UNIVERSIDADE LUSÍADA
LISBOA

Course Unit Program
Portuguese Culture for the Designer

Academic Year 2025/2026

1. Organic Unit

Faculty of Architecture and Arts

2. Course

DESIGN

3. Cycle

1st

4. Course Unit

Portuguese Culture for the Designer (L5026)

5. Scientific Area

6. Curricular Year

3rd

7. Type of Curricular Unit / Semester

2nd Semester

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8. Class type and workload (work time)

Theoretical classes:	30,00
Practical classes:	
Theoretical-Practical Classes	
Tutorial Guidance:	

9. ECTS Credits

2,00

10. Scientific Area Coordinator

11. Regent

Prof. Doutor CARLOS HUMBERTO MATEUS DE SOUSA BÁRTOLO

12. Assistants

13. Teaching Language

Portuguese

14. General Objectives

To introduce students to the circumstances of design in Portugal, the obstacles to its affirmation, its specificities, and the relationship with the political, economic and cultural contexts in which it flourished.
To reflect on the concept of identity, both individual and collective, and of design projects, and in particular on the disciplinary idea of a Portuguese identity in design.
To recognise key players in the affirmation of Design in Portugal.

15. Specific Objectives

To promote the approach of themes and problems around Design, especially as a phenomenon in Portugal, and the practice of its research.
To contribute to the maturation of a refined and grounded critical sense, supported by specialised bibliography and a plural and diversified iconographic repertoire.
To improve the technical and critical vocabulary specific to the discipline.
To consolidate the rules of scientific work and reading habits.

16. Skills to be acquired

The ability to identify and relate key themes, moments and protagonists of Design culture in Portugal in its relationship with the universal history of design and with the general context of Portuguese history in its ideological, scientific, technological, political, economic, social and cultural realms.

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17. Teaching Methodology

Participative oral lectures, possibly supported on commented reading of texts, presentation of supporting iconography on slides or films.

In addition, support material will be made available, such as: compulsory reading support texts; suggestions for complementary consultation elements (books, films, etc.).

18. Course Unit Program

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1. Identity, definitions. Who defines us, Us or Others? Who we are, how we see ourselves, how they see us.

2. Formation of concepts of country, nation, identity and nationalism

3. Portugal: geographical country and the situation with which it started: orography, climate, natural resources.

4. "Psychoanalysis of a country": collective consciousness of a people: how we are, how we feel. "Latent pessimism", "low self-esteem", "saudosismo", "fado": searching for the origins of this malaise. From the Geração de 70 to the Vencidos da Vida

5. Cultures and influences prior to national formation:
Celtic cultures; Phoenician and Greek contacts; Roman colonization, barbarian invasions and Christianization; the Islamic era.

6. The formation of nationality and contact with European and Mediterranean basin cultures: the development of a culture of influences

7. Age of expansion and rebirth: the encounter with new cultures inside and outside the Western space.
The abundance allowed by overseas trade and the maintenance of an economy based on the production and trade of raw materials.

8. From the Iberian Union to the consulate of the Marquis of Pombal: awareness of the delay in the introduction of a manufacturing economy and education

9. Of artistic and technical education in Portugal in the 18th century. to the establishment of industrial education at the end of the 19th century.

10. Industrial reality in the 19th century.
From real manufactures (glass, silk, earthenware, etc.) to the establishment of factories according to new imported industrial models. Liberalism and the emergence of external industrial investment or foreign know-how.

11. The global search for national identities in the second half of the 19th century. The Portuguese case: Neo-Manueline as the national historical style.

12. The "discovery" of the People and Popular Arts The case of the Portuguese house; The birth of ethnography: the primitivist fascination with the avant-garde generations.

13. Republic: a new hope in Regeneration and the attraction to cosmopolitan modernity, the desire to be Paris and Hollywood, the "popular" seen as modern

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14. The military coup of 1926, the beginning of the dictatorship.
The values of the regime: wanting to be new based on tradition. Propaganda and the role of the National Propaganda secretariat in the creation and dissemination of a "Portuguese" taste.
António Ferro's still "modern" consulate: the exhibitions, the role of popular arts appropriated by the regime, "good taste" and the construction of a "new" national identity.

15. Post-war in Portugal.
The end of the war and the understanding of the country's remoteness and "backwardness" in relation to the rest of the world, particularly by the creative community. Post-war and industrial development: the reunion with global progress and modernity.
Revolts against taste (and morals) promoted by the State. A new rediscovery of the vernacular world (investigation of popular architecture, critical regionalism, rediscovered artisans).

16. The "birth" of Design: Definition of the discipline highlighted by three factors: education, state, industry

17. A country in opposition: the years of confrontation with the dictatorship; the riots; the colonial war... in parallel a design in conformity with looking outside

18. A country in revolution: 1974 and total freedom (within "revolutionary parameters")

19. A country under construction: stability and industrial growth in the 1980s (opening and CEE)

20. A country undergoing renewal: post-modernity, design as an activity of creative expression, nightlife, fashion and authorial design. Bairro Alto as a paradigm for a new generation.

21. Design in Portugal at the moment. Realities and desires. Expectations and visibility.

19. Assessment Methods

-continuous evaluation: 2 written tests and 1 written work or visual analysis
-participation and intervention in class; quality of oral and written expression; demonstration of interest in the course contents and ability to interpret and relate them.

20. Didactic Resources

Support texts, compulsory or optional reading (sources and reference works).
Audio visual material
UL Library (Mediateca) and others
Internet

21. Sustainability Objectives

Although the aim of teaching this course and of the degree is to fulfil goal n.4 - quality education - the foundational basis of the UL-Lisbon Design courses is the belief that Design is a tool for the sustainable promotion of society in its ethical, social and ecological aspects. Therefore, one of the global objectives of Design teaching at UL-Lisbon is to alert students to the importance of their future as Designers so that it fulfils ALL the 17 SDG defined by the UN.

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22. Keywords

Design
Identity
History
Culture
Portugal

23. Main Bibliography

Author(s): BÁRTOLO, José (coord.)
Title: Designers Portugueses (13 vols)
Edition: 1ª Year: 2016
Local: Matosinhos
Publisher: Cardume Editores

Author(s): MUDE: Museu de Design
Title: Portugal POP: A Moda em Português 1970-2020
Edition: 1ª Year: 2022
Local: Lisboa
Publisher: ESAD IDEA / Mude

Author(s): MUDE: Museu de Design e da Moda
Title: Museu Infinito: Joaquim de Vasconcelos...
Edition: 1ª Year: 2019
Local: Lisboa
Publisher: CML / Mude

24. Complementary Bibliography

Author(s): MUDE: Museu de Design
Title: Acervo MUDE: váriuas expressões do Design
Edition: 1 Year: 2025
Local: Lisboa
Publisher: MUDE / Imprensa Nacional

Author(s): MUDE: Museu de Design e da Moda
Title: INTERIORES: 100 anos de Arquitectura de Interiores em Portugal
Edition: 1 Year: 2013
Local: Lisboa
Publisher: CML / Mude

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Ficha técnica MIP / MIP Datasheet	
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Autor / Author	Prof. Doutor CARLOS HUMBERTO MATEUS DE SOUSA BÁRTOLO
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