with the eulogy of the heroic efforts and achievements of the united Portuguese forces and peoples; the propaganda of the ideological and moral policies from the 1940's, highlighting the Portuguese people as hardworking, resourceful and compliant; and the ideological reinforcement of the Portuguese hegemonic standing as a vast land with vast resources, valiantly facing the future. In addition to these goals, the exhibition was a cultural milestone, highlighting the entrepreneurial capacity of the country, and its dividends for the political regime would endure for decades.



ARCHITECTURE

Architecture expressed most persuasively the conception and logic of the political power. It revealed the grammar rules and the aesthetic forms that defined a particular language. The 'Português Suave' style, or 'Estado Novo' style in architecture, traditionalist and nationalistic, was and remains clearly evident in the different public buildings commissioned by the regime (Pereira, 2011, p. 166). The historical presence of the objects as a reflection of an intention has always incorporated a political intentionality, establishing a social relationship (Pereira, 2011, p. 164).

Regarded as the 'larger page' of the Portuguese World Exhibition, due to the materialization of a large number of buildings and equipment of historical reference, architecture represented the larger sector of the exhibition (Silva, 2009, p. 63). An emblematic example is the 'Padrão dos Descobrimentos', Monument to the Discoveries (Fig. 3), originally a temporary construction that was dismantled, and 20 years later rebuilt as a permanent monument following the original project by the architect Cottinelli Telmo and sculptor Leopoldo de Almeida. Another reference is the 'Porta da Fundação', Gate of the Foundation (Fig.4), designed for main entrance to the Exhibition site (Machado, 2007, p. 82).

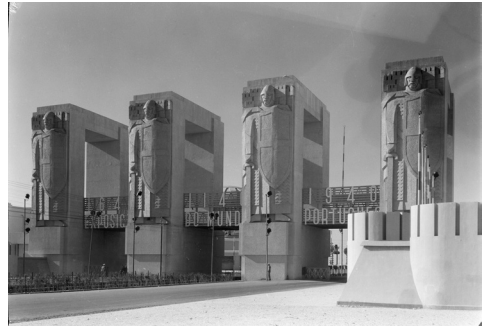


Fig. 3. Monument to the Discoveries, 1940. Photo by Mário Novais.

Fig. 4. Gate of the Foundation, 1940. Photo by Mário Novais.

Source: <https://www.flickr.com/photos/biblarte/>

The Monument to the Discoveries evokes Portuguese maritime expansion. It was designed with the shape of a Portuguese caravel, led by Infante D. Henrique (1394–1460), the Navigator, and is accompanied by 32 other heroes (kings, painters, poets, and other remarkable persons) from the Portuguese history. The monument is flanked by two metal armillary spheres, over two parallel platforms. The armillary sphere is the oldest known astronomical device, developed along different centuries and cultures for sea navigation. It is a reduced model of the cosmos, and symbolizes the Portuguese maritime, political and economic supremacy associated with overseas navigation. It remains on display in current sovereignty symbols such as the Portuguese national flag.

Also, the Porta da Fundação (Fig.4), by Cottinelli Telmo, was the gateway for visitors arriving by land or by river. It was an upper passage between the two sides of the Exhibition. The piece was a large portico, paradoxically solid and slender, visually marked by four elements of vertical development containing bas-reliefs of medieval warriors in the East and West portions. The structural supports provided scale, great visual permeability and fluidity to the piece, due to the three-dimensional representations of the medieval warriors, with high symbolic content and solemnity (Pereira, 2011, p.101).



Fig. 5. Pavilion of the Constitution and Conquest, 1940. Photo by Horácio Novais.

Fig. 6. Dome of the Discoveries, 1940. Photo by Horácio Novais.

Source: <https://www.flickr.com/photos/bilbarte/>

Sculpture, along with architecture, was used by the *Estado Novo* to perpetuate expressions of sovereignty and nationalistic pride, notably depicting acclaimed Portuguese monarchs and warriors. The Portuguese World Exhibition was a synthesis of paradoxes, displaying great eclecticism, mixing grandiosity and modern values.

On the outside wall of the Pavilion of the Constitution and Conquest, depicted in (Fig. 5), a bas-relief in the shape of a shield with the arms of Aviz⁵ and the Rose Croix, flanked by the 12 towers of castles, represented the castles of Santarém, Évora, Lisbon, Sintra, Torres Vedras, Palmela, Torres Novas, Alcobça, Abrantes, Penela, Porto, and Porto de Mós. Besides representing the vast historical heritage of the country and monuments of national and international importance, they stand for secular resistance against foreign invasion. Around the Pavilion, bas-reliefs with texts informed the year and episode that the date represented for the History of Portugal, such as: "1139 Afonso Henrique defeats the Moors - Battle of Ourique" (Silva, 2009, p. 98). Unpretentious, the Pavilion of the Constitution and Conquest symbolized the independence of Portugal and the ensuing constitution of the overseas Portuguese territory, establishing new borders for the European nation. It was one of the pieces with more graphic elements.



The surface of the façades was repeatedly used as a support for enlarged text, alternating dark backgrounds under light types and dark types over light backgrounds (Silva, 2009, p. 104). This game of communication, decorating façades with written messages and stylized figures of medieval symbols, such as castles and swords, was part of the architectural discourse of the building.

The acclamation through words of the historical discourse, omnipresent on the site, "taught" the visitor the purpose of the celebration. But specially in this pavilion, this use goes beyond the role of discourse, reaching the status of motif and decoration, through games of volume and shadow/light (Silva, 2009, p. 105). The Sphere of the Discoveries (Fig. 6), was constituted in the upper part by half of an armillary sphere and a great dome divided by meridians and

adorned by the signs of the zodiac, resting on thick, low columns. Inside the circular enclosure, with semi-spherical cover, three-dimensional projections showed the Portuguese caravels' routes during the Discoveries.

The paths highlighted over a black background showed continents and oceans, allowing the visitors to visualize in virtual time and space the overseas exploration efforts, offering the sensation of participation in the enterprise (Pamplona, 1940, p.104). This piece united the "informational component and the ludic component" (Acciaiuoli, 1998, p.151) concerning a matter with crucial historical, economical and geopolitical significance that would become known as the Age of Discovery. This aspect contributed to its success among visitors, turning it into a "mandatory place to visit" (Acciaiuoli, 1998, p.151).



Fig. 7. Front and Back Cover of the Official Guide of the Portuguese World Exhibition. Source: National Digital Library.

GRAPHIC DESIGN

The Portuguese World Exhibition was also important in terms of graphic design. In this context, where the Modern Movement was also a player, there was a graphic enhancement that would mark the consistency of the exhibition. In this respect, one of the main participants in the exhibition was Eduardo Anahory, responsible for the production of the cover of the Official Guide of the Portuguese World Exhibition (Fig. 7), collaborating in the graphic design of the event (Souto, 2009).

The Official Guide was a fivefold brochure with double-side printing in green, red, white and blue. It was illustrated with photos of all the Pavilions, with descriptive texts. The cover displays an image of a bas-relief representing a warrior in medieval costumes, displayed in a set of four at the Foundation Gate (Porta da Fundação). Between them, the dates "1140-1640-1940" were inscribed, representing the Independence of Portugal from Spain following armed conflicts; 500 years later, the Restoration of the Independence from Spain, also following armed hostilities; and 300 years later, the date of the exhibition, and the first year of what would become known as the Second World War. The inscription "Exposição do Mundo Português" (Portuguese World Exhibition) was displayed besides the knights, portrayed in front of a Medieval fortification/castle walls, holding shields in their left hands and medieval swords in the right hands. There was also a stylized drawing of a medieval knight riding a white horse, holding a battle flag with the Cross of the Order of Christ⁶.

This brochure designed by Eduardo Anahory (1917-1985) conveyed information about the Exhibition and the Pavilions that should be visited, and was distributed free of charge. In January 1939 Anahory won the contest to design the Emblem of the Centennials (Emblema dos Centenários), launched by the SPN, with Bernardo Marques, Emmerico Nunes, Luis de Montalvor and Raúl Lino as juries. The emblem would be published on the front cover of all editions of the magazine *Revista dos Centenários*, as shown in Fig. 8 (Revista do Centenários, 1939, p.33).

All the graphic elements for this exhibition obeyed a nationalistic symbolism that characterized the *Estado Novo* regime, including some reminiscence from the modernist line of the classic style. On the other hand, traditional images were also used in the posters intended to highlight and acclaim the history of the Portuguese people.



Fig. 8. Emblem of the Centennials.

Source: Magazine of the Centennarians.

<https://hemerotecadigital.cm-lisboa.pt/Periodicos/>

RevistadosCentenarios/RevistadosCentenarios.htm

CONCLUSION

In the 1940s, the ideological and political framework was concentrated on public displays, namely artistic events, among which the Portuguese World Exhibition is a celebratory element of the regime's strength and achievements. This purpose would exalt the nation's accomplishments on a monumental scale.

The builders of the *Estado Novo* regime had a keen notion of the power of architecture as a didactical instrument. Architecture was perceived to echo and mirror society, being the tangible built document of the producer. Underlying the artistic thinking, the representation of a symbolic power was supported by an ideology with several singularities aiming legitimation. The relation of power with the architects was strategic and interdependent, characterized as pragmatic, contingent, constructed and arbitrable.

Therefore, the architectonic space where this exhibition was held had a great symbolic meaning concerning the historical past of Portugal. It represented the Portuguese maritime epic period, both from the perspective of the sea and historical significance, and also the power of Portugal as a nation throughout its whole history. In the various monuments, particularly those presented in this article, it is possible to identify representations of this epic Portuguese grandeur. This is conveyed through the architecture of the various buildings, the symbology of the landscaped spaces, and other landmarks such as anchors and cannons near some monuments.

The exhibition was able to glorify the Portuguese Overseas Empire, highlighting the Monument to the Discoveries (Padrão dos Descobrimentos) and the Empire Square and Garden (Praça do Império). Both in their architectural and aesthetic characteristics and in their initial roles and purposes, they all acclaimed the Portuguese country, people and history.

The most common symbols used by the *Estado Novo* were directly related to power and religion, as demonstrated by the images at the entrance Door of the Foundation, giant statues of medieval soldiers. They were displayed in the front cover of the Official Guide of the exhibition, as an image of power of a military force that contributed to the maintenance of an independent state.

Nationalist symbols were used in almost all graphic media produced at the time, especially for advertising the Exhibitions. They included the shield with the five inescutcheons, and the battlements over the cross of Christ, along with the armillary sphere often represented in a stylized way. As depicted in the provided examples, this explicit symbolism was the foundation to build a brand image for the *Estado Novo* Regime.

NOTES

¹ One of the most relevant personalities for the construction of the political image of the *Estado Novo*.

² The 'Politics of the Spirit' targeted the widespread support and promotion of national historical ethnographic heritage through the cultural contribution of the reinvention of national identities and memories during the *Estado Novo* political period.

³ Official magazine of the National Union of Architects. The magazine described the construction of this event, as well as the process of urban intervention, clearing and preparation of the area, construction of the three-dimensional mockup, until the inauguration of the exhibition.

⁴ Representing villages from Trás-os-Montes, Beira Alta, Beira Baixa, Minho, Douro, Beira Litoral, Alto and Baixo Alentejo, Estremadura, Ribatejo, Algarve, Azores and Madeira (Silva, 2008, p. 69).

⁵ Coat of Arms of Aviz.

⁶ The Order of Christ was created in Portugal, by Pope John XXII, during the reign of King D. Dinis. The Coat of Arms of the order was the Cross of the Order of Christ, which adorned the sails of the Portuguese caravels.

REFERENCES

AA.VV., 1939–1940. Revista dos Centenários. 1–24. Lisboa: S.P.N.

Acciaiuoli, M., 1998. Exposições do Estado Novo 1934–1940. Lisboa: Livros Horizonte.

Almeida, A., 1996. Dicionário Breve de História. Lisboa: Editorial Presença

Esteves, C., 2012. Rótulos portugueses de 1930 a 1980, Tese de Mestrado em Design, Escola Superior de Arte e Design de Matosinhos.

Fragoso, A., 2009. Formas e expressões da comunicação visual em Portugal: contributo para o estudo da cultura visual do século XX, através das publicações periódicas. Lisboa: FAUTL.

França, J., 1991. A Arte em Portugal no Século XX. 3ª ed. Lisboa: Bertrand Editora.

Machado, A., 2006. Os Espaços Públicos da Exposição do Mundo Português e da EXPO'98. Lisboa: Parque Expo 98, SA.

Manaças, V., 2005. Percursos do Design em Portugal. (Doctoral dissertation, Faculdade de Belas Artes da Universidade de Lisboa). [online] Available at: <<http://repositorio.ul.pt/handle/10451/27715>> [Accessed 22 Março 2019].

Neto, T., 2016. Arquiteturas Expositivas e Identidade Nacional. Os pavilhões de Portugal em Exposição Internacional entre a Primeira República e Estado Novo. [online] Available at: <<https://fenix.tecnico/>> [Accessed 22 Março 2019].

Pamplona, F., 1940. Uma Obra de Arte: A Exposição do Mundo Português, Guia Oficial da Exposição do Mundo Português, 1940, Revista dos Centenários, nº 2 & 3, Fev/Mar.1939, p.33

Pereira, J., 2015. A Exposição Histórica do Mundo Português e os seus arquitectos. Subsídios para a melhor compreensão da Arquitectura Nacional no dealbar da década de 40. Revista Arquitectura Lusíada, N. 7 (1º semestre 2015); pp. 93–108.

Pereira, L., 2011. Arquitetura portuguesa anos 30–50: atitude e crise de identidade: elementos para a construção de um percurso. Tese de doutoramento em Arquitectura, Universidade Lusíada de Lisboa.

Santos, G., 2008. Política do espírito – O bom gosto obrigatório para embelezar a realidade. Paris: Université Paris X – Nanterre.

Silva, S., 2009. A exposição de Belém: novos elementos para a construção de uma “memória”. Dissertação de Mestrado em Expressão Gráfica, Cor e Imagem apresentado à Universidade Aberta, [online] Available at: <<http://hdl.handle.net/10400.2/1340>> [Accessed 22 Março 2019].

Souto, M., 2009. História do Design em Portugal I – Reflexões. Lisboa: Iade.

ACKNOWLEDGEMENT

This work is financed by national funds through the FCT – Fundação para a Ciência e a Tecnologia, I.P, in the ambit of the project UID/DES/4057/2016.



Fig. 9. View of Portuguese World Exhibition. Lisbon, 1940. Photo by Horácio Novais.

Fonte: <https://www.flickr.com/photos/biblarte/albums/72157621817098955/with/4931294219>

HELENA BARBOSA

[ID+] Research Institute for Design, Media and Culture
Department of Communication and Art
University of Aveiro
Portugal
helenab@ua.pt

5 DESIGN AGAINST AUTHORITARIANISM IN PORTUGAL AND THE CONSTITUTION OF OTHER PARTIES: A VISION THROUGH THE DESIGN OF POSTERS*

*THE ARTICLE WAS PRESENTED AT 4T TURKISH DESIGN
HISTORY SOCIETY – DESIGN AND AUTHORITY. YASAR
UNIVERSITY, IZMIR, TURKEY, 2-4 MAY 2019.

ABSTRACT

Portugal is known to have been one of the countries that was under the tutelage of a dictatorial regime that lasted from 1933 to 1974, that is, almost fifty years. A sort of campaigns was used as a tool for disseminating political ideals, where the poster played an essential role. By interpreting the graphic solutions proposed by the different discourses of the political parties, during the moment of the dictatorship and the post dictatorship until 1976, the article tries to understand the arguments used by the various opponents, as well as to reveal the chromatic, figurative intentions on the posters, their authors, and their representativeness at the level of printed copies. In parallel, the paper presents some posters of the *Estado Novo* that appear as a reaction to the opposition. For a better understanding of these visual communicative strategies, the article explains the political context, and above all, underlines and analyses the visual rhetoric adopted on the posters of the different parties, in accordance with the hermeneutics

that each one used to capture the attention of its usual supporters and to capture the new ones.

87

To present the reality of that period, it was used the archives of the National Library of Portugal (BNP) in Lisbon and the University of Aveiro (UA), considering that they are the biggest archives of posters in Portugal. Beside those institutions, the Fundação Mário Soares and the Library and Archive of José Pacheco Pereira, were important to select photographic scenes, and other documents to illustrate what was happening during the 40s until 1976.

This study aims to contribute to a deeper understanding of the design history of Portuguese political posters, valuing this artefact as a means of communication of excellence at a time when access to communication was difficult and the degree of literacy was low.

Keywords: Authoritarianism; Political posters; Design; Portugal.

INTRODUCTION

At the global level, authoritarian systems have worked, and still function as forms of abuse of power, preventing manifestations of freedom, of actions and thoughts. These actions have greater impact by the hand of political power, although it is possible to find authoritarianism in other quadrants and in smaller scales.

Naturally, in spite of the constant reinventions of the political regime of *Estado Novo* [New State] for its permanence (Serrão, 1997), in fact there have been, in a diachronic moment, reactions that sought to break the practices of the idealisms of the policies instituted. According to Veríssimo Serrão (1997), this political system persisted in time because of the inability of opponents to face the State in a sustained way. Even within this scenario, the *Estado Novo* was slowly gaining enemies who sought through different forms of reaction overthrow the regime.

88

One of these instruments was the poster. A silent artefact, but with an active, persuasive and powerful voice that has gained space both physically and psychologically (Moles, 2005) in the Portuguese mentality. Likewise, it represented a tool for the dissemination of ideals, proposed the need for change, in which the messages of the opposition were against the policies of the political power of the *Estado Novo*.

For a better understanding the importance of the role of political poster in the national context, this paper gives a picture of the historical situations and relate them with the design of some of the opposition posters from the 40s to 1976 of the 20th century. The first steps of the opposition:

THE 40'S AND THE 50'S

Although the opposition existed with a set of initiatives such as the *Movimento de Unidade Democrática* [Movement of Democratic Unity] (MUD)¹ (Vilaça, 1998) (Fig. 1 and Fig. 2), some of the members were young adults, which stands out Mário Soares (1924–2017)² and Júlio Pomar (1926–2018) a famous artist/painter that designed one poster for the campaign of Norton de Matos (1867–1955) in 1949 (Fig. 3).

Later, Admiral Quintão Meireles (1880–1962) in 1951 (Fig. 4) and General Humberto Delgado (1906–1965) in 1958 (Fig. 5), emerged as persons who sought to overthrow the regime, but none of them succeed. It is important underline that Júlio Pomar was the only artist that identified the authorship in of the posters for Norton de Matos. The posters of the campaigns of these three opponents were visually different from each other and also with the regime (Fig. 6).

In the posters of the opposition, the image of the politicians reveals a proximity to reality, perhaps due to the need to try to avoid any kind of interpretation conveyed by the drawing. The only exception is the poster of Norton de Matos, with the design of Júlio Pomar. The manifestations carried out through the posters and the campaigns³ of these politicians, appeared timidly, with a low representativeness, as a consequence of the repressive conditions that existed in these periods (Barbosa, 2014, p. 255). At the same time, during these decades mainly the journals (Fig. 7) had a significant role in order to give different perspectives about political issues.

But some of these publications were inaccessible in some parts of the country, and this dispersion prevented the circulation of the news of the opposition in an easy way. Simultaneously there was a lack of education specially in the remote places, impeding the reading of this political news and perspectives about politics. Despite this situation, there were posters of the opposition full with text, due to the imperative need to pass the political messages (Fig. 8 and Fig. 9).



Fig. 1. MUD Juvenil was created by Mário Soares with others.
Source: Ephemera – Library and Archive of José Pacheco Pereira.



Fig. 5. Poster of General Humberto Delgado (1958). Source: BNP.
Fig. 6. Poster of Estado Novo (1949). Source: BNP.



Fig. 2. Meeting at the Theatre Taborda in 10th of November of 1945 of the MUD. Source: Fundação Mário Soares.



Fig. 7. Some examples of journals of the opposition during the 40s. Source: Fundação Mário Soares.

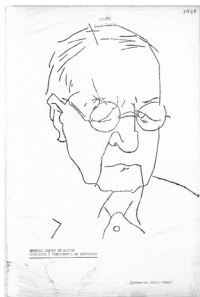


Fig. 3. Poster of Norton de Matos (1949). Source: BNP.

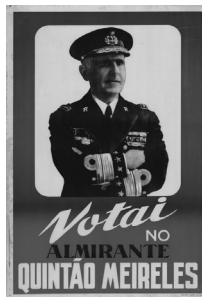


Fig. 4. Poster of Admiral Quintão Meireles (1951). Source: BNP.

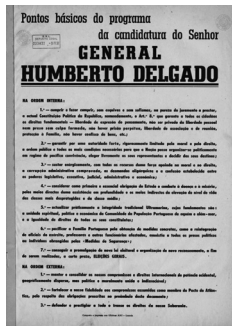


Fig. 8 and Fig. 9. Posters of the campaign of Humberto Delgado in 1958. Source: BNP.

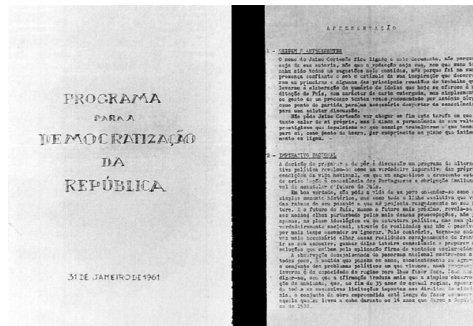


Fig. 10. Programme for the Democratization of the Republic (1961). Source: Fundação Mário Soares.

Consequently, the illustrations and visual communication present on posters were more appealing and more convenient to reach a wider public, mainly to the illiterate. But in spite of this situation it was found that their presence in public spaces was low taking into account the design of different posters. It was only found 5 posters of the campaign of the opposition with Norton de Matos in 1949, and during the both campaigns in 1951 and 1958, the total posters found was 1 with Admiral Quintão Meireles and 12 with Humberto Delgado respectively. The number of copies reproduced of each designed poster, according to the research made in archives, was also very low, considering that the maximum number of print runs found was 1,000 copies. That reality mirrors the difficulty of the existence of a large number of posters in the public sphere, consequence by the fear imposed by political power, and for the constant and tight control of the printing houses. At the same time, Barbosa (2014) refers to the problems related to the majority identification of the designers on the posters, guided by the atmosphere of fear that arose in the country, derived from the assiduous control of the *Policia Internacional e de Defesa do Estado* [International Police and of the State Defense] (PIDE) that worked between 1945 and 1969 (2014, p. 256).

Despite all these constraints, from the point of view of the visual representations, the opposition posters of these decades do not use colour as a way of attracting the eye, nor do they present appealing graphic discourses, ultimately being mostly timid in the construction of an image of their politicians. The visual discourse is simple, direct with no further or subliminal interpretations.

CONSOLIDATION OF THE OPPOSITION IN DIFFERENT LAYERS OF SOCIETY: THE 60'S

The dissatisfaction with the political system grew in broad strides, and considering the failed attempts of the opponents in their strategies to bring down political power, lastly the opponents were forced to be more organized and to become more aware of the decisions and steps to construct a stronger opposition, with stronger and consistent programmes, news and manifestations. The constant limitations derived from the different policies of the *Estado Novo* led to the existence of different political opponents, that reacted through different ways (thoughts and actions) in order to create changes and stir up the mentalities constrained by the regime (Fig. 10 and Fig. 11).



Fig. 11. Front page of the journal "O Século" (1 January 1962) with the news of the revolutionary attempt to assault the "Quartel de Beja". Source: Fundação Mário Soares.



Fig. 12. Three posters of the political campaigns of the students during the 60s. Source: Fundação Mário Soares.

The need for political change has gained more and more heavy contours, reaching other spheres, such as students, which were one of the significant opponents of the regime. Consequently in 1961 was officially constituted the *Movimento Estudantil* [Student Movement] (Fig. 12).

When we look to this selection of 3 posters, it's possible to immediately perceive the difference of the graphic design between these set and of the previous decades, considering the symbols used, such as: the balance, the barbed wire and the chain. Those elements underline feelings of discontentment and propose new political ideologies which visual arguments are implicit and not explicit. It can be considered that this way of visual communication was innovative when compared with other political posters from the opposition. Considering the existence those visual messages and ideas expressed in texts through slogans and manifestations in the streets and in other public spaces, the *Estado Novo* in 1963 decided to react using the same artefact (the poster) as a tool for spreading it's opinion. The poster of Figure 13, was edited by the *Secretariado Nacional de Informação* [National Secretariat of Information] (SNI)⁴, where appears one sentence saying: "the rumour is in-

consistency and crime". This, clearly illustrate the proportions that the opponents were causing. So, fear was also present in the political power instituted. What is interesting is how this concept of 'rumour' is represented visually. The red colour is used to capture more intensively the attention of the public, and the image is closer to the idea of an alien rather than to the real representation of the human figure. In reality this alien has the shape of the human body, but with several deformations. The final result is strange, but reveals the recognition of the political crisis that the country was going through.

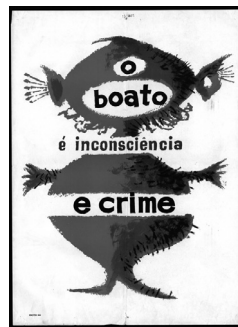


Fig. 13. Poster of *Estado Novo* (1963). Source: BNP.



Fig. 14. The journal "Avante!" (February 1964) showing news against the regime. Source: Fundação Mário Soares.



Fig. 15. Poster with the logo of CDE in 1969. Source: BNP.



Fig. 16. National Meeting of Students in Coimbra with strong connections against with the regime in 1969. Source: Fundação Mário Soares.

Beside posters to illustrate of what was happening at the time, journals continued to serve as a platform for disseminating the realities hidden by the regime, and sought to keep the Portuguese informed (Fig. 14).

Gradually emerged a consistent and operational scenario that was being set up in the fight against the *Estado Novo*, causing instability about confront of ideals, by instituted and uninstituted power⁵.

The murder of Humberto Delgado in 1965, in association with other events of repression and fear, were promoting the feeling of insecurity, but at the same time were provoking the need for action and more confrontations contributed to the constitution of political parties such as the *Comissão Democrática Eleitoral* [Democratic Electoral Commission] (CDE) organization founded in September 1969 (in 1974 it emerged as a political party - MDP/CDE) (Fig. 15). The symbol is geometrical and with low level of iconicity, contrasted by the use of orange and black. There is no visual reference to the leader, in order to avoid similar situation that happened with Humberto Delgado. The fear was installed, but it strength the willing for changes in order to defeat the regime. The option was not act individually but collectively. For this reason the number of manifestations start to increase, as well the number of the contestants.

Consequently, those manifestations and the agglomeration of people in masse gave rise to a new visual rhetoric on the posters (Fig. 16).

Inspired by reality, the posters demonstrate the real symptoms of a discontent society. The aggregation of people in those manifestations was a source of inspiration to be represented and revealed that the number of persons was important to make the necessary changes. The photographic records of those moments permitted the use of photography in high contrast to illustrate on posters what was happening in reality. Besides that, the use of small sentences was a way to reinforce the messages.

The poster of 1969 (Fig. 17) is asking for "Vote for the democratic opposition" showing the lack of democracy established by the regime. There is also the use of hands (Fig. 18) whose meaning is underlined in the slogan of the poster that refers: "In your hands the strength of the people". This sentence symbolizes the importance of the human figure, rather than the figure of a single politician. There is a concern centred on the collectively, rather than the singularity of one person or politician. In this decade, the posters are no longer descriptive at the level of text, and the image prevails in the political discourse in order to underline the idea of strenght of all voices.



Fig. 17. Poster of the campaign to draw the attention of the Democratic vote (1969). Source: BNP.



Fig. 18. Poster of the campaign of CDE in 1969. Source: BNP.

Fig. 19. Poster of the campaign of CDE in 1969.

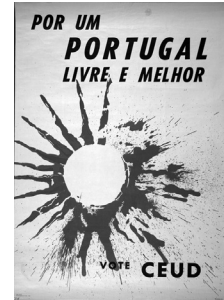
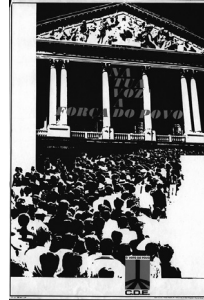
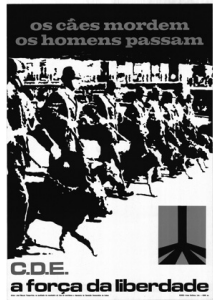
Source: (Barbosa, 2011).

Fig. 20. Poster of the campaign of CDE in 1969.

Source: (Barbosa, 2011).

Fig. 21. Poster of the campaign of CDE in 1969. Source: BNP.

Fig. 22. Poster of the campaign of CEUD in 1969. Source: BNP.



Several posters appear with similar messages where it is possible to perceive the need of change of mentality, showing at the same time a critical view of what was happening. The information inserted on posters mainly focus on repression, right and freedom of expression (Fig. 19, Fig. 20 and Fig. 21).

In the same year (1969) was founded the *Comissão Eleitoral de Unidade Democrática* [Electoral Commission for Democratic Unity] (CEUD) (Fig. 22). This commission was anti-dictatorship, centred in socialism, but sought to demarcate themselves from the communists.

Globally, beside freedom, democracy was one of the keywords during this decade. One more time, posters from the opposition continue to hide the image of the leader, because in fact, it did not interest at this stage to show the candidate, but it was more important to illustrate ideas and ideals of freedom

for the construction of a more balanced country in political and social values. To underline these ideals the politician Mário Soares made public the affixation of one of these posters (Fig. 23).



Fig. 23. Mário Soares saluting the press and public after the affixation of the poster of CEUD (1969). Source: Fundação Mário Soares.



Fig. 24. Confronts with the police and protesters against the regime in Aveir in 1973. Source: Fundação Mário Soares.



Fig. 25. Poster of MFA in 1974 of the artist Marcelino Vespeira. Source: BNP.

These acts and actions start to become to happen more often, feeding a stronger opposition that led to the fall of the regime in parallel with bigger manifestations in different parts of the country that prevailed until April of 1974 (Fig. 24).

The end of the 60's is still under the leadership of the *Estado Novo*. As a reaction to the events orchestrated by the Regime the opposition show the abuses of violence by doing the transposition of some of the events on posters. It is possible to find: the presence of the police beating on the participants, the use dogs, scenes of violence, people fighting and running. These are some of the ingredients of the visual discourse of the opposition that cleverly used the real scenes denouncing and advertising how *Estado Novo* was dealing with the situations of discontent. That reality became unbearable with the (in)consequences of the decisions and acts perpetrated of dictatorship leading in 1974 to a unsustainable situation.

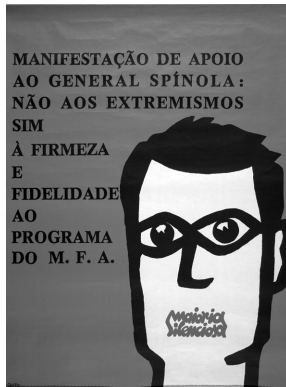
THE POSTERS OF POST DICTATORSHIP: 1974 AND 1976 YEARS OF PROFOUND CHANGE

With the fall of the Regime on April 25 in 1974, the political instability in the following months

was maintained by the political indefinición of the country. Taking into account the different parties dynamics that operated between 1974 and 1976, it is possible to verify the large number of them have manifested themselves after the fall of the *Estado Novo*, and it can be concluded that they have operated more or less clandestinely and organized, and others appeared spontaneously considering the divergence of opinions on the country's political future. In this context, it is important to note the ideological reactions of the different opponents of the Regime, referring to a set of posters illustrating these different parties and organizational factions in Portugal between 1974 and 1976.

These include the *Movimento das Forças Armadas* [Armed Forces Movement] (MFA) that adopted the red carnation as a symbol and it became the most strong reference until nowadays to illustrate the day of Revolution (Fig. 25).

In 28th of September of 1974 some conservative sectors that were more related to the previous Regime and using the name of MFA decide to proceed with one manifestation, mainly organized by the parties of: *Partido Liberal* [Liberal Party], *Partido do Progresso* [Party of Progress] and *Partido da Democracia Cristã*



[Party of Christian Democracy]. This event was considered fascist and was advertised through two posters, reaching 50,000 copies (Fig. 26 and Fig. 27). On that day and even before there were reactions to impede this manifestation:

«This morning, comrades readers, came to the top the expression of this self-proclaimed majority: at the door of our printer, at the door of the building of our office, in many other doors of our Lisbon, were glued fascists posters with the drawing of a face of man, eyes hidden in a mask, lips written with "Silent Majority"» (Revolução Paraíso, 2014).



Beside the contents of text, it's interesting to see how the designer Francisco Hipólito Raposo, known as Quito⁶, replaced the drawing of the lips by two words resembling that part of the body, saying "Silent Majority".

Visually the poster with the green background as its impact, but the reactions against this manifestation was not only made through the use of force, but also with the poster. This happened with MDP/CDE. The party decided to show what was behind the message of those two posters. It modifies the senses of sentences and concepts, adding other information. So, the title is "dark minority", but in Portuguese language the sound in the end of the words "silenciosa" and "tenebrosa" is very similar, but completely different in their meaning. The lips turn in a set of teeth, similar to a denture of an animal, simultaneously shows aggressiveness and ridicules the message given by the fascist poster. It was a satirical way of using the concept, denouncing the fascist ideals, now used to illustrate the explicit opinion of the left wing with one touch of criticism.



Fig. 26. Poster the "Silent Majority" by Quito in 1974. Source: BNP.

Fig. 27. Poster the "Silent Majority" by Quito in 1974. Source: BNP.

Fig. 28. Poster of MDP/CDE in 1974. Source: BNP.



Fig. 29. Poster of MRPP, 1975. 20.000 ex. Source: (Barbosa, 2011).



Fig. 30. Poster of PCP, 1975. Source: (Barbosa, 2011).



Fig. 31. First congress of PS in 13th of December of 1974. Source: Fundação Mário Soares.

During 1975, it is possible to see posters that use visual references inspired in parties connected with the left wing which graphic design are similar. That happens with the *Movimento Reorganizativo do Partido do Proletariado* [Reorganization Movement of the Party of the Proletariat] (MRPP) and with the *Partido Comunista Português* [Portuguese Communist Party] (PCP) (Fig. 29 and Fig. 30). Both are close in the visual rhetoric in the use of the symbols of the hammer and sickle, gun machines in the hands of robust man with a proactive pose and with an open-mouthed attitude giving the idea that they are screaming for their ideals. The number of printed posters goes up to 20,000 copies.

With similar colours the *Partido Socialista* [Socialist Party] (PS) is less reactive in terms of the use of military weapons. The fist it's the symbol selected to represent the party. In the process of spreading a visual message, PS presents a strong relationship between the image coordination during the congress (Fig. 31) and the poster (Fig. 32), not only in colours, but also in the use of similar typography. The need to maintain the unity of the image of the party was very important, which will be the first to be elected after 48 years of political austerity, on 25.04.1976.

The year of 1975 was definitely one of the years of very large production of posters, in number, in different

designs, and of the designers who start to sign their posters. The figures 36 and 37 show how posters were important at the political events for the visual spreading of the ideologies. The fear of suffering reprisals was ceased and without this conditioning many artists made a point in using the poster as a way of manifesting the celebration of freedom, and also was a way to participate in this political historical moment. Some of them in this period stands out, such as: Abel Manta (1928-) (Fig. 33), Carlos Rocha (1943-2016), Marcelino Vespeira (1925-2002), Sebastião Rodrigues (1929-1997) and Vieira da Silva (1908-1992).

One of the designers, Abel Manta dedicated to design cartoons and illustrations for journals and magazines, and it was very innovative in terms of visual language and also was very critical of the authoritarian Regime. During the year of 1976 was found posters of the parties more close to the centre and right wing. They are the *Partido Popular Democrático* [Popular Democratic Party] (PPD) (Fig. 34) and the *Centro Democrático Social* [Social Democrat Center] (CDS) (Fig. 35). Both parties are close in the use of visual elements, using the arrow as a symbol that points to one direction. The representations become more abstract when compared with the opposite parties, but the presence of the image of the leader started to appear very slowly in some of the parties from 1975. At the same time, the number of print runs for



Fig. 32. Poster of PS, 1975. Source: (Barbosa, 2011).



Fig. 33. Poster of MFA by Abel Manta, 1975. Source: (Barbosa, 2011).

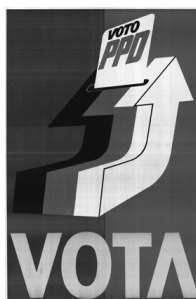


Fig. 34. Poster of PPD, 1976. Source: (Barbosa, 2011).

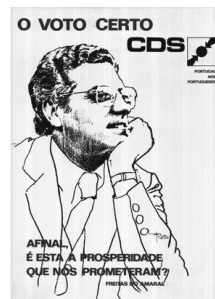


Fig. 35. Poster of CDS, 1976. Source: (Barbosa, 2011).

each was 40,000 and 50,000 posters, revealing a significant increment that had a huge impact on the walls of the cities. In fact, the subsequent years the cities transformed in a big stage for the affixation of posters, confirming this period was highly significant and representative, not only on the turn of political power, but also in the design history of the posters.

CONCLUSIONS

With the research carried out it was possible to verify several forms of graphic communication that were part of the different desires and discourses in the visual construction of political history in Portugal. If on the one hand the opposition parties between 1949 and 1951 used more realistic images to disseminate their ideals and objectives, which where representations emerged based on photographic records giving to the posters the sense of photo-journalism characteristics, on the other hand, the production of posters of the decades of 60's and 70's revealed subliminal messages from the point of view of the representations, where the drawing was chosen as a form of expression, instead of the use of realistic photographs.

Moreover, it was found that visual communication was based on references of real events, but duly interpreted in terms of graphic design by the designers of the last

two decades. Despite the number of copies of posters being very low during the decades of 40 until to the Revolution of 1974, it was found after this year until 1976, that the existence of several parties contributed to the massive increase of scattered posters in public places, and simultaneously, the massive amount of copies ascended to numbers never before achieved, in total 1,447,500 posters. Considering that most of them do not indicate the number of printed copies, it is believed that during these two years the number exceeded more than 3 million. This value is equivalent to almost 35% of the Portuguese population in the 70s.

Timidly, the poster became the vehicle for the proliferation of ideals against the *Estado Novo*, specially gained more visibility in the public areas after the fall of the Regime in order to disseminate the existence of the different parties that were already established and those that were appearing in the Portuguese context. As a consequence it was possible to verify that although the poster is a strong instrument of propagation of political ideals, in fact it only reached more presence at the level of its representativeness after the fall of the dictatorship.



Fig. 36. Speech delivered by Otelo Saraiva de Carvalho and Vasco Gonçalves in 1975. At the rear are two posters by Abel Manta.

Source: (Correia, 2017, [s.p.]).



Fig. 37. Poster of MFA by Abel Manta, 1975.

Source: BNP.

NOTES

¹ Existed between 1945–1948, but it was vanished because Salazar at some point considered that this organization start to had strong connections with the Communist Party.

² A young politician, become later Prime Minister and President of Portugal.

³ Because they were very important in the diffusion of policies against to *Estado Novo*.

⁴ SNI was a created by *Estado Novo* in 1943 to promote the image of Portugal nationally and internationally. Before the existence of this institution, in 1933 was created the *Secretariado de Propaganda Nacional* [Secretariat of National Propaganda].

⁵ Strangely this decade revealed a slight decrease of different designs of posters of the opposition. The total number of posters found in the archives of BNP and UA, was only 7 posters.

⁶ Quito made some posters and also was a cartoonist. He was more related with the previous Regime.

José Pacheco Pereira, 2019. <https://ephemerajpp.com>

Moles, A., 2005. *O cartaz*. São Paulo: Editora Perspectiva.

Revolução Paraiso, 2014. *Revolução Paraiso: fragmentos de um arquivo de jornais, de um romance e da revolução do 25 de Abril*. [online] Available at: <<https://revolucaoparaiso.wordpress.com/2014/05/12/cartaz-da-maioria-silenciosa/>> [Accessed 17 January 2019].

Serrão, J. V., 2000. *História de Portugal*, Vol. XIV, (2003) Vol. XV, (2006) Vol. XVI, (2007) Vol. XVII. Lisboa: Verbo.

Vilaça, A., 1998. *O MUD: juvenil em Coimbra: história e estórias*. Porto: Campo das Letras.

REFERENCES

Barbosa, H., 2011. *Uma história do design do cartaz português do século XVII ao século XX*. (Tese de Doutoramento). Aveiro: Universidade de Aveiro.

Barbosa, H., 2014. Portugal: the fall of the fascist regime as seen through political poster design 1945–1975. In: Barbosa, H., Calvera, A., 2014. *Tradition, Transition, Trajectories: major or minor influences? at ICDHS 2014 – 9th Conference of the International Committee for Design History and Design Studies*. São Paulo: Blucher, pp.253–258.

Biblioteca Nacional de Portugal, 2019. <https://bndigital.bnportugal.gov.pt/>

Correia, P., 2017. *O livro que não nos deixa mentir*. [online] Available at: <https://delitodeopiniao.blogs.sapo.pt/o-livro-que-nao-nos-deixa-mentir-9145749>. [Accessed 18 January 2019].

França, J. A., 1991. *A arte em Portugal no século XX*, Vol. III. Lisboa: Bertrand Editora.

Fundação Mário Soares, 2019. <https://fmsoaresbarroso.pt>

ACKNOWLEDGEMENT

This work is financed by national funds through the FCT – Fundação para a Ciência e a Tecnologia, I.P., in the ambit of the project UID/DES/4057/2016.

IGOR RAMOS

[ID+] Research Institute for Design, Media and Culture
Department of Communication and Art
University of Aveiro
Portugal
igorpramos@gmail.com

6 JUDITE CÍLIA:
VEJA (CARTAZES
DE) CINEMA
PORTUGUÊS!*

*THE ARTICLE IS RELATED WITH THE THEME OF THE PHD
THESIS ENTITLED "CRÓNICAS DO CARTAZ DE CINEMA
PORTUGUÊS: UMA PERSPECTIVA DO DESIGN".

INTRODUÇÃO

No âmbito do Programa Doutoral em Design da Universidade de Aveiro tem vindo a ser desenvolvida uma investigação acerca da história do cartaz de cinema português que adotou o design como lente através do qual se analisa este artefacto incontornável da cultura visual e cinematográfica portuguesa.

Esta investigação tem revelado que o cartaz encerra na sua gramática visual, pistas implícitas e explícitas sobre as histórias nacionais e internacionais do cinema e do design gráfico, que por sua vez estão também imbuídas da História do século XX e XXI, através das narrativas ficcionais e documentais espelhadas nos filmes visualizados e respetivos cartazes. Tornou-se também claro que o cartaz serviu de referência visual para a criação de outros suportes comunicacionais adjacentes ao filme, como programas, cartonados, postais, créditos finais/iniciais, entre outros, nos quais recorrentemente se identificaram elementos gráficos provenientes do cartaz.

Regra geral, o cartaz e aplicações subsequentes são criados após o filme estar finalizado, motivo pelo qual a identificação dos/das designers não consta dos créditos iniciais e finais. Quando os cartazes são assinados, os/as designers colocam a sua identificação num tamanho bastante reduzido, fora do bloco de créditos, por norma escondido na imagem ou uma margem lateral ou canto do cartaz, o que faz com que a sua leitura apenas possa ser feita *in loco* e ilegível em formatos digitais, com resoluções mais baixas.

Estes e outros aspetos conduziram a uma omissão ou 'erosão' da autoria dos cartazes e, conseqüentemente, do contributo que o design sempre teve na comunicação dos filmes junto das audiências que vão aos cinemas através da criação de cartazes e outras peças gráficas.

A presente investigação procura dar visibilidade a esta intersecção entre o design e o cinema português, tendo o cartaz como pretexto e charneira para contar uma história até agora praticamente invisível.

Esta pesquisa revelou Judite Cília (n. 1946) como um dos nomes incontornáveis na história do cartaz de cinema português. No decorrer das décadas de 1970, 1980 e início da década de 1990 foi uma das designers mais prolíficas na criação de cartazes de cinema, tendo trabalhado no Instituto Português de Cinema e cooperado com quase todos os realizadores portugueses em atividade no último quartel do século XX, desenhando cartazes e outras peças gráficas para os seus filmes. Na exposição "Errata – uma revisão feminista à história do design português"¹, com curadoria de Isabel Duarte e Olinda Martins, patente no Gabinete Gráfico da Câmara Municipal do Porto entre 27 de Agosto e 23 de Outubro de 2021, Judite Cília foi incluída no núcleo expositivo dedicado a mulheres designers que desenvolveram carreiras duradouras no contexto de empresas e instituições nacionais. Foi neste contexto que se redigiu uma breve nota biográfica que este artigo expande e complementa de forma mais aprofundada, procurando, pela primeira vez, dar um testemunho mais sedimentado da carreira desta designer, partindo de conversas que se travaram com a mesma e do estudo da sua produção gráfica.

O artigo encontra-se organizado em cinco partes: *introdução*, que enuncia os precedentes que levaram à sua redação; *início de carreira*, onde se aborda sucintamente o modo como se dá a entrada de Judite Cília no meio do cinema português, logo após o seu regresso a seguir ao 25 de Abril de 1974; *década de 1970*, onde se apresenta uma leitura mais transversal da linguagem gráfica que ela adota nos seus primeiros cartazes, ao nível da criação da imagética, do tratamento tipográfico e do pensamento conceptual inerente à forma como interpreta os filmes e os comunica visualmente, procurando traços identitários dessa produção gráfica; *década de 1980*, onde se apresentam três filmes de realizadores com quem a designer tinha uma relação de amizade e que foi possível visualizar na íntegra, possibilitando uma explicação detalhada das suas narrativas uma análise detalhada dos respetivos cartazes; e, finalmente, *outros projetos e conclusão*.



Fig. 1. Judite Cília.

INÍCIO DE CARREIRA E ENTRADA NO IPC

Judite Cília (Fig. 1) é designer gráfica e apaixonada por todas as formas de expressão artística, das quais o cinema acabou por desempenhar um papel significativo na sua carreira profissional.

Natural de Alcobaça, iniciou a sua formação na Escola Artística António Arroio, tendo posteriormente trabalhado durante dez anos (1964 a 1974) em França, nas agências publicitárias Publicis e Impact, antes de regressar a Portugal, após o 25 de Abril de 1974.

Foi o cartaz *Veja Cinema Português* (Fig. 2), desenvolvido para a Secretaria de Estado da Cultura, a convite do seu diretor entre 1975-1976, Eduardo Prado Coelho, que motivou o convite para integrar a equipa do IPC – Instituto Português de Cinema, em 1977.

O IPC fora fundado dois anos antes, como instituição estatal de apoio à produção cinematográfica, cuja nova geração de realizadores era até então financiada pela Fundação Calouste Gulbenkian através do Centro Português de Cinema.

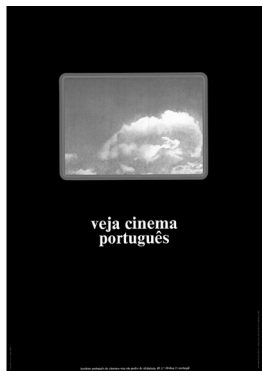


Fig. 2. Cartaz Veja Cinema Português (Maio 1977).

Design: Judite Cília. Impressor: Casa Portuguesa). 47,5 cm x 68 cm.

Fonte: Arquivo da designer (JC).

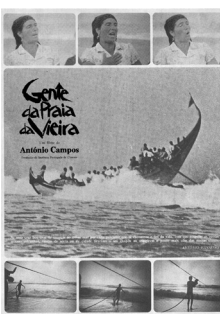
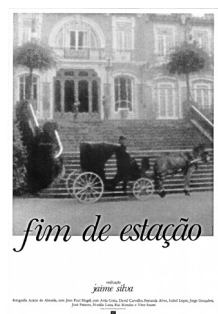
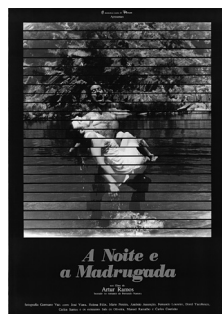
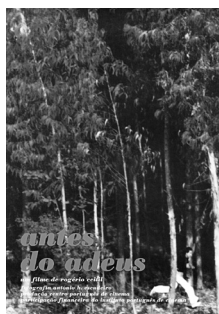
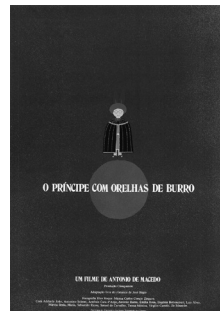
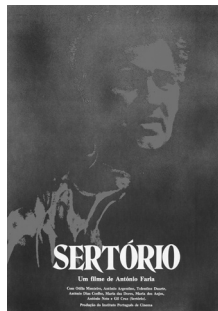
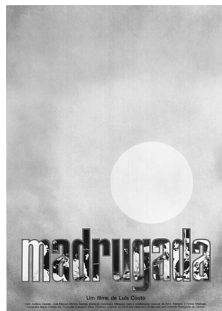
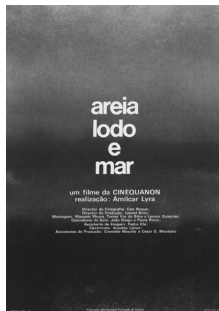
Ao longo dos vinte e dois anos em que trabalhou no IPC, Judite Cília foi responsável, não só pelo design gráfico de dezenas de cartazes de filmes portugueses, como também desenhou os dossiers de imprensa de alguns deles, cartazes para ciclos, festivais e mostras de cinema, e os catálogos anuais de produção cinematográfica em Portugal, editados pelo IPC. Embora os realizadores e produtores tivessem total liberdade para escolher o designer com quem queriam trabalhar, o seu cargo no IPC colocava-a no 'epicentro' do meio cinematográfico português e, conseqüentemente, mais suscetível a desenvolver laços profissionais e de amizade com diversos realizadores que a desafiavam a apresentar propostas para cartazes. Por norma, estes artefactos nasciam de um compromisso entre a visão e a leitura que a designer fazia do filme e os desejos e aspirações dos realizadores – colaborou com quase todos os nomes que marcaram o cinema português no último quartel do século XX: Luís Couto (1937–2007), António de Macedo (1931–2017), Manoel de Oliveira (1908–2015), Rogério Ceitel (n. 1937), Arthur Duarte (1895–1982), Lauro António (1942–2022), João Mário Grilo (n. 1958), José Álvaro Morais (1943–2004), Ricardo Costa (1940–2021), entre outros.

DÉCADA DE 1970: LIBERDADE E DIVERSIDADE GRÁFICA

Observa-se nos cartazes de Judite uma marca autoral indelével: distinguem-se, fundamentalmente, pelas metáforas e simbolismos que os perpassam, uma retórica visual que reflete não só um acerto com as tendências gráficas que se observam noutros cartazes deste período – onde estavam patentes influências do modernismo gráfico da Bauhaus e do Estilo Internacional –, mas também uma visão pessoal e subjetiva que lhe é intrínseca, pautada por algum humor, ironia e elegância.

Do ponto de vista da organização dos elementos na folha, é evidente uma valorização do espaço negativo na composição dos cartazes, uma clara demarcação entre imagem e texto, a opção por grandes blocos ou manchas de cor contrastantes, o respeito pelos alinhamentos e pela hierarquização de informação, vertentes mais técnicas que dão uma resposta invariavelmente eficaz à parte mais associada ao programa e revelam um domínio das regras de composição gráfica.

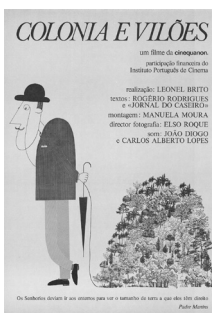
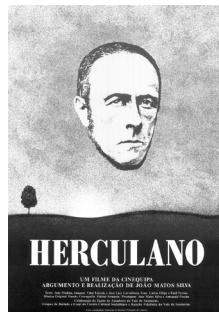
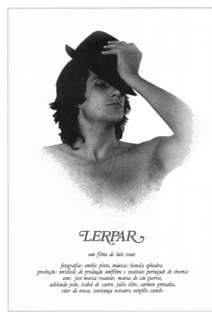
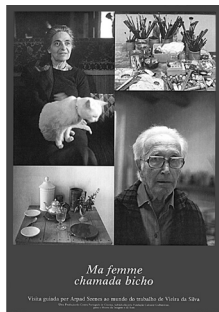
Do ponto de vista da tipografia a designer assume a sua preferência pela sobriedade e polivalência da fonte Times New Roman – presente na grande maioria dos seus cartazes – mas utiliza também fontes de cariz mais modernista [Helvetica no cartaz de *Areia, Lodo e Mar* (1976) (Fig. 3); Compacta no cartaz de *Madrugada* (1977) (Fig. 4)], clássico [Hawthorne nos cartazes de *Sertório* (1977) (Fig. 5) e *O Príncipe com Orelhas de Burro* (1981) (Fig. 6)]; Bodoni, nos cartazes de *Antes do Adeus* (1977) (Fig. 7) e *A Noite e a Madrugada* (1983) (Fig. 8); Baskerville, no cartaz de *Fim de Estação* (1982) (Fig. 9)], ou ocasionais digressões pelo *lettering* manual e caligrafia [cartazes de *Gente da Praia da Vieira* (1976) (Fig. 10) e *Os Abismos da Meia Noite* (1983) (Fig. 17)].



- Fig. 3. Cartaz *Areia, Lodo e Mar*** (Julho 1977). Design: Judite Cília. Impressor: Mirandela e Cia. 1000 ex. 47,5 cm x 68 cm. Fonte: Arquivo JC.
- Fig. 4. Cartaz *Madrugada*** (Agosto 1978). Design: Judite Cília. Impressor: Mirandela e Cia. 1000 ex. 67 cm x 96 cm. Fonte: Arquivo JC.
- Fig. 5. Cartaz *Sertório*** (Agosto 1978). Design: Judite Cília. Impressor: Mirandela e Cia. 1000 ex. 48 cm x 68 cm. Fonte: Arquivo JC.
- Fig. 6. Cartaz *O Príncipe com Orelhas de Burro*** (1980). Design: Judite Cília. 46 cm x 65 cm. Fonte: Arquivo JC.
- Fig. 7. Cartaz *Antes do Adeus*** (Dez. 1977). Design: Judite Cília. Impressor: Casa Portuguesa. 1000 ex. 67,5 cm x 98 cm. Fonte: Arquivo JC.
- Fig. 8. Cartaz *A Noite e a Madrugada*** (Set. 1984). Design: Judite Cília. Impressor: Costa e Valério. 1000 ex. 68 cm x 97 cm. Fonte: Arquivo JC.
- Fig. 9. Cartaz *Fim de Estação*** (1982). Design: Judite Cília. 68 cm x 100 cm. Fonte: Arquivo JC.
- Fig. 10. Cartaz *Gente da Praia da Vieira*** (1976). Design: Judite Cília. 44 cm x 60 cm. Fonte: Arquivo JC.

A designer não segue sempre a mesma abordagem e o primeiro leque de doze cartazes que desenvolve após o seu regresso a Portugal, entre 1976 e 1979, é, desde logo, uma representativa amostra da variedade e qualidade que pautará a sua produção gráfica nas décadas seguintes. Quando opta pela fotografia, esta pode consistir em composições e mosaicos [Gente da Praia da Vieira (1986) (Fig. 10) e Ma Femme

Chamada Bicho (1977) (Fig. 11)], num *close-up* realista do protagonista [Lerpar (1976) (Fig. 12)] ou de uma imagem [Antes do Adeus (1977) (Fig. 7)], numa edição em alto contraste que transporta a fotografia para o domínio da ilustração [Sertório (1977) (Fig. 5) e Herculano (1978) (Fig. 13)] ou uma técnica mista combinando fotografia 'direta' e editada [Recompensa (1977) (Fig. 14)].



- Fig. 11. Cartaz *Ma Femme Chamada Bicho*** (Março 1978). Design: Judite Cília. Impressor: Mirandela e Cia. 1000 ex. 68 cm x 97,5 cm. Fonte: JC.
- Fig. 12. Cartaz *Lerpar*** (Dezembro 1977). Design: Judite Cília. Impressor: Casa Portuguesa. 1000 ex. 67,5 cm x 98 cm. Fonte: Arquivo JC.
- Fig. 13. Cartaz *Herculano*** (Novembro 1977). Design: Judite Cília. Impressor: Casa Portuguesa. 1000 ex. 47,5 cm x 68 cm. Fonte: Arquivo JC.
- Fig. 14. Cartaz *Recompensa*** (Dezembro 1977). Design: Judite Cília. Impressor: Casa Portuguesa. 1000 ex. 68 cm x 98 cm. Fonte: Arquivo JC.
- Fig. 15. Cartaz *O Outro Teatro*** (Março 1978). Design: Judite Cília. Impressor: Casa Portuguesa. 1000 ex. 48 cm X 67,5 cm. Fonte: Arquivo JC.
- Fig. 16. Cartaz *Colônia e Vilões*** (Março 1978). Design: Judite Cília. Impressor: Casa Portuguesa. 1000 ex. 48 cm X 68 cm. Fonte: Arquivo JC.

As ilustrações pautam-se pelo seu poder síntese e contraste cromático: da sinuosa linha que desenha os rostos da comédia e da tragédia, no cartaz do documentário *O Outro Teatro ou as coisas pertencem a quem as torna melhores* (1976) (Fig. 15); passando pelo degradê, em aguarela, entre *Areia, Lodo e Mar*, o documentário de 1977, sobre as difíceis condições de vida dos habitantes da Culatra e das ilhas ao largo da costa de Faro; e a ilustração em registo *cartoon* de *Colônia e Vilões* (Fig. 16), documentário de Leonel Brito sobre a história da colonização da ilha da Madeira, desde 1420, até depois do 25 de Abril, realiza o retrato

de um fidalgo inglês que parece transportar pela trela um 'bloco' de vegetação que simboliza a própria ilha, evocando o contrato de colónia e os séculos de exploração feudal dos recursos humanos e naturais da Madeira levada a cabo pelos ingleses (monopolizando sectores como o turismo/hotelaria, produção vinha-teira e de cana-de-açúcar). Estes três cartazes, criados para três documentários de carácter cultural e militante da cooperativa cinematográfica Cinequanon, revelam a liberdade de que cada designer dispunha para realizar a sua própria interpretação dos filmes, canalizando-a para os respetivos cartazes.

Foi também, na década de 1970, uma das primeiras designers portuguesas a assinar os seus cartazes, utilizando termos como "design", "grafismo" ou "execução gráfica" até à época inéditas nos artefactos gráficos produzidos por designers/artistas nacionais.

DÉCADA DE 1980: TRÊS FILMES E CARTAZES DE REFERÊNCIA

Durante a década de 1980, Judite Cília continuou a ter uma produção gráfica regular para o sector do cinema nacional.

Consideraram-se relevantes para o desenvolvimento de uma análise mais profunda e compreensão da sua obra gráfica os cartazes de três filmes: *Manhã Submersa* (1980) (Fig. 22) de Lauro António, *Os Abismos da Meia-Noite* (1984) (Fig. 17) de António de Macedo e *O Bobo* (1987) (Fig. 25) de José Álvaro Morais. Além da relevância histórica destes filmes no contexto do cinema português, estes eram três realizadores com quem a designer tinha uma relação de amizade, o que originou cartazes particularmente interessantes do ponto de vista do design e que revelam uma abordagem diferente do minimalismo que havia pautado a maioria dos seus cartazes da década de 1970.

Os *Abismos da Meia-Noite* acompanha Irene (Helena Isabel), uma agente de seguros que viaja até à aldeia história de Monte Maior para averiguar o desaparecimento do funcionário da biblioteca do museu. Eventualmente Irene conhece Ricardo (Rui Mendes), professor de História, e entre ambos floresce um romance, apesar de ela ter deixado em Lisboa um ex-namorado com tendências suicidas, e de Ricardo ser casado e pai de um menino. Apesar de desconfiarem das intenções da ambiciosa sobrinha (e herdeira) do desaparecido e do marido desta, Irene e Ricardo descobrem que o homem desapareceu através de um portal que se abre todos os anos, na noite de Natal (na meia-noite de 24 para 25 de Dezembro), na parede da muralha do castelo de Monte Maior. Além disso, não se tratava do primeiro desaparecimento junto à muralha, mas sim o quarto. Quando ambos resolvem investigar *in loco* os mistérios daquele local ficam presos nas suas entranhas e são transportados – através das Águas Mágicas de Gerénia – para um outro planeta e plano de existência onde entidades místicas (Magister, Ilustre Contemplador e um grupo de bailarinos) tentam compreender a natureza humana e o significado de palavras para si desconhecidas como 'amor' ou 'pesadelos'. No retorno à Terra, a transgressão de Irene e Ricardo é punida quando ambos regressam habitando os corpos dos amantes traídos: Irene volta no corpo de Adelina (Eugénia Bettencourt), a mulher



Fig. 17. Cartaz *Os Abismos da Meia-Noite* (1984). Design: Judite Cília. Impressor: Costa e Valério. 68 cm X 90,5 cm. Fonte: Arquivo JC.

Fig. 18. Fotograma de *Os Abismos da Meia-Noite* utilizado no design do cartaz do filme.

de Ricardo, enquanto Ricardo se transforma em Luís (Fernando Nascimento), o ex-namorado de Irene.

O cartaz de Judite Cília (Fig. 17) destaca estas quatro personagens/atores, juntamente com o filho de Rui e Adelina, cujos rostos pairam sobre o grupo de bailarinos no espaço sideral, observados pela figura do Magister, em torno do qual existe um halo de luz (Fig. 18). A popularidade de Helena Isabel e de Rui Mendes aquando da estreia do filme tornava inevitável a presença de ambos no cartaz – o público reconheçê-los-ia das telenovelas e séries que eram emitidas pela RTP. Ao fundo podem ver-se pequenas luzes que reproduzem de forma mais discreta o luminoso cenário do próprio filme, simulando o céu estrelado. No seu todo a composição sugere, pela escala que os protagonistas ocupam, um misto de impotência e insignificância dos seres humanos perante a vastidão do universo e o plano 'superior' de existência em que Magister, Ilustre Contemplador e as restantes entidades vivem. Os rostos flutuantes assemelham-se a espectros, antecipando uma dissociação entre o corpo e o espírito, cuja mutabilidade se verificará no decorrer da história. Este filme dá continuidade a uma linha temática dentro da filmografia de António de Macedo, que se distinguiu dos seus restantes realizadores do Cinema Novo Português por explorar nos seus filmes questões ligadas à mitologia, à magia, ao exoterismo e à religião numa perspectiva mais

profana ou pagã, o que acabaria por gradualmente resultar na sua ostracização dentro do meio.

Na metade inferior do cartaz encontra-se o título do filme, um *lettering* vermelho criado pela designer a partir dos créditos de abertura do filme (Fig. 19) que são muito interessantes, por aparentarem ter sido animados (ou filmados diretamente, é impossível ter a certeza) de forma a que a tipografia assuma o comportamento da água em movimento, reforçando a importância da mesma como meio de transição entre os dois mundos – o subtítulo do filme era, aliás, *Os Abismos da Meia-Noite* ou *As Fontes Mágicas de Gerénia*. A distorção das letras espelha uma ideia de incerteza dos sentidos, uma visão caleidoscópica ou psicadélica, uma alucinação, e o *lettering* do título, além do cartaz e dos créditos de abertura, foi também utilizado na capa do disco com a banda-sonora (Fig. 20) do filme e replicado, com qualidade inferior, em pelo menos num anúncio de imprensa (Fig. 21).



Fig. 20. Capa e verso do vinil com a banda-sonora do filme *Os Abismos da Meia-Noite* (1984). Fonte: website Mr Bongo.

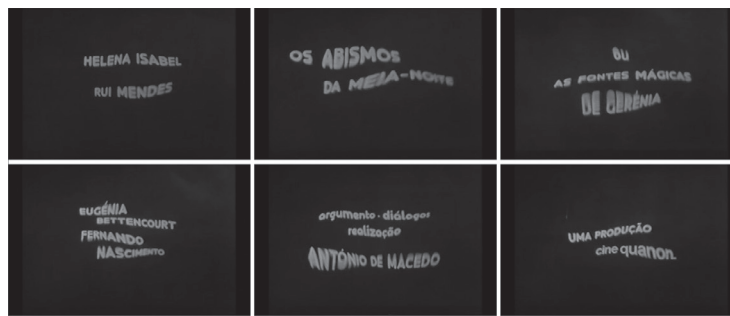


Fig. 19. Créditos iniciais de *Os Abismos da Meia-Noite* (1984).

Fig. 21. Anúncio de jornal ao filme *Os Abismos da Meia-Noite* (27 Janeiro 1984). Fonte: CinePT/UBI.



Tendo como base a obra *Manhã Submersa* (1954), de Vergílio Ferreira, Lauro António realiza um filme sobre a incursão de um jovem rapaz, António (Joaquim Manuel Dias), num seminário para onde é enviado pela sua madrinha e tutora, a conservadora D. Estefânia (Eunice Muñoz), a quem ele foi entregue pela sua mãe, que não tinha condições para o criar.

Apesar de não sentir qualquer vocação para a vida religiosa, António é subjugado pela madrinha e pelos padres a permanecer no seminário como forma de escapar à pobreza, analfabetismo e vicissitudes de uma vida na aldeia.

Não obstante a presença de outros rapazes da sua idade, com quem partilha a sua rotina diária em regime de internato, a austeridade e severidade com que os padres regem a instituição impossibilita a formação de laços de amizades mais profundos, enquanto a região e os ensinamentos religiosos servem de ferramenta para uma gradual alienação dos seminaristas dos seus amigos e famílias, os quais só podiam visitar durante as férias de Natal.

No filme é perceptível uma crítica a essa mesma atitude ultraconservadora e opressiva, cuja hipocrisia se revela claramente na cena em que o jovem protagonista é questionado por um dos padres sobre a existência de pensamentos e desejos de índole sexual, que apenas existiam na conspurcada imaginação do padre, ficando patente a inocência de António face a estes assuntos.

À medida que os anos passam, as fendas e pecados dos padres e da sua própria família adotiva vão sendo revelados, crescendo também a angústia no âmago de António. Após conhecer um ex-seminarista que fora forçado a abandonar a sua formação porque um acidente que o deixara coxo, e que agora trabalhava como criado na instituição, António tem uma atitude desesperada. Propositadamente, deixa rebentar um foguete na sua mão, durante uma festa de família. Escapa, desta forma, ao seu futuro como padre, porque estes – enquanto representantes de Deus – não podiam ser deficientes físicos.

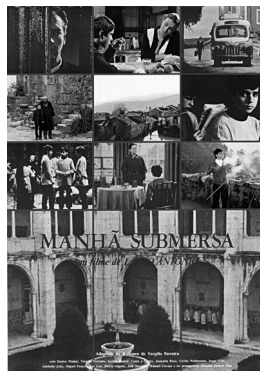


Fig. 22. Cartaz de *Manhã Submersa* (Novembro 1979). Design: Judite Cília. Impressor: Nova Força, SCARL. 46,7 cm x 66,6 cm. Fonte: Arquivo JC.

O cartaz que Judite Cília desenvolveu para este filme (Fig. 22) consiste numa composição que incluiu dez fotogramas do filme, alguns a cores e outros convertidos em tons de sépia, criando uma grelha de três por três na metade superior da folha, e, na metade inferior, utilizando uma imagem dos claustros onde caminha o grupo de seminaristas. A designer relembra que selecionou diversos fotogramas com o intuito de escolher apenas um para o cartaz: gostava de um que capturava a chegada do comboio à estação², contudo já havia utilizado uma imagem semelhante no cartaz de *Recompensa* (1987) (Fig. 14) de Artur Duarte. Optou pelos claustros do seminário, mas também pela inclusão de outros nove fotogramas mais pequenos, acabando por deixar de fora o do comboio.

A visualização do filme permitiu reconhecer todas as imagens presentes no cartaz; as linhas magentas que as dividem criam uma grelha que poderá evocar as caixilharias de uma janela ou as grades de uma prisão, reforçando a ideia de aprisionamento que o protagonista sente ao longo do filme. O conjunto evoca, não só diferentes personagens, momentos e sentimentos vivenciados por António ao longo da história, mas é também uma pequena amostra da



Fig. 23. O realizador português José Álvaro de Moraes (ao centro) recebe, em Locarno, o Leopardo de Ouro, pelo seu filme *O Bobo* (Agosto 1987). Fonte: CinePT/UBI.

sensibilidade artística do realizador expressa através da direção de fotografia do filme, a cargo de Elso Roque (n. 1939). O título do filme e nome de Lauro António surgem a roxo, em Times New Roman, alinhados ao centro da página, pelo primeiro andar do claustro, enquanto o bloco de créditos foi posicionado na base do cartaz.

José Álvaro de Moraes estreia na edição de 1987 do Festival de Cinema de Locarno, *O Bobo*, filme que viria a ser a ser distinguido pelo júri com o mais alto galardão do certame, o Leopardo de Ouro (Fig. 23). Era a primeira vez que um filme nacional conquistava o grande prémio de um dos festivais de cinema de Classe A e o culminar de uma década de afirmação internacional das produções portuguesas.



Parcialmente adaptado a partir da peça de teatro homónima de Alexandre Herculano, a ação do filme decorre em 1778 e acompanha um grupo de jovens atores que ultima os ensaios finais daquela peça, dedicada aos dias que antecedem a Batalha de Aljubarrota (Fig. 24).

São retratadas as tensões crescentes no Paço de Guimarães entre D. Afonso Henriques (Luís Manuel Machado), a sua mãe, D. Teresa de Leão (Isabel Ruth) e o futuro marido desta, o nobre galego Conde Fernão Peres de Trava (Luís Miguel Cintra), além do triângulo amoroso entre Dulce (Luísa Marques, voz de Maria de Medeiros), uma das sobrinhas de D. Teresa, D. Egas Moniz Coelho (Victor Ramos), verdadeiro amor da rapariga e fiel ajudante de D. Afonso Henriques, e o cavaleiro Garcia Bermudez (Miguel de Lucena), a quem o Conde de Trava promete a mão em casamento.

Enquanto o Conde de Trava conspira para se apoderar de Portugal, D. Afonso Henriques e os seus aliados procuram garantir a independência do reino.

As relações entre as personagens são acompanhadas de perto por uma personagem (fictícia) da qual a História não rezaria: Dom Bibas, o Bobo (Fernando Heitor). Trata-se da personagem principal, uma figura aparentemente inócua e sem importância nos jogos de poder que se travam na corte, mas que acaba por ter um papel decisivo na vitória de D. Afonso Henriques e na fundação da nacionalidade, além de criticar, através do seu humor, o antagonista.

Fig. 24. Três fotografias de *O Bobo* (José Álvaro de Moraes, 1987).

Dom Bibas é interpretado por Francisco (Fernando Heitor), na peça, o jovem encenador que namora Rita Portugal (Paula Guedes) e com quem recorda, numa taberna, em *voice-over*, os eventos que levaram ao assassinato do amigo João (Luís Lucas), horas antes.

O filme vai assim alternando entre a representação da peça em palco e os bastidores dos ensaios, em Lisboa, e a dinâmica do grupo de amigos de Francisco que frequentam a casa onde este vive com a mãe, em Cascais, com a passagem do comboio a marcar este movimento pendular.

Eventualmente é explicado que a morte de João se deve a um negócio obscuro de tráfico de armas ligadas à revolução de 25 de Abril, e o futuro do relacionamento entre Rita e João fica por decidir ao amanhecer.

Do ponto de vista visual, o filme é inspirado por realizadores como Manoel de Oliveira ou João Botelho, uma vez que faz uso de telões pintados, cenários e *décors* minimalistas para a representação histórica da peça teatro, criando um forte impacto cénico através da cuidada composição e enquadramento. Já o quarto/atelier de Francisco, no sótão da sua casa em Cascais, reflete um gosto igualmente despojado, mas mais moderno e cosmopolita.

Judite Cília recorda que o cartaz (Fig. 25) para este filme nasceu de uma intensa amizade com o realizador José Álvaro de Morais, tendo acompanhado – e fomentado – o longo processo de conclusão do próprio filme, finalizado graças ao apoio financeiro de Henrique Espírito Santo e do IPC. A ideia para o cartaz foi maturando ao longo de inúmeros convívios e conversas entre ambos. O realizador fazia questão de incluir diversas personagens/atores no cartaz, o que a designer acabou por conseguir agrupando-as no canto inferior direito da composição e dando maior destaque à personagem principal, Francisco/Dom Bibas, que surge segurando uma pequena marioneta com indumentária verde e vermelha, semelhante àquela que a personagem veste na cena final da peça, aquando da coroação de D. Afonso Henriques.



Fig. 25. Cartaz de *O Bobo* (1987). Design: Judite Cília.

Impressor: Casa Portuguesa. 63,7 cm x 97,4 cm.

Fonte: Arquivo JC.

É interessante o facto de os seus panejamentos e guizos extrapolarem as margens do quadrado, ficando suspensos por cima do título do filme e criando uma ligação 'física' entre imagética e texto.

Ao fundo, distingue-se o cenário de pôr-do-sol, onde se digladiam Egas Moniz e Garcia Bermudez, em justaposição com a lua, no canto superior esquerdo (Fig. 26).

As restantes personagens, embora pequenas e numerosas, reconhecem-se aquando de uma observação mais detalhada, destacando-se Rita, João e Jorge (Rogério Samora), mais próximos da marioneta. Relativamente à fonte tipográfica, a escolha voltou a recair sobre a Times New Roman, em peso *bold*, e os elementos textuais alinhados a partir de um eixo central. Destaque, no canto inferior esquerdo, para marca gráfica do Festival de Locarno: a pata de um leopardo.



Fig. 26. Fotografia de *O Bobo* usado no design do cartaz do filme.



Fig. 27. Cartaz *Cinema Portugais* para o Centro Georges Pompidou (1982). Design: Judite Cília. Impressor: Edition Artistique. 51,5 cm x 70 cm. Fonte: Arquivo JC.

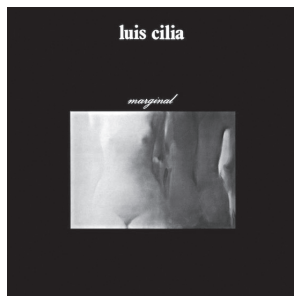
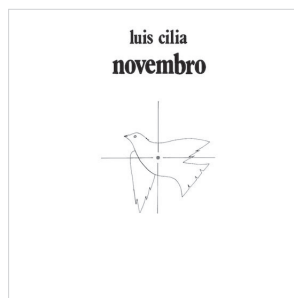
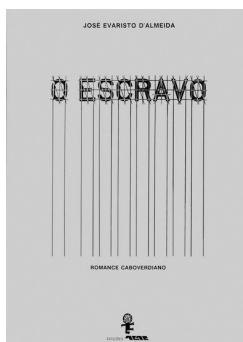
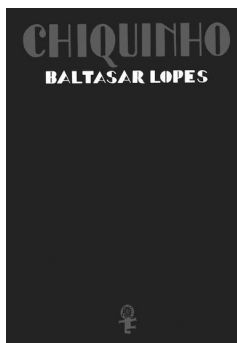


Fig. 28. Capas de discos de Luis Cília: *Resposta* (1975), *Novembro* (1976), *Transparência* (1978) e *Marginal* (1982). Design: Judite Cília. Fonte: Arquivo JC.



OUTROS PROJETOS

Entre 1982 e 1998 Judite Cília foi responsável pela conceção dos *stands* da comitiva portuguesa no Festival de Cannes e também pela imagem gráfica da iniciativa *Cinéma Portugais* (exposição e mostra de filmes) (Fig. 27), que decorreu no Centro Georges Pompidou, em Paris, entre 31 de Março e 7 de Junho de 1982, fruto de uma colaboração entre o IPC e a Cinemateca Portuguesa.

Também para a Cinemateca Portuguesa, Judite Cília concebeu capas e o design editorial de livros editados por aquela instituição e por investigadores e historiadores portugueses, sobre um leque de temas ligados à Sétima Arte e à cinefilia. Trabalhou sempre em estreito diálogo com os três diretores da Cinemateca: Manuel Félix Ribeiro (até 1982), Luís de Pina (1982–1991) e João Bénard da Costa (a partir de 1991).

Paralelamente, desenvolveu projetos para teatro (destaque para os cartazes feitos para a Casa da Comédia), música (principalmente os discos de Luís Cília (Fig. 28), seu marido, mas também de outros cantores e compositores), literatura (diversas capas para editora ALAC: *África – Literatura, Arte e Cultura* (Fig. 29)) e uma multiplicidade de iniciativas, eventos e publicações de natureza artística e/ou socio-cultural.

Desenvolve, até ao presente, projetos como designer gráfica, a partir da sua residência, na cidade de Lisboa. O seu trabalho está acessível através do website profissional³.

Fig. 29. Capas de livros para editora ALAC: *Poesia Negra de Expressão Portuguesa* (1982), *Chiquinho* (1984) e *O Escravo* (1989). Design: Judite Cília. Fonte: Arquivo JC.

CONCLUSÃO

Este artigo procurou apresentar de forma mais detalhada o contributo da designer Judite Cília para a história do cinema português através de uma panorâmica global sobre a sua produção cartazista nas décadas de 1970 e 1980, período temporal em que destacou pelo elevado número de cartazes que desenhou para filmes de diversos realizadores portugueses, com os quais colaborou profissionalmente, e por vezes criando laços de amizade, fruto do cargo que desempenhou enquanto designer do Instituto Português de Cinema.

A diversidade temática e liberdade de produção e distribuição dos filmes produzidos no período pós-25 de Abril permitiu que a designer pudesse explorar com assinalável qualidade gráfica e experimentalismo o modo como traduzia visualmente aquela que era a sua interpretação dos filmes, com maior ou menor *input* criativo por parte dos realizadores.

Ao longo de aproximadamente vinte anos, a designer criou cerca de três dezenas de cartazes de filmes, além de cartazes para ciclos e mostras de cinema, resultando num *corpus* de trabalho gráfico assinalável onde é evidente um traço autoral que este artigo procurou evidenciar, fomentando futuras investigações sobre a designer e outros designers e profissionais gráficos que também tiveram um papel assinalável no âmbito do cinema português mas cujo contributo tem sido esquecido ou negligenciado por historiadores e investigadores, ao longo de mais de 120 anos de história da Sétima Arte em Portugal. Esta é, também, uma história que precisa ser escrita... e filmada.

NOTAS

¹ Mais informações em www.errata.design.

² Alusão à cena de abertura do filme, quando António parte para o seminário, mas também ao nascimento do cinema e às primeiras filmagens dos irmãos Lumière.

³ Disponível em <http://jotta.free.fr/Judite%20Cilia/index.html>

REFERÊNCIAS

RAMOS, Igor – *Entrevista a Judite Cília*. Lisboa: Igor Ramos, 2022. 1 ficheiro m4a (3h 10 min., 45 seg.).

SANDRA ANTUNES

[ID+] Research Institute for Design, Media and Culture

School of Design

Polytechnic Institute of Cávado and Ave

Portugal

sandravalenteantunes@gmail.com

7 CONTRIBUTION TO THE HISTORY OF PORTUGUESE WEB DESIGN*

*THE ARTICLE IS THE RESULT OF THE RESEARCH CONTAINED IN THE PHD THESIS ENTITLED "DESIGN DE INFORMAÇÃO E INTERFACES NO CONTEXTO DE UM MUSEU DO DESIGN PORTUGUÊS".

ABSTRACT

Tim Berners-Lee (1989) is the author of the theoretical proposal at the base of the birth of the World Wide Web, dated March 1989. The application of Design to the Web environment, will always happen after that year. This area of Design is internationally known as Web design, although its author is unknown.

Here we analyse this field of design in its historical, theoretical, and technological connections, based on the Portuguese case. How and when did Web Design start in Portugal, who were its participants, which were the first Portuguese websites? The present article tries to answer these questions, based on the author's research started in her PhD thesis *Interfaces para um museu do web design português* (2015). During that study, interviews were conducted with participants from the early days of the Web in Portugal, that allow us to start answering those questions in an area that still lacks systematized study.

HISTORICAL AND THEORETICAL FRAMEWORK

ARPANET, the Advanced Research Projects Agency communication network, was born in the late sixties of the twentieth century (Leiner et al., 2009, p. 23), during the Cold War period (Cohen-Almagon, 2011, p. 46). In the late eighties and early nineties, this network became accessible to any user with a PC, a modem, a telephone line and with substantial computer skills.

In 1990, the ARPANET gave way to the Internet, at which time the first commercial service providers appeared (Silva, 1999, p. 296) and shortly afterwards the World Wide Web was born. Today, the Internet consists of a network of global computer systems, telephone lines, fiber optic lines and wireless networks. It is based on communication protocols that adhere to the same standards and allow information to be transmitted from computer to computer. It is always connected and can be seen as a living organism which is continuously growing.

Although Internet and Web are different concepts, their confusion is common. The Web is the graphical interface with which users interact daily and the

Internet is the physical component, of cables, servers, and systems. It can be said that the Web is contained on the Internet and cannot survive without it, however, the Internet can survive without the Web, as happened in the pre-browser period. The browser is a computer program consisting of an interactive graphical interface, which allows users easy access to websites and is largely responsible for the democratization of the Web.

Any attempt to historicize national Web design is inseparable from the evolution of the global environment. We therefore highlight some important milestones for a spatio-temporal framework.

According to the World Wide Web Consortium (W3C)¹, 1989 was the year when Tim Berners-Lee theorized the Web at the Centre European de Recherches Nucleaires (CERN), but it wasn't until 1990 that he coined the term "World Wide Web", created the first Web server, the first browser, called "WorldWideWeb" and the first version of the HTML language (Hypertext Markup Language)². The first website was hosted in late 1990 on Berners-Lee's computer at CERN³ (Fig. 1).

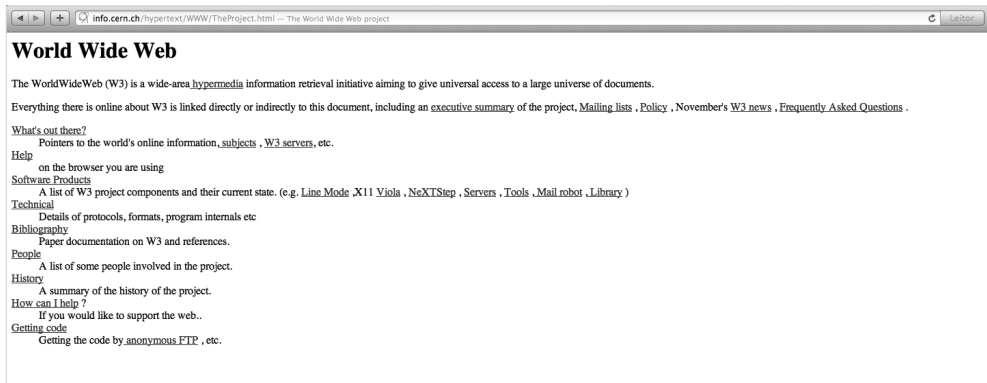


Fig. 1. Screenshot, first Web page Http, URL: http://info.cern.ch/hypertext/WWW/TheProject.html (em 02/05/2013).

Graphically the page is very simple, with a plain white background and black text, with underlined blue links. The format is like an index, where the links gave access to other pages of similar structure. The aim of this website was to give visitors technical details on how to create their own pages, explain the concept of hypertext and how to search for information on the Web.

In 1991 the Internet Web protocol was launched (Connolly, 2000), but only on April 30, 1993, CERN announced the free use of the Web accessible to anyone and without any payment. Only in that year the Web becomes global, with the launch of the Mosaic browser, considered the first of its kind, with user-friendly and freeware features, which could show multimedia content within the documents themselves. For that reason, Ida Engholm (2002) establishes 1993 as the year of the Web's birth.

The development of the Web is directly linked to that of the technologies at its base, such as programming languages (HTML, CSS⁴, Javascript, ASP, PHP, among others) and browsers. The lack of technological standardization and continuous development pose difficulties to designers and programmers, making their work a constant challenge of learning and updating. Understanding the importance of technological evolution is essential to understand the transformations that Web design has been going through.

In a systematization of the technology versus design issue, Engholm (2002) proposes the following hermeneutic circle (Fig. 2), consisting of a trinomial to explain the ongoing relationships between technology and Web design.

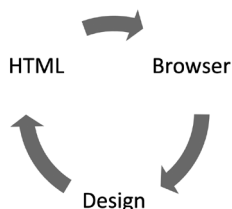


Fig. 2. Hermeneutic circle
(Engholm, 2002, p. 194).

The role of the browser as an interface for the presentation of websites gives it particular importance in the history of web design. The different ways in which different browsers or different versions of the same browser interpret the same lines of code is paradigmatic. Besides this variable the designer is faced with others, which make the idealized product not always the one shown to the user, which include the different computer operating systems and the different monitors (sizes, resolution, colour calibration), which transform the Web into an unstable visualization and interaction medium, turning the designer's work into a constant challenge. The W3C was founded to create, manage, approve, and disseminate the standards for the proper functioning of the Web and to solve some of these problems. Despite its efforts to create standards that help and facilitate the development of Web environments, many applications are still developed in an ad-hoc manner, contributing to accessibility, usability, and maintenance problems.

PORTUGUESE WEB DESIGN

Resources for the study of the history of Portuguese Web design are scarce, disperse and un-systematized. In some cases, the objects of study, in the form of websites, no longer exist and almost no documentation has been produced. Texts on the subject are not abundant and often appear online without identifying authorship or dating, and when resources are stored in the Portuguese Web Archive or the Wayback machine, they often appear with broken links and images.

The study presented here was based on four main texts. The first text, by Libório Silva (1999), the second, by journalist Susana Ribeiro (2009) published in the online newspaper Público, the third text by Paulo Querido (2010) in the blog of the newspaper Correio da Manhã and lastly, the publication by Helder Bastos (2010a).

03/10/1991	dns.pt – Domain still activ that means Domain Name System. It is an organic unit of FCCN and its mission is to guarantee the correct technical and administrative management of the name space registered as .PT.
03/10/1991	puug.pt – Deactivated domain, belonged to the Portuguese Unix User Group.
07/10/1991	Inec.pt – Still active domain of the National Civil Engineering Laboratory.
08/10/1991	fccn.pt – Still active domain of the Foundation for National Scientific Computing.
08/10/1991	inesc.pt – Still active domain of the Institute for Systems and Computer Engineering.
08/10/1991	inescbt.pt – No current record of the existence of this domain has been found.
08/10/1991	ua.pt – Still active domain of the University of Aveiro.
11/10/1991	up.pt – Still active domain of the University of Porto.
25/11/1991	ssf.pt – No current record of the existence of this domain has been found.
03/01/1992	uc.pt – Still active domain of the University of Coimbra.

Tab. 1. The first ten domains registered as .PT, data provided by FCCN (Gueifão, 2011).

Silva (1999) begins by mentioning 1991 as the year in which Portugal connected to the Internet, in the group of the first forty countries, with the registration of the first ten .PT Domains (DNS of Portugal) in that same year, according to data supplied by the Foundation for National Scientific Computation (FCCN) (Tab. 1).

In 1991, the Portuguese Unix Users Group (PUUG) (Fig. 3) launched an electronic mail service and in 1992, began accessing the Unix User Network (USENET) and the FTP (File Transfer Protocol) service. That same year, Laboratório Nacional de Engenharia Civil (LNEC) implemented the first server in Portugal. From that date onwards and during 1993, the FCCN continued its efforts to make the Internet more dynamic in the academic world (Silva, 1999).

Connection to the network by telephone line would only be possible in 1994 and thus the more generalised access to the network, with the company Telepac inaugurating its public access service. Therefore Silva (1999), points out 1994 as the “Year Zero” of the Internet in Portugal. This idea is reinforced by Ribeiro (2009):

“From April 1994 on, things started to change: in a seminar entitled “Portugal on the Internet”, in Lisbon, the public and journalists were shown the Internet in operation for the first time. From that day on, each one of us got a little closer to the world we know today. (...) In 1994, the Portuguese academic world was dazzled by the Internet, immersed in a frenzy of opportunities, even though the average Portuguese, the typical person, still had no idea that computers could be networked and that it was possible to send a message to the other side of the world and receive a reply the same day. In that very hour. In that very minute.”

According to Silva (1999), the musical newspaper Blitz becomes in November 1994, the first Portuguese paper publication to have a Web edition.

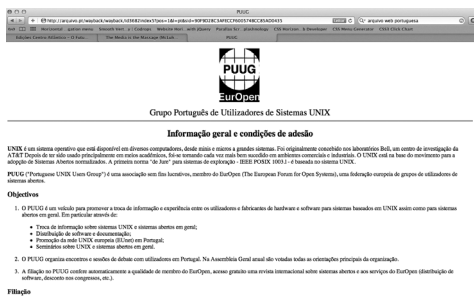


Fig. 3. Screenshot of the URL: www.puug.pt, of 16 April 1997, via the Portuguese Web Archive (em 21/05/12).

In February 1995, Telepac starts the Web-based Internet access service and opens the first two access points in Lisbon and Porto. In February 1995, Telepac starts the Web-based Internet access service and opens the first two access points in Lisbon and Porto. On July 26, Jornal de Notícias becomes the first national daily newspaper with a Web version to have daily updates. In September of the same year, the newspaper Público would also have daily editions (Bastos, 2010a), while Radio Comercial was the first in Portugal to broadcast live on the Web (Silva, 1999). On 4 September, the SAPO portal was born at the University of Aveiro (A história do Sapo, "n.d.").

Based on the four authors already mentioned – Silva (1999), Ribeiro (2009), Querido (2010), Bastos (2010a), four of the first Portuguese websites were identified. Subsequently, we contacted and interviewed those involved in their creation. The four websites are: SAPO; Jornal de Notícias online; "BLITZ e"; Radio Comercial online. They cover the period 1994–1998, representing a sample of the early days of Portuguese Web design.

Hélder Bernardo, was interviewed as SAPO designer. Under the scope of JN on-line, programmer César Páris and designer Maria Ferrand were interviewed. António Saraiva, also known as dr Bakali, was interviewed as designer and mentor of the project "BLITZ e". Pedro Patrício, Nuno Silva and Carlos Marques representing Radio Comercial, participated in a three-voice interview. The first two, as designers and programmers and the last one as a representative of the client.

The following analysis is made from excerpts of the interviews, which can be read in full in the PhD Thesis "Interfaces for a museum of Portuguese Web design" (Antunes, 2015). The text is presented in the order in which the interviews were conducted, that is, SAPO, JN on-line, "BLITZ and", Radio Comercial online, to the extent that the first ones sometimes contextualized the following ones. In addition to stories told in the first person about the 1994–1998 era, the interviews provided insight into the practice of Web design in that period.

SAPO

The name SAPO comes from the abbreviation for "Portuguese Pointers Service" and is the first national Web aggregator portal. It was born in the Computer Science Department of the University of Aveiro (UA) on September 4, 1995 (Net Surfer 4, 1995), by the hand of five engineering students, Hélder Bernardo⁵, Celso Martinho, Benjamim Júnior, Sérgio Bernardo and João Luís, with the support of the head of the computer center at the time, Fernando Cozinheiro.

SAPO began to be developed, in Bernardo's words, in the "catacombs" of the Informatics Center, initially, the UA's Calculation Center. The five founders were added as service workers to the computer center. It is impossible to recover the graphic material from the early days of SAPO. According to Bernardo, the processing machines, that occupied entire rooms, needed to read the storage media no longer exist:

"(...) we know that they were on tapes but we don't have any machines to read them. Some stopped working, others were thrown away or destroyed because we could no longer understand what was there. This history was lost because we didn't even realize the need to safeguard it" (in Antunes, 2015, p. 229).



Fig. 4. Screenshot, homepage, URL: www.sapo.ua.pt on October 13, 1996, through the Portuguese Web Archive (on 03/22/13).

At first SAPO was called IUPI⁶, which is not an acronym or abbreviation, but rather a term commonly associated with an expression of joy and inspired by the name Yahoo. However, it didn't gain much consensus and was replaced by SAPO, a name it still has today. Yahoo was a major influence and according to Bernardo:

"(...) at that time what we started by doing was a little branch of Yahoo about Portugal (...) The whole concept of the directory, the branches of information, all that was based on Yahoo (...). And at the time it was all very tabulated, there was no concept of internet with fluid interfaces (...). Table, rows, columns, everything worked like that. There were big size limitations, the monitors at the time were small" (in Antunes, 2015, p. 230).

Of the different knowledge that each team member brought to the development of SAPO, Bernardo, in addition to his training in computer science, was summoned more by "(...) graphic art because he made funny drawings (...)" (in Antunes, 2015, p. 230) and by the mastery he had for ASCII Art⁷. Thus, he naturally took on the development of the Logo, which went through two phases. The first one (Fig. 4), very influenced by the IBM and ATM Logos. In a second phase (Fig. 5) "(...) it became lighter in graphic terms when I removed the bars" (in Antunes, 2015, p. 231).

Bernardo, early on began to manipulate the Logo design associated with events, at that time he applied a strategy that Google uses a lot today:

"(...) on Valentine's Day I put two frogs on the beach with a parasol (...). On April 25th, I put a frog dressed as an army frog with a carnation in his hand (...) When new services started to appear: the weather, the news... I had a frog giving the news, and that was the one that, in the meantime, became popular, it was the most cheerful, it was a jumping frog" (in Antunes, 2015, p. 232).

He was also responsible for the graphics of the website and the rounded icons used in the navigation of the pages. Mentioning the technical restrictions, as determining factors in the creative process, he describes the difficulty in producing the three-dimensional effect on the website's buttons:

"When I was making pages on the Net there was a 3D concept and what we see now as basic and linear at that time did not exist. In the first version they were still done pixel by pixel (Fig. 4), Photoshop didn't exist yet. The rounded icons on the site in 1995 were made pixel by pixel and then in the 1997 version (Fig. 5) they were already smoother because they were made in Photoshop. The round look was achieved through the transparency that the Gifs supported" (in Antunes, 2015, p. 231).



Fig. 5. Screenshot, homepage, URL: www.sapo.pt on October 8, 1997, via the Portuguese Web Archive (on 09/23/2014).



Fig. 6. Screenshot, URL homepage www.sapo.pt on December 10, 1997, via the Wayback Machine (as of 9/23/14).

The software initially used was Notepad, to generate the HTML code for the Web pages, Bitmap for image editing, GifArt to make the animated Gifs, and later Photoshop, which Bernardo started using as his preferred software to create the animated Gifs.

In the early versions, the database consisted of text files, done in .txt format, directly on the server. At a short later stage, they moved on to MySQL, then to C language and then C++.

The technical restrictions controlled much of what was idealized, from the size and resolution of the monitors, limitation in the use of colors, reduced to the color palette of the Windows operating system. The concept of Web safe colors appeared later:

“(…) I started to use more colors, but I noticed that in computers that didn't have that palette, everything came out horrible and so it was better to play it safe and I continued to work with few colors, (…). At that time, there were colors that, in certain monitors, could not be seen because they couldn't display all the colors (….) there was another problem that many people had no notion of. Suppose an image has 16 colors and the other image also has 16 colors, but they are not compatible, so we already have 32 colors. For each image with a new palette, the result that must be shown on the screen is the set of all those colors (….)” (in Antunes, 2015, p. 233).

The limitations were also evident in the use of typography, with its use being practically limited to Times New Roman:

“Verdana was a typeface that was made to look good on monitors, it was something that appeared much later, (….) then Arial started to be used because it almost “matched” the monitors' matrix, but there was some blur every now and then, (….) Helvetica on the Machintosh was also widely used, but in practice the Web pages were very Times New Roman based” (in Antunes, 2015, p. 233).

Bernardo, highlights going to Lisbon in 1995 for the Internet 95 Seminar, as an important event. He mentions that it was made to show the Mozilla browser, which supported the control of background color by designers. Until then, the background of the pages was almost always gray, because there was no concept of “background-color”.

Bernardo, summarizes the panorama of that time regarding the design versus technology relationship:

“Information was given preference over Design, (….) which had to be light because the channels were slow and narrow. That made us give relevance to what you wanted to get and not how you wanted to see it. When we started to move to the more commercial medium, and Telepac came into play, (….) Companies started to compete for presentation and at that time there was a mix of presentation and information, and later there was separation again. The CSS came to bring the separation between presentation and information, but then there was a complicated period because the information had the presentation mixed in. The channels gradually got fatter and fatter, and only when ADSL⁸ was introduced, we started to be able to give a little beauty to the pages because all these graphic elements weighed (….)” (in Antunes, 2015, p. 228).

As for influences in the field of Web design in the 1995–96 period, Bernardo highlights only Yahoo, having no other references in terms of graphic design, besides those already signaled in the development of the first version of the SAPO Logo.

Bernardo is not able to say for sure, the date of creation of the company Navegante, which was born to explore the development of SAPO in a more commercial way (without Benjamin Junior and Fernando Cozinheiro), inside the business incubator of the UA. Between 1997/98 (Fig. 6) they must reformulate the layout of the website to support banners.

At the end of 1998, SAPO would be bought by the company Saber e Lazer, and it was then that Hélder Bernardo left the project.

JN ONLINE

Reconstructing the early days of the online JN, we concluded that before the website developed in late 1995 by the *Centro de Computação Gráfico de Coimbra* (CCG)⁹ and in which the two interviewees were involved, there was a very first version launched on July 26, 1995 (Jornal de Notícias, 1995) about which no visual record could be recovered.

The CCG identified César Páris¹⁰, programmer and responsible for the development of the JN website, who in turn mentioned the designer Maria Ferrand¹¹ and who are our interviewees.

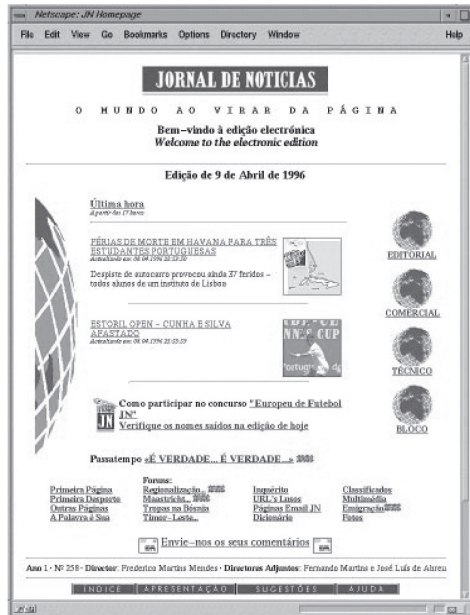


Fig. 7. JN Homepage: www.jnoticias.pt. In Topics magazine 1996.

César Páris started at CCG as a computer programmer and as technology evolved and the complexity of the websites increased, he became Project Manager, "(...) always very focused on usability issues and bridging the gap between Web designers and programmers in the teams, which were built for projects involving the Web" (in Antunes, 2015, p. 251).

Páris describes the initial process of developing JN online (Fig. 7), in which the client contacts the CCG team with some questions:

"(...) It was important to have a presence on the Web, but we did not want to jeopardize the purchase of the paper newspaper. There was also the concern of knowing how to transform what was one of the main sources of revenue for the newspaper – the classified ads – to the online version. And lastly, knowing what human resources would have to be allocated to ensure a constant update of the newspaper" (in Antunes, 2015, p. 252).

As for the layout and "aesthetics", Páris states that there were several contacts with the Graphic production team of the newspaper, to discuss this issue and mentions the support given by the designer Maria Ferrand.

On the technology level, Páris mentions that the programs for building the Web pages, called editors, were inexistent or rudimentary, however:

"The CCG never positioned itself as a producer of simple websites, embracing instead challenges of greater technological complexity and that brought some innovation. In this case it was about developing a set of server-side features that would facilitate and allow easy updating of content on the site (similar to what today is commonly called backoffice)" (in Antunes, 2015, p. 252).

For that, they used forms and CGI's in Perl language.

About influences and references in the development process of *JN* online, mainly in what concerns other newspapers, Páris believes that because *JN* was one of the pioneers in Portugal, there was not much that could be an influence but “(...) Internationally there was a newspaper (*Wall Street?*) whose layout was essentially the Newspaper bar at the top and the rest of the text at the bottom under a white background” (in Antunes, 2015, p. 254).

Talking about Web design at the time, Páris believes that the concept was “practically null”. But there was a perception of many novelties, which were being assimilated by those who had design knowledge, and although design language was transversal in all media a new reality emerged with the Web:

“(…) there was a huge set of technical limitations, which went from the limited number of colors (256), compulsory font to be used, impossibility of moving the kerning, uncertainty of the dimension perceived by the user, reduced size (Kbs) of the images, etc.” (in Antunes, 2015, p. 254).

During this research, it was concluded that CCG was an important participant in the early days of Web design in Portugal. According to designer Maria Ferrand “It was in research centers like this that web technology

was being developed in Portugal; CCG was a spin-off of the University of Coimbra” (in Antunes, 2015, p. 255). The CCG was responsible for the development of the first version of the Expo’ 98 website (Fig. 8). Later, EXPO’ 98 developed another one, which remained on-line during the exhibition, that was not developed by CCG.

However, the CCG was responsible for the realization of a multimedia product for the exhibition grounds, a process that began, according to Ferrand, four or five years before Expo ’98, being the project awarded by contest, which “(...) required them to have a trained designer on the team (to this day I suspect that this requirement was the responsibility of Henrique Cayatte, but I never confirmed it)” (in Antunes, 2015, p. 256).

It was in this way that Ferrand was invited to join the CCG team, to which she was associated between 1995 and 1998, being the first and for several years, the only designer to occupy this job.

During those years, she participated as an internal designer in the projects of *JN*, LNEC, the website of the Archaeology Unit of the University of Minho, one of the first websites of CP (Fig. 9), and the website supporting the excavations of the Monastery of Santa Clara-a-Velha (Fig. 10).



Fig. 8. Expo'98 1994 website. In revista Topics de 1995.



Fig. 9. CP website. Set provided by the designer Maria Ferrand.

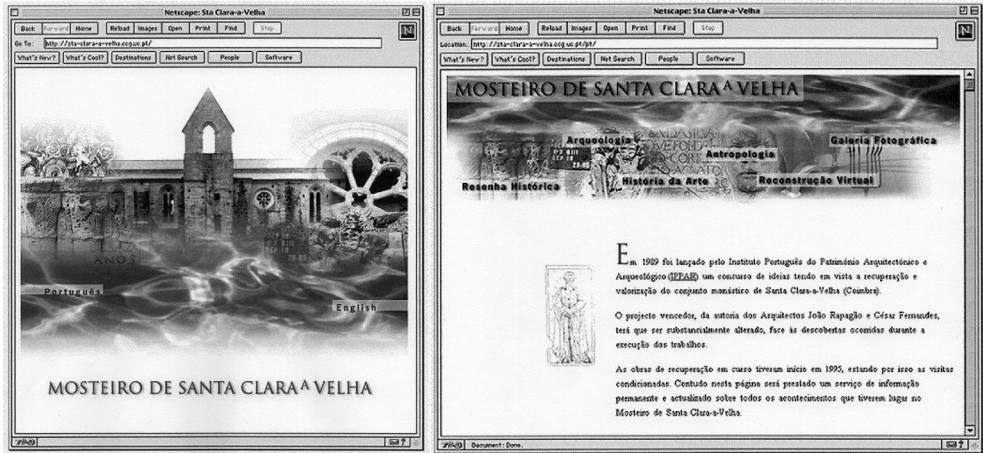


Fig. 10. Website of the Santa-Clara-a-Velha Monastery. Set provided by the designer Maria Ferrand.

Initially, Ferrand hesitated to take the job, as she didn't have the technological background that she thought was necessary in Web design, especially for someone who came from a print background:

"I didn't even consider myself a Web designer! You didn't even use that term (...). Even at the CCG, nobody considered me a Web designer, I was a designer, I was just a part of the puzzle. I think that concept is much more recent, or at least the understanding and the use of it (...)" (in Antunes, 2015, p. 268).

Ferrand was not involved in the initial phase of designing the layout of the pages on the *JN* website, because this work was already developed. She states that the GCC only began to value design after the Expo'98 kiosks:

"(...). It was with this project that the Centre's management began to realize that design really changed something substantial and that it could be integrated right from the start. From then on there were many projects in which the design

component was already structural and I started working from scratch, but in fact that was not what happened in the pages of *JN*" (in Antunes, 2015, p. 262).

Ferrand describes the 1995 *JN* website as "perhaps the most spartan of all, the simplest" qualities she attributes to the available technology:

"I remember that initially it had a gray background, and it was something that I disliked a lot. For someone used to the white sheets of paper, the gray background was a bit shocking, heavy, and it interfered a lot with the graphics" (in Antunes, 2015, p. 257).

One of the designer's major concerns was typography and text readability, remembering how difficult it was to simply control the width of the columns, which could make the text too long, making it difficult to read, "(...) To try to manipulate the typography we used tables, we created tables just to introduce white space,

which was an unusual thing on the Web and in programming” (in Antunes, 2015, p. 262). Reinforcing that her concerns were not merely formal, but also functional:

“(…) When I sometimes introduced any formal change in typography, or when I decided that there should be contrast between the elements and the background, it was almost always for the sake of readability. Browser interfaces were all gray, so if the background of a Web page was gray, there was little distinction between one thing and the other, and that bothered me a lot, not least because browsers were graphically complicated. They had their own design, and you couldn’t avoid that ever-present frame, a panoply of menus and buttons around any page. Putting a white background on it was a way to isolate it and make it a little clearer and more readable for the user. It seems like a detail, but at the time it made a certain difference. It’s the kind of thing I tried hard to explain, because they were issues of functionality and not just aesthetic issues” (in Antunes, 2015, p. 265).

On the website developed by CCG, the main navigation menu (Fig.11) appears at the bottom of the page, solution that was also used in the SAPO Portal at the time. Today this solution is not very common, since the menu is hidden when the pages are very long.

Regarding this issue, Ferrand states:

“(…) the idea was for the design of the page to be “closed”, because often the bottom of the page was an obscure area that you didn’t really know where it ended. The navigation bar at the bottom gave the user a greater sense of control in navigation. And maybe it was also my habit of the printed medium, like the need to create an end of page.” (in Antunes, 2015, p. 262).

The cropped globe on the left side of the page on the JN website (Fig. 7), is an unusual graphic element for the time, about which the interviewee states:

“Despite using the typical structure of a portal of the time (two narrow columns on the sides and a larger one in the middle) it looks different from the usual, because it has no separation lines and managed the feat of not being heavy. But it was difficult to cut and position graphic elements very rigorously (…)” (in Antunes, 2015, p. 261).

Another feature of the website, was the navigation menu changing from page to page which featured different colored backgrounds for different content (Fig. 11), Ferrand can’t remember why this would have been the case,

“(…) but, in that project, a lot of things were already more or less pre-defined and I limited myself to dealing with the face-lifting possible: designing graphics, making some decisions regarding backgrounds, colors and some typographic composition details, because in fact I don’t remember having that intervention from scratch” (in Antunes, 2015, p. 263).

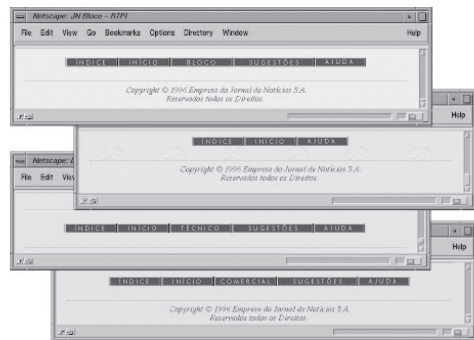


Fig. 11. JN online menu. In Topics, 1996.

The bandwidth limitation reduced the use of images, which even though they were small, made downloading slow and the user experience time consuming. Hence the graphical simplicity of many websites of that phase:

"Visual effects started to appear that became a kind of standard, but I think it was more by imitation, no one really questioned it. For example, it was very common for pages to be grayed out and then have an embossing, simply because you figured out how to do that embossing. One of the most common effects I remember was the pattern on the background. It was actually impossible to have a background image; the most you could do was a tile effect. So, it was very common to see logos in relief and patterns on the background – which looked terrible – but it was a trend, you couldn't even avoid it" (in Antunes, 2015, p. 255).

The increase in bandwidth, also mentioned by Hélder Bernardo from SAPO, gradually made it possible to do more graphics and use more images.

"I remember that in a period of less than five years, we went from very rigid and very conditioned compositions, essentially based on hypertext with one or two images, to others much more elaborated with integration of all kinds of media: sound, animation, video, dynamic typography, etc. The simple possibility of placing backgrounds was a novelty: we remembered that instead of making tiny modules (tiles), we could make them gigantic, and that allowed us to place any background on a page" (in Antunes, 2015, p. 260).

The tools Ferrand used while working at CCG included the Machintosh operating system, Freehand, Illustrator and Photoshop. She remembers the emergence of animated Gifs and the attitude was, "(...) let's put the logo to spin and explode, (...) There was a huge fascination for the novelties that were appearing (...)" (in Antunes, 2015, p. 260).

Her opinion about the Portuguese Web design of the time is enlightening:

"Even at the University, there wasn't much access to the Internet. We had the notion that there wasn't much, almost instinctively we didn't include many

references in the process. There was SAPO. And we had the feeling that we were doing a lot of things for the first time" (in Antunes, 2015, p. 266).

The *JN* online was daily, just like the printed newspaper. News was posted daily, something that from the start distinguished *JN* from *Público* newspaper, which despite being the first Portuguese daily newspaper to have an online presence, did not have daily updates online. The process consisted in automatically putting the information online after midnight.

BLITZ e

António Saraiva¹², also known as dr Bakali¹³, was the creator of the first website of the music newspaper *Blitz*. He never took on the role of a professional journalist, but he did write, report and interview for *BLITZ e*. Currently, he teaches multimedia, but his background comes from film school, starting by doing television and it was there that he met Rui Monteiro, the Director of *Blitz*.

In 1992, he came into contact with the bulletin board system (BBS), "A Rede" and it was there that he discovered the internet:

"There were absolutely no images, there was Gopher, there was Telnet, there was FTP, there was the WWW and more probably one or two protocols, which in the meantime have disappeared and which were finally expressed alphanumerically on the screen, there was no (...) browser" (in Antunes, 2015, p. 270).

That's how *BLITZ e* is a pioneer, because even before it appears on the Web, it appears on the Internet through the BBS "A Rede". At that time Saraiva was just a collaborator of *Blitz*, "(...) this I state with all certainty, *Blitz* was the first newspaper in Portugal to have an email and I was the first person to sign an article with the email" (in Antunes, 2015, p. 270). In the early days of the Internet, the first version of *Blitz* online



Fig. 12. Screenshot, homepage of BLITZ e, URL: <http://www.arede.pt/blitz/>. From the Portuguese Web Archive of 13 October, 1996 (as of 17-05-2013).

consisted of putting the news of the three front pages of *Blitz* on the BBS, in 'txt' files. Perhaps this explains the difficulty in determining the launch date of *BLITZ e*. Saraiva identifies the launch date as February 1994, or February 95, but Libório Silva signals November 1994 as the date when *Blitz* becomes “the first Portuguese paper publication with a Web edition” (Silva, 1999). This story is difficult to reconstruct, more so because the URL itself went through several phases. Initially, it was www.arede.pt/blitz then, www.blitz.pt and at a later stage it appears as <http://blitz.aeiou.pt>.

We were not able to recover images relating to another version of *BLITZ e* website, other than the one found in the Portuguese Web Archive of October 13, 1996 (Fig. 12).

The target audience for *BLITZ e* were university students with access to the Internet, which Saraiva defines as a close-knit community. The title, by which the *Blitz* would come to be known online was *BLITZ e*, resulted from a contest among its readers.

Saraiva was the driving force, writer and computer programmer of *BLITZ e*. He used the Notepad editor to develop the first website and describes the process:

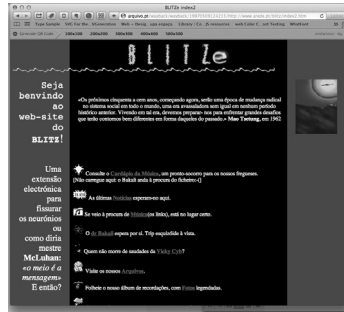


Fig. 13. Screenshot, second page of BLITZ e, URL: <http://www.arede.pt/blitz/index2.htm>, via the Portuguese Web Archive of May 9, 1997 (on 12-06-14).

“(…) fortunately the browser has always allowed you to see the codes, so I would see things, open it, copy the code, look at it, HTML1 is English, you only need to know how to write English, and then I started stealing some images. There wasn't a single image that I produced, (...) I am not an image person, not in the sense of either design or visual arts (...) There weren't many, I think at the time, if there were 1000 or 2000 image files it might be a lot. I stole a few lines here and there, a few little balls there, and made the first version. Static pages with links, where we soon realized that we could put, for example, an entire interview that was cut by the editor and did not appear in the newspaper, and there we could put the whole text” (in Antunes, 2015, p. 271).

Blitz was a weekly newspaper, and its online version had the same periodicity. The *BLITZ e* was done on Monday nights and Saraiva describes the process of putting the content online:

“(…) at the same time that the newspaper was going to print, I was doing the pages, because it wasn't the whole newspaper, it was just the news, it was one or another interview, it was obviously the texts, “Viagens na minha linha” (“Travels in my line”), from my column that still exists today, and we also created an archive” (in Antunes, 2015, p. 273).

The interviewee reluctantly assumes himself as a designer. The development process of *BLITZ e* was quite different from SAPO and JN, because it depended on the vision and work of one self-taught man. The concern for design and content is associated with cyberpunk philosophy, and this is the attitude of *BLITZ e*, with Saraiva being a "devout McLuhanist". Regarding the Logo design (Fig. 12 and Fig. 13), the interviewee had some difficulty in describing the process, expressing uncertainty in defining authorship:

"(...) I don't know if it was a type or an image, it might have been an image, but I think it was me. (...) it was me for sure, because it was so horrible that it could only have been me, ... it was *BLITZ* in white and the "e" was in yellow (...)" (in Antunes, 2015, p. 275).

In the process of the website design (Fig. 12 and 13), he used tables to organize the contents because frames would only appear later with the Netscape browser. As far as the "aesthetic" issue was concerned:

"(...) one of the things that I reacted to a lot, was against the issue of starred backgrounds which was very common, also patterns, but the starred background was perhaps the great paradigm at the time. (...) in fact there is a time when we still can't put backgrounds, because we can't duplicate the image, because the only way to make a background is to duplicate a small image. There is a time when the background is all an image, it was very heavy for the internet at the time, but there were those who did it" (in Antunes, 2015, p. 278).

As for the preference for the blue and yellow of the Logo Saraiva states that the "e" was yellow, because "it is the color that we distinguish better" also defending the concept of 'gold on blue':

Being that he remembers "(...) to have rejected, the extreme confusion of all colors, patterns and backgrounds" (in Antunes, 2015, p. 279). Regarding the size of the website, he states that there was no predetermined information architecture:

"I think initially it was supposed to be four pages, it was the Home, the News, the Concerts, we did about two, three pages of the concerts, and that was it, a bit egocentric the "Travels in my line" was my column, that was already written, and it was just uploaded" (in Antunes, 2015, p. 280).

An event that marked Saraiva and brought some changes to *BLITZ e*, was the first *Blitz Awards* party, where a dossier was created to include information about the event, the nominees, and their biographies. At the time of the *Blitz Awards*, the photos of the bands or artists, who were nominated, were produced by and for the printed newspaper and then scanned, to put online:

"I would ask the designers, the graphic artists, as they were called, to produce those images so I could use them on the site, and that's when *Blitz* started to take on a more personal mark in terms of design (...) and also started to grow in terms of content. The artists' biographies, etc., started to be all in repository (...)" (in Antunes, 2015, p. 274).

As to being aware of other players working on the Web at the same time, and about the possible influence of other national newspapers online, Saraiva says:

"(...) there is a certain movement, especially of daily newspapers, that is done through computer techs, the leaders of what will be the online communication are computer techs, (...) Therefore, the people who were at the head of the projects were not journalists, much less media theorists, they were programmers, worse, they were computer engineers, (...)" (in Antunes, 2015, p. 278).

António Saraiva's relationship with *BLITZ e* ended when the *Blitz* newspaper was integrated into the Impresa Group.

"(...) I think there is a time when I start to set up a database, I think there was a database at the *Blitz Awards*, we started thinking that that was the best

thing to do instead of saving the pages, but anyway the design was not dynamic regardless of there being things saved in databases the design was not dynamic. It is at that time, let's say, that *BLITZ* e disappears because it must be done manually every Monday and we started to study at the Impresa Group level a more effective strategy (...)” (in Antunes, 2015, p. 276).

RADIO COMERCIAL

The creators and programmers involved, in two of the first versions of Radio Comercial online, are Pedro Patrício¹⁴ and Nuno Silva¹⁵, at the time employees at Telepac, a company that belonged to Portugal Telecom. As representative of Radio Comercial Carlos Marques¹⁶ was interviewed. The interview was done with the three interviewees together in the same room. Carlos Marques is currently partner at WayMedia, Pedro Patrício and Nuno Silva, are partners at Wiz interactive, a creative agency born in September 1998 that works essentially for the digital universe. Nuno Silva has a programming background, “although since the beginning he has always followed an area with a greater connection to computer graphics and virtual reality” (in Antunes, 2015, p. 284).

At a certain time, VRML (Virtual Reality Modeling Language) appeared on the Web, and it was this interest that led him in 1996 to Telepac. At that time, Pedro Patrício was already an employee there. Patrício has a background in design and Carlos Marques comes from a more technical area, having started working at Radio Comercial early on, having followed the whole initial path of digital radio in Portugal:

“(…) When the internet appeared we were excited about digital things, and it was a normal step. For radio it was a very interesting medium because it boosted the broadcasting around the world, in fact it was something that had a very big impact on Portuguese communities outside Portugal” (in Antunes, 2015, p. 284).

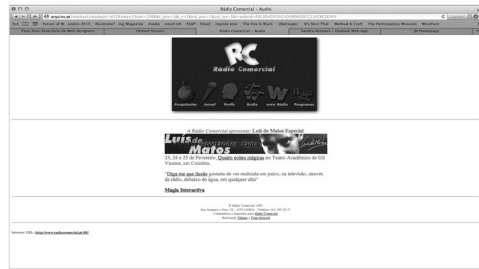


Fig. 14. Screenshot, Radio Comercial homepage, URL: <http://www.radiocomercial.pt>, via the Portuguese Web Archive, from December 28, 1996 (on 02/14/13).

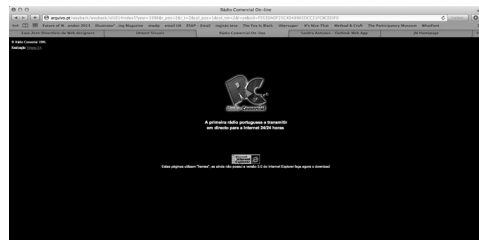


Fig. 15. Screenshot, splash page from Radio Comercial, URL: <http://www.radiocomercial.pt>, via the Portuguese Web Archive, from December 28, 1996 (on 02/14/13).



Fig. 16. Screenshot, Radio Comercial homepage, URL: <http://www.radiocomercial.pt/main.html>, via the Portuguese Web Archive from December 28, 1996 (on 07/12/14).

Silva and Patrício, as Telepac employees, made, according to themselves, two versions of Radio Comercial. Patrício made a very first version, from which we could not recover any visual record, existing in between a website developed by the company Tinta Invisível (Fig. 14) and Silva made the other one (Fig. 15 and Fig. 16).

Carlos Marques, at the time, was responsible for Radio Comercial's online and assures that Radio Comercial's first website is from 1994, even before the one developed by Tinta Invisível (Fig. 14); "Comercial's first website started in March, if I'm not mistaken, from 94 or 95 (...)" (in Antunes, 2015, p. 285).

Regarding the first website from 1994, no references were found. About this website, Marques states:

"We really took off right at the beginning. The first site was practically just text and traffic news (...) there was no live broadcast. In fact, it only had audio files that could be downloaded. Then the first streaming audio server in Portugal was installed with us and Telepac. We installed the first server in August of 94 or 95" (in Antunes, 2015, p. 285).

In August 1995¹⁷, live broadcasting began, and according to Marques, it was the first streaming server installed in Portugal and one of the first in Europe.

Regarding bandwidth restriction and other technological issues, Nuno Silva recalls that "(...) I would sometimes spend hours back a same image, to get that down below 3Kb or 4Kb" (in Antunes, 2015, p. 293).

In the first websites there was no content management system. The files were created at Telepac and sent by FTP. In a later version, there was a backoffice to insert the data, using PHP as server-side language and Mysql for the database.

According to Marques, a version of Radio Comercial (maybe the one developed by Nuno Silva - Fig. 15 and Fig. 16), they were the first in Portugal to have live

traffic images, which at the time worked only with snapshots every twenty seconds and then the images would appear on the website. The service had a "(...) enormous success (...) at the time it had enormous traffic at peak hours." (in Antunes, 2015, p. 286).

Nuno Silva reported a negative experience when animated Gifs started to proliferate everywhere and customers wanted their Logos rotating, a job that was always left to him. Patrício refers that even Telepac's commercial agents offered the service of rotating 3D logos as an added value to customers.

Telepac was one of the first companies in Portugal to offer services as Internet provider and website hosting. It also had a content department called Content and Database Services, which initially worked mainly on creating and selling databases. According to Nuno Silva, Telepac served as an example for many companies that were formed in those early years of the Web, due to the way it operated:

"(...) there were no designers that were just designers. Essentially there was someone who did all the front-end stuff, from taking Photoshop and designing the site to implementing the "face", and there was someone with more knowledge of databases and server-side languages to do some sites, which were very few at the time, that had a larger structure (...)" (in Antunes, 2015, p. 288).

In the beginning, the development team consisted only of Pedro Patrício and Nuno Silva. Later on, the department grew, and they had one trainee for each of them growing to a team of four. This was due to the need to develop products for Expo' 98, "(...) there, it must have been one of the first times that pure and hard designers started coming in, still without any Web training" (in Antunes, 2015, p. 289). Coinciding with the experience described by Maria Ferrand in CCG.

Patrício and Silva are peremptory in affirming that there was no Web training, nor self-training, pointing out that at the time there were two types of

companies that provided Web services and they were either technological companies or communication and design companies. Patrício underlines the technological character of Telepac.

At a certain point, Patrício and Silva developed, in parallel with their work at Telepac, some work as freelancers. Namely, the first Fiat websites, the first AXA (insurance company) website, starting to gain some clients and from there they decided to set up Wiz, "because the prospect of continuing to work in this area for us was formidable, not within a context of a technology company" (in Antunes, 2015, p. 290).

Still at Telepac they developed one of the first online newspapers and "(...) of the first physical newspapers that existed in Portugal", which was the Açoriano Oriental. "It was the first, even before Público and JN, it appeared online, at the time with the edition, I don't know if it was a day edition, if it was weekly" (in Antunes, p. 291).

They also developed Telepac's first website, of which we haven't been able to recover any traces, which Patrício thinks was one of the first sites with images in Portugal and the first where online video transmission was made for TV Cabo.

When Patrício and Silva left Telepac and formed the company Wiz, they still maintained for some time, the connection to the design of Radio Comercial's website, "(...) We still did one or two versions afterwards" (in Antunes, 2015, p. 286), continuing to do the hosting on Telepac's servers.

CONCLUSION

The interviews, that began as a record about the first 4 Portuguese websites, became, simultaneously a historical record of the beginnings of Web design in Portugal during the period 1994 -1998. The crossing of information between interviews, constitutes a contribution for further developments in the history of web design in Portugal. From this study it was possible to identify different categories of artifacts (daily newspaper; weekly newspaper; portal; radio) and different approaches to web design.

It was possible to conclude that complex projects, such as SAPO, JN online, and Radio Comercial online used diversified human resources (programmers, designers, project managers, writers), using external companies/ structures to realize their websites, as was the case of JN online and Radio Comercial online. Also SAPO, born in a university, had access to resources and an extensive development team. The *BLITZ* e project was the one that used the least resources. The approach becomes more complex at a later stage when the newspaper was integrated into the Impresa Group.

It was concluded that the CCG, the business incubator at the UA (where SAPO was developed), Telepac and Tinta Invisível were important entities in the early days of the Web in Portugal. The Tinta Invisível company, according to Pedro Patrício, was based in Tagus Park, a place also mentioned by Hélder Bernardo as a strong technological zone, one of the vertices of the "technological triangle" made up of Aveiro, Minho, and Lisbon. Tinta Invisível, which later became a consulting company until it disappeared completely, was, according to Pedro Patrício, a reference that many of its employees crossed paths with some of them having passed through Wiz.

Another important reference mentioned by several of the interviewees, was Expo' 98. A deeper study on this case would be relevant, not only in the case of Portuguese Web design, but also in the history of Multimedia in Portugal. It also allowed us to realize that

Portugal was in tune with the technological advances that were happening globally and soon joined them, and that both the academic world and journalism had a preponderant role in its introduction in Portugal.

The testimonies of Maria Ferrand, Pedro Patrício and Nuno Silva, were enlightening about the panorama of Web design teaching in the period 1994–1998. Teaching was done essentially in engineering and computer science schools for programmers, and in a separate field were the visual communication designers.

Web design is an area subject to an intense technological relationship, which was attested by the testimonies of the interviewees, which does not prevent one from considering web design as an aesthetic phenomenon in its own right, as argued by Engholm: “Like graphic communication, industrial design and art, web design has become an aesthetic phenomenon in its own right and with its own means of expression” (Engholm, 2002, p.193) and that like other areas of design deserves study. An urgent task since websites, being immaterial and dependent on technology with a high degree of change and obsolescence tend to disappear at a pace that makes their historical record difficult.

NOTES

¹ Consortium founded on 1 October 1994 by Tim Berners-Lee at the Massachusetts Institute of Technology (MIT) in collaboration with CERN. It is a non-governmental and non-profit organisation whose efforts consist of developing and approving standards for its operation (Facts about W3c, “n.d.”).

² Base language of the Web (the first version of HTML dates back to 1990).

³ At that time accessible through the URL: <http://nxc01.cern.ch/hypertext/WWW/TheProject.html>. Currently, it can be consulted at the URL: <http://info.cern.ch/hypertext/WWW/TheProject.html>

⁴ CSS was created to allow the separation between content and its presentation (the first CSS1 Recommendation dates to 1996).

⁵ He was interviewed at two different times, the first on September 24, 2012 and the second on October 12, 2012. Hélder Bernardo studied at the University of Aveiro, was responsible for the website design, the Logo of SAPO portal in 1995, and participated in the development of the first website of the University of Aveiro. Currently he works at the Information and Communication Technologies Services of the University of Aveiro (Antunes, 2015).

⁶ URL: www.iupi.ua.pt.

⁷ American Standard Code for Information Interchange.

⁸ Asymmetric Digital Subscriber Line.

⁹ Initially installed at the University of Coimbra, it is currently under the responsibility of the University of Minho at the Azurém Campus, Guimarães.

¹⁰ César Páris graduated in 1997 in Mathematics in University of Coimbra. In 2009 he completed his master’s degree in Multimedia Technology at the University of Porto. He is a lecturer at the Superior Institute of Engineering of Coimbra since 2000. Since 1995 he was a researcher at the Computer Graphics Center (CCG), being responsible for teams that developed projects for national entities such as Expo’98, Jornal de Notícias, Portuguese Institute of Architectural Heritage, LNEC, CP, Lisbon Metropolitan Area, Macau Scientific and Cultural Center, Municipality of Coimbra, Tourism Region of the Center and University of Coimbra, as well as European projects. Later on, he collaborated, as multimedia specialist in three projects for the Macau Scientific and Cultural Centre which were awarded the DESCARTES prize 2000, by the Department of Informatics of the Ministry of Finance. Between 2000–2004 he was one of the founding partners of the company MediaPrimer – Tecnologias e Sistemas Multimédia (in Antunes, 2015).

¹¹ Maria Ferrand, was in the period 1992–1997 an instructor at ARCA (Associação Recreativa de Coimbra Artística). In 1995 she finished her degree studies in ARCA–EUAC. She was an internal designer at CCG between 1995–1998 and after a few more years, but in sporadic (external) collaborations. At CCG she worked as a designer on one of the first CP websites, on the website of the Archaeology Unit of the University of Minho and on LNEC’s website. She did her Master’s in Multimedia Technology at the University of Porto. She is a designer, illustrator, and lecturer at EUAC (in Antunes, 2015).

¹² António Saraiva (b. 1962) started as a television producer and director having founded, at the end of the eighties, Latina–Europa for which he signed several series such as Lusitânia Expresso, Pop–Off and Planeta Faz de Conta (RTP). He edited the magazines cybernet and Computerworld; collaborated on Ideias & Negócios and Exame Informática; among other press titles, writing about the Internet, new media and video games. He lectures on various areas related to video games and multimedia – Non–linear Narratives, Game Design, etc. – at Restart and at Universidade Lusófona de Humanidades e Tecnologias. From 2006 he focused on video game production, having worked in the companies Gameinvest and Biodroid, mainly in the areas of Business Development and Production. In 2010 he launched the game “Miffy’s World” for the Nintendo DS and Wiiware platforms, credited as Producer and Game Designer. In 2011 he founded Gøjira, a video game production company, under whose label he launched the title “Munin” (Saraiva, in Antunes, 2015).

¹³ Digital revolutionary.

¹⁴ Pedro Patrício, attended the design course at António Arroio and later some classes at IADE. He worked in the period 1994–1998 as a designer at Telepac and before that at SEVATEL (Value Added Services in Telecommunications). In 1998 he co–founded Wiz Interactive, where he is currently Managing Partner (Antunes, 2015).

¹⁵ Nuno Silva, worked in the period 1996–1998 as a designer and programmer at Telepac. In 1998, he co–founded Wiz Interactive, where he is currently Managing Partner (Antunes, 2015).

¹⁶ Carlos Marques, started working at Radio Comercial, in the technical part. He was part of the teams that set up the first digital systems in radios. He completed a degree in Management and a Master in Marketing. He worked in Media Capital that owned Radio Comercial. He is currently General Manager at Way Media, a Digital Media company that produces and broadcasts contents in Business to Consumer and Business to Business (Waymedia) digital platforms (Antunes, 2015).

¹⁷ This date must refer to August 1995 and not 1994, despite some confusion on Carlos Marques part. This conclusion is supported by the research of Libório Silva (1999) who presents August 1995 as the date when: “Carlos Marques places Rádio Comercial as the first in Portugal with live Web broadcasting” (Silva, 1999).

REFERENCES

A evolução da Web, [Em linha] 2010–2012. [Consult. 1 set. 2013]. Disponível em WWW: <URL:http://evolutionofweb.appspot.com/?hl=pt-br>.

A história do SAPO [s.d.]. In SAPO [Em linha]. [Consult. 20 jun. 2012]. Disponível em WWW: <URL:http://ajuda.sapo.pt/faq.html?faq_id=13859>

ANTUNES, Sandra (2015) – *Interfaces para um museu do web design português*. Tese Doutoramento.

ANTUNES, Sandra (2012) – *A Web em Portugal – Contributo para uma História do Web design em Portugal* [Em linha] 2012. [Consult. 28 set. 2014]. Disponível em WWW: <URL: http://www.tiki-toki.com/timeline/entry/36862/A-Web-em-Portugal>

BASTOS, Hélder (2000) – *Jornalismo Eletrónico: Internet e Reconfiguração de Práticas nas Redações*. 2000. Coimbra: Minerva Editora.

BASTOS, Hélder (2010a) – *Origens e evolução do Ciberjornalismo em Portugal. Os primeiros quinze anos (1995–2010)*, 2010. Porto: Edições Afrontamento. ISBN 978–972–36–1129–8.

BASTOS, Hélder (2010b) – *Da implementação à estagnação: os primeiros doze anos de ciberjornalismo em Portugal*. www.bocc.ubi.pt/, 2010 [Em linha]. [Consult. 20 nov. 2012]. Disponível em WWW: <URL:http://www.bocc.ubi.pt/pag/bastos-helder-da-implementacao-a-estagnacao.pdf>. ISBN/ISSN 1646–3137.

BERNERS–LEE, Tim (1989) – *Information Management: A Proposal*, 1989 [Em linha]. [Consult. 2 jun. 2014]. Disponível em WWW:<URL: http://www.w3.org/History/1989/proposal.html>.

- BERNERS-LEE, Tim [s.d.] – *Frequently Asked Questions by the Press* [Em linha]. [Consult. 2 dez. 2011]. Disponível em WWW: <URL:http://www.w3.org/People/Berners-Lee/FAQ.html>.
- BUND, Jurgen [et al.] (1995) – World Wide Web at CCG/ZGDV: In *Topics*, 4/95, 1995.
- BUND, Jurgen; PÁRIS, César (1996) – Jornal de Notícias Online: An Electronic Newspaper: *Topics* 4/96, 1996.
- COHEN-ALMAGON, Raphael (2011) – Internet history. *International Journal of technoetics*, 2 (2) April–Jun 2011 p. 45–64.
- CONNOLLY, Dan (2000) – A Little History of the World Wide Web, 2000. In W3C [Em linha]. [Consult. 20 maio 2014]. Disponível em WWW: <www.w3.org/History.html>.
- ENGHOLM, Ida (2010) – Research-based Online Presentation of Web Design History: The Case of webmuseum.dk. In: BRUGGER, N. – *Web History*, 2010, p. 325–347.
- ENGHOLM, Ida; KLASTRUP, Lisbeth (2010) – Websites as Artefacts: a New Model for Website Analysis. *2nd International Conference on New Media and Interactivity*. Istanbul, Turquia, 2010. [Consult. Jan 2012]. Disponível em WWW: <URL:http://www.re-ad.dk/dcdr/en/publications/websites-as-artefacts(db148840-5917-11df-9751-000ea68e967b).html>
- ENGHOLM, Ida (2002) – Digital style history: the development of graphic design on the Internet. *Digital Creativity* Vol. 13, n.º 4, 2002, p. 19.
- ENGHOLM, Ida – (2007) – Design History of the WWW: Website development from the perspective of genre and style theory. *Artifact* Vol. 1, n.º 4, 2007, p. 12.
- ENGHOLM, Ida (2001) – *Digital Design history and the registration of web development. The development of graphic design on the Internet and how to record it for posterity: Preserving the Present for the Future* – Strategies for the Internet. [Em linha] Copenhaga, 2001. [Consult. 5 jan. 2012]. Disponível em WWW: <URL:www.deflink.dk/upload/doc_filer/doc_alle/1023_IEN.doc>.
- Facts about W3c [s.d.]. In W3C [Em linha]. [Consult. 20 jun. 2012]. Disponível em WWW:<URL: http://www.w3.org/Consortium/facts.html#history>.
- GUEIFÃO, Luísa Lopes – *Investigação sobre Web design português*. [Mensagem em linha]. FCCN, Lisboa, 13-01-2011 [Consult. 14-01-2011]. Comunicação pessoal.
- HOUSTRUP, Irene (2009) – Webmuseum 2.0. *Design Research webzine* [Em linha]. n.º #22 Outubro (2009). [Consult. 30 março 2011]. Disponível em WWW: <URL:http://www.dcdr.dk/uk/Menu/Update/Webzine/Articles/Webmuseum+2.0>.
- INE – *Acessos à Internet em banda larga em local fixo (N.º) por Tipo de tecnologia de acesso ao serviço de banda larga fixa* (2014) [Em linha]. [Consult. em 18 agosto 2014]. Disponível em <URL:http://www.ine.pt/xportal/xmain?xpid=INE&xpgid=ine_indicadores&indOcorrCod=0006867&contexto=bd&selTab=tab2
- Jornal de Notícias, p. 5, 26 de julho de 1995.
- LEINER, Barry M. et al. (2009) – A brief history of the internet. *ACM SIG COMM Computer communication review*, vol. 39, num. 5, october 2009.
- MONTEIRO, Rui (1997) – *Directório de páginas web em Portugal*. 1997. ISBN 972-641-399-0.
- MONTEIRO, Rui – (1998) – *Directório de páginas web em Portugal*. 1998. ISBN 972-641-429-6.
- MAGALHÃES, José (1996) – *Novo Roteiro Prático da Internet*. 1996. ISBN 972-564-267-8
- Netsurfer n.º 3, 3.º trimestre 1995 – Boletim Informativo do Centro de informática da Universidade de Aveiro.
- n.º 4, 4.º trimestre 1995 – Boletim Informativo do Centro de informática da Universidade de Aveiro.
- n.º 5, 1.º trimestre 1996 – Boletim Informativo do Centro de informática da Universidade de Aveiro.
- n.º 6, 2.º trimestre 1996 – Boletim Informativo do Centro de informática da Universidade de Aveiro.

PEREIRA, João Pedro – Num dos vigésimos aniversários da Web, o CERN põe online o primeiro site. In *Público* [Em linha]. Portugal, 2013. [Consult. 2 jun. 2012]. Disponível em WWW: <URL:http://www.publico.pt/tecnologia/noticia/num-dos-vigesimos-aniversarios-da-web-o-cern-poe-online-o-primeiro-site-1592971>.

PEREIRA, João Pedro [s.d.] – 40 anos de Internet. In *Público* [Em linha]. Portugal. [Consult. 2 set. 2014]. Disponível em WWW: <URL:http://static.publico.clix.pt/40anosinternet/>.

QUERIDO, Paulo (2010) – *Os 15 anos do Público.pt e os pioneiros do jornalismo na Internet: quem conta um conto: Ondas na Rede*. Correio da manhã, 2010 [Em linha]. [Consult. 19 jan. 2012]. Disponível em WWW: <URL:http://comunidade.xl.pt/CMJornal/blogs/ondasnarede/archive/tags/hist_26002300_243_3B00_ria/default.aspx>.

RIBEIRO, Susana Almeida (2009) – Os pioneiros da Internet em Portugal. *Jornal Público*. Portugal, 2009 [Em linha]. [Consult. 20 jan. 2012]. Disponível em WWW: <URL:http://www.publico.pt/tecnologia/noticia/os-pioneiros-da-internet-em-portugal-1407629>.

SILVA, Libório Manuel (1999) – O Passado da Internet. In *O Futuro da Internet*. Portugal: Centro Atlântico, 1999. ISBN 972842608-9, p. 296.

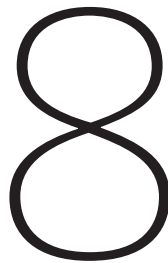
SILVA, Libório; REMOALDO, Pedro (1996) – *Introdução à Internet*. 2ª ed. Editorial Presença, 1996. ISBN 972-23-1947-7.

SILVA, Libório – *O passado da Internet* [em linha]. [consult. 20 set. 2014]. Disponível em WWW: <URL:http://www.centroatlantico.pt/titulos/futuro/passado.php3>.

PAUL ATKINSON

Sheffield Hallam University
United Kingdom
paulatkinson0206@gmail.com

PAUL ATKINSON IS EMERITUS PROFESSOR OF DESIGN & DESIGN HISTORY AT SHEFFIELD HALLAM UNIVERSITY, UK, AND AUTHOR OF *COMPUTER* (REAKTION, 2010) AND *DELETE: A DESIGN HISTORY OF COMPUTER VAPOURWARE* (BLOOMSBURY, 2013).



**AT THE PUSH
OF A BUTTON:
THE UTOPIAN
FUTURES OF
COMPUTER-AIDED
EVERYDAY LIFE***

*THE ARTICLE WAS PRESENTED AT DESIGN HISTORY SOCIETY CONFERENCE, SEP 11-13 2015, CALIFORNIA COLLEGE OF THE ARTS, SAN FRANCISCO.

ABSTRACT

The introduction of the electronic computer brought with it a utopian vision of how everyday life would be affected for the better. Popular culture from the 1950s to the 1970s was awash with visions of a healthier, wealthier society, enabled by computers. We would work three hours a day, three days a week, and eat meals planned by computer, ordered by push-button and cooked within seconds.

This paper will showcase the ways in which computers were presented as an unproblematic solution to so many ills. While many of the future forecasts did in fact appear, others, evidently, did not.

INTRODUCTION

In his 2009 book *Future: A Recent History*, Lawrence Samuel wrote:

"Concerns and fears about the future not surprisingly spark a greater demand for futurism, thus accounting for the field's popularity during the economically depressed 1930s, the paranoid 1950s, and the self-loathing 1970s"¹.

Interested as I am in the design history of the electronic computer, the period of the 'paranoid 1950s' is the primary reference point of this paper, as it was the decade that saw the computer move out of the research laboratory and into the commercial arena.

FUTURE FORECASTS

It had been a long-standing and widely agreed forecast of futurism that technology was going to make life much easier and more enjoyable by giving us access to the one finite resource we were finding so difficult to acquire – time. In the office, instead of filling out paperwork or adding up numbers, computers would do our week's work in minutes (Fig. 1).

In the home, computers would control every aspect of our environment and take care of all the chores. By freeing us from the mundanity of everyday existence, quality time would be ours for the taking – more time to relax, be with our families and friends, to enjoy life itself.

Yet predictions about exactly what forms such technology would take in order to free up this time were many and varied.

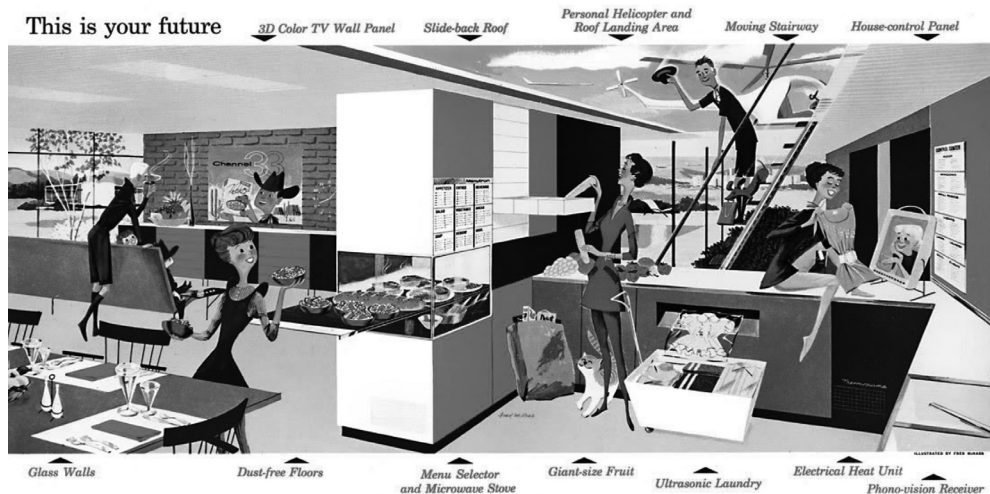


Fig. 1. 'This is your Future'. Illustration by Fred McNabb, *American Weekly*, 22 Jan 1956.

The advantages of computer technology in the workplace were perhaps fairly straightforward to predict. It was 'LEO', the first electronic computer designed specifically for business applications, which pointed the way (Fig. 2). J. Lyons & Co., a household name in food manufacturing and retailing, saw the potential of early experimental computers for business use and, in an unprecedented move, decided to expand their activities to include the manufacture of commercial computers.

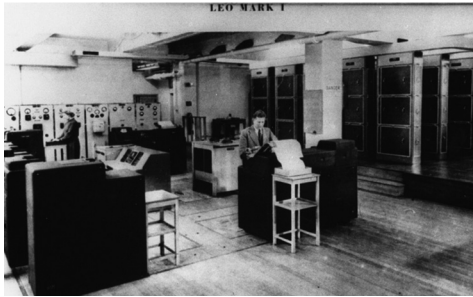


Fig. 2. Lyons Electronic Office (LEO) Mk 1. 1951. Manchester University.

The company substantially financed the development of the Electronic Delay Storage Automatic Computer (EDSAC) built at the University of Cambridge in 1949 and then adapted this design to create the Lyons Electronic Office (LEO)Mark 1, able to calculate the required ingredients for the following night's production of goods, plan the delivery schedules and handle the associated invoicing as well as keeping track of the company's accounts and payroll functions. It became clear that the ability of the computer to perform complex calculations such as financial modeling in the blink of an eye would radicalize many mundane clerical office tasks. Its ability to accurately store, retrieve and compare large amounts of information would obviously revolutionize stock control, the ordering of goods and supply of components to production lines, increasing efficiency all the way.

In the running of the home, with so many physical as opposed to administrative tasks to perform, the role and benefits of the computer were perhaps a little more difficult to pinpoint, but it was also the arena in which computers promised to most directly affect our day to day existence. Perhaps understandably given the lack of precedent, many predictions centred on bringing the kind of automation found in the factory into the domestic space.

Fred McNabb's illustrations were some of many examples of future homes featuring push-button, automated conveyor belt cookery, digitally controlled dishwashing and labour-free laundering (Fig. 3). The fact that these illustrations were for a ball bearing manufacturer was perhaps a sobering reminder that no matter how futuristic the product, the moving parts required for a labour-free life would involve ball bearings somewhere along the line.

From the mid 1950s, public exposure to detailed concepts of the future home were rife, from the 1956 Ideal Home Exhibition's 'House of the Future' (Fig. 4) designed by architects Alison and Peter Smithson – a prefabricated visionary habitat that 'developed the streamlined science fiction aesthetic that so many thought the year 2000 would have'² – through to the 'Monsanto House of the Future' at Disneyland (Fig. 5).

This project, which began in 1953 when Monsanto (yes, they of the genetically modified tomato fame) sponsored a research project at MIT to explore the possible uses of plastics within the home.

The preliminary designs were completed by MIT architects Richard Hamilton, Marvin Goody and Ernest Kirwan in 1954, and an article on the project appeared in *Popular Science* magazine in April 1956. In reality this house design was more about the potential hygiene and better living standards offered by new materials rather than the time-saving benefits of future technology per se, but, as Dag Spicer has noted, it was



Fig. 6. Frigidaire 'Kitchen of the Future', from *Design for Dreaming* promotional film, 1956.

As part of this show, and perhaps as an opportunistic move to sell to the disenfranchised wives not sharing the same level of interest in cars as their husbands, the appliance manufacturer and GM subsidiary, Frigidaire, developed the 'Kitchen of the Future'. This kitchen featured heavily in GM's 1956 promotional film *Design for Dreaming*³ (Fig. 6), where a woman dreams of a Prince Charming who comes into her bedroom and whisks her away to the Motorama car show (I kid you not!). Like Cinderella going to the ball in her magical new gown, she stares in rapture at the latest cars, only for Prince Charming to dump her half way round the show into a fantastic futuristic kitchen, where she explores the time-saving computer-controlled appliances with great delight. (I especially like the oven that not only bakes the perfect cake, but also miraculously puts candles on it!).



Fig. 7. The RCA-Whirlpool 'Miracle Kitchen' brochure, 1956.

In a similar vein, computer-controlled, push-button technology was the central focus of the 'Miracle Kitchen' of 1956. A joint venture between the electronics company RCA and the appliance manufacturer Whirlpool, The 'Miracle Kitchen' was a brightly coloured, mocked-up, hand-operated and remotely controlled display, which presented 'a push-button world of cooking, cleaning and homemaking'⁶ (Fig. 7).

It featured a centralized 'Brain' apparently controlling a TV, video, food inventory, a 'magic meal maker' utilising 'electronic cooking', a robot vacuum cleaner/floor washer and an automated dishwasher that followed tracks laid under the floor to bring clean dishes to the table and take dirty plates away before washing them and putting them away. The Miracle Kitchen attracted a lot of media attention, and was one of the three concept kitchens featured in the 1959 American National Exhibition, the US Trade and Cultural Fair in Moscow that sparked the infamous Nixon/Kruschchev 'Kitchen Debate' about the relative virtues of capitalism vs communism⁷.

By the end of the 1950s, it appears that the potential role of computer-aided technology in the kitchen to make life easier was a well-understood principle, and one that was presented in promotional films as completely unproblematic.

The potential for disaster when technology went wrong was never mentioned, although in the early 1960s, the Hanna-Barbera cartoon series *The Jetsons*⁸ took every opportunity to point out the pitfalls of such reliance on technology (Fig. 8).

In the very first episode, the push-button automatic meal maker (called the *Foodarackasackie*) constantly produces the wrong food (or turns on the Hi-Fi instead), overcooks or undercooks the food and then finally explodes, leading to the family replacing it with an outdated robot maid. By the second episode, an automatic meal maker operated by a punch-card of the type used by IBM to program old mainframes sends a pizza flying across the room, and in the third episode, a push-button breakfast bar produces uncooked frozen food.



Fig. 8. *The Jetson's home*. Various futuristic kitchens, 1962.

One of the other dystopian constants of *The Jetsons* was the theme of the working day being reduced to a few hours pushing a button. In the first episode, George Jetson, who works as a 'Digital Index Operator' (or button pusher) for Spacely Space Sprockets comes home one evening complaining of a terrible day. His wife Jane asks "Hard day at the button dear?", and he answers "Oh brutal, brutal! I had to push the button on and off 5 times. That Spacely is a slave driver!"⁹ In a later episode, he says "Boy, oh boy am I glad its Wednesday. These three day weeks are murder!"¹⁰.

It is interesting that in keeping with other fora of futurism, technical developments were evidently easier to predict than social ones. In the case of *The Jetsons*, it might have been possibly because social changes would be difficult to explain in a cartoon, or because the comic effect arises from putting the unusual (the new technology) in a familiar (the traditional social) setting. In Orbit city, where *The Jetsons* was set, the nuclear family with a working husband and stay at home housewife was the norm, and there was never any blurring of the boundary between the workplace and the home responsible for so many extra working hours today – workers still travelled to the factory or the office each day, albeit in a flying saucer. The lack of foresight regarding social change has been, though, a major flaw in futurism and one that has diminished its reputation significantly.

As Samuel Lawrence observed, "The bias towards predicting technological versus social progress has been and continues to be the Achilles' heel of futurism, the next wave of gadgets and gizmos easier to see coming than a cultural tsunami"¹¹

Although home computers were still a far-flung fantasy, by the middle of the 1960s, electronic computing had been considerably reduced in size and complexity, resulting in minicomputers replacing mainframe computers in the workplace. A computer in the home was now at least a physical possibility, and early adopters were keen to take advantages of the benefits computer control could offer.

In 1966, a computer systems engineer at Westinghouse Electric Co., Jim Sutherland used obsolete computer parts to build and install an 'Electronic Computing Home Operator' (ECHO IV) in his house in Pittsburgh, Pennsylvania (Fig. 9 and Fig. 10). In an article in *Popular Mechanics* in 1968, Glenn Infield wrote:

Jim Sutherland's home-built computer is not very sophisticated by today's standards – or tomorrow's. But as it takes on more tedious household tasks, it's proving what can be expected of the future home computer¹².

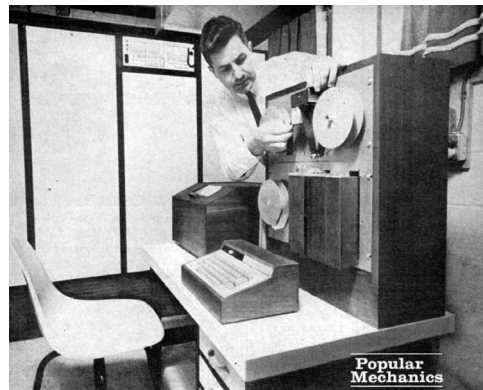


Fig. 9 and Fig. 10. The Sutherland family's 'ECHO IV', 1966, featured in *Popular Mechanics*, April 1968.

The Sutherland's used ECHO IV for standard computing procedures such as bookkeeping, budgeting, household accounting and calculating income tax. They also used it to schedule events up to a year ahead (no more excuses for forgetting birthdays or anniversaries), to synchronise and automatically reset numerous digital clock displays around the house, and provide automatic temperature and humidity control (as featured in the Monsanto House of the Future). It regulated the hours of TV viewing by the children, who were expected instead to use ECHO to program and play electronic games.

Jim's wife, Ruth, believed the kitchen would be where the computer would really perform well and save time in routine jobs:

"Recipes will be increased or decreased proportionately to provide any number of servings, with the shopping lists printed out automatically... To be really effective, the computer must know how much and what kind of food is on hand so allowances can be made in shopping lists".

According to the article, Jim's plans for ECHO included modifying the kitchen cabinets to automatically take an inventory of food and writing more complex programs to enable the computer to "generate balanced menus with specific calorie and nutrient content, from which the family can select their meals in advance"¹³.



Fig. 11. '1999 AD': Philco-Ford promotional film, 1967.

The computer-aided selection of suitable meals was a dominant feature of the future forecast film *1999 A.D.*, produced in 1967 by the Philco-Ford Corporation (Fig. 11). The film forecast how we might live, in honeycomb-shaped, modular architecture where everything was controlled by the computer, which is 'secretary, librarian, banker, teacher, medical technician, bridge partner and all-round servant in this house of tomorrow'¹⁴.

It depicted a day in the life of the Shaw family as the father worked at a push-button electronic screen/desk, the son studied most of the week on his own in his room by watching a huge wall flat-screen showing a computer-determined series of educational programmes and answering questions by push-button, and the housewife pushed buttons to select menus and operate automatic meal makers that produced whole meals in a matter of minutes.

It was this recurring theme of computer-aided menu selection that was the driver behind the spoof product, the Honeywell Kitchen Computer.

Based on a real 16-bit minicomputer advertised (but not at that point made) by Honeywell, the Kitchen Computer (Fig. 12 and Fig. 13) was devised by the upmarket department store Neiman Marcus as a publicity stunt in their Christmas Catalogue of 1969.

Despite its inherent pointlessness (it was advertised at the equivalent price of a small house and would take two weeks to learn to program), the product was picked up by mainstream press and reprinted widely, including in *Life* magazine.

This had quite significant impact as the Vice President of the computer manufacturers Digital Equipment Corporation (DEC) cited the product as having inspired a series of thoughts as to the possibilities of home computing, and consequently affected the direction of the company's research and development agenda¹⁵.



If she can only cook as well as Honeywell can compute.



Fig. 12 and Fig. 13. The 'Kitchen Computer'. Marcus Neiman/Honeywell, 1969.

CONCLUSIONS

It seems clear that the advent of the electronic computer represented no kind of starting point for futurism's adoption of technology into the home and consequent predictions of time saved, as such predictions had been in existence for many years.

What the computer did do, though, was to accelerate and expand the remit of such technological forecasts to include the punch-card automation of the multitude of mental processes of organization, planning and administration on top of the push-button automation of the physical processes that would take place in the day to day running of the family home. The information handling involved in recipe selection, inventory control and automated cookery seemed suddenly to be a step closer, and a luxurious life of leisure played out within a smart home that little bit nearer.

It also seems that as time passed, many of the predictions made for technology in the home stayed fairly consistent while technology began to catch up, and in many cases the dreams of futurists past were realized. Elements of the Philco-Ford film, *1999 A.D.*, for example, forecast developments that early adopters of home computers had made significant inroads into putting in place a year earlier.

One constant of the futurism forecasts of the 1960s appears that it would remain to be the pushing of dedicated buttons that would activate the computer control or automation of chores in the home, as it had been for the activation of mechanical devices in earlier forecasts. It is true that well into the 1960s and even into the 1970s, certain computers could be programmed through the setting of switches and pushing of buttons rather than by keying in commands via a keyboard, yet teletype printers and remote computer terminals that used standard qwerty keyboards had been the main interface with

the majority of computers since the late 1940s and early 1950s, as the use of punch cards and punch tape went into decline. It seems that the idea that we would bother to type in commands rather than push a single button was too far-fetched. Of course, since the dominance of the computer mouse and the graphical user interface, the push-button has regained traction, albeit in virtual rather than physical form.

As alluded to at the start of this paper, predictions of a shorter working week and an easier life for society enabled by such technologies predate the emergence of the electronic computer by some years. After all, the computer was merely another in a long line of technological inventions that radically changed society throughout the Agricultural and Industrial Revolutions that preceded it. At the beginning of the Great Depression, the famous and highly influential economist, John Maynard Keynes, wrote in 1930 an optimistic essay titled 'Economic Possibilities for our Grandchildren.' In his view, the economic pessimism being experienced at that time was merely a blip – the result of:

“the growing-pains of over-rapid changes, from the painfulness of readjustment between one economic period and another. The increase of technical efficiency has been taking place faster than we can deal with the problem of labour absorption; the improvement in the standard of life has been a little too quick”¹⁶.

Keynes believed that as society would inevitably benefit from further developments in technology of the kind that had fuelled the Industrial Revolution so powerfully, our standard of life would continue to improve at an ever increasing rate. We would, of course, undergo a further periods of suffering from 'technological unemployment' but this would be 'only a temporary phase of maladjustment'. He predicted that within the space of one century, i.e. by 2030, mankind would have solved 'the economic problem' he had been facing for all of his existence – the struggle for subsistence – and be confronted with an entirely new problem.

“For the first time since his creation man will be faced with his real, his permanent problem – how to use his freedom from pressing economic cares, how to occupy the leisure, which science and compound interest will have won for him, to live wisely and agreeably and well”¹⁷.

Keynes assumed that although there would be some people for whom material wealth would remain a driving force, most people would be happy to have enough and then work towards helping others, as 'everybody will need to do some work if he is to be contented. We shall endeavor to make what work there is still to be done as widely shared as possible. Three-hour shifts or a fifteen-hour week'¹⁸.

Similar predictions were made in 1933 by the evolutionary biologist and humanist, Julian Huxley. He was convinced that 'Fifty years hence... Labour-saving machinery will have so effectively saved labour that four-and-a-half hours will be the average working day' and that this would naturally result in more leisure time. While seeing this as a godsend, he also worried that much more leisure time would present serious issues:

“[by 1985] it will have been realized that the problem of leisure is not merely one of finding ways in which not to work,” but “the problem of finding ways of working which people shall enjoy”¹⁹.

Like others of the time, Huxley assumed the drive to work all hours would disappear. Also looking fifty years forwards, the Editor of *Good Housekeeping*, William Bigelow, shared that he had heard from 'the dreamers' that just ten hours of work a week would allow anyone and everyone to 'get along passably'²⁰.

Why did Keynes' (and others') views turn out to be so wide of the mark? Well, his conclusions were drawn on the assumptions that there would be 'no important wars and no important increase in population', both of which did take place. In addition, he thought that 'When the accumulation of wealth is no longer of high social

importance, there will be great changes in the code of morals¹². But people don't seem to have settled for a 'passable' existence. It appears that mankind may not be quite as virtuous as he thought.

Perhaps the technological utopias of a life of leisure long predicted for society at large are unachievable without an underlying change in mankind's propensity for individual gain. Perhaps the lack of such optimistic predictions today is a reflection that we now understand that requirement, and its unlikelihood.

NOTES AND REFERENCES

¹ Lawrence R. Samuel, *Future: A Recent History*, University of Texas Press, Texas, 2009, p. 2.

² Jane Alison, Marie-Ange Brayer, Frédéric Migayrov and Neil Spiller (Eds), *Future City*, Thames and Hudson, London, 2006, p. 53.

³ Dag Spicer, 'If You Can't Stand the Coding, Stay Out of the Kitchen: Three Chapters in the History of Home Automation', *Dr. Dobb's Journal*, August 12, 2000. Available online at <http://www.drdoobs.com/architecture-and-design/if-you-cant-stand-the-coding-stay-out-of/184404040> last accessed 6 July 2015.

⁴ Monsanto Chemical Company Plastics Division, *The Monsanto House of the Future* Promotional film, 1957. Available online at <https://www.youtube.com/watch?v=-8SvTjpxo9Q> last accessed 3 July 2015.

⁵ General Motors, *Design for Dreaming*, promotional film, 1956. Available online at <https://www.youtube.com/watch?v=bnQ-fzzXh0k> last accessed 3 July 2015.

⁶ Commentary in 'The RCA-Whirlpool Miracle Kitchen', promotional film, 1957. Available online at <https://www.youtube.com/watch?v=Vui2CSEwOxQ> last accessed 3 July 2015.

⁷ Lawrence R. Samuel, *Op. Cit.*, p. 80.

⁸ Hanna-Barbera, *The Jetsons*, first broadcast 1962.

⁹ 'Rosy the Robot', *The Jetsons*, series 1 episode 1, first broadcast 23 September 1962.

¹⁰ 'The Flying Suit', *The Jetsons*, series 1 episode 7, first broadcast 4 November 1962.

¹¹ Lawrence R. Samuel, *Op. Cit.*, p. 6.

¹² Glenn Infield, 'A Computer in the Basement', *Popular Mechanics*, April 1968, p. 77.

¹³ *Ibid.*, p. 79/209.

¹⁴ Philco-Ford Corporation, 1999 A.D., commentary. Available online at <https://www.youtube.com/watch?v=88sgyfGFTKo> last accessed 6 July 2015.

¹⁵ Paul Atkinson, The Curious Case of the Kitchen Computer: Products and Non-Products in Design History, *Journal of Design History*, 2010. 23(2): 173.

¹⁶ John Maynard Keynes, 'Economic Possibilities for our Grandchildren' in *Essays of Persuasion*, Macmillan and Co, London, 1931, pp. 358-373. Available online at http://www.gutenberg.ca/ebooks/keynes-essaysinpersuasion/keynes-essaysinpersuasion-00-h.html#Economic_Possibilities last accessed 30 June 2015.

¹⁷ *Ibid.*

¹⁸ *Ibid.*

¹⁹ Julian Huxley, 'In Our Stars,' *Forum*, April 1933, pp. 242-44, cited in Lawrence R. Samuel, *Op. Cit.*, p. 27-28.

²⁰ William Fredrick Bigelow, 'Day after Tomorrow, in *Good Housekeeping*, February 1935, p. 4, cited in Lawrence R. Samuel, *Op. Cit.*, p. 29.

²¹ John Maynard Keynes, *Op. Cit.*

ISAAC RAIMUNDO

Department of Communication and Art
University of Aveiro
Portugal
isaac.raimundo@ua.pt

ISAAC RAIMUNDO HOLDS A BSC IN MUSIC – PRODUCTION AND TECHNOLOGY, AND IS A PHD STUDENT IN MUSICAL SCIENCES. HEAD OF SOLAB – LABORATORY OF OBSOLETE CARRIERS. MAIN RESEARCH INTERESTS ARE AUDIO TECHNOLOGY AND MUSICAL ACOUSTICS.

9 STOP THE TRAIN:
LET'S GO BACK
TO OBJECTS*

*THE ARTICLE IS RELATED WITH THE THEME OF THE PHD THESIS ENTITLED "CARACTERIZAÇÃO ACÚSTICA DE GRAMOFONES PARA APLICAÇÃO NO DOMÍNIO MUSICAL".

INTRODUCTION

In this short essay I will argue that objects, and particularly the humanly lived experiences in the sensory domain of the body and through the materiality it encompasses, configure themselves as tools of knowledge of the world around us, broadening the enquiry of ourselves and of our place in space and time by their power to invoke memories and future expectancies.

On the account of personal and professional experiences, mostly related to technologically obsolete sound and video carriers, I provide a few examples of how "our objects, rather than our brain cells, are the files that retain our past" (41, Russon 2003).

Although during my academic years I have grown to be a strong believer in the powers of the digital, it was the intrinsic materiality of the objects that my work concerns that led me to believe I was, most probably, being superficial in my analysis.

That ultimately led me to search for others that dealt with those same issues, which I found in a broad phenomenology thinking.

Consequently, I should point out that this philosophy of reasoning is the basis of my view of the world. Nevertheless, it is not a phenomenology treatise, nor does it intend to be a philosophical review.

HOW IT ALL STARTED

In the last 10 years, due to the transdisciplinary nature of my professional and academic journey, I ended up working in the replaying of audio and video signals from obsolete carriers. It is a fascinating field of work, both in terms of the technicalities involved, but also from a human perspective. In such a laboratory, keeping things working involves constantly reading service manuals (when available), pinpointing mysterious errors from the machinery, finding parts in the most obscure corners of the internet, and calibrating everything. For the most part, it comes down to learning how the past engineering thinking was put together to build turntables, all sorts of magnetic players, both for sound and video, analogue or digital, to finally end up with the creation of a digital file (Fig. 1).

As written by L. P. Hartley in his famous 1953 novel, *The Go Between*, "The past is a foreign country: they do things differently there" (Hartley 1953). Truthfully, however, and to my initial enchantment, it was the human realm related to the carriers and the memories associated with them that struck me for good.

Every time I use the word "memory", I always think of it in two different but concurrent meanings: one is related to the signals that are, hopefully, preserved in the carriers themselves; and the other consists of the technological, social, and economic contexts of the time when those carriers were in use.

The first memory is of a sometimes mesmerizing and most often emotional effect, mainly to the ones directly connected with it. Images, sounds, or both, of a long past time intimately connected with someone are impactful, to say the least. It is not surprising that I absolutely enjoy all of my workdays, for I can bring the joy of revisiting a meaningful past in sound and color. In this regard, it is important to point out that the objective quality of the sound or the moving images that result from badly preserved carriers does not seem to negatively impact those personally related

to the extracted signals. It is as if the mold in the tape, or the scratches on the disc, justify the poor quality of the signals and the age of the carriers.

A good example is the case of shellac discs. Some of them were recorded with such low technological conditions, or are in such a bad shape, that after transcription to the digital domain it is hard to notice any difference between their signal and their noise. Yet, after some minutes of earing adjustment, what is recalled is the signal, not the noise.

A similar analogy is provided by the way humans listen to music in conditions of poor sound reproduction. In such a situation, the sound fidelity limitations of, for example, a portable medium-wave receiver, do not constitute obstacles to our invoked memories, or to the memory of the music heard, nor to hypothetical situations that leverage emotions. The inducing vehicles, being sounds or images, do not need absolute fidelity, and it may be that their action process takes place through archetypal qualities. Being archetypes, they act as forms of representation, and must only allude to reality.

The second memory, and the one most relevant to my work, is the enquiry about the conditions, technical or otherwise, that surround a particular recording. For instance, if a videotape recording plays perfectly and without glitches nor drop frames, it was most certainly recorded in a single tape run. But, if during the replaying, I encounter problems in some segments of the tape length, that tape was most probably recorded in different periods of time. This is more noticeable with camcorders or portable video recorders. Without going into technicalities, the reason is that the magnetic tape underwent a physical change that, despite being subtle, tells me a story about the past. But that's not all.

The first song I remember listening to is Beethoven's *Fifth Symphony*. My dad bought that disc record in Moscow in 1979, the year I was born. As soon as I could walk, I've learned to put that record on the

turntable and play it, so it is no wonder that it became significantly attached to my memories, invoking all kinds of emotions when I listen to it today. Also, as may be understandable from my young age, that same record became totally ruined with deep scratches and wobbles. When I turned 30, I looked for that same record on eBay, which I fortunately found in mint condition. I could now listen to it in an excellent, state-of-the-art, and all fine-tuned turntable, for I then was knowledgeable in the intricacies of disc carriers. But something unexpected occurred, as the disc didn't sound as good as I remembered it. I mean, it was the same pressing! I was puzzled. I had the two discs played one after the other, but the wobbled and scratched one sounded better every time. A disc in such bad condition alters the sound by changing the pitch and the tempo with the periodicity of its turning speed, in this case 33 1/3 rpm. I then later realized that it was exactly the wobbliness of the original record that imprinted the symphony in question in my memory, plus or minus a periodic variation in pitch and tempo. My memory of it became what the disc physically became in my hands in the period of my life when it turned to be significant, *ad aeternum*. Setting things in this perspective impels me to assume that feelings are, in the end, the headquarters of memory.

The question of objects and their relationship with memory has been a long field of inquiry, and my professional activity exponentiates those same queries. Once, I've been asked if I could replay a special tape that was in the family for more than 50 years. It was the sound recording of a birth, the birth of the one that asked me if I was willing to extract the signals into a wave file. That recording was, by itself, impactful, as can easily be understood. But I must admit, it was not the sound recording that opened the set of interrogations that were put forth by that process. It was the tape itself.

The way the tape reel was preserved, passing on from father and mother to their sons, was an act of caring *per se*, as were the memories of its contents. In fact, the memory was the tape reel by itself, and

its contained signals were the tape. The physical or chemical transformation that a magnetic tape, or a shellac or vinyl disc, goes through to preserve a certain signal permanently modifies its structure, whatever it may be. And even then, it's not only the signal that is contained in the carrier, but the characteristics of the recording process itself. Curiously, the name historically given to the pre-emphasis filters employed by disc or magnetic recorders are known for their *recording characteristics*. Moreover, in the case of electrically recorded shellac discs, it is possible to recognize the used recording head by consulting the physical markers that the disc contains in its *lead out blank zone*.



Fig. 1. Replaying process for the digitization of Andrés Gaos historical recordings for the Consello da Cultura Galega.

Photograph taken by the author. 1/4 inch open reel magnetic tape is sometimes brittle and must be dealt with extreme care. To find out the type of plastic used in its formulation you smell it and look at it through intense light. Nevertheless, the replaying machinery is often heavy and cumbersome.

OBJECTS AS MODES OF INQUIRY

More than a philosophical current, the framework of phenomenological thinking in which I place myself may be understood in the way Merleau-Ponty defined it, as "being able to be practiced and identified as a way or style of thinking" (preface, Merleau-Ponty 2005) that precedes and supersedes Husserl and Heidegger. Therefore, "Phenomenology is also a philosophy that puts essence back into existence and hopes to arrive at an understanding of Man and the world from no other starting point than that of facticity." (preface, Merleau-Ponty 2005). It was Edmund Husserl who systematized the organic whole where the life-world (*Lebenswelt*) appears to be living (Costello 2006). But even before, Jean-Paul Sartre brought us to the awareness that "the body is not distinct from the situation of the *for-itself*, since the *for-itself* to exist and to be situated are one and the same; on the other hand, the body is identified with the whole world inasmuch as the world is the total situation of the *for-itself* and the measure of its existence" (309, Sartre 1978) (my italicization).

In the book entitled *Serenity*, Martin Heidegger draws attention to the fact that, in the face of technology, human beings run the risk of being trapped in a thought of the same order as that used by technology, that is, the thought that calculates (Heidegger 1959). It is not a derogatory value judgment in relation to technologies, as he himself affirms the advantages that these have brought to human beings, but a warning about the need to think about these same technologies in a reflective way.

The temporal frame in which his analysis runs through is instantiated in a period influenced by positivism, but also exacerbated by it. Heidegger tells us that today's human being is on the run from meditative thinking, by limiting himself to levels of analysis and thoughts to obtain the intended results, which will inevitably occur (Heidegger 1929). Heidegger, in the afterword to "What is Metaphysics", states that *exact thinking* is by no means the most rigorous thinking, since "it only has

the character of exactness, which does not coincide with rigor" (Heidegger 1929).

Understanding this relationship between humans and non-humans may, at first, resemble the impossible product of immiscible compounds. The course of dialogic thought between humans and non-humans is faced with a clash of material densities. A buffer theory that constitutes a leveler allows a means of symmetry between agents, that is, between objects and humans. The symmetry invoked here resembles one of the valences of the Actor-Network Theory, structured to reflect the relationship between users and technology, not excluding the context of events nor, in the same way, trying to explain its appearance. Instead, it focuses on relationships and dynamics, leveling the elements studied according to a principle of generalized symmetry, where everyone and everything is at the same level and within the same theoretical framework (Latour 2005). Because it is an amoral and egalitarian theory, it allows the inclusion and the agency of all parts. In other words, excluding the agency of any of the intervenient, human or non-human, does not encompass the limits that the flow of dialogue may contain. It is reasonable to understandable that flow as the mediating aspect between the thought that reasons and the thought that calculates, with Martin Heidegger called *Serenity* (Heidegger 1959).

The examples I have described compelled me to propose a return to the objects *de facto*. Specifically, a return to the necessity of assuming and living their physical dimensions in what our senses are capable of, as are the haptic dimensions, the smell, or the colors.

The integration of different realms of knowledge validates what Martin Heidegger would propose as the things present themselves as different truths (Heidegger 1967). In what the perception of artifacts is concerned, their truth would not be completed without assuming the notion of qualia. All lived human experience is mediated by what is given back by the world in a conscient experience of it. That *give-itself-to-know* is a constant of the cognitive

phenomenon and is mediated by it. I am aware of the troublesome discussion which the *qualia* notion is wrapped in, but I am also mindful that those who deny it actually do it because of its intersubjectivity and impossibility to grasp, chiefly by the reason of its measurement unfeasibility. *Qualia* are not physical but manifest themselves by physical means. Also, *qualia* don't explain anything about the world, and for that reason can be declassified as relevant to any scientific process that renders us to know the world. António Damásio asserts that sensitive *stimulae*, as taste, odor, tactile sensation, visual and auditory *stimulae*, are sources of *qualia*. The relationship between *qualia* and the subject of this text concerns the way information about the world is brought forth to conscience – the relation with the world (*mundoi*), without a previous conditional ballast. However, as mentioned, the subjectivity of the *qualia* doesn't negate their consequences. In the words of Damásio, "Subjectivity (is): a first and imperative component of consciousness" (136, Damásio 2017).

In two now famous articles written by Frank Jackson in defense of dualism, and particularly in opposition to physicalism, "Epiphenomenal Qualia" e "What Mary Didn't Know", the author developed two philosophical thought experiments to show that there is more information reachable by the lived experience than that only by the knowledge about the processes themselves (Jackson 1982; 1986). I refrain myself from citing the two stories, but I urge the interested reader to read them fully.

Nevertheless, Mary's story is of sufficient proximity to the matters at hand to invoke it. In short, Mary lived her entire life in a closed room, where everything was black-and-white. Yet, for reasons unimportant to the plot, Mary was a world-renowned scientist in all things related with color and color perception, from the physics of light to the innermost intricacies of the neural pathways involved in what color cognitive process is concerned. The question put forth by Jackson was "when she is let out of the black-and-white room or given a color television, she will learn

what it is like to see something red" (291, Jackson 1986). That is why monochrome reality doesn't tell Mary all there is to know about *qualia*.

On the same token, a signal encoded in a particular audiovisual carrier is not only a signal, but it is also the carrier. Therefore, what is to know about the signal encompasses the experience of the physical carrier and *vice-versa*. As put by Peter Costello in his analysis of Husserl and the Life-World, "my body too is a condition for perceptual and kinesthetic experience. And my body too receives and guides these experiences into habits, memories, anticipations, and capacities" (30, Costello 2006).

According to what has been already stated, I could even infer, moving beyond dualism into non-dualism, that the carrier is the signal, in its physicality. This is most notorious in the case of disc recordings, as the temporal signal is visible under the naked eye. What is at stake is not the perception of the properties of the object, but that, to some extent, some of those properties may be covered by a veil that requires specific knowledge.

IT'S SENSUAL

The human being has a body whose materiality allows the manipulation of the solid world around it. This statement may seem too obvious to extrapolate something out of it. Nevertheless, there is another link in the connection between humans and objects that I find of most relevance. From around 2010 onwards, some types of analogue carriers became fashionable, most notably vinyl discs and turntables. Others, such as tape cassettes, also grew in popularity, but not in the same dimension of sales. The reason for magnetic carriers not having the same popularity as disc ones, is that their complexity is a lot higher. Also, the tape cassettes cost a lot more to manufacture, and their duplication for sale purposes is slower. Discs are wonderful in this respect, as from a single stamper it is possible to press thousands of vinyls. All around

the world, the search for old models of turntables laughably increased the price of what was, around the year 2000, considered old, obsolete, and most of the time junk audio gear. If only I had kept my old turntables, I would have made a fortune!

Nonetheless, I too embarked on that fashion, and since it was my area of knowledge I gave it a lot of attention, too much attention (which could also be translated into a lot of money). When I realized it, I was listening to vinyl recordings through customized turntables, hand made parts, piece by piece boutique electronic components handpicked for the best possible fruition of the purest analogue sound reproduction (whatever that is). I was becoming an audiophile, and it was all so seductive. And I mean this in the sensual domain. Then came the meetings, the forums, and the gatherings with others with the same interest. Besides all the technicalities, the only real concern was also the most important electroacoustic parameter, the WAF - Wife Acceptance Factor (there were only men in these groups).

If you have the chance to open the chassis of a *high-end* audio equipment, one of the aspects that is immediately shown is how beautiful everything is. The chosen color of the parts, the cables carefully organized, and even precious metals machined to fit, most of the time hand tooled. The things that constitute the things are, in themselves, made to perfection, as if technology is taken to its limits of excellence as well as of beauty. Let me explain this on a personal account.

I would come home at the end of the day, and the first thing I would do was to turn on the power amplifier, because its valves had to warm up. Then I would open a bottle of wine, place it next to the fireplace to open up its flavor, and then I would pick up one of the best albums, like *Tango: zero hour*, by Astor Piazzolla. The turntable needle was not already on the disc, nevertheless I was already listening to it. I have started the listening experience way before its acoustic manifestation. When the music started, I saw the red

glow from the valves, for they are not lamps, but the sound manifesting itself in the form of light. The heat that came from the valves gave the room a smoky scent that resembled hot wood, and summoned very old memories, most probably the television set my grandfather had. It was a self-seduction moment, whereby all the physical constituents played a role in arousing my senses. In that same moment and place I had the past being invoked through constructed, carefully placed hints that assembled the building blocks of the headquarters of my memories. Sensualness and seductiveness were combined with carefulness and meaning.

IT'S ABOUT THE DENSITY, NOT THE SIZE

However, since then I have developed a latent intimate despair in the face of the technological advances that I have been witnessing in terms of sound recording and reproduction. It is not despair at predicting some catastrophic future as far as sound fidelity is concerned, but it does resemble a catastrophe, at least the way I feel it. What I am referring to is, rather, the loss of the materiality that makes the artifacts responsible for this sound reproduction. A good quality loudspeaker requires an appropriate mass, a volume whose size rivals the dimensions of the human body, a density that gives it solidity and presence, and a whole set of physicality that all accompany the magnitudes that physical laws impose. A high-quality compression transducer (a horn loudspeaker) requires an impedance adapter with dimensions comparable to those of a human being. An amplifier implies physical volume available to dissipate the heat it generates, a heat that is, in some way, analogous to its sound power.

However, the fruitful development of digital signal processing and new electronic design has been changing the need for those orders of physical magnitude, or, more precisely, it has been changing the way artifacts are built which, in the past, inevitably imposed a majestic character on those same artifacts. Nowadays, a transducer can be small, even portable.

Ridiculously portable. The amplifier cannot be seen, does not weigh, does not heat up. "Technology became porno: object and sex entered, in effect, the same limitless cycle of sophisticated manipulation..." (155, Lipovetsky 2005). Miniaturization and levity of everything became the standard of living.

Although this may be understood as conservatism, my views are quite the opposite. The aforementioned despair then consists of the glimpse of the annulment of the need for the body of objects and human beings, and their alienation in the face of simulation which, after all, may even be objectively indistinguishable from the original equipment. If, in 1935, Walter Benjamin declared, in a visionary tone, that the work of art could be at risk of losing its "aura" due to the mechanization of the productive means (Benjamin 1992), Jean Baudrillard, 40 years later, was now in full conditions to carry out his post-structuralist critique, which he calls the three orders of the simulacra; the counterfeit order, the industrial order of indefinite reproducibility, and the digital order of simulation (63, Baudrillard 1996). First, the counterfeit order could be equated with the notion deepened by Walter Benjamin, in which the art object exists physically, but in which, however, its industrialized copy also maintains a material existence. The second one allows the destitution of materiality, whether of a carrier or something in the domain of haptic sensation, in such a way that only the information contained in the original carrier is preserved, but now devoid of physical dimension. This last one has been the central theme in this essay. If the first two assume the existence of a natural origin, being its physicality in its domain of *stereos*, the third completely alienates itself from the object, nor does it even glimpse it, since it exists in the pure domain of synthesized modeling.

Specifically in relation to Baudrillard's third order, David Trippett provides an example about digital cinema that allows extrapolating a parallel with the case of gramophones (Trippett 2021) (Fig. 2). I focus on this example due to the full implementation of the digital order of simulation in some areas of the industry.

Since the implementation of digital moving image capture and reproduction was started, moviegoers have been "fooled", not having, in general, become aware of its adoption. This change was "invisible" to viewers. How was that possible? Indeed, through digitally simulated input of 35mm film artifacts, such as color temperature, projection luminous intensity, emulsion grain, film impurities, motion blur, etc., all jointly promoting a perception modeling that was implemented in the sense of creating a simulation of something real.

Thus, the argumentative cycle is now closed. Therefore, if something physical, with its unique properties, is at risk of being lost, we now find in the domain of simulation the means to save them (192, Trippett 2021). Indeed, the simulation of sound artifacts through means of digital modeling is exactly what Trippett refers to. This, in turn, assumes, ultimately, a digital incest, like an *orusborus* in permanent simulation, even of itself.



Fig. 2. The engine of a 1924 Pathé gramophone. Photograph taken by the author. *Hidden inside a gramophone for reading shellac records was a wind-up motor with enough strength to keep the record at a constant speed of 78 r.p.m. during a reading that lasted about 3 minutes. The string was given by hand before each reading and sometimes required significant force by the operator.*

FINAL REMARKS

By the accounts that are being put forth by the previous stories, an assurance may be growing for the belief that an audio or video recording made by those obsolete carriers as Shellac Disc, Vinyl Discs, Open Reel Magnetic Tapes, Audio Cassette, 8-track Cartridges, Umatic, Betacam, Betamax, VHS, and a plethora more, are all dependent on their physical existence, and carry with them the characteristics of the physical devices used to write them. There is also an additional layer of knowledge that can be extracted from the human manipulation of those specific objects. Their physicality implies a haptic dimension that is deeply related to meaning.

This is not to say that it is only the physical audio or video carriers that are of interest in this respect. On the contrary, all objects mean something to someone in some way. There is a kind of *momentum* related to the familiar objects of our own life, therefore the typical assumption of a state of independence and indifference that those objects possess is an inadequate assumption (Russon 2003).

In that matter, it is not unexpected that objects such as sound or video carriers that are in themselves repositories of memories, both codified in their physical or chemical properties, and in their shape, color, and physical existence, carry with them the aforementioned significance.

This is not new, but the physical aspects of things understood as technological are usually excluded in reflections carried out by social sciences.

Historically, the deterministic opinions of technology weigh heavily, which has led to, throughout the 20th century, tracing a dark path on the relationship between humans and what is not human.

The human domain over the forces contained in the atom, the development of the chemical industry, and new mathematical tools related to the management of

information, were directly applied in all fields of human existence. Melvin Kranzberg discussed the possibility of technology having, or not, a deterministic role in human users.

Although the inclusion of the gramophone and other sound devices in the practices of human life had a modifying role in behavior and perceptions, the character of technological omnipotence must be analyzed with temperance.

This led Kranzberg to postulate what became known as "Kranzberg's laws". The first of these laws states that "technology is neither good nor bad: nor is it neutral" (Kranzberg 1986), from which we can conclude that the ecology where technological devices are initially placed goes beyond the initially premeditated intentions, ending in results that differ depending on contexts and circumstances.

There are words that, when pronounced, go beyond significance, in that their acoustic manifestation acts in our earing perception as embodied experiences. Likewise, there are shapes that go beyond their function, as they invoke their texture and, moreover, our expectation by our visual perception.

The experience of knowing starts before the action, through the ballast of the past in its deep subjectivity, and through the future by means of anticipation. In a sense, the present moment of knowing is only a fulcrum where the past and the future concatenate in the sensory reality perceived by the human senses that are reciprocated with each other.

The project of digitization of the world's knowledge is only as good as a database is concerned. Likewise, the lack of physical interchange from humans to humans, and humans to non-humans is only as good as a website is related. Knowledge devoid of touch will probably grow a sense of belief that we and the world are what one wants it to be, instead of knowing the world by knowing it through it. Let us remember what the Royal Society slogan says, *Nullius in verba*.

REFERENCES

- Baudrillard, Jean. 1996. *A Troca Simbólica e a Morte*. Translated by Maria Stela Gonçalves and Adail Ubirajara Sobral. São Paulo: Edições Loyola.
- Benjamin, Walter. 1992. "A Obra de Arte Na Era Da Sua Reprodutibilidade Técnica." In *Sobre Arte, Técnica, Linguagem e Política*, translated by Maria Luz Moita, Maria Amélia Alberto, and Manuel Alberto. Relógio d'Água.
- Costello, Peter R. 2006. "Towards a Phenomenology of Objects: Husserl and the Life-World." *Gamma: Journal of Theory and Criticism* 14: 27–43.
- Damásio, António. 2017. *A Estranha Ordem das Coisas – As Origens Biológicas dos Sentimentos e da Cultura*. Translated by Laura Teixeira Motta. Companhia das Letras.
- Hartley, L.P. 1953. *The Go-Between*. London, U.K.: Hamish Hamilton.
- Heidegger, Martin. 1929. "What Is Metaphysics?" Freiburg: Universidade de Freyburg.
- 1959. *Serenidade*. Lisboa, Portugal: Instituto Piaget.
- 1967. *What Is a Thing*. South Bend, EUA: Gateway Editions, LTD.
- Jackson, Frank. 1982. "Ephiphenomenal Qualia." *The Philosophical Quarterly* 32 (127): 127–36.
- 1986. "What Mary Didn't Know." *The Journal of Philosophy* 83 (5): 291–95.
- Kranzberg, Melvin. 1986. "Technology and History: 'Kranzberg's Laws.'" *Technology and Culture* 27 (3): 544–60.
- Latour, Bruno. 2005. *Reassembling the Social – An Introduction to Actor-Network-Theory*. New York: Oxford University Press.
- Lipovetsky, Gilles. 2005. *A Era Do Vazio*. Editora Manole.
- Merleau-Ponty, Maurice. 2005. *Phenomenology of Perception*. Translated by Colin Smith. London; New York: Routledge & Kegan Paul.
- Russon, John. 2003. *Human Experience – Philosophy, Neurosis, and the Elements of Everyday Life*. Albany: State University of New York Press.
- Sartre, Jean Paul. 1978. *Being and Nothingness – A Phenomenological Essay on Ontology*. Pocket Books.
- Trippett, David. 2021. "Human Sounds and the Obscurity of Information." In *Rethinking Music through Science and Technology Studies*, edited by Antoine Hennion and Christoph Levaux. London; New York: Routledge – Taylor & Francis Group.

10

PLAY AS A TRIGGER
FOR DESIGNING
SIGNIFICANT
EXPERIENCES***SUZANA DIAS**

[ID+] Research Institute for Design, Media and Culture
School of Design
Polytechnic Institute of Cávado and Ave
Portugal
cdias@ipca.pt

ANA BAPTISTA

Medical Education Research Unit
Faculty of Medicine
Imperial College London
United Kingdom
a.baptista@imperial.ac.uk

*ARTICLE ORIGINALLY PUBLISHED IN: DIAS, S., BAPTISTA, A. (2021). PLAY AS A TRIGGER FOR DESIGNING SIGNIFICANT EXPERIENCES. IN: MARTINS, N., BRANDÃO, D. (EDS) ADVANCES IN DESIGN AND DIGITAL COMMUNICATION. DIGICOM 2020. SPRINGER SERIES IN DESIGN AND INNOVATION , VOL 12. SPRINGER, CHAM. [HTTPS://DOI.ORG/10.1007/978-3-030-61671-7_29](https://doi.org/10.1007/978-3-030-61671-7_29).

ABSTRACT

This paper is a continuation of the theme discussed in the paper "The meaning and the value as triggers for designing significant experiences" presented at the 3rd edition of this Conference in 2019. Having dealt with the fact that meaning and value are fundamental requirements to activate a symbolic relationship with objects, we have also concluded that these qualities come from both the level of commitment assumed by the person during the interactive communication process and the durability of the solutions proposed by the designer. Competing with the trivialization brought by the familiarity of the object – a useful strategy in a consumer society – lacks, however, an ability of the designer to propose durable solutions which can continuously feed the interest of the user.

In this article we critically address the importance of playfulness as a trigger for designing significant experiences in graphic and product design initiatives, as well as the insignificance of this aspect when seeking an immediate or visceral impact. We present examples and perspectives put forward by such different personalities such as Kenya Hara, Naoto Fukasawa, Donald Norman, Pine and Gilmour, Huizinga and Roger Collois.

We aim at contributing to a comprehensive and enveloped reflection of the ludicity, collaborative and affective dimension of Design as catalyst of the emotive value of the communication process.

Keywords: Design; Ludicity; Play; Collaboration; Experience.

INVESTIGADORES
RESEARCHERS

DOUTORADOS INTEGRADOS
INTEGRATED PhD

Alexandra Moreira
Ana Currálo
Aurora Brochado
Helena Barbosa (coordenadora)
Sandra Antunes
Suzana Dias

COLABORADORES
COLLABORATORS

Emanuela Bonini Lessing
Igor Ramos
Mariana Almeida
Paula Valadares

