

Back to the Future

The Future in the Past



ICDHS 10th+1
BARCELONA 2018

Conference Proceedings Book
Oriol Moret (ed.)

ICDHS 10th+1 Conference / Barcelona 2018

o Opening Pages



In memory of Anna Calvera (1954–2018)

o

1.1

1.2

1.3

1.4

1.5

1.6

1.7

1.8

1.9

1.10

2.1

2.2

2.3

2.4

2.5

3

Back to the Future

The Future in the Past

ICDHS 10th+1 BARCELONA 2018

Conference Proceedings Book
Oriol Moret (ed.)

ICDHS 10th+1 Conference / Barcelona 2018

o Opening Pages

© Edicions de la Universitat de Barcelona
Adolf Florensa, s/n
08028 Barcelona
Tel.: 934 035 430
Fax: 934 035 531
comercial.edicions@ub.edu
www.publicacions.ub.edu

Director
Meritxell Anton

Chief Editor
Mireia Sopena

Editor
Laia Fidalgo

ISBN
978-84-9168-171-7

GRACMON
Grup de Recerca en Història de l'Art
i del Disseny Contemporanis

Director
Teresa-M. Sala

Editorial Board (Scientific Editors)
Mireia Freixa
Universitat de Barcelona
Cristina Rodríguez Samaniego
Universitat de Barcelona
Carlos Reyero
Universidad Autónoma de Madrid
Tomas Macsotay
Universitat Pompeu Fabra
Fátima Pombo
Universidade de Aveiro

ICDHS 10th+1
Conference Proceedings Book
Back to the Future...

General Editor
Oriol Moret

Concept & Supervision
Oriol Moret
Borja Vilaplana

Art Direction
Borja Vilaplana

Layout / Typesetting
Marta Castán
Èlia Gil
Anna Juvé
Oriol Moret
Ester Rafael
Jonathan Sánchez
Borja Vilaplana

Translation / Proofreading
(*Book 0 and Strand introductions*)
Serveis Lingüístics de la
Universitat de Barcelona
Barnaby Noone (coord.)
Lucille Banham
Joe Graham
Susie Keddie



This document is under a Creative Commons
Attribution-Noncommercial-No Derivative
Works 3.0 Unported License.
To see a copy of this license see
<http://creativecommons.org/licenses/by-nc-nd/3.0/legalcode>.

B Sabadell
Fundació

Back to the Future / The Future in the Past *Starting Again: Understanding Our Own Legacy*

ICDHS 10th+1 Conference / Barcelona 29–31 October 2018

Convenors

Anna Calvera † GRACMON
Universitat de Barcelona
Isabel Campi
Fundació Història
del Disseny
Mireia Freixa GRACMON
Universitat de Barcelona
Oriol Moret
Universitat de Barcelona
Dolors Tapias GRACMON
Universitat de Barcelona
Pilar Vélez
Museu del Disseny
de Barcelona

Technical Secretariat

Patricia Bueno
Cecilia Jané
Fundació Història del Disseny
INT Meetings

Scientific Secretariat

Helena Barbosa
Priscila L. Farias
Oriol Moret

Visual Identity

Anna Calvera
iquadrat
Dagmar Jiménez
Jesús del Hoyo (tutor)
Sheila González (tutor)

Website development

iquadrat

Organising Committee

Anna Alcázar
Patricia Bueno
Anna Calvera †
Isabel Campi
Valença Castells
Mireia Freixa
Sheila González
Cecilia Jané
Oriol Moret
Míriam Soriano
Dolors Tapias
Pilar Vélez

Organising institutions

Departament d'Arts Visuals
i Disseny, Universitat
de Barcelona
Fundació Història del Disseny
GRACMON, Grup de Recerca
en Història de l'Art
i del Disseny Contemporanis,
Universitat de Barcelona
Museu del Disseny de Barcelona,
Ajuntament de Barcelona

Sponsoring institution

Fundació Banc Sabadell

ICDHS Conferences

1999 Barcelona
*Design History Seen
from Abroad: History
and Histories of Design*
2000 Havana
*The Emergence of Regional
Histories*
2002 Istanbul
*Mind the Gap: Design
History beyond Borders*
2004 Guadalajara, Mexico
Coincidence & Co-incidence
2006 Helsinki & Tallinn
*Connecting: A Conference
on the Multivocality of Design
History and Design Studies*
2008 Osaka
*Another Name for Design:
Words for Creation*
2010 Brussels
Design & | ♥ | Vs Craft
2012 São Paulo
*Design Frontiers: Territories,
Concepts, Technologies*
2014 Aveiro
*Tradition, Transition,
Trajectories: Major or Minor
Influences?*
2016 Taipei
*Making Trans/National
Contemporary Design History*
2018 Barcelona
*Back to the Future / The
Future in the Past. Starting
Again: Understanding Our
Own Legacy*

ICDHS Board

Paul Atkinson
Sheffield Hallam University
Tevfik Balcioğlu
Design Consultant, London
Helena Barbosa
Universidade de Aveiro
Anna Calvera †
Universitat de Barcelona
Priscila L. Farias
Universidade de São Paulo
Lucila Fernández Uriarte
Instituto Superior de Diseño
Industrial, La Habana
Fredie Floré
Katholieke Universiteit Leuven
Haruhiko Fujita
Ōsaka Daigaku
Javier Gimeno-Martínez
Vrije Universiteit, Amsterdam
Yuko Kikuchi
University of the Arts London
Pekka Korvenmaa
Aalto-yliopisto, Helsinki
Tingyi S. Lin
National Taiwan University of
Science and Technology, Taipei
Victor Margolin
University of Illinois, Chicago
Oriol Moret
Universitat de Barcelona
Oscar Salinas-Flores
Universidad Nacional
Autónoma de México
Fedja Vukic
Sveučilište u Zagrebu
Wendy S. Wong
York University, Toronto
Jonathan M. Woodham
University of Brighton

Back to the Future / The Future in the Past *Starting Again: Understanding Our Own Legacy*

Scientific Committee (Reviewing Committee)

- Pedro Álvarez
Pontificia Universidad Católica de Chile, Santiago
- Paul Atkinson
Sheffield Hallam University
- Tevfik Balcıoğlu
Design Consultant, London
- Helena Barbosa
Universidade de Aveiro
- Silvio Barreto Campello
Universidade Federal de Pernambuco
- Teresa Bastardas
Museu del Disseny de Barcelona
- Eugeni Boldú
Universitat de Barcelona
- Adelia Borges
Borges Comunicação, São Paulo
- Giampiero Bosoni
Politecnico di Milano
- Anna Calvera †
Universitat de Barcelona
- Isabel Campi
Fundació Història del Disseny, Barcelona
- Rossana Carullo
Politecnico di Bari
- José M. Cerezo
Cerezo Design, Madrid
- Lai Chih-I
National Palace Museum, Taipei
- Mauro Claro
Mackenzie Presbyterian University, São Paulo
- Eduardo Corte-Real
IADE-Universidade Europeia, Lisboa
- Erika Cortés
Universidad Nacional Autónoma de México
- Solange G. Coutinho
Universidade Federal de Pernambuco
- Aura Cruz
Universidad Nacional Autónoma de México
- Verónica Devalle
Universidad de Buenos Aires
- Alpay Er
Özyeğin Üniversitesi, İstanbul
- Özlem Er
İstanbul Teknik Üniversitesi
- Hakan Ertep
Yaşar Üniversitesi, İzmir
- Kjetil Fallan
Universitetet i Oslo
- Priscila L. Farias
Universidade de São Paulo
- Mónica Farkas
Universidad de la República, Montevideo
- Lucila Fernández Uriarte
Instituto Superior de Diseño Industrial, La Habana
- Marinella Ferrara
Politecnico di Milano
- Alain Findeli
Université de Nîmes / Université de Montréal
- Fredie Floré
Katholieke Universiteit Leuven
- Héctor Flores Magón
Universidad de Guadalajara, México
- Davide Fornari
ECAL / University of Art and Design Lausanne (HES-SO)
- Josep M. Fort
Universitat Politècnica de Catalunya, Barcelona
- M. Àngels Fortea
BAU Centre Universitari de Disseny, Barcelona
- Julio Frías
Universidad Nacional Autónoma de México
- Haruhiko Fujita
Ōsaka Daigaku
- Jani Galand
Universidad Nacional Autónoma de México
- Monica Gaspar
Hochschule Luzern
- Javier Gimeno-Martínez
Vrije Universiteit, Amsterdam
- Francesco Guida
Politecnico di Milano
- Daniela Kutschat Hanns
Universidade de São Paulo
- Erick Iroel Heredia
Universidad Nacional Autónoma de México
- Toshino Iguchi
Saitama University
- Begoña Jorda-Albiñana
Universitat Politècnica de València
- Mariko Kaname
Atomi University, Tokyo
- Takuya Kida
Musashino Bijutsu Daigaku, Tokyo
- Yuko Kikuchi
University of the Arts London
- Şölen Kipöz
İzmir Ekonomi Üniversitesi
- Krista Kodres
Eesti Kunstiakadeemia, Tallinn
- Pekka Korvenmaa
Aalto-yliopisto, Helsinki
- Grace Lees-Maffei
University of Hertfordshire
- Tingyi S. Lin
National Taiwan University of Science and Technology, Taipei
- Tomas Macsotay
Universitat Pompeu Fabra, Barcelona
- Victor Margolin
University of Illinois, Chicago
- Joan M. Marín
Universitat Jaume I, Castelló de la Plana
- Clice de Toledo Sanjar Mazzilli
Universidade de São Paulo
- Isa Moll
Escola Superior d'Administració i Direcció d'Empreses, Barcelona
- Oriol Moret
Universitat de Barcelona
- Anders V. Munch
Syddansk Universitet
- Ahmet Can Özcan
İzmir Ekonomi Üniversitesi
- Francisco Tiago Paiva
Universidade da Beira Interior, Corvilha
- Marina Parente
Politecnico di Milano
- Raquel Pelta
Universitat de Barcelona
- Fátima Pombo
Universidade de Aveiro
- Rosa Povedano
Universitat de Barcelona
- Jelena Prokopljević
Universitat Internacional de Catalunya / Barcelona Architecture Center
- Claudia Angélica Reyes
Sarmiento Universidad Jorge Tadeo Lozano, Bogotá
- Nuria Rodríguez Ortega
Universidad de Málaga
- Helena Rugai Bastos
Universidade Federal do Rio Grande do Norte
- Alfonso Ruiz Rallo
Universidad de La Laguna, Tenerife
- Oscar Salinas-Flores
Universidad Nacional Autónoma de México
- Anis Semlali
Université de la Manouba, Tunis
- Pau Solà-Morales
Universitat Rovira i Virgili, Tarragona
- Augusto Solórzano
Universidad Nacional de Colombia, Medellín
- Maria Helena Souto
IADE-Universidade Europeia, Lisboa
- João de Souza Leite
Universidade do Estado do Rio de Janeiro
- Keisuke Takayasu
Ōsaka Daigaku
- Sarah Teasley
Royal College of Art, London
- Şebnem Timur
İstanbul Teknik Üniversitesi
- Rosalía Torrent
Universitat Jaume I, Castelló de la Plana
- Jilly Traganou
Parsons School of Design, New York
- Fang-Wu Tung
National Taiwan University, Taipei
- Pilar Vélez
Museu del Disseny de Barcelona
- Silvia Ventosa
Museu del Disseny de Barcelona
- Mauricio Vico
Universidad de Chile, Santiago
- Fedja Vukić
Sveučilište u Zagrebu
- Ju-Joan Wong
National Yunlin University of Science and Technology, Douliu
- Wendy S. Wong
York University, Toronto
- Jonathan M. Woodham
University of Brighton
- Artemis Yagou
Deutsches Museum, München / New Europe College, Bucureşti
- Susan Yelavich
Parsons School of Design, New York

Strands and Chairs

1 *Design History and Histories of Design*

1.1 **Territories in the Scene of Globalised Design: Localisms and Cosmopolitanisms**

Anders V. Munch *Syddansk Universitet*
Jilly Traganou *Parsons School of Design,*
New York

1.2 **Designing the Histories of Southern Designs**

Priscila L. Farias *Universidade de São Paulo*
Tingyi S. Lin *National Taiwan University*
of Science and Technology, Taipei
Wendy S. Wong *York University, Toronto*

1.3 **Mediterranean-ness: An Inquiry into Design and Design History**

Tevfik Balçioğlu *Design Consultant, London*
Marinella Ferrara *Politecnico di Milano*
Tomas Macsotay *Universitat Pompeu Fabra,*
Barcelona

1.4 **From Ideology to Methodology: Design Histories and Current Developments in Post-Socialist Countries**

Jelena Prokopljević *Universitat Internacional*
de Catalunya / Barcelona Architecture Center
Fedja Vukić *Sveučilište u Zagrebu*

1.5 **[100th Anniversary of the Bauhaus Foundation]: Tracing the Map of the Diaspora of its Students**

Haruhiko Fujita *Ōsaka Daigaku*
Oscar Salinas-Flores *Universidad Nacional*
Autónoma de México

1.6 **Design History: Gatekeeper of the Past and Passport to a Meaningful Future?**

Helena Barbosa *Universidade de Aveiro*
Pekka Korvenmaa *Aalto-yliopisto, Helsinki*
Jonathan M. Woodham *University of Brighton*

1.7 **Constructivism and Deconstructivism: Global Development and Criticism**

—

1.8 **An Expanded Global Framework for Design History**

Yuko Kikuchi *University of the Arts London*
Oscar Salinas-Flores *Universidad Nacional*
Autónoma de México

1.9 **Design Museums Network: Strengthening Design by Making it Part of Cultural Legacy**

Pilar Vélez *Museu del Disseny de Barcelona*

1.10 **Types and Histories: Past and Present Issues of Type and Book Design**

José M. Cerezo *Cerezo Design, Madrid*
Oriol Moret *Universitat de Barcelona*

2 *Design Studies*

2.1 **Design Aesthetics: Beyond the Pragmatic Experience and Phenomenology**

Fátima Pombo *Universidade de Aveiro*
Augusto Solórzano *Universidad Nacional*
de Colombia, Medellín

2.2 **Public Policies on Design and Design-driven Innovation**

Javier Gimeno-Martínez *Vrije Universiteit,*
Amsterdam
Pekka Korvenmaa *Aalto-yliopisto, Helsinki*

2.3 **Digital Humanities: How Does Design in Today's Digital Realm Respond to What We Need?**

Paul Atkinson *Sheffield Hallam University*
Tingyi S. Lin *National Taiwan University*
of Science and Technology, Taipei

2.4 **Design Studies: Design Methods and Methodology, the Cognitive Approach**

Alain Findeli *Université de Nîmes / Université*
de Montréal
Pau Solà-Morales *Universitat Rovira i Virgili,*
Tarragona

2.5 **Vehicles of Design Criticism**

Fredie Floré *Katholieke Universiteit Leuven*
Josep M. Fort *Universitat Politècnica*
de Catalunya, Barcelona

3 *Open session*

3 **Open Session: Research and Works in Progress**

Barbara Adams *Wesleyan University,*
Middletown, CT
Isabel Campi *Fundació Història del Disseny,*
Barcelona
M. Àngels Fortea *BAU Centre Universitari*
de Disseny, Barcelona
Monica Gaspar
Hochschule Luzern



IN MEMORY OF ANNA CARLIS
(1924-2018)

In memory of Anna Calvera
(1954–2018)

TABLE OF CONTENTS

0 ____ OPENING PAGES

Introduction

Anna Calvera / ICDHS 10 th +1 Scientific Committee. <i>ICDHS 2018</i>	17
Oriol Moret. <i>Foreword forwards</i>	19

Tribute

ICDHS Board. <i>Anna Calvera (1954–2018) and the ICDHS Legacy</i>	23
---	----

Keynote Lectures

#1—Mireia Freixa. <i>Industrial Arts vs Arts and Crafts: Parallels and Contrasts Between Catalonia and Great Britain in the 19th and 20th Centuries</i>	29
#2—Alain Findeli and Nesrine Ellouze. <i>A Tentative Archeology of Social Design</i>	37
#3—Pilar Vélez. <i>The Museu del Disseny de Barcelona: Heritage, a Resource at the Service of Knowledge, Debate and Social Challenges</i>	41
#4—Fedja Vukić. <i>A Theory Good Enough for Design Practice?</i>	47

I ____ DESIGN HISTORY AND HISTORIES OF DESIGN

I.1 Territories in the Scene of Globalised Design: Localisms and Cosmopolitanisms

Anna Calvera, ICDHS 10 th +1 Scientific Committee / Anders V. Munch. <i>Introduction</i>	62
Anna Calvera and Isabel Campi. <i>From Local to Global: Roca Corporation's First 100 Years. The history of a company producing bathroom fittings and goods to spread comfort, hygiene, wellbeing and salubriousness worldwide</i>	63
Deniz Hasırcı and Zeynep Tuna Ultav. <i>The Emergence of a Field in a Local Context: The Initial Steps of Interior Architecture in Turkey</i>	68
Mariko Kaname. <i>The Development of the British Avant-Garde and Print Media in the Early 20th Century: In Reference to Vorticism</i>	73
Josep M. Fort. <i>Mediterranean Design. Background and References of the Barcelona-Design System</i>	77
Yoshinori Amagai. <i>Japanese Concepts of Modern Design in the 1950s: With Special Reference to Isamu Kenmochi and Masaru Katsumie</i>	81
María Ximena Dorado and Juan Camilo Buitrago. <i>From Developmental Design to Design by Itself. Modernity and Postmodernity in Colombian Design</i>	85
Tomoko Kakuyama. <i>The Acceptance of Ornament in Modern Design: Kineticism and the Vienna Workshops in the 1920s</i>	89
Annette Svanecklink Jakobsen. <i>Local Encounters with Glass: Material Intensities in Sanaa's Architecture</i>	93
Alfonso Ruiz. <i>From Avant-garde to Regionalism: The Strange Case of Rationalist Architecture in the Canary Islands</i>	97
Nieves Fernández Villalobos and Begoña López de Aberasturi De Arredondo. <i>Glocal Design in Spain. Challenge and Opportunity</i>	102
Hiroka Goto. <i>Cutting and Sewing East Asia in British Art Deco Fashion</i>	107
Meghen Jones. <i>American Potters' Interventions with the Tea Bowl: Using Thing Theory to Problematize Cultural Appropriation</i>	111
Viviane Mattos Nicoletti and Maria Cecilia Loschiavo dos Santos. <i>Design as Mediator in the Process of Commodification of Vernacular Artifacts in Brazil</i>	116
Suna Jeong and Min-Soo Kim. <i>The Meaning of Integrated Fonts in a Local Standpoint – Between Harmonization and Homogenization</i>	121
Marina Parente and Carla Sedini. <i>Design as Mediator Between Local Resources and Global Visions. Experiences of Design for Territories</i>	125

I.2 Designing the Histories of Southern Designs

Anna Calvera, ICDHS 10 th +1 Scientific Committee / Priscila L. Farias, Wendy S. Wong and Tingyi S. Lin. <i>Introduction</i>	138
Juan Camilo Buitrago. <i>ALADI (Latin American Design Association) as an Interpretive Community</i>	139
María Alcántara. <i>Globalization and National Identity in Mexican Design</i>	144

Diana María Hurtado Trujillo. <i>Historiography of Industrial Design in Colombia</i>	149
Lucas do M. N. Cunha, Felipe Kaizer and João de Souza Leite. <i>National Design and Desenho Industrial: Brazilian Issues in Historical Perspective</i>	153
Sergio Rybak. <i>Redefinition of the Origin of the History of Industrial Design in Argentina</i>	157
Cristina Cavallo. <i>Challenges for a Project Education: Art-recycling and Popular Expression in Brazilian Material Culture</i>	162
Maria Beatriz Ardinghi. <i>Material Culture in the State of São Paulo, Brazil, through Memorable Household Artifacts</i>	167
Laura Cesio, Mónica Farkas, Magdalena Sprechmann and Mauricio Sterla. <i>Designing the Historical Construction of Design Culture and Visual Communication from the South: The Development of a Design Field in Uruguay from a Historical-Critical Perspective</i> .	172
Josep Puig. <i>Perceiving the Future: Experimental Design at ELISAVA 1986–1992</i>	177
João de Souza Leite. <i>A Two-folded Source of Brazilian Modern Visual Design</i>	182
Eduardo Castillo. <i>Francisco Otta: A Multidisciplinary Pioneer in 20th Century Chile</i>	187
Silvia García González. <i>Graphic Design of Rogério Duarte and the Tropicalismo Movement in Brazil</i>	191
Francesco E. Guida. <i>A Restless Soul. The Intellectual, Critical and Design Contributions of Almerico De Angelis</i>	195
Carola Ureta and Pedro Álvarez. <i>The Influence of Art Nouveau in the Graphic Work of Chilean Illustrator Luis Fernando Rojas</i>	200
Julia Contreiras and Clíce de Toledo Sanjar Mazzilli. <i>Cecília Jucá, Graphic Artist: The Books 1ª Paca and Escritura, by the Hands of the Author</i>	205

1.3 Mediterranean-ness: An Inquiry into Design and Design History

Anna Calvera, ICDHS 10 th +1 Scientific Committee / Tevfik Balcıoğlu, Marinella Ferrara and Tomas Macsotay. <i>Introduction</i>	218
Rossana Carullo and Antonio Labalestra. <i>Sifting Time Between Design and the History of Design. Rites and Metaphors of the Ground for New Conceptualizations of the Mediterranean Identity</i>	221
Marinella Ferrara and Anna Cecilia Russo. <i>Mediterranean-ness Between Identity and Genius Loci. The True Essence of Successful Design Stories</i>	226
Chiara Lecce. <i>Italian Design for Colonial Equipment (1931–1942)</i>	231
Assumpta Dangla. <i>Fabrics of Barcelona: The Future in the Past</i>	236
Maria Isabel del Río. <i>The Contribution of Jordi Vilanova to the Identity of a Mediterranean Character in Spanish Design</i>	241
Vera Renau. <i>The Design Phenomenon in Castellón: The Development of the Ceramic Tile Industry and its Eventual Establishment as a System</i>	246

1.4 From Ideology to Methodology: Design Histories and Current Developments in Post-Socialist Countries

Anna Calvera, ICDHS 10 th +1 Scientific Committee / Jelena Prokopljević, Fedja Vukić. <i>Introduction</i>	258
Anna Ulahelová. <i>From Their Values to Our Own: Development of Graphic Design Education in Slovakia after 1989</i>	259
Iva Kostešić. <i>From Ulm to Zagreb – Tracing the Influence of the Hochschule für Gestaltung in Socialism</i>	264
Rita Paz Torres. <i>Visual Work and Methods of the UTE Graphic Workshop (1968–1973) in the Period of the University Reform in Chile</i> .	269
Gian Nicola Ricci. <i>The Role of Socialist Architectural Heritage and Design for the Construction of Contemporary Identities: Modernism in Warsaw</i>	274

1.5 [100th Anniversary of the Bauhaus Foundation]: Tracing the Map of the Diaspora of its Students

Anna Calvera, ICDHS 10 th +1 Scientific Committee / Oscar Salinas-Flores, Haruhiko Fujita. <i>Introduction</i>	286
Toshino Iguchi. <i>Design for Militarization in Wartime: Bauhäusler Immigrants in the US</i>	287
Hideo Tomita. <i>Examining the Methodology of Arie Sharon's Kibbutz Planning (1938–50): A Perspective Based on his Architectural Education at the Bauhaus</i>	292
Chiara Barbieri and Davide Fornari. <i>The Lost Typefaces of Xanti Schawinsky: From the Bauhaus to Italy</i>	296
Oscar Salinas-Flores. <i>Beyond the Bauhaus, The Fertile Creation of the Alberses in Mexico</i>	300

1.6 Design History: Gatekeeper of the Past and Passport to a Meaningful Future?

Anna Calvera, ICDHS 10 th +1 Scientific Committee / Jonathan M. Woodham, Helena Barbosa, Pekka Korvenmaa. <i>Introduction</i> . .	310
Li Zhang. <i>Navigating in the Gap: Designing Historical Fiction and Speculating the Present</i>	311
Niki Sioki. <i>The Primacy of the Physical Artefact – Some Thoughts on the History of Book Design and its Future</i>	315
Jenny Grigg. <i>How Paper Figures in the History of Design Ideation</i>	319
Helena Barbosa. <i>From Theory to Practice: The History of Portuguese Design as a Tool for Understanding Design Practice</i>	323

Emanuela Bonini Lessing and Fiorella Bulegato. <i>Living Archives: Merging Design History and the Design Studio in an Educational Experience</i>	328
Kaisu Savola. 'With whom do you feel your solidarity' – Developing a Socially Conscious Design Practice in 1960s Finland	333
Giuliano Simonelli and Vanessa Monna. <i>The Landscape of Coworking Spaces: An Exploration Between Past and Future</i>	338
Noemí Clavería. <i>Design for All. The Past that Provides a Future</i>	343
Luciana Gunetti. <i>Albe Steiner's Research for a Graphic Design History's Active Learning and Teaching</i>	348
Rita Cruz and Fátima Pombo. <i>Daciano da Costa: Protagonist of Portuguese Furniture Design</i>	353
Jonathan Woodham. <i>Design and Design History in Post Brexit Britain: Looking Backwards, Looking Forwards</i>	358
Noel David Waite. <i>Adding Value Through and To Design: Lessons from New Zealand Design Policy</i>	363
Ana F. Curralo and Helena Barbosa. <i>Exhibition Structures: Displaying Portugal</i>	367
Mariana Almeida and Helena Barbosa. <i>Hermeneutics of the Port Wine Poster: From Past to Present</i>	372

1.7 Constructivism and Deconstructivism: Global Development and Criticism

Anna Calvera, ICDHS 10 th +1 Scientific Committee / [Oriol Moret]. <i>Introduction</i>	382
---	-----

1.8 An Expanded Global Framework for Design History

Anna Calvera, ICDHS 10 th +1 Scientific Committee / Oscar Salinas-Flores, Yuko Kikuchi. <i>Introduction</i>	390
Rie Mori. <i>Transformation in Kimono Design in Southeast Asia from the Late 19th to the Mid-20th Century</i>	393
Lara Leite Barbosa de Senne. <i>The Return of Metabolism in the Future of Design for Disaster Relief (1958–2018)</i>	397
Shinsuke Omoya. <i>Why Flower Patterns? An Aspect of Product Design History in Post-war Japan</i>	402
Mitha Budhyarto and Vikas Kailankaje. 'Dignifying Labour': <i>The History of Early Vocational Education in Indonesia and Singapore</i> ..	406
Yongkeun Chun. <i>Education and Professionalisation of Commercial Art in 1930s Colonial Korea: The Tonga Ilbo Commercial Art Exhibition (1938–1939) as Displayed Colonial Modernity</i>	411
Tom Spalding. <i>When We Were Modern; Corporate Identity in Cork Pubs 1960–69</i>	416
Elane Ribeiro Peixoto and José Airton Costa Junior. <i>The Itamaraty Palace and Brazilian Modern Furniture</i>	421
Dora Souza Dias. 'The Winds of Change': <i>Cosmopolitanism and Geopolitical Identities in the Context of ICOGRADA</i>	426
Rebecca Houze. <i>Designing Cultural Heritage at Mary Colter's Hopi House, Grand Canyon, Arizona, 1905</i>	431
Elena Dellapiana and Paolo Tamborrini. <i>Which Came First, the Chicken or the Egg? Sequences and Genealogies in between Architecture and Design for a Global History</i>	435
Yuko Kikuchi. <i>Creating a Field of East Asian Design History in English through Publication of a Critical Reader</i>	441
Wendy S. Wong. <i>Cultural Nationalism as a Conceptual Foundation for Mapping a Timeline of Modern East Asian Design History</i> ..	446

1.9 Design Museums Network: Strengthening Design by Making it Part of Cultural Legacy

Anna Calvera, ICDHS 10 th +1 Scientific Committee / Pilar Vélez. <i>Introduction</i>	458
Fiorella Bulegato, Emanuela Bonini Lessing, Alberto Bassi and Eleonora Charans. <i>The Museum of the Ski Boot and Sports Shoe and its Cultural Legacy in the Industrial Cluster of Montebelluna (Treviso)</i>	459
Paul Atkinson. <i>The Role of Design History in the Museology of Computing Technology</i>	464
Francesco E. Guida. <i>Micro-histories of Italian Graphic Design as a Concept Tool for a Museum / Archive. AIAP's Graphic Design Documentation Centre</i>	469

1.10 Types and Histories: Past and Present Issues of Type and Book Design

Anna Calvera, ICDHS 10 th +1 Scientific Committee / Oriol Moret, Begoña Jorda-Albiñana, José M. Cerezo. <i>Introduction</i>	482
Isabella R. Aragão. <i>The Brazilian Modern Letterpress Printing Scene</i>	483
Igor Ramos and Helena Barbosa. <i>The History of Opening Tiles in Portuguese Cinema: First Contributions</i>	488
Priscila L. Farias, Daniela K. Hanns, Isabella R. Aragão and Catherine Dixon. <i>Designing the Early History of Typography in Brazil, Starting from Printing in São Paulo</i>	493
Chiara Barbieri. <i>The Scuola del Libro in Milan at the Center of a Typographic Quarrel Between Risorgimento Grafico and Campo Grafico</i>	499
Mila Waldeck. <i>Statements and Fluxshoe Add End A: The Artist's Book versus the Crystal Goblet</i>	503
Nereida Tarazona-Belenguier, Olga Ampuero-Canellas, Jimena Gonzalez-Del Rio and Begoña Jorda-Albiñana. <i>Textual-type or Visual-type? Historical Approach to the Hybrid Nature of Typographical Characters</i>	508

Fátima Finizola, Solange G. Coutinho and Damião Santana. <i>Sign Painters of Pernambuco: A Brief History of the Origins, Aesthetics and Techniques of their Practice in the Northeast of Brazil</i>	513
Emre Yıldız and Metehan Özcan. <i>Apartment Nameplates as the Carrier of Typographic Heritage</i>	518
Marcos Dopico and Natalia Crecente. <i>The “Other” Typographic Models. The Case of Galician Typography as Identity Assertion</i>	522
Oriol Moret and Enric Tormo. <i>Babbling Type Bodies (Barcelona, 1507–1529)</i>	526

2 ____ DESIGN STUDIES

2.1 Design Aesthetics: Beyond the Pragmatic Experience and Phenomenology

Anna Calvera, ICDHS 10 th +1 Scientific Committee / Fátima Pombo, Augusto Solórzano. <i>Introduction</i>	538
Mads Nygaard Folkmann. <i>The End of the Beautiful? Aesthetic Categories in Design</i>	541
Nuria Peist Rojzman. <i>The Consideration of Design Aesthetics as a Tool for Analysis and Social Change</i>	546
Augusto Solórzano. <i>Guidelines for an Aesthetic of Design</i>	550
Tenna Doktor Olsen Tvedebrink, Anna Marie Fisker, Anna Eva Utke Heilmann and Nini Bagger. <i>Tales of Past Tables. Karen Blixen’s Storytelling as a Foundation for a New Narrative Design Tool</i>	554
Ana Miriam Rebelo and Fátima Pombo. <i>Photography and Designed Space: A Shift in Perspective</i>	559
Şölen Kipöz. <i>A Quest For Interdisciplinary / Cross-disciplinary / Multi-disciplinary Design Practices at the Intersection of Fashion and Architecture</i>	564
Chiaki Yokoyama. <i>From Drawing to Design—John Ruskin’s Teaching and Morris & Co.</i>	570
Lisa Bildgen and Christof Breidenich. <i>The Creative Potential of the Avant-garde—Inspirations from Modern Art and Postmodernism for Graphic and Communication Design</i>	575
Rachapoom Punsongserm, Shoji Sunaga and Hisayasu Ihara. <i>Roman-like Thai Typefaces: Breakthrough or Regression?</i>	580
Alfonso Ruiz. <i>Design for the Future of Mankind</i>	586

2.2 Public Policies on Design and Design-driven Innovation

Anna Calvera, ICDHS 10 th +1 Scientific Committee / Javier Gimeno-Martínez, Pekka Korvenmaa. <i>Introduction</i>	598
Carlos Bártolo. <i>Decorative Paternalism: Analysis of Two Books of the National Campaign for the Education of Adults Devoted to Interior Decoration – 1956</i>	599
Mads Nygaard Folkmann. <i>Danish Design on Exhibition. The Cultural Politics of Staging the Everyday</i>	604
Ariyuki Kondo. <i>Scottish Independence and Design Education: Historical Reflections and Contemporary Observations</i>	609
Eleanor Herring. <i>Designing from the Centre: State-sponsored Design in Britain and Politically Driven Decision-making</i>	614
Sabine Junginger. <i>How the Public Sector Redefines our Notion of Design-driven Innovation</i>	619
Florencia Adriasola. <i>Future Scenarios as a Significant Complement for Innovation Methodologies in Chile and Latin America</i>	623
Bernardo Antonio Candela Sanjuán and Carlos Jiménez-Martínez. <i>A Proposal for a Regional Design Policy in the Canary Islands: Design System Mapping, Strategies and Challenges</i>	628
Jani Galland and Aura Cruz. <i>Rhizomatic Design for Survival and Inclusion</i>	633
Saurabh Tewari. <i>Design in Visions: Visions of/on Design from the Events, Declarations and Policies in India</i>	637

2.3 Digital Humanities: How Does Design in Today’s Digital Realm Respond to What We Need?

Anna Calvera, ICDHS 10 th +1 Scientific Committee / Tingyi S. Lin, Nuria Rodríguez Ortega, Paul Atkinson, Wendy Wong. <i>Introduction</i>	650
Toke Riis Ebbesen. <i>The Mediatization of Design on Social Network Media</i>	651
Albert Díaz Mota and María José Balcells Alegre. <i>Linked Objects: Relational Memory of Design at Barcelona Design Museum</i>	656
Stina Teilmann-Lock and Nanna Bonde Thylstrup. <i>Snippets: Designs for Digital Transformations in the Age of Google Books</i>	661
Patrícia Martins, Didiana Prata and Ana Paula Pontes. <i>Parameters for Documentation and Digital Strategies of Communication for Temporary Art Exhibitions in Brazilian Museums</i>	666

2.4 Design Studies: Design Methods and Methodology, the Cognitive Approach

Anna Calvera, ICDHS 10 th +1 Scientific Committee / Pau Solà-Morales, Alain Findeli. <i>Introduction</i>	678
Violeta Clemente, Katja Tschimmel and Rui Vieira. <i>A Metaphoric Thinking Styles Taxonomy to Promote Students’ Metacognitive Self-reflection in Design Learning</i>	679
Silvia Escursell and Holly Blondin. <i>Communicating in the 21st Century: New Materials as Creative Boosters</i>	684

Neus Moyano and Gillermo Zuaznabar. <i>The Ulm School and the Teaching of Design in Barcelona</i>	689
Violeta Clemente, Katja Tschimmel and Fátima Pombo. <i>Methodologies in Doctoral Research in Design: The Role of Research Paradigms</i>	694
Alejandra Poblete. <i>DRS Conferences: Barometer and Mirror of Theoretical Reflection on the Design Discipline. First Discussions</i>	699
Ricardo Mendes Correia, Alexandra Paio and Filipe Brandão. <i>Transdisciplinarity in Architecture as a Digital Change: Back to the Future</i>	706
Daniela Brisolará. <i>The Teaching of Semiotics for Design: How Do We Do Today?</i>	711
Leslie Atzmon. <i>Intelligible Design: The Origin and Visualization of Species</i>	715

2.5 Vehicles of Design Criticism

Anna Calvera, ICDHS 10 th +1 Scientific Committee / Fredie Floré, Pau Solà-Morales, Josep M. Fort. <i>Introduction</i>	726
Ahmet Can Özcan and Onur Mengi. <i>Something to Cure or Salute: Reconsidering Industrial Design Historically at the Edge of Dissociative Identity Disorder</i>	727
Andrea Facchetti. <i>Critical Design and Representation of Conflicts</i>	731
Marlene Ribeiro and Francisco Providência. <i>João Machado: The Communicator of Beauty</i>	735

3 — OPEN SESSION: RESEARCH AND WORKS IN PROGRESS

(1)	Anna Calvera, ICDHS 10 th +1 Scientific Committee / Priscila L. Farias, M. Àngels Fortea, Isabel Campi, Begoña Jorda-Albiñana. <i>Introduction</i>	746
	Paula Camargo and Zoy Anastassakis. <i>Linear and Spheric Time: Past, Present and Future at Centro Carioca de Design, Rio de Janeiro</i>	747
	Rafael Efrem, Bárbara Falqueto and Thuany Alves. <i>Counting and Interviewing Women: Female Graphic Designers in ADG Brasil Biennial Catalogs</i>	752
	Isabel Campi. <i>Design History Foundation: Topics in the Past, Present and Future</i>	758
	Peter Vetter. <i>No Style. Ernst Keller (1891–1968)—Teacher and Pioneer of the So-called Swiss Style</i>	763
	Constance Delamadeleine. <i>The Business Face of Swiss Graphic Design: The Case of Studio Hollenstein (1957–1974)</i>	768
	Jonas Berthod. <i>Casting the Net: Early Career Projects and Network Creation</i>	773
	Edrei Ibarra Martínez. <i>The Act of Care in Participatory Design</i>	778
	Erika Cortés and Aura Cruz. <i>Generative Design as Tool for Social Innovation: A Methodological Approach</i>	782
	Silvina Félix, Nuno Dias and Violeta Clemente. <i>Additive Manufacturing Artefacts: An Evaluation Matrix Proposal</i>	787
(2)	Carla Fernanda Fontana. <i>Standards and Variations: Livraria José Olympio's Book Covers in the 1930s and the 1940s</i>	798
	Alfonso Ruiz Rallo and Noa Real García. <i>The Criteria of Good Design in the Promotional Posters of Traditional Festivals</i>	804
	Pedro Álvarez. <i>Post Poster: The Loss of Aura and the Devaluation of the Chilean Poster in the Digital Age</i>	809
	Chiara Barbieri and Davide Fornari. <i>Uncovering and Questioning Unidesign: Archival Research and Oral History at Work</i>	814
	Mi-Hye Kim and Min-Soo Kim. <i>Brassard Design: The History of Symbolic Power in Korea</i>	820
	Anders V. Munch. <i>Nordic Lighting? Poul Henningsen and the Myths of Scandinavian Twilight</i>	825
	Sofia Diniz. <i>From Laboratories to Libraries—Furniture for Public Services in Portugal (1940–1970)</i>	829
	Laura Scherling. <i>Design Utopia or Design Fiction? Reassessing Labor and Work Models in Communication Design: From Industrialization to the Present Day</i>	834
	Tevfik Balçioğlu. <i>Rebirth of an Old Ottoman Primary School: Urla Design Library</i>	839
	Kristina Hansen Hadberg. <i>Publishing Distorted History. Investigating the Constructions of Design History within Contemporary Danish Interior Design Magazines</i>	844
	Edrei Ibarra Martínez. <i>The Visible Future Dichotomy of Design</i>	849

CONTENTS

310 INTRODUCTION

Anna Calvera, ICDHS 10th+1 Scientific Committee / Jonathan M. Woodham, Helena Barbosa, Pekka Korvenmaa
1.6 Design History: Gatekeeper of the Past and Passport to a Meaningful Future?

- | | | | |
|-----|--|-----|--|
| 311 | Li Zhang
<i>Navigating in the Gap: Designing Historical Fiction and Speculating the Present</i> | 343 | Noemí Clavería
<i>Design for All. The Past that Provides a Future</i> |
| 315 | Niki Sioki
<i>The Primacy of the Physical Artefact – Some Thoughts on the History of Book Design and its Future</i> | 348 | Luciana Gunetti
<i>Albe Steiner's Research for a Graphic Design History's Active Learning and Teaching</i> |
| 319 | Jenny Grigg
<i>How Paper Figures in the History of Design Ideation</i> | 353 | Rita Cruz and Fátima Pombo
<i>Daciano da Costa: Protagonist of Portuguese Furniture Design</i> |
| 323 | Helena Barbosa
<i>From Theory to Practice: The History of Portuguese Design as a Tool for Understanding Design Practice</i> | 358 | Jonathan Woodham
<i>Design and Design History in Post Brexit Britain: Looking Backwards, Looking Forwards</i> |
| 328 | Emanuela Bonini Lessing and Fiorella Bulegato
<i>Living Archives: Merging Design History and the Design Studio in an Educational Experience</i> | 363 | Noel David Waite
<i>Adding Value Through and To Design: Lessons from New Zealand Design Policy</i> |
| 333 | Kaisu Savola
<i>'With whom do you feel your solidarity' – Developing a Socially Conscious Design Practice in 1960s Finland</i> | 367 | Ana F. Currало and Helena Barbosa
<i>Exhibition Structures: Displaying Portugal</i> |
| 338 | Giuliano Simonelli and Vanessa Monna
<i>The Landscape of Coworking Spaces: An Exploration Between Past and Future</i> | 372 | Mariana Almeida and Helena Barbosa
<i>Hermeneutics of the Port Wine Poster: From Past to Present</i> |

Living Archives: Merging Design History and the Design Studio in an Educational Experience

Emanuela Bonini Lessing

Università Iuav di Venezia

Fiorella Bulegato

Università Iuav di Venezia

Design history / Sources / Editorial design / Innovative teaching / Italy

In 1987, Università Iuav di Venezia instituted the Archivio Progetti to conserve materials regarding Italian architects and designers. Since 2001 it has offered undergraduate and graduate programmes in product and visual communication design which, like other Italian universities, separates the teaching of design history from the studios that teach design.

Between 2014 and 2016, the editorial design studio experimented with a different approach, using a project to design magazines dedicated to contemporary design culture to encourage research into Italian design, relying on the materials from the Archivio Progetti. The students were given a double role as designers and “producers” of historical research.

This paper illustrates the core methodology, which was effective in raising the students’ awareness of the indivisibility between content and editorial appearance, of the questions involved in using materials from the past and the value of a document that bears witness to a specific cultural context. The experience has also served as a stimulus, leading students to consider the possibility of studying design history though Italy has no specific university programmes in this field. It also involved the Archivio Progetti in an effort to cultivate its heritage with a more contemporary perspective, by integrating teaching and research.

The Archivio Progetti and the institution of the Design programmes

In 1987, the Università Iuav di Venezia instituted the Archivio Progetti, an archive dedicated to the conservation and utilisation of archives primarily concerning Italian designers, and containing materials of various natures such as sketches, drawings, models, photographs, videos, documents and objects. The Archivio was initially intended to conserve the legacy of documents relative to the figures of architects, city planners and engineers who had been important to the city of Venice and the Veneto region since the late nineteenth century. In particular, it collected the materials relative to professors of the Istituto universitario di architettura di Venezia,¹ including the architects Giuseppe Samonà, Giancarlo De Carlo and Carlo Aymonino, and the city planner Giovanni Astengo.²

Over time it increased its acquisitions, opening its scope to different regional realities and to other areas of design, especially after Iuav changed its status to University in 2001, and after it instituted the undergraduate programmes in product design, visual communication, fashion and the performing arts. It thus responded to the demands and needs of the vast number of courses in the curriculum dedicated to the history and theory of design, of the visual arts, of the social sciences and humanities. It now conserves the collections of twentieth-century designers such as Luca Meda, graphic designers such as Diego Birelli, architecture and design photographers such as Giorgio Casali and Mauro Maserà, artisan-designer-entrepreneurs such as Paolo De Poli and architect-artists such as Giorgio Wenter Marini.

The Archivio is thus becoming a “container” for all those diversified and multi-faceted primary sources which are essential to conducting any historical reconstruction of design. These acquisitions involve figures that are not as familiar to the general public, are less studied and perhaps liminal between the discipline of design and other design cultures and practices. They also shed a more explicit light on the intention to supersede the focus on famous names and exceptional events in the selection of themes for historic reconstruction. In addition to its traditional work on the collections (arrangement, inventory, description and conservation) and its assistance to scholars, the Archivio has become a national reference, primarily for having promoted in 1999 the constitution of the Italian network AAA/Italia onlus, the national association of the archives of contemporary architecture. At the same time, it has increased its efforts in the dissemination of research studies based on its own legacies through the organization of exhibitions, seminars and publications.

Over the past decade, the Archivio has begun to define ways to make its own materials available for research studies and for the practice of design, encouraging activities that integrate research and education. Thus the archives of design are “working out of the box” to spawn new cultural relations, engaging with different audiences outside its own venue. This “service” is possible because the Archivio is organic to the university structure: it is no coincidence that it is housed in the Cotonificio, Venice’s former cotton mill, sited in the area of Santa Marta where most of the University’s classroom spaces are located. Looking

[1] Founded in 1926, it was the second Higher School of Architecture founded in Italy (ZUCCONI and CARRARO, 2011).

[2] There are 53 collections today, partially listed in <http://www.iuav.it/ARCHIVIO-P/ARCHIVIO/collezioni/> and accessible at <http://sbd.iuav.it/Cataloghi/Cataloghi-dedicati/archivi-di-architettura.html> (last accessed 04/06/18).

back, the reasons for keeping it close to home may be attributed to two major factors, independent of one another but almost contemporary in terms of timeline: on the one hand, the progressive decline in recent years, compared to the early 2000s, in the number of history and theory classes in the Iuav curricula, and the compartmentalization of the design studios within specific courses of study. Unfortunately, this trend is common to almost the totality of Italian design universities, and not just because of the economic recession and the consequent slashing of funds. It is the result of a cultural outlook that penalizes the humanities and encourages specialization and professionalization (RUSSO, 2015: 104–106; BULEGATO, 2016: 223).³ A possible remedy to check this situation might therefore be to advocate the integration between disciplines and hybrid experimental forms of relationship between theory and practice (HUPPATZ and LEES-MAFFEI, 2012: 9). On the other hand, both nationally and in the Veneto region, characterized by a fabric of small to medium-sized enterprises that is attempting to reorganize after surviving the worst years of the economic crisis, companies are showing a renewed interest in their own cultural and material legacy, as a lever for innovation in production processes and/or a marketing tool that leverages storytelling practices.

The Archivio seems to lean towards the idea of becoming a “living archive”, which can “revive” the legacies by interpreting them in a contemporary key, triggering a process in which the materials contained therein are studied and then redesigned, in a circular relationship that binds history and design, past and future (LUPANO, 2013). This is not a restatement of the age-old discussion about history “at the service of design” or its necessary autonomy as a discipline, which influenced the debate on architecture in Italy in the 1960s and is now re-applied to design (FALLAN, 2013; RICCINI, 2015: 35–39), but an attempt to develop methodologies, respecting the specificities of the discipline, to bring historical knowledge back into circulation to produce new value, culture and innovation (DRUCKER and McVARISH, 2008).

A new methodology for design practices

For over a decade, Iuav has offered undergraduate and graduate programmes in design that merge product design with visual communication, in which the teaching of design history is separate from the studios (generally known as Laboratories) that teach how to design, like in most of Italy. The result is that students learn notions from both these fields, but separately, as distinct disciplines.

While in the history classes they learn to understand the value of the source of a document and the cultural, social and industrial contexts it expresses, in the design Laboratories, the students generally base their choice of content on digital information available through research engines, on-line data bases and social networks, often with no specific references (contexts, authors, dates, etc.). The abundance, redundancy and remixes

of fragments of images make it difficult for them to track historical timelines or to delineate and offer conscious new semantic meanings. Thoughts on the relation and correlation between history and contemporary design thus depend primarily on the degree to which the design professors provide their students with focuses on history and not merely with an overview of the profession of the contemporary designer; at the same time, the professors of design history are generally encouraged to keep their courses purely theoretical. The ability to develop a proper approach to historical-critical research and a “conscious” contemporary design process thus depends on each student’s individual capacity for synthesis and his or her independent elaboration of the teachings acquired across the curriculum. On the other hand, it is considered essential for the critical education of a designer to engage in interdisciplinary practices that bring theory and practice together, encouraging the use of this method not only in teaching design history (HUPPATZ and LEES-MAFFEI, 2012: 7–10), but also seeking to concretize it in the design studios, identifying themes and work processes that might be better suited than others to make the interrelationships between the two disciplines clear to the students. Furthermore, it is not true that students are only interested in the past as a source for examples to imitate or apply as they are in their design work: many are interested in history as such, and in acquiring a critical understanding of both contemporary and historic visual phenomena (VINTI, 2016: 225).

These considerations led to the experimentation of a different approach, between 2014 and 2016, within the Editorial Design studio of the Graduate programme in product design and visual communication, which consisted in involving a teacher of design history and selecting as the theme for the project the design of a magazine dedicated to the culture of contemporary design, for the specific reason that it relied on the materials preserved in the Archivio. The students were given the twin role of designer and “producer” of historical research. This experimental methodology furthermore served to merge historical and theoretical reflection on certain aspects of the history of Italian editorial design, with teaching oriented towards the graphic design of contemporary magazines (VV.AA., 2010). The process involved the following professional figures: a professor of visual communication theory (coordinator of the course), a professor of design history, a professional designer specialized in the design of contemporary magazines, the specialized archivists from the Archivio.

The methodology is based on the following principles and sequence of steps: identification of the design theme – an editorial project for magazines centred on the theme of the culture of contemporary design, of the profession and of architectural design and city planning; involvement in the initiative of the Archivio staff, who served as consultants for a preliminary selection of the collections and materials that might be of interest to the Laboratory; classroom lessons detailing the structure of the Archivio, from methods of research and consultation, to the

[3] This is not the place to introduce a summary disquisition on the risks of this position. In the international sphere among the many see NUSSBAUM, 2013.



Fig. 1 Gio Ponti, *Superleggera* chair, 1957 (© Università Iuav di Venezia, Archivio Progetti, Giorgio Casali collection).

use of the materials; theoretical lessons taught by the Design history professor about the importance to contemporary design of archives as the guardians of sources for the study of the past; methodological guidelines for the reconstruction of the historic events chosen by the students; tutoring throughout the process of designing the editorial project.

The students were asked to develop the editorial project for the magazine, starting with the definition of the theme, the target audience, the periodicity and distribution. They would then produce the final project for both the graphic design and the contents of the first issue in the series. Each group, consisting of three students, then had to define the theme of each section and construct the articles: the texts (selected, commissioned or written by the students themselves), the images (some of which came from the Archivio), the illustrations, and everything else they needed to make the project as realistic as possible (layout, typeface, choice of visual codes, infographics). To achieve this, the students constantly sought outside sources, information on how to design the magazine, by examin-

ing existing examples to understand their logic, and finding sources to produce the contents. They read magazines, books, and mined online resources. All of this, together with the assistance they received to consult the Archivio, triggered a positive “collateral effect”, as they moved on to access other data bases and archives (on- and offline) using the methodology they had just acquired. As mentioned above, the professors and staff of the Archivio made a preliminary selection of materials that could potentially be of interest to the students. One of the primary criteria guiding this selection was the pertinence of the Archivio’s collections to the theme common to the magazines. The most appropriate collections were selected and presented to the students: Birelli, Meda and De Poli. Several other collections were added later to the roster, recent acquisitions that had only partially been ordered – photographer Giorgio Casali, architects Egle Trincanato and Costantino Dardi – because they included a large amount of material already inventoried and available in digital form. The staff of the Archivio presented the collections to the students, providing information on the origins of the collections, their current status within the archives, the main bibliographic references and the availability of sources in the Iuav Library or in other locations. The materials from the archives provided an initial level of inspiration for the students, suggesting the themes for their magazines, such as the relationship between architecture and cinema, the centres of design in Italy, theatre, paper in design etc. The students were shown a preview of the reproductions available on the web page of the Archivio, they learned how to consult the data base of the archives and, after further restricting the “range of objects” that might interest them, they submitted a request for direct access to the documents. The individual groups of students were encouraged to personally view and “handle” the selected materials after making an appointment with the archivist. Once

the definitive materials were selected, they were granted in the form of high-resolution images, accompanied by indications on the forms of copyright protection, to be printed in the pages of the magazine.

The magazines designed with materials from the archives. The result was ten highly original magazines produced by the students in their roles as authors-editors-designers.⁴ To be brief, we will present only those that most clearly exemplify the central role of the historical and documentary research carried out in the archives for the magazine concept. Though they were both based on the same Casali collection, two of the magazines offered very different graphic interpretations, based on the different aspects on which the students concentrated. The third magazine started with a collection that was somewhat less familiar to the experiences of the design students, the legacy of architect Costantino Dardi.

The Casali collection inspired the design of the magazine *The Unknown Designer*. Devoted to exploration, with a focus article dedicated to everyday objects, such as chairs, whose authors are unknown to us. Casali’s photos were used to illustrate the genesis and characteristics of the *Superleggera* chair designed by Gio Ponti for Cassina. The students had access to many images from the Archivio, but selected only one for their layout (Fig. 1).

The image was subjected to various forms of graphic manipulation: they reflected it, increased the contrasts, modified the angle (from vertical to horizontal). In the article, the selected photo



Fig. 2 Double page spread from the project for a magazine *The Unknown Designer*.

[4] The editorial projects borrowed material from all the collections presented to them, sometimes proposing more than one article for the magazine. The materials, from the legacies of various authors, were reproduced in forms faithful to the original, or with graphic manipulation.

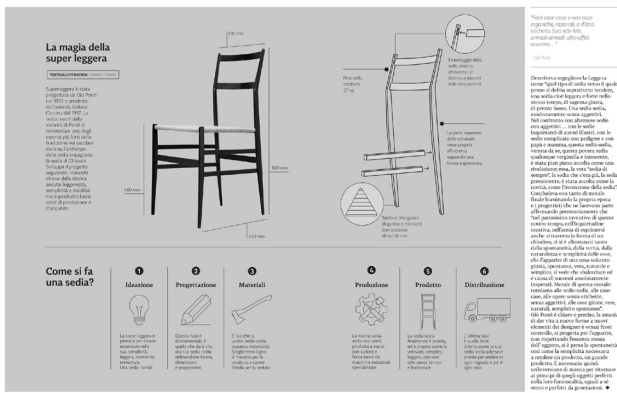


Fig. 3 Double page spread from the project for a magazine *The Unknown Designer*. The documentation from the Casali collection became the inspiration for a study of the chair's structure and construction details.



Fig. 4 Double page spread in the project for a magazine *Skin deep*, photos by Giorgio Casali (© Università Iuav di Venezia, Archivio Progetti, Giorgio Casali collection).

served basically as a pretext to extend the discourse, reconciling two levels. On the one hand, the students produced and laid out a text that presented an ample overview of Ponti's production, focusing on the area of his work that could be considered as the intersection between architecture and design (Fig. 2).

On the other, they produced additional illustrations, which served to explore the materials used to build the chair, the construction details, and the methods of assembly (Fig. 3).

One of the authors, Beatrice Tonon, commented in the text:

Inspired by the average chair (today we might call it the 'no logo' chair), Superleggera is the perfect result of a long genetic selection, aimed at creating legs and backrests (with a triangular section) as agile and robust as the wings of an airplane. A precision mechanism for a body (made of ash wood) that can be lifted with one finger.⁵

The other editorial project that worked on the Casali collection is *Skin deep*, a supplement to the magazine *Skin*. *Mutazioni di carta*. The students selected two of Casali's images, featuring a series of design objects: one of them is the wooden model of the shell for the 4011 chair, designed in 1963 for Cassina by Angelo Mangiarotti, portrayed with his back turned, and the other a "scene" with the Arco lamp designed by Achille and Pier Giacomo Castiglioni in 1962. The images are laid out without any graphic manipulation to emphasize their interest in Casali's photographic language, and in the values it seeks to convey (Fig. 4).

In the article, student Maria Musella explains: '[Casali] expresses a photographic language that highlights above all the sculptural and formal values of design [...] The eye of the photographer [...] must be credited with having legitimized and channelled both industrial and artisanal design.'⁶

The materials from the Dardi collection are the heart and soul of the magazine *Props* *Interferenze tra design e cinema*.

[5] Jacopo Faggian, Valeria Mento, Beatrice Tonon, *The Unknown Designer*: 44–45. Project for a magazine, 2014, Università Iuav di Venezia.
 [6] Elena Antonutti, Francesca Luzi, Maria Musella, *Skin deep*: 13. Project for a magazine, 2016, Università Iuav di Venezia.
 [7] Francesca Alaimo, Donatella Mastrodonardo, Nello Alfonso Marotta, *Props*: 41. Project for a magazine, 2016, Università Iuav di Venezia.

Both the cover and the central section refer to the materials produced by the architect when he collaborated with director Peter Greenaway in 1987, on the film *The Draughtsman's Contract*. On that occasion, Dardi was asked to give substance to the work of the character Stourley Kracklite, an American architect commissioned to put together an exhibition on Étienne-Louis Boullée in Rome. As the students Francesca Alaimo, Donatella Mastrodonardo, Nello Alfonso Marotta write:

In the various papers conserved in the Dardi collection, we were able to observe the intense correspondence between the director and the designer, the various drafts of the set designs and the scripts, which Dardi used to help him design the elements of the set. We find a rich analysis of the designs of seventeenth-century French architect Etienne-Louis Boullée, the protagonist of the exhibition in the film. An incredible quantity of photocopies of his woodcuts illustrate the monumental utopian style that characterizes the architecture of the period. [...] Elements that vibrate in the scenes with an ethereal, monumental and eternal atmosphere, that are so spectacular as to remain impressed in our life experiences.⁷

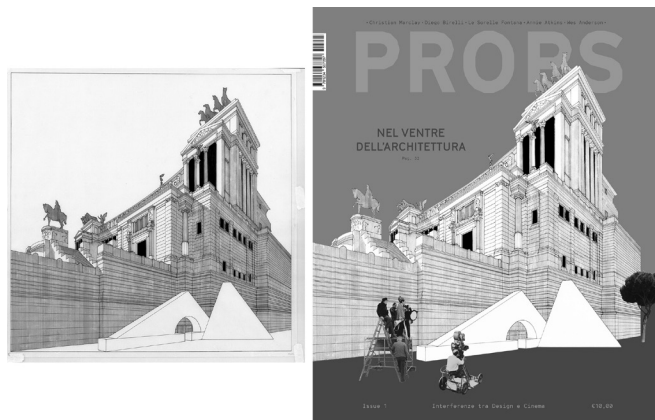


Fig. 5 The original drawing (© Università Iuav di Venezia, Archivio Progetti, Costantino Dardi collection) and the cover of the magazine *Props*.

The collection in the archives inspired the theme of the magazine, so much so that the cover faithfully reproduces a drawing of the Vittoriale by Dardi, which in turn is placed inside a set created specifically by the students, to reproduce an imaginary film set. Dardi's drawing technique furthermore inspired the student Marotta to create a series of illustrations sustaining the central theme of the magazine (Fig. 5).

Conclusions

The student work described above fully reflects the objectives that the professors had established: the point was not merely to transpose the contents from one container (the archive) to another (the magazine), but to present an integrated project, in which history and the contemporary engaged in a dialogue and in which the students gave new order – established in the layout of the magazine – to artefacts and information of different natures (in terms of origin, form and content). There was a conscientious effort to avoid making history an applicative tool in and of itself, or worse yet, a source of styles and stylemes from which to draw indistinctly in the practice of design. The results that may be recorded from this experience may be attributed to at least two fronts.

The first regards the students: it has increased their awareness of the indivisibility between content and editorial appearance, and of the questions raised by the use of materials from the past, of the value of the document as testimony to a specific cultural context and its potential to build a relationship between the past and present (and future) of design. Linked to it, this experience is an attempt to develop didactic curricular formulas that override the separations imposed mainly by administrative constraints on educational curricula in Italy, with the purpose of stimulating the students to pursue the study of design history, at a time when Italy still has no specific university curricula in this field.

The second front pertains to the possible relations between structures within the same university, traditionally one assigned to research, the other to teaching, often with little or no dialogue between them, to hone a practical and coherent methodology for teaching and designing that fosters a tight connection between the centres of collection and conservation – such as the Archivio – and the centres of teaching, both theory and design. In this sense, it showed an archival structure, often reticent to review its practices, that it is possible to collaborate on new ways to cultivate its legacies. We think that this methodology, which may and has been adapted to various situations in education and research, can be replicated in many other teaching and research contexts, in Italy and beyond.

On the side, it has also been noted that in December 2017, soon after the end of the Laboratory, the objective of which was, as described, to merge the design of magazines on the theme of contemporary design with materials from the archives, the first issue of *Archivio*⁸ magazine was published in Italy. A coincidence that seems to underline not only a renewed interest, with an eye to marketing, towards materials that bear witness to the history of companies, designers and design scholars, but also the need to give form to this interest, that of an “independent” magazine that offers access to these themes to a public of more than just academics and specialists, interested in the circulation of ideas and design ideas based on history.

References

- BULEGATO, F. (2016). “Storia, design e digital humanities”. In: Sinni G. (ed.). *Design X. Dieci anni di design a San Marino con uno sguardo ai prossimi cento: 222–229*. Macerata: Quodlibet.
- FALLAN, K. (2013). “De-tooling Design History: To What Purpose and for Whom Do We Write?”. *Design and Culture*, 5 (1): 13–19.
- DRUCKER, J.; MCVARISH, E. (2008). *Graphic Design History: A Critical Guide*. Upper Saddle River, NJ: Pearson/Prentice Hall.
- HUPATZ, D.J.; LEES-MAFFEI, G. (2012). “Why design history? A multi-national perspective on the state and purpose of the field”. *Arts and Humanities in Higher Education*, 12 (2–3): 1–21.
- LUPANO, M. (2013). *L'archivio in mostra: materialità documentaria e dispositivo visionario: Proceedings of the Archivi e mostre Conference: 206–233*. Venice: La Biennale di Venezia.
- NUSSBAUM, M. C. (2013). *Non per profitto. Perché le democrazie hanno bisogno della cultura umanistica* (R. Falcioni, trans.). Bologna: Il Mulino.
- RICCINI, R. (2015). “Il progetto senza storia? Le scienze umane nella didattica delle scuole di design”. In: Peruccio, P.P.; Russo, D. (eds.). *Storia hic et nunc: 21–42*. Turin: Allemandi.
- RUSO, D. (2015). “La storia del design in Italia: formazione e sbocchi”. In: Peruccio, P.P.; Russo, D. (eds.). *Storia hic et nunc: 104–115*. Turin: Allemandi.
- VINTI, C. (2016). “Graphic Design History within Design Education. A view from Italy”. In: Benincasa, A.; Camuffo, G.; Dalla Mura, M. (eds.). *Graphic Design. History and Practice: 215–225*. Bolzano: Bolzano–Bolzano University Press.
- VVAA. (2010). *Turning Pages. Editorial Design for Print Media*. Berlin: Gestalten.
- ZUCCONI, G.; CARRARO, M. (eds.) (2011). *Officina Iuav, 1925–1980. Saggi sulla scuola di architettura di Venezia*. Venice: Università Iuav di Venezia–Marsilio.

Acknowledgments

Our thanks to Teresita Scalco for the valuable support she provided the students at the Archivio Progetti Iuav and Francesco Franchi, for leading the students through the meticulous process of designing a magazine.

Emanuela Bonini Lessing holds a PhD in Design Sciences. She coordinated the research projects: *Innovare il marketing territoriale dello Sportssystem, Reducing Boundaries, Processi editoriali e innovazione 4.0*. Research interests: communication and editorial design, information design. Her publications include *Interfacce metropolitane*. ebonini@iuav.it

Fiorella Bulegato, Architect, PhD in Industrial Design, is a design historian. She has published *I musei d'impresa. Dalle arti industriali al design* (Rome: Carocci, 2008) and since 2015 has been an associate editor of the on-line magazine *AIS/Design. Storia e ricerche* (with M. Dalla Mura, C. Vinti). bulegato@iuav.it