

# **Displaying Design: History, Criticism and Curatorial Discourses**

**Book of Abstracts  
Design History Society  
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## Editors' note

Design exhibitions and exhibition design have a central place in the history of design, providing significant milestones for understanding how designers, schools, companies, and organisations have publicly displayed work, values, and ideas. In parallel to the exercise of exhibiting design, either by following the vision of a curator or the programme of a museum or gallery, we have encountered different ways of collecting, archiving, and musealising design and its history. In 2023, the annual conference of the Design History Society, under the motto Displaying Design: History, Criticism and Curatorial Discourses, was organised by ESAD — College of Art and Design, and esad—idea, Research in Design and Art. The event considered both the importance of design exhibitions and curatorship in the construction of design history over the 20th century and the beginning of the 21st century and its relative peripheral dimension within design history studies and outside a perspective dominated by Anglo-Saxon historiography.

Considering the Displaying Design focus and four chronological frameworks in a non-limiting way, authors were invited to present creative proposals that would surprise and allow us to relearn and rethink the role of exhibitions in the design field and design history. This book summarises all the conference participants' contributions and enables us to understand, from a broad perspective, some of the issues that reflect today's current design research concerns.

The nearly 90 abstracts of the conference's programme gathered here include the panel proposals with brief thematic descriptions by their authors (in the green spreads) and the individual proposals whose panels were organised by the conference conveners (in the yellow ones).

Design as a political and social endeavour, the call for ethical awareness, new and old curatorial practices that have broadened the places and values of exhibitions and objects, the ongoing rewriting of design's history through women practitioners' legacy, urban space as a radical environment for social protest and as a commercial venue in display, remapping the historical significance of southern countries' design, revisiting interwar and Cold War tensions, or reframing racial and colonial narratives through an inclusive perspective are some of the raised and discussed issues by the conference participants.

The dialogue established between all the researchers, curators, educators, and practitioners in the conference context will enable the spreading and development of new research, new design and curatorial projects, and many other projects and ideas not yet foreseen.

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# Exhibitions of Design and Museography

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**Contributions Towards Plurality in Portuguese  
Design History: Exhibitions and Literature  
Accessible to the General Public**

Maria Bruno Néo;  
Luís Mendonça;  
Susana Barreto

**Unmapping the World: An Exhibition on Critical  
Cartography displaying Design as a Poetic Form  
of Resistance**

Nuno Coelho

**The Making of a Virtual Public Science Portal  
About Gendered Design in STEAM From the  
Souths: Co-designing to Exhibit and Exhibiting to  
Co-design**

Dominique Marshall;  
Chiara Del Gaudio;  
Raquel Gomes Noronha;  
Amie Wright



The two incomplete shelves of literature on Portuguese Design at the Almeida Garret Public Library. The limited literature on Portuguese design as opposed to a more extensive literature in areas such as Portuguese Architecture, Portuguese Painting, Portuguese Sculpture, and Portuguese Ceramics, Maria Bruno Néo, Porto, June 17, 2023.

## Contributions Towards Plurality in Portuguese Design History: Exhibitions and Literature Accessible to the General Public

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**Keywords:** *Portuguese design history, plural narratives, invisible histories, Portuguese design books, Portuguese design exhibitions.*

This paper argues for a need to document and inscribe a plurality of design practices, practitioners, and their contexts, in Portuguese design history, such as women designers and underrepresented communities. Many of these were consistently omitted or forgotten, which will be covered with a particular emphasis in the last fifty years. As an example, the documents have ignored narratives in which designers don't have the conventional training and/or performance, such as the designer Helena Cardoso.

Only during the late 1960s was Design recognized as a field of study in Portugal, and therefore Portuguese design history is a recent discipline. Consequently, there is still limited Portuguese design history literature accessible to the general public, such as “Coleção Designers Portugueses”. Additionally, these have been written mainly from a single and linear perspective, communicating a conditioned and incomplete history.

To verify the lack of diversity and multiplicity in the documented history of design in Portugal, we analyzed Portuguese design history literature available to the general public, with a special focus on monographs and documentation from former exhibitions organized by relevant institutions, such as Fundação Calouste Gulbenkian and Mude (Museu do Design e da Moda). We took into consideration former exhibitions that emphasized monographic and multi-author event about Portuguese design authors. We also did semistructured interviews with a limited number of relevant artists/design practitioners under the current Ph.D. research, participated in conference and exhibition roundtables with moderators, and we did a visual analysis of photographs and artifacts.

After analyzing, we confirmed the need to document and the need to inscribe the omitted narratives from multiple and diverse points of view of design practices, such as women designers and collective practitioners. We also list possible reasons why this omission occurred and why it is a persistent issue in the present. With these findings, we aim to contribute to amplifying the perspective of the complexity and non-linear Portuguese design history.

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## Displaying Design: History, Criticism, and Curatorial Discourses

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