

Historical Project and Expography in Design no Brasil: História e Realidade

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Lina Bo Bardi's experiences in the field of expography, occasionally interspersed with or overlapping her multidisciplinary activities in architecture, scenography and publishing, pervaded much of her time in Brazil. From her arrival from Italy in 1946 to the mid-1980s, Lina was in charge of museography at MASP as of 1947. She also organized the exhibition *Bahia no Ibirapuera* in 1959 and, starting in 1960, the shows *Nós e o Passado*, *Formas Naturais* and a series of didactic exhibitions at the MAM-BA. In 1960, she held the exhibition *Nordeste* at the recently founded MAP, also in Bahia. Back in São Paulo, Bo Bardi inaugurated the new MASP Trianon in 1969 with the exhibition *A Mão do Povo Brasileiro*, in which was also held the exhibition *Repassos* in 1975. Finally, there was a string of exhibitions at SESC in Pompeia held between 1982 and 1985: *Design no Brasil: História e Realidade*; *Mil Brinquedos para a Criança Brasileira*; *Caipiras*; *Capiaus: Pau-a-pique*; and *Entreatos para Crianças*.

At all these times, the architect's work revealed a patent defense of architectonic rationalism allied with a focus on the educational role of the museum in shaping the masses. This concern would bring Lina into closer contact with issues related to popular arts and design – a staple of the editorial line she established for *Habitat* magazine in the 1950s¹. However, in spite of the importance of an extensive regard towards the architect's life trajectory for a wholesome understanding of her thought and oeuvre, this paper has the rather more modest aim of conducting an intensive analysis of a single exhibition and its developments.

The exhibition *Design no Brasil: História e Realidade*, held at SESC Fábrica da Pompéia in 1982, can be considered a milestone in many ways. It marked the inauguration of the venue, which Lina herself designed (an old drum factory converted into a social center for commercial-sector workers), and her debut as the unit's director of programming. It was also the apex of the collaboration between MASP, through Pietro Maria Bardi, and the SESC São Paulo administration. Last but by no means least, it marked the end of a period of dashed hopes in the wake of the 1964 military coup and the critical resumption of Lina Bo Bardi's previous museographical projects.

¹ Issues 1 to 9 of *Habitat* were produced under Lina's direction, and issues 10 to 13 under Flávio Motta (with Lina's collaboration). And issues 14 and 15 under the Bardis. After that, the couple resigned from the magazine to devote all their energies to MASP.

The exhibition *Design no Brasil* gathered under one roof a vast array of entirely Brazilian-produced objects, including indigenous utensils, objects produced through the so called “artisanal” means, many industrial goods and materials from the field of graphic design. While most of the manufactured goods belonged to MASP, collected by the director Pietro Maria Bardi, Lina Bo Bardi and her collaborators², the industrial wares were gathered by the NDI, part of the CIESP, under the coordination of José Mindlin. The visual communication materials were selected by Alexandre Wollner, a graphic designer and former student of MASP’s IAC³. The exhibition sought to present a wide-ranging panorama of utensil production in Brazil since its origins, emphasizing the shift from manual to industrial production that took place after the military coup.

Introduced by Pietro Maria Bardi, in a text entitled *Design*, the catalogue of *Design no Brasil: História e Realidade* provides a thorough photographic record of the object showed at the exhibition. Seen outside the exhibition context, these objects make for an exemplary set: pages full of articles in wood and iron, belonging to the manufacturing period in Brazil, are followed by pictures of a series of items from MASP’s Kitsch collection, the photograph of a small grocery store in the small town of Medianeira in Paraná, pictures of cigarette packaging from the 1940s, tin and cardboard boxes from around the same time, and a pair of poster ads from the 1940s and 50s. Closing this first series of images, as if announcing what was to come, are reproductions of MASP’s first poster, designed by Roberto Sambonet, and the cover of the maiden issue of *Habitat*.

The selection of the indigenous items, such as the Carajá stool, was made to highlight the utilitarian character of their production. The stool, for example, was chosen for its clever carrier-strap solution. The tin lamps and re-used light bulbs reveal the aesthetic qualities of items born out of the need to adapt to a precarious environment: the electric light bulb converted into an oil lamp is a case in point, the rural smallholder’s response to a lack of electricity. In both cases, the items are not dated in the catalogue, which was less an oversight on the part of the curators than it was an attempt to underscore the a-historicity of one (the indigenous stool, produced in a context of unity between man and nature) and the a-temporality of the other (as in vernacular objects such as the lamps, rather more determined by the precarious environment and by its maker’s creativity in adversity, than by the stage of technical development of human civilization as a whole).

On the other hand, in the sections “work tools” and “professional and domestic clothes irons”, we see a peculiar concern with dating the items between the 19th and 20th century. This rather vague dating appears to be an attempt to underline the absence of significant technical developments from one century to the other and, particularly, the scant technological difference between the items intended for domestic and for professional use, something especially clear in relation to the clothes irons.

2 Many of these objects were part of the collection featured in *A Mão do Povo Brasileiro* exhibition, a stock take, as it were, of Lina’s work in Bahia, brought to an untimely end by the military coup. *A Mão do Povo Brasileiro* was MASP Trianon’s inaugural exhibition in 1969. It was frequently recalled in the press as the forerunner to *Design no Brasil: História e Realidade*.

3 The IAC was founded in March 1951, as part of MASP’s educational initiatives. It was discontinued in 1953.

The catalogue's selection of chairs appears to be an appraisal of these product's design. This admiration is attested to further in the choice of one of the catalogue's images, which features a turn-of-the-century chair produced by Italian immigrants in Jundiaí using a water-powered lathe, certainly a technological exception at the time. In fact, the quality of design is superb, presaging the economy of material and lightness of line that would become the hallmarks of modern Brazilian design some decades later. The prominence given to this object in the catalogue would also seem to denote an attempt to establish some formal identity between the artisanal chair, in this case made using immigrant Italian craft and machinery, and the modern Brazilian chair.

The next text in the catalogue was *O Núcleo de Desenho Industrial*, by José Mindlin, which addressed more directly the trials and tribulations of national industrial design. Curiously, though it dealt with the present and future challenges facing the NDI (an organ under Trade Confederation control), and Brazilian industrial design in general, the piece is illustrated by a photograph, taken some three decades earlier, of students from the IAC at their drawing boards, followed by two pictures of the MASP gallery on Rua Sete de Abril and, later, at Trianon. On this point, the catalogue's message, as subliminal as any in advertising, forms around a particular epopee to Brazilian industrial design, in which the MASP is invariably the tragic hero. After all, what better illustration could there be of the NDI's contemporary initiative, now in the 1980s, than the pioneering undertaking of the IAC and MASP?

Next, the catalogue offers a sample of Brazilian furniture, starting with Lina Bo Bardi's MASP auditorium chair (1947) and Bowl armchair (1952)⁴, as well as other items of her design, all of which predate Sergio Rodrigues' Kilin chair (1975), Poltrona Mole (1957) and auditorium seats. Following the same subliminal line, the Bardi-MASP initiative is posited as pioneering, subtly angled as the forebear of a developmental line that runs from Sergio Rodrigues to the much-vaunted generation of Brazilian modern furniture designers, including Ana Maria and Oscar Niemeyer, Karl Bergmiller, Michel Arnoult, and Carlos Motta, among others whose work features in the catalogue.

The transition from limited-edition to mass-produced modern furniture is detailed in the next section of the catalogue, which is devoted to the post-Brasília light fittings mass-produced by such companies as Lumini, Bertolucci, and Dominici. These "pioneers" produced items designed by people like Esther Stiller (1981) and Lívio Levi (1968), who designed the architectural lighting for Brasília in the 1960s. Following on from there, the catalogue displays Brastemp household appliances, Fizola weighing scales, pots, bottles, cutlery, Deca faucets and toilet bowls, a Hydra flush valve, Lorenzetti and Corona showers, analog clocks, a Gradiente telephone, a computer, telephone booth, sewing machine, tractor, bicycles by Caloi and a Volkswagen car, all examples of the mass-produced industrial design then flooding households, streets and companies Brazil-wide. Closing the section on industrialized goods is a somewhat nationalistic, slightly melancholy image of Embraer aircraft flying up and away, leaving that profusion of objects behind.

4 Also known as *Bardi's Bowl*.

In an interview with *Senhor* magazine, José Mindlin underscored the qualitative discrepancy between the objects designed by the modern generation (chairs and light fixtures) and those turned out by big industry⁵:

The idea behind the exhibition was to show what is out there and, through that, what could be done. The Industrial Design Center's every effort is to encourage our design, which barely exists as yet, with the exception of certain sectors, such as lighting and furniture, which have already attained a language of their own. It's a very complex process, because I believe there are many Brazils, each with its own nuances.

The catalogue ends on a series of pages devoted to Brazilian visual communication, organized and introduced by Alexandre Wollner. Although the exhibition photographs we had access to provide only a quick glance at this sector of the exhibition, without looking more closely at any of its exhibits, the catalogue photos offer a more detailed view. In the catalogue, we see prints of brands and logotypes by Bernard Rudofsky (Fotoptica), Raymond Loewy (Laminação Nacional de Metais), Alexandre Wollner (brands and logos produced between 1953 and 1977 in Brazil and abroad), Fernando Lemos (brands and logos), pictures of urban signage, Cooperalcoo packaging (industrial design and visual programming by Aloísio Magalhães, 1976), packaging for Long milk, Claybom margarine, Charme toilet paper and Ly tea (Dil Publicidade Ltda, 1976-81), some visual programming applied to bus and truck bodywork, pamphlets/fliers and record sleeves, etc. The selection of textile prints — two by the designer Paulo Becker (1950), evoking the *cordel* woodcuts of the Brazilian Northeast and Marajoara ceramics, and an Aurá T-shirt and Waurá scarf (Arte Nativa, 1981 and 1970, respectively), inspired by primitive patterns — countered the geometrical/rationalist character of the vast majority of the visual communication on-show, incorporating into the exhibition the decorative applications of visual communication in clothing. Closing the catalogue on these items brought the narrative full-circle, following a spiral that began with the simple man's spontaneous invention of "manual" objects to the application (perhaps overly literal) of that same folksy inventiveness in objects produced on the factory floor, even if only prospectively.

If we compare the imagetic/textual argument for the Design no Brasil catalogue, organized by Pietro Maria Bardi at MASP, and the architectural/spatial narrative of the exhibition layout and certain writings and manuscripts by Lina Bo Bardi, a number of divergences begin to emerge.

Curiously, though she was in charge of mounting the show, Lina Bo Bardi did not write anything for the catalogue, and her name does not even appear in it. Her position on the exhibition was only declared in a brief and not very upbeat note written for the opening⁶:

This is not an art exhibition. There are no valuable exhibits here, nor any of the 'rarefaction' that so often goes with this sort of show. Rather it is a rigorously

5 MINDLIN, in: DUCLOS, Nei. "Design, enfim uma polêmica". *Istoé Senhor*, São Paulo, May 19, 1982, p.63.

6 BARDI, Lina Bo; Apresentação da exposição Design no Brasil: História e Realidade, São Paulo, 1982. In: BARDI, Lina Bo e FERRAZ, Marcelo [org.]. Lina Bo Bardi. São Paulo: Instituto Lina Bo e Pietro Maria Bardi, 1993, p.236-7.

planned flood, a false confusion. Due to historical contingencies, Brazil industrialized rapidly, under duress and with no continuity, a prerequisite for organic development. What we present here are two realities: manual Brazil (up to 1960) and industrial Brazil (1970s and 80s). This non-'rarefied' exhibition is dedicated to the everyman. Its molds are the fairs in the backlands of the Northeast and the São Paulo supermarkets now inundating cities Brazil-wide. To the Brazilian designers and all those responsible falls the task of taking stock and making revisions; to the public, the fun of the fair, and either resistance to or acceptance of a whole model of behavior.

Lina's text is full of opposites: confusion *versus* planning, discontinuity *versus* organicity, resistance *versus* acceptance. Its dialogical form proposes a series of crossroads to the visitor, who is faced with a choice among two opposing paths, only one of which may lead beyond.

Though more pragmatic in his approach than Lina, José Mindlin would seem to agree with the architect when he says, in his text on the catalogue, that⁷:

(...) the important thing is to use concrete examples to foster awareness, among producers and users alike, of the need to devote the immense creative potential that exists here to the development of Brazilian industrial design, with specifically Brazilian characteristics.

The path Mindlin proposes for Brazilian industrial design is that of national originality.

For Alexandre Wollner, this contradiction is effectively expressed through a qualitative differentiation between the practices of advertising and of visual communication – the latter being a more complex activity, based on reflection, project formulation, a “programmed structuring through which the basic visual codes impose themselves”⁸. Standing at the crossroads of graphic design, the designer, a former student of Lina's at the IAC, also subscribes to the architect's argument and opts for the path of planning, of “programmed structuring”.

Taking the opposite line, Pietro Maria Bardi's text for the catalogue adopts a generally laudatory tone regarding the products featured in the exhibition, highlighting the relevance, originality and quality of each item, plotted along a progressive evolutionary curve. On the items described by him as “artisanal”, Pietro Maria Bardi says that he turned to history “to awaken marvels through a re-encounter with the past”. Regarding the more recent production, which he called “the most vivacious section of the exhibition”, he draws the reader's attention to the “extraordinary series of objects produced by Brazilian industry, which demonstrates the rapid progress design has undergone in our midst”⁹.

7 CAT. EXP. *Design no Brasil: história e realidade*. BARDI, Pietro Maria; MINDLIN, José; WOLLNER, Alexandre. São Paulo: SESC e Museu de Arte de São Paulo Assis Chateaubriand, 1982, p.64.

8 Ibid, p.105.

9 Ibid, p.12.

As director of MASP and the exhibition's main articulator, Bardi inevitably takes a cordial approach, steering clear of the controversies and crossroads and reconciling (certainly not for the first time) Lina's *gauche* and often misunderstood demeanor with the official SESC line, which was more conservative and detached from the debate being waged by the avant-garde intellectuals connected with the show. Of course, that is not to say that Pietro Maria Bardi had not lent the exhibition a clear direction, as the critic Jacob Klintowitz pointed out in an article for *O Estado de São Paulo* newspaper¹⁰:

The life of mankind and his creation of and affection for objects would seem to be the organizing core of Pietro Maria Bardi's thought. That's what we can deduce after 35 years of initiatives in which he has held exhibitions, created displays and produced books on themes not restricted to the history of the visual arts per se, but extended to the history and reality of the objects man makes in order to survive and to facilitate everyday life (...) [This is] evidently an exhibition that is anthological in character, featuring hundreds of previously unseen items and materials, and which does not lend itself to any bold and moral catchphrase. This exhibition is open to a range of teachings and to sundry conclusions.

In recognizing the anthological nature of Design no Brasil, Klinkowitz is probably the critic who best expressed the mediating role Bardi played in the dialogue with the SESC board. Yet the rest of the quotation above is also telling. The refusal to sum the exhibition up in a single "bold and moral catchphrase", particularly his closing acquiescence that the exhibition is open to a range of conclusions, almost seems to be a direct reference to Lina's brief and intransigent opening note.

Also writing in *O Estado de São Paulo* newspaper, Shiela Leirner tends towards the line adopted by Lina Bo Bardi¹¹:

Finally, an intelligent exhibition. "Design no Brasil: História e Realidade", an apparently random, excessive and indiscriminate lumping accumulation of objects, is thankfully more than just another in the long line of ill-thought, casuistic manifestations to which we are accustomed. An example of perfect mediation between the critical vision of the organizer – the architect Lina Bo – and the object in focus (the sine qua non of true didacticism), it is an ideal simulacrum, the convincing narrative of the multifaceted and disordered process to which the nation's artisanal and industrial utensils and appliances have been subjected. It is the sensitive and emotional reflection of someone who has closely followed its change and development.

One way or another, a critical reading of the "resistance or acceptance" sort found some support among the intelligentsia and parts of the press. A case in point is an article published in *Istoé* magazine, which asserts¹²:

10 KLINTOWITZ, Jacob. "O Design no Brasil, um Grande Momento no SESC", *O Estado de São Paulo*, São Paulo, 17 de abril de 1982, p.13.

11 LEINER, Sheila. "Um Exemplo de Perfeita Mediação", *O Estado de São Paulo*, São Paulo, 27 de abril de 1982, p.20.

12 ZAGO, Antônio. "Um design de duas faces: lado a lado, o criativo e a cópia servil"; *Istoé*, São Paulo, 14 de abril de 1982, p.3.

The tasteless stuff the factories are putting on the market, with their lurid colors, is nothing but an ugly imitation of what has already been done by the Italians, Swedes and Danes. Instead of producing technology of their own and inventing a design that caters to our needs, they prefer to copy what is already out there and import the know-how to make it.

The Design no Brasil exhibition floor plan¹³ is key to understanding the architectural discourse of the show, and some of its ambiguities (Fig. 1).

In terms of expographic project, the arrangement reveals a sectorizing approach to the spatial order and chronology. We can see from the plan that when the visitors entered the space, they were met, on the left, by the indigenous objects, in relative isolation and greatly outnumbered by the rest of the exhibition sets. On the opposite side, to the right, the visitors encountered a profusion of handicrafts and articles related to mining and the production of sugar cane and coffee. The other half of the hall was reserved for industrial items. Facing these, on the wall on the left-hand side of the room and along the corridor on the mezzanine, separated from the rest, were panels and displays featuring labels and packaging, showcasing Brazilian graphic production and visual communication.

The exhibition displays are simple: wood decks [“praticáveis”]; bare wooden easels and shelves, set without any finish, except for the occasional coating of light blue paint; and metal scaffolding with bare wooden shelves and canvas backs.

If, on the one hand, the arrangement of the floor plan — sectorizing the exhibition into historical periods and object types — indicated an organizing logic bound up with a linear vision of time (primitive Brazil - manual Brazil - industrial Brazil), on the other, the fact that all of these wares are gathered together in the same hall, hanging from the walls and ceiling, piled up on rustic wooden crates and stacked on shelves, gives the viewer the sensation of a disorganized hotchpotch—the “flood, the false confusion” to which Lina Bo Bardi referred in her opening note.

An article Lina Bo published some years earlier in *Malasartes* sheds light on the view of Brazilian industrialization the architect would look to impose upon the Design no Brasil project¹⁴:

What about a country based on a dependant capitalist structure, in which the democratic-bourgeois national revolution hasn't happened, and that has embarked on industrialization with the remainder of national-oligarchic structures? (...) Abrupt, unplanned, structurally imported, this industrialization leads the country to the experience of an uncontrollable natural disaster, not a man-made process. (...) If the economist and sociologist can proffer their diagnoses with detachment, the artist must

13 RODRIGUES, Mayra. *Exposições de Lina Bo Bardi*. São Paulo, 2008. Trabalho Final de Graduação apresentado à FAU USP. Orientação Prof. Dr. Luciano Migliaccio, p.80.

14 BARDI, Lina Bo. Planejamento ambiental: “desenho” no impasse; *Malasartes*, Rio de Janeiro, n. 2, dezembro-fevereiro 1976. In: RUBINO, Silvana; GRINOVER, Marina. *Lina por escrito*. São Paulo: Cosac Naify, 2009, p.136-141.

act as an agent attached both to the active people and the intellectual (...) Brazil has industrialized itself, the new reality needs to be accepted if it is to be studied.

If the text defends acceptance of the way Brazil industrialized, that acceptance, on Lina's part at least, is by no means passive. If anything, it is critical and active, finding in the artist/people duality the cornerstone of this criticism/action. Her recognition of the historical impossibility of realizing the dreamt democratic-bourgeois project from her years in Bahia, where "the cultural options in the field of industrial design could have been very different", and of this "abrupt, unplanned, structurally imported industrialization" led to their acceptance as facts that have to be studied in all their consequences. In this light, Lina's insistence that the artist should take a stance and take action would seem to signal the restoration of the hopes dashed by the coup of 1964, and perhaps the path of resistance of which she spoke in her opening text to *Design no Brasil*. It was against this backdrop that Lina revised once again her understanding of popular art, her recurring subject, affirming that "Artisanal production never existed in Brazil as part of a social body. What exists is a scattered homegrown *pré-artesanato*, in the past there was a scarce immigration of Iberian and Italian craftsmen and, in the 19th century, some manufacturing operations. But never artisanal crafts"¹⁵.

Recognition that artisans and craftwork in the classical sense – i.e., bound up with feudal production and trade guilds – never existed in Brazil suggests a likely intellectual influence coming from the CEPAL, particularly the economist Celso Furtado, with whom Lina corresponded and briefly interacted during the 1960s. Linked with the theory of Caio Prado Junior, who, in the 1940s, rejected, in part, the theory of stage-based history by identifying capitalist development in Colonial Brazil that was not preceded by a prior feudal phase, Furtado was invited by President Juscelino Kubitschek to create SUDENE in 1959.

In this sense, getting back to the layout for the *Design no Brasil* exhibition, the objects related to sugar-cane and corn crops, cargo transport and water wheels, etc., all dated in the catalogue to the 19th Century, would seem to fit into this category of manufactured (or "manual", to use Lina's own term) objects—in other words, of a production as yet little developed technologically speaking, but already catering to global capitalist trade. The undated objects, on the other hand, except for those made by the Indians, such as tin-can and spent-bulb oil lamps, cooking utensils, etc., would be better described as pre-artisanal.

Putting by the analysis of the exhibition forms and the exhibits themselves, the title, *Design no Brasil: História e Realidade*, also furnishes material for critical reflection. There would seem to be several possible interpretations there, and not necessarily complementary ones. On the one hand, the choice of title might reflect the interpretation of "history" as an expographic narrative that recounts the past, besides the notion of "reality" as the part of that narrative that reveals the present state of things. This is the interpretation that accords the most that fits most closely with the MASP and Pietro Maria Bardi's conception for *Design no Brasil: História e Realidade*. However, the presence of both words together

15 Ibid.

in the title might also suggest that the terms are neither correspondent nor complementary. In other words, the “history” being told does not correspond to the “reality”, but is more “story” than “history”, which not only suggests fantasy, but also invention. As such, perhaps invention is the redemption of “history”, a redemption present in the possibility of its re-invention through the ingenuity and creative force of popular objects and the originality of the architectural and design projects of the modern Brazilian generation.

Brazil as seen from Caio Prado’s perspective, as a free ground for capitalism, perhaps influenced the notion of history in the title of SESC’s inaugural exhibition at the Fábrica Pompéia. Moreover, *Design no Brasil: História e Realidade* would also seem to be a nod toward Glauber Rocha, who, editing the film *História do Brasil*¹⁶ while in exile in Cuba only a few years earlier, claimed that the history of Brazil did not exist. At the time, Glauber poetically countered the notion of Brazil as free ground for capitalism, *a la* Prado, with the idea of Brazil as free ground for invention.

If in Glauber the decision was to edit his film in such a way as events jumble and overlap with no chronological order, in the mounting of *Design no Brasil: História e Realidade*, the layout of the exhibits – which go from indigenous articles, through pre-artisanal items of everyday use, to the products of contemporary authorial design – uses spatial chronology to draw a clear historical line between manual Brazil, pre-artisanal Brazil and the industrial Brazil of the 1970s and 80s. This spatial arrangement, sometimes underscoring order, sometimes opting for chaos, is the expression of Lina Bo Bardi’s thought at the time, and intends to unmask the harsh reality of the way Brazil industrialized—brought to bear in the clash of pre-artisanal and industrial objects laid out in the same space – whilst envisioning the possibility of beating a new track to development in national design, leveraged by the minority expression of some modern authorial objects divorced from the unfortunate reality of imported industrialization.

16 ROCHA, Glauber. *História do Brasil* [Filme], Brasil/Itália, duração 166', 1974.

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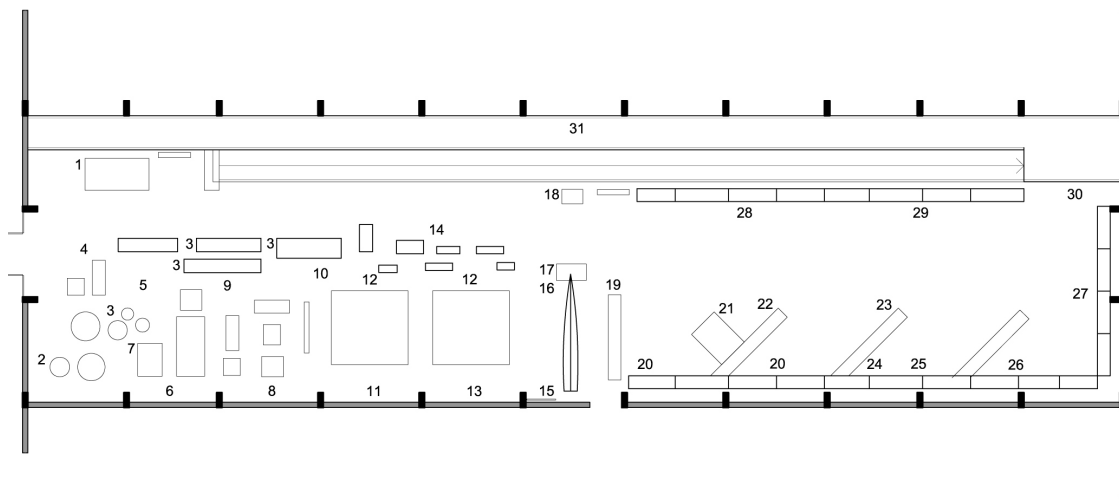
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Exposição DESIGN NO BRASIL: história e realidade
Centro de Lazer SESC Fábrica Pompéia, 1982

Fig. 1

Indigenous articles

1. baskets, benches/stools, musical instruments

Artisanal utensils

2. Stills

3. Earthenware pots, coffee pestles

4. ox-drawn plow jack, sugar-cane

5. Water wheels

6. Hanged quilts

7. Barrel

8. Shelves with household utensils

9. Vases

10. Water wheels and hanged straw

11. Tools

12. Chairs

13. Household utensils: candle sticks, lanterns, crockery

14. Furnishings

15. Household utensils: cutlery, grills, pots and pans

16. Amazon River pirogue

17. Marble table

18. Table with lamp shades and globes

Industrialized wares

19. Office furniture

20. Shelves with stereo equipment, telephones, bicycles, household appliances

21. Desktop computers, photographic enlargers

22. Box terminals

23. Chairs

24. Light fixtures

25. Tools, articles and toilet bowls

26. Plastic and metal kitchen appliances and utensils

27. Glassware

28. Miniature vehicles

29. Urban furnishings

Graphic Design

Ground floor

30. Panels featuring graphic materials

Upper floor

31. Panels featuring graphic materials