

# Back to the Future

## The Future in the Past



ICDHS 10<sup>th</sup>+1  
BARCELONA 2018

### Book of Abstracts

#### *1 Design History and Histories of Design*

1.1

1.2

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1.10

#### *2 Design Studies*

2.1

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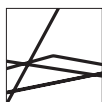
#### *3 Open Session*

3

Singularitats Collection

# Back to the Future

## The Future in the Past



**ICDHS 10<sup>th</sup>+1 BARCELONA 2018**  
29, 30 & 31 October  
**Book of Abstracts**



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(ՔՐԵՄ-ԲԵՐԷ)

*In memory of Anna Calvera*  
(1954–2018)



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# Back to the Future / The Future in the Past

## *Starting Again: Understanding Our Own Legacy*

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

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- 1999 Barcelona  
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- 2000 Havana  
*The Emergence of Regional  
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- 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  
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### 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 Balcioglu *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 *Osaka 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*  
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## CONTENTS

### INTRODUCTION

- 11 Anna Calvera / ICDHS 10<sup>th</sup>+1 Scientific Committee  
*ICDHS 2018*
- 13 Oriol Moret  
*Foreword forwards*

### TRIBUTE

- 21 ICDHS Board  
*Anna Calvera (1954–2018) and the ICDHS Legacy*

### ABSTRACTS: KEYNOTE LECTURES & PAPERS

- 26 General Programme
- 29 Monday 29/10
- 77 Tuesday 30/10
- 155 Wednesday 31/10

### INDEX

- 196 Strands
- 198 Authors

ICDHS is the acronym of the International Committee of Design History and Design Studies, an organisation that brings together scholars from Spain, Cuba, Turkey, Mexico, Finland, Japan, Belgium, the Netherlands, Brazil, Portugal, the US, Taiwan, Canada and the UK.

Since 1999, when the Design and Art History departments of the University of Barcelona organised the first edition of the ICDHS, a conference has been held every two years at a different venue around the world. These conferences have had two distinct aims: first, to present original research in the fields of Design History and Design Studies and, second, to include contributions in these fields from non-hegemonic countries, offering a speaking platform to many scientific communities that are already active or are forming and developing. For that reason, the structure of the conferences combines many parallel strands, including poster presentations and keynote speakers who lecture on the conferences' main themes.

Since Barcelona, the biennial conference has travelled across Latin America (Havana, Guadalajara, São Paulo), Asia (Istanbul, Osaka, Taipei) and Europe (Istanbul, Helsinki, Tallinn, Brussels, Aveiro). Ten books of conference proceedings have appeared in print or in digital form. From venue to venue, the conference themes have been as varied as the proposed strands and they are always seen as important for the furthering of the discipline globally, whilst simultaneously embracing the underlying and specific thematic outlook adopted by the ICDHS, the pluralism of history. Adopted as the title for the Istanbul conference, the slogan "Mind the Map!" clearly summarises the ICDHS's field of enquiry, which is to redraw and expand the world map of Design History fittingly to embrace current thinking. Also included are the various territories involved in the building-up of a common and easy way to share design culture. Lastly, con-

ferences have explored the relationships between the global and the local and between local histories, thus turning the events into a worldwide touchstone.

Every conference has a theme which informs the tracks and strands that determine the presentation of papers. Each theme is chosen jointly by the Board and local organisers.

The conferences have also served to showcase the various scientific communities already active in the host locations and raise their international profile.

Each conference is an international event that strives to further the globalisation of the discipline.

## BACK TO THE FUTURE

### *THE FUTURE IN THE PAST*

#### *(Starting Again: Understanding Our Own Legacy)*

#### *The 11th conference >> 10th + 1: aims & objectives*

The 2018 event is rather special. The Taipei 2016 conference was the 10th edition and a commemoration of the ten celebrations to date. Returning to Barcelona in 2018 marks the end of one stage and the beginning of a new one for the Committee. The numbering chosen—“10 + 1”—also means that Barcelona 2018 is both an end and a beginning in the ICDHS’s own history.

Consequently, several research lines proposed for strands refer to the legacy of these conferences, reminding new audiences of previous editions and areas of research already worked on. It is therefore a question of taking stock and exploring the real legacy of the conferences. This review represents a promise for the future and considers the conferences’ continuity in the near future, looking ahead to themes and issues for upcoming editions.

Anna Calvera

ICDHS 10<sup>th</sup>+1 Scientific Committee



# Foreword forwards

I, sobretot, no tinguís por d'equivocar-te.  
(*And, most of all, do not be afraid of making mistakes.*)

“Good morning everyone and welcome to the ICDHS 10<sup>th</sup>+1 Conference, Barcelona 2018...”. There is nothing particularly special in these opening words. They are intentionally clichéd, to keep the entertainment protocol going—though adapted to an academic audience. Yet almost everything surrounding this conference is rather special.

‘Rather special’ is how the original call text describes it (see previous pages): “The 2018 event is rather special”. However, the specialness is also of a different kind. What is most obviously special about this conference is that she who wrote that text, she who launched this very conference and she who spearheaded the whole ICDHS venture is no longer with us. It is only natural then—if not obligatory—that the ICDHS 10<sup>th</sup>+1 Conference should be dedicated to her memory, so here’s to Anna Calvera (1954–2018).

One need not be a historian to realise how two dates separated by an en dash in parentheses give an absolutely crushing sense of reality (I use ‘parentheses’ instead of ‘brackets’ to recall the root of being beside and beyond placement). In a gross, partial and simplified way, this is what written history is made of and everyone knows how offensively insufficient a dash can be in condensing anyone’s life story. Of course the dashes themselves are not to blame, and any attempt to remedy or overcome the fact will end in failure. We can only be given the chance to dwell on the ridiculous fraction of time in an en dash.

It is with this thought in mind that the present foreword is written. Not to reflect on Anna Calvera as a person or scholar, which will be properly addressed in the following pages and throughout the conference, but to draw on a few details about her and us in the devising and setting up of the

event (or maybe *designing*, though my bet is that she would have wisely rejected the word). Domestic matters will be avoided but please do not expect a typical presentation/introduction for a standard book of abstracts. Additional reasons are given at the end of the text; preliminary warnings are provided by Anna's own words in the opening quote.

This is what we had:

\*

Anna was aware this would be her last ICDHS Conference and believed she would be able to see it through. Illness proved her wrong, but until the (very) bitter end she was determined to carry it forward. It is possible that illness only urged her more intently to reflect on the past and on legacy and it was surely illness that led her to hand over the baton to someone else who could secure her ICDHS role within the University of Barcelona. She had already set up a group of convenor friends to help her but it was indisputably Anna's conference. She'd had it planned her way. It can be said that it was 'well' underway, but of course there were still many loose ends—and, to any newcomer, it was a jigsaw puzzle.

The plan seems clear in the presentation lines for the conference (see above) and it has only gained in significance since Anna's demise. The end of one period, the beginning of a new one: a sudden pause for reflection (the em behind the en in the dash between two years) to look back on the ICDHS's legacy in order to move forward. The suspension of time was made evident by the alternative numbering that broke the sequence: 10<sup>th</sup>+1 ("It also works type-wise... It works!")—but who or what was the 1? Yet another ground-breaking challenge from Anna to all of us.

Being staged in Barcelona, where the first ICDHS conference was held almost twenty years ago, it was intended to be like going back home. 'Back' twice, the word was a must for the title. With the conference lemma *Back to the Future*—lemma in the sense of a heading that indicates the subject or argument of a composition—Anna resorted to a catchy play on words. That she quite openly nicked it from the title of Spielberg's 1985 production may also have been intended as a provocation: after all, serving out science fiction to design historians and scholars is a hard act to follow.

The lemma was followed by a sub-lemma that—forgive the pun—posed a dilemma: *The Future in the Past*. And it was clarified by a sub-sub-lemma, *Starting Again: Understanding Our Own Legacy*. This trained the focus on the ICDHS but, seen from a broader design perspective, also made it clear that the past carries the future and that, by the same token, design could be nothing less than a burgeoning force for future developments. This is its most crucial significance at present and for the present, retaining the sense of projection and going beyond present limits. Likewise with, and very much for, design history and design studies... but so too for the ICDHS?

If all this sounds like an elaborate but unnecessary textual detour, try changing the order: it will not work. *Back to the Future / The Future in the Past* encapsulated Anna's intention to come full circle. Arranged in symmetry (or reflection), the wording is also a nod backwards to the 1999 conference: it is curious how the past is peripheral, at both ends, and the future is central, at the core.

For the accompanying graphic motif, she had chosen a sort of felucca with a Latin rig-like sail, amply and deeply Mediterranean and also a most personal recollection from her beloved Catalan Costa Brava. At first glance, it was a bizarre motif for a conference on design history and design studies. All the same, she was happy with it: "Where do you think this boat is sailing? Is it going forwards or backwards?" So the boat echoed the vagueness and ambivalence of the lemma. Veering towards the literary and the symbolic, it opened up multiple interpretations (or at least more than one, which is thought-worthy enough).

Whether the boat 'was' Anna, the ICDHS, or any history (of design or whatever) is of less importance than what came with it: the sailing, the journey, the adventure of embarking, the network of links and exchanges, the flow (and de-flow), and ultimately—one reckons—the *discourse* (because in our language boats *can* discourse).

The sails of serious discourse were set in the conference through themes and strands. Anna chose her conference themes with plain common sense, and even unexpected predictable-

ness. They amounted to only three: Design History and Histories of Design, Design Studies, Open Session. The strands were quite a different story: the first theme had ten, the second had five, the third had ‘only’ one. They were customarily agreed with the ICDS Board and included contributions from fellow researchers—but it all bore Anna’s stamp. Sixteen strands in total happen to be too many, too much for most of us. True, they reveal the breadth and wealth of the discipline, but may lead to confusion, too. Intensive, excessive parcelling was probably done in order not to leave anything out but, in doing so, it somehow blurred a few boundaries between strands—not a bad choice when considering the inclusion of margins, but slightly hazardous in terms of taxonomy and organisation (ask authors how many boxes corresponding to strands they ticked when submitting their papers). Yet of course the parcels were specified in detail: most strands had long titles and long subtitles.

And serious discourse, wide enough in range, would be additionally guaranteed by a programme with four keynote lectures of Anna’s choice: design/art research was to be covered by Freixa; Findeli would have his impro-turn on design studies and practice; design preservation and exhibition was to be showcased by Vélez, and Vukić would conclude the set as the delegate for the next venue.

This was enough to gain an insight into the matter. In all, the planned conference looked to be grounded in overabundance and promised to be a monstrous patchwork. Let there be madness: we took the risk as a sign of respect; there was no other way to take it. It was early December. By then, papers were being submitted.

Once the submission deadline passed (10 January), the review process started. Then, in the midst of reviewing, Anna died (4 February). So the time had come to put her advice on mistakes fully to the test. She would have handled the conference her way; we had to juggle.

This is where we are, this is what we have:

\*

From then on it seemed inevitable that setbacks would have to be gulped down whole in at least a seriously playful if not

entirely joyful mood as a matter of course, taking a down-to-basics approach even as the situation pushed us to the limit, feeling that it was too late to change things now and finding the conviction to let things run their course. Indeed, it all converged on keeping to Anna's original plan as much as possible—and merely refereeing the game.

Therefore, no effort was made to balance the number of papers in strands. It was deliberately decided not to intervene here, but to let things flow 'naturally': the number of papers submitted for the strands was nothing more than a sign of the interest that they raised within the academic community at that particular moment. And so they must be left as they were. No matter how asymmetrical or uneven the resulting scheme might appear, this was reality again and it made the most sense. There was room for all, mainstream and marginal; it would not be up to us at this point to dictate how the papers or strands were to coexist or behave.

Only one strand was withdrawn due to low response. But even here we stuck to the original plan, if only to keep the overall numbering. (There were two extra departures: the posters section, which also fell short of submissions, and the promising Seminar on the Fringe, a very Calveric invention that was hardly feasible without Anna's presence.)

A similar decision was taken on printing the papers. Anna was slightly unclear about the issue in the published call and this forced a difficult arrangement. Ultimately, there was no going back on what she had 'promised' the authors; her vagueness had decided it for us. There would be no further selection on that already made by the Scientific Committee: all accepted papers could be published in the proceedings book—a generous gesture from Anna to the authors, but a nightmare for book design and production.

And then, without Anna's leadership, it seemed appropriate to foster a joint work. The scientific coordinators she had chosen would step into the breach. Chairs were asked to arrange accepted papers within their strand sessions and write a short introduction to each strand. There were no editing formulae, only the prescription that chairs should do it in whatever way they found comfortable. Risky again,

because this meant extra work for all, but it was believed to be worth it for the selected scholars to have their say and get involved in the whole process of making the conference a special one. Such a spirit would be captured in the proceedings book: printed alongside Anna's original call texts (written either by Anna herself or by her collaborators), these new, custom-made texts provide a richer dialogue with more give and take—a response to Anna's past challenge regarding updated information on actual papers.

That is why there is no mention of the content of the strands in this foreword. A simple listing would look useless here: the reader is best informed by checking the table of contents. And an overall description would be inconsiderate to the chairs: please go to their comprehensive introductory texts in the corresponding pages of the proceedings book.

Now that the foreword is drawing to a close, a few words must be said on the conference's visual identity and its book of proceedings. Anna was keen—and proud—to entrust them as real commissions to our students; they were to be developed as final degree projects in the Bachelor's Degree in Design at the University of Barcelona. This was part of Anna's 'think big' philosophy, and once again it involved extra effort on all sides, working against the clock.

Anna had arranged an informal gathering with a few students (and tutors) at her charming home in Vallcarca in early December 2017. She gave them information, guidelines and advice. As a designer, she knew and accepted that the students' work would alter her own and, as an educator, she encouraged it. Two teams went to work: in one, a lecturer who teaches in our degree programme was in charge of monitoring the visual identity; in the other, a reliable former student of ours was recruited to assist and art-direct the proceedings book. It is a pity that Anna could not witness how the projects grew and one can only wonder what she would have made of them.

She—and others—might have been surprised at the boat being left to sail on in the background, but she definitely would have approved to see that its paths, the lines and links of connection traced through the years, had been

brought to the fore, in clear reference to a real legacy. The enhancement and strengthening of links lay behind the plan for keywords in the proceedings book, too—which, by the way, was not deliberately decided upon, nor was it a happy coincidence: it just flowed naturally that the two projects happened to be linked by links.

And she—and others—might have been surprised that the proceedings book is so special it looks odd. Loosely based on the graphic models of polyglot bibles (“Best news this month; I do not need to hear more, you go ahead”), it aims to put together that jigsaw of disparate pieces, disguised in uniglot clothing but so diversely delivered, and to balance the complex constraints of overlong titles, excessive footnotes, tight word and page counts and reasonable grey-scale figures (all this mentioned in passing to ask for the authors’ understanding).

Things are far more simple here. This book brings together 149 abstracts of papers delivered at the ICDHS 10<sup>th</sup>+1 Conference held in Barcelona on 29–31 October 2018. [The figures are as follows: 208 papers submitted, all double-blind peer reviewed by the 93 members of the Scientific Committee, who come from 27 countries; 170 papers accepted by 232 authors from 37 countries on five continents.] The book includes the abstracts of the four keynote lectures and a written tribute to Anna Calvera from the ICDHS Board.

This is what hopefully will be:

\*

The future is called to start, at the latest, on 1 November 2018.

\*

Thanks go to everyone who made this special conference happen: attendees, authors, Scientific Committee, strand chairs, ICDHS Board, keynote speakers, co-convenors, Organising Committee, organising institutions, sponsors, students—please see the full list on the credits page. And, tough though it has been, our very special thanks to Anna.

*Oriol Moret*





# Anna Calvera (1954–2018) and the ICDHS Legacy

## ICDHS Board

*Editor's note. Shortly after Anna's death, it was decided that the proceedings book should have some opening pages that recalled her and spoke to her importance within the ICDHS circle. The ICDHS Board members were invited to write short texts—scientific, personal or both—about Anna.*

*The idea was well received, though a single 'corporate' statement was preferred. Professor Woodham would write a draft (he overcame an initial feeling—his words—of the irony that he, an English-speaking design historian from very Anglophone traditions, should be chosen to write on Anna's tradition-challenging behalf, but irony was no stranger to her); members would then propose suggestions and corrections.*

*This is the version printed in this book of abstracts. The full version in the proceedings book includes remarks and notes in various languages from all members of the Board—as in a theatre play, a dinner conversation or a discussion around a board table—in order to encompass and reflect the diversity and (hi)stories that Anna encouraged.*

It is almost impossible to imagine the International Conferences on Design History and Design Studies (ICDHS) without the committed leadership and purposefulness, the quiet but pervasive sense of humour and the unflinching and generous encouragement of its founder and figurehead, Anna Calvera. For all who knew and worked with her through their hosting and organisation of the ten ICDHS conferences since the inauguration in Barcelona in 1999, it is a somewhat bittersweet return to the city for the 10th+1 Conference in 2018.

Around 1500 delegates have attended the biennial conferences in Barcelona, Havana, Istanbul, Guadalajara (Mexico), Helsinki/Tallinn, Osaka, Brussels, São Paulo, Aveiro and Taipei, all venues that have recognised the value of Anna's guiding but understated collegiate role over the years. Indeed, one of the noteworthy successes of the ICDHS has been its facilitation of the building of design history and design studies communities and networks in and beyond these host countries. It has also played a positive role in encouraging expert and emerging scholars

and researchers from around fifty or so other nations that have attended and presented papers from 1999 onwards to network, make new and occasionally unexpected connections and share experiences.

Design-rich Barcelona was the city where Anna and Spanish colleagues brought the ICDHS to fruition at the 1st International Conference of Design Histories and Design Studies held in April 1999. Entitled *Historiar desde la periferia: historia e historias del diseño*, it provided an occasion to bring together a meaningful number of Spanish-speaking design practitioners, educators and design history specialists. Their collective ambition was to launch an alternative to the prevailing international domination of design history publication, content and cartography by a worldview seen through an Anglo-American lens, albeit moderated by way of an infusion of European modernism. However, something of the ‘edginess’ of an alternative post-colonial and pluralist panorama was perhaps lost in the translation into English of the first part of the original conference title: *Historiar desde la periferia*. Rather than the phrase ‘Design History Seen from Abroad’, an alternative translation such as ‘Design History Seen from the Periphery’ or ‘...from the Margins’ might have suggested a more progressive outlook and more accurately indicated the path that the ICDHS would follow until 2018, when the 10th+1 Conference addresses the theme *Back to the Future / The Future in the Past*. That the current conference is dedicated to the memory of Anna Calvera is both timely and fitting, as she has spoken informally about the future of the ICDHS on many occasions, in Taiwan and elsewhere, an outlook acknowledged in the 2018 theme subtitle ‘Starting Again: Understanding Our Own Legacy’. The implications of ‘10th+1’, important to Anna, provide an excellent opportunity for members of the ICDHS Board, together with speakers and delegates from all parts of the globe, to participate in, and contribute to, a reflective process that will inform a strategic mapping and articulation of the ICDHS’s future and legacy.

A number of the original objectives embraced by the 1st International Conference of Design Histories and Design

Studies have been met, at least in part, by building on the foundations of that initial gathering of a galaxy of Spanish-speaking participants drawn mainly from Spain (almost 90%), but with representation from Argentina, Mexico and Cuba, and a small number of others from Portugal, Italy, France and the UK. This soon resulted in the formation of meaningful networks across the Spanish-speaking world via conferences in Mexico and Cuba. Later, post-Istanbul 2002, many other scholars and researchers from other parts of the world began to feel that they had found a 'home' where they could present new knowledge and research and participate in an inclusive network that had a place for margins, peripheries and the remapping of the design world. The impetuses for the development of emergent inter-relationships in East Asia, the maturing of Portuguese/Brazil cross-continental networks, and the rethinking of particular facets of European and other distinctive pluralist design understandings were part of this process.

We all deeply appreciate Anna Calvera's key role in moving the ICDHS forwards through an organic and very humanising process in determining the location of future conferences. At times perhaps a little serendipitous, this involved the membership of the ICDHS Board, which has continually grown in size and experience: the organisers of each biennial conference are invited to become members of the Board and continue to contribute their individual expertise to this collaborative international enterprise with the passing of time. Naturally, all members of the ICDHS Board have their own personal, collegiate and academically oriented experiences of the organisation and all recognise Anna's enduring commitment as key to its sustainability. However, the ways in which the word 'board' or 'committee' are used become increasingly significant as the future beckons. For many, the word 'committee' implies rules and constitutions, something that some delegates in the past have felt was lacking in the ICDHS, unlike the protocols of many other academic organisations. Anna and other ICDHS Board members have generally been less enthusiastic, favouring a more organic collective approach sustained by conversation, dis-

cussion and a commitment of time, energy, knowledge and experience. But as the ICDHS has grown older alongside its early Board members, who have been participating in the organisation for almost two decades, the question of legacy has become increasingly significant. ‘Where we have come from’ and ‘where we are now’ are positions that have been relatively widely considered, though not always uncritically; the underlying question of ‘where are we going?’ was very important to Anna and continues to be so now since, for the first time, we need to consider notions of ‘legacy’ and the ICDHS’s future without her considered and important input.

Perhaps one of the most important ‘failures’ of the ICDHS has been the inability to gain UNESCO’s recognition for Design as a new discipline, a significant early ambition addressed in 1999 through the publication of a collective manifesto, *The Barcelona Declaration*, endorsed by delegates at the 1st ICDHS Conference in 1999. It was felt at the time that the “lack of a UNESCO identification code for a discipline causes a situation of discrimination against that discipline. This is the case of design at the present time” (28 April 1999). Many relevant issues were carefully addressed and persuasively formulated in the *Declaration* and its concluding section proposed to UNESCO a series of codes for Design and its sub-disciplines that was subsequently turned back. Since then, over the past two decades, there have been many changes in the wider positioning of design and its social, economic, political, historical and educational significance, whether through the dramatic proliferation of reports across the world on national design policy (in marked contrast to their rather sporadic implementation), the comparatively recent European take-up of design policy and innovation at European Commission level or the launch of the UNESCO Creative Cities Network in 2004. This period has also seen the self re-titling of professional design organisations such as the metamorphoses of the former International Council of Societies of Industrial Design (ICSID) and of the International Council of Graphic Design Associations (Icograda) into the World Design Organization (WDO) and the International Council of Design (ICO-D), respectively, as well as many billions of digital and analogue words, ad-

vocating from a variety of perspectives the place of and possibilities for design across the world.

Anna Calvera was always highly committed to the issue of recognition of the potential importance of the history of design and design studies. She was also keenly devoted to historical pluralism and advocated the importance of ‘regions’, ‘peripheries’ and ‘margins’, ideas that are worth reconsidering, redefining and readdressing in 2018 in terms of ‘10th+1’ and the ICDHS’s ‘legacy’. Co-authored with Lucila Fernández,<sup>15</sup> Anna’s deliciously concise essay on ‘Historia e historias del diseño’ for *Experimenta: Diseño, arquitectura, comunicación* (2007), included on the ICDHS website, not only makes for inspiring reading but eloquently restates the enduring aims and objectives of the ICDHS more than a decade after it was written.

That the 2018 conference is dedicated to the memory of Anna is a privilege for all members of the ICDHS Board, who have enjoyed the benefits of her friendship and enduring commitment to the aims and objectives of the early years. The Board has also benefitted from the enduring support that Anna stimulated from key Barcelona researchers, curators and organisers since 1999, represented by the 2018 Chairs and Convenors of the Scientific and Organisational Committees drawn from the University of Barcelona’s Research Group on History of Art and Contemporary Design (GRACMON) and from the UB’s Faculty of Fine Arts, the Fundació Història del Disseny and the Museu del Disseny de Barcelona.

Let us help shape the future legacy of the ICDHS in ways that Anna Calvera would have recognised and appreciated. We will remember her in many ways in seeking to do so.

*JMW: written on behalf of the ICDHS Board, 2018*

## General Programme\*

## MONDAY 29/10

	9:00	<b>Registration</b> <i>Paranimf UB</i>
	9:30	<b>Welcome</b>
	9:45	<b>Keynote Lecture #1</b> Mireia Freixa <i>Paranimf Hall, UB</i>
	10:45	<b>Coffee break</b>
	11:30	<b>2nd Registration</b> <i>Can Jaumandreu UB</i>
	12:00	<b>Strands and Panels: Paper Presentations</b> <i>Can Jaumandreu UB</i>
	13:30	<b>Lunch</b>
<p>[*] The programme of paper presentations is specified in the following pages. Abstracts are arranged by day, room and time of paper presentations. A doublespread plan for each day shows the sequence of papers in rooms and strands: papers are identified by names of authors and page numbers where the abstracts are printed. Complementary indexes of strands and authors are provided at the end of the book.</p>	15:00	<b>Strands and Panels: Paper Presentations</b> <i>Can Jaumandreu UB</i>
	16:30	<b>Coffee break</b>
	17:00	<b>Strands and Panels: Paper Presentations</b> <i>Can Jaumandreu UB</i>
<b>Conference venues</b>	18:30	<b>End of the Day works</b> Anna Calvera Memorial <i>Can Jaumandreu UB Hall (Room 6)</i>
Paranimf de la Universitat de Barcelona Gran Via de les Corts Catalanes, 585 08007 Barcelona	20:00	
Can Jaumandreu [CIUB] (Universitat de Barcelona) Carrer del Perú, 52 08018 Barcelona		
Museu del Disseny de Barcelona [MDB] Plaça de les Glòries, 37-38 08018 Barcelona		
	21:00	<b>Gala dinner</b>

## TUESDAY 30/10

**Strands and Panels: Paper Presentations** 9:00  
*Can Jaumandreu UB /  
 Museu del Disseny de Barcelona*

**Coffee Break** 10:30

**Strands and Panels: Paper Presentations** 11:00  
*Can Jaumandreu UB /  
 Museu del Disseny de Barcelona*

**Keynote Lecture #2** 12:30  
 Alain Findeli and Nesrine Ellouze  
*Can Jaumandreu UB Hall (Room 6)*

**Lunch** 13:30

**Strands and Panels: Paper Presentations** 15:00  
*Can Jaumandreu UB /  
 Museu del Disseny de Barcelona*

**Coffee break** 16:30

**Strands and Panels: Paper Presentations** 17:00  
*Can Jaumandreu UB /  
 Museu del Disseny de Barcelona*

**End of the Day works** 18:30  
 Visit to BD (Barcelona Design)  
 Showroom

20:00

## WEDNESDAY 31/10

**Strands and Panels: Paper Presentations**  
*Can Jaumandreu UB /  
 Museu del Disseny de Barcelona*

**Coffee Break**

**Strands and Panels: Paper Presentations**  
*Can Jaumandreu UB /  
 Museu del Disseny de Barcelona*

**Keynote Lecture #3**  
 Pilar Vélez  
*Museu del Disseny de Barcelona Auditorium*

**Lunch**

**ICDHS General Meeting**  
**Conference Conclusions**  
*Museu del Disseny de Barcelona Auditorium*

**Coffee break**

**Keynote Lecture #4**  
 Fedja Vukić  
*Museu del Disseny de Barcelona Auditorium*

**End of the Conference**  
 Let's have a drink: Copa i tapa  
*Museu del Disseny de Barcelona Cafeteria*

ICDHS 10<sup>th</sup>+1 BARCELONA 2018  
29, 30 & 31 October  
Book of Abstracts





*BACK TO THE FUTURE / THE FUTURE IN THE PAST*

**Monday**  
**29/10**

Paranimf (UB)

9:45  
|  
10:45

33 KEYNOTE #1  
Mireia Freixa

Room 1 (CJUB)

Room 2 (CJUB)

Room 3 (CJUB)

Room 4 (CJUB)

12:00  
|  
13:30

1.3 Balcioğlu [1/3]

- 34 Rossana Carullo  
Antonio Labalestra
- Marinella Ferrara  
35 Anna Cecilia Russo

1.2 Farias [1/7]

- 42 Juan Buitrago
- 43 María Alcántara

1.8 Kikuchi [1/5]

- 50 Rie Mori
- 51 Lara Leite Barbosa de Senne
- 52 Shinsuke Omoya

2.2 Korvenmaa [1/4]

- 59 Sarah Teasley
- 60 Carlos Bártolo
- 61 Mads Nygaard Folkmann

15:00  
|  
16:30

1.1 Munch [1/6]

- 36 Anna Calvera Isabel Campi
- Deniz Hasircı  
37 Zeynep Tuna Ultav
- 38 Mariko Kaname

1.2 Wong [2/7]

- 44 Diana María Hurtado Trujillo
- Lucas do M. N. Cunha  
45 Felipe Kaizer João de Souza Leite
- 46 Sergio Rybak

1.10 Moret [1/4]

- 53 Isabella R. Aragão
- 54 Igor Ramos Helena Barbosa
- 55 Priscila L. Farias Daniela K. Hanns Isabella R. Aragão Catherine Dixon

2.3 Lin [1/2]

- 62 Toke Riis Ebbesen
- Albert Díaz Mota  
63 María José Balcells Alegre

17:00  
|  
18:30

1.1 Munch [2/6]

- 39 Josep M. Fort
- 40 Yoshinori Amagai
- María Ximena Dorado  
41 Juan Camilo Buitrago

1.2 Lin [3/7]

- 47 Cristina Cavallo
- 48 Maria Beatriz Ardinghi
- 49 Verónica Devalle

1.10 Moret [2/4]

- 56 Chiara Barbieri
- 57 Mila Waldeck
- 58 N. Tarazona O. Ampuero J. Gonzalez-Del Rio B. Jorda-Albiñana

				9:45   10:45
Room 5 (CIUB)	Room 6 (CIUB)	Room 7 (MDB)	Room 8 (MDB)	
	3 <i>Campi</i> [1/9]			12:00 
	69 Paula Camargo Zoy Anastassakis			
	70 Gabriele Oropallo			13:30 
1.6 <i>Barbosa</i> [1/6]	3 <i>Adams</i> [2/9]			15:00 
64 Li Zhang	71 Rafael Efrem Bárbara Falqueto Thuany Alves			
66 Niki Sioki	72 Isabel Campi			16:30 
1.6 <i>Woodham</i> [2/6]	3 <i>Fortea</i> [3/9]			17:00 
67 Jenny Grigg	73 Peter Vetter			
68 Helena Barbosa	74 Constance Delamadeleine			
	75 Jonas Berthod			18:30 



# Industrial Arts vs Arts and Crafts: Parallels and Contrasts Between Catalonia and Great Britain in the 19th and 20th Centuries

**Mireia Freixa**

Universitat de Barcelona

This paper proposes a revision of Applied and Decorative Arts in the Catalan Art Nouveau or *Modernisme*, focusing on their relationship with Great Britain. I want to present it as a tribute to Anna Calvera. On one hand, by taking as a starting point one of her best known papers—“Cuestiones de fondo: la hipótesis de los tres orígenes históricos del diseño”—in which she defended that Art Nouveau was one of the first origins of Contemporary Design. And, on the other hand, by remembering the atmosphere of William Morris and the Arts and Crafts Movement, which was the subject of her doctoral thesis, directed by her beloved and respected José M. Valverde.

We start with the origins of the debate about the dignity of the Decorative Arts in the mid-19th century, recalling the trip of Salvador Sanpere i Miquel to England, in 1870. Then we continue by reviewing the local—and particular—reception of John Ruskin’s and William Morris’ ideas in Catalonia. Later we discuss the role played by Catalan intellectuals—such as the architect Lluís Domènech i Montaner, and the artists and craftsmen Alexandre de Riquer and Apelles Mestres—at the turn of the century. We finish in the early 20th century, with the movement called *Noucentisme*, quoting a short comment about the English Section of the V Exhibition of Fine Arts and Industrial Arts in Barcelona of 1907.

MON  
29/10  
9:45

Par.  
UB  
Hall

## Sifting Time Between Design and the History of Design. Rites and Metaphors of the Ground for New Conceptualizations of the Mediterranean Identity

Polytechnic of Bari / Mediterranean identity / History of design / Meridian thought / Mediterranean identity

MON **Rossana Carullo**

29/10 Politecnico di Bari

12:00

**Antonio Labalestra**

CJUB Politecnico di Bari

R 1

The investigation highlights the research carried out at the Polytechnic of Bari between design and history of design, around the idea of Mediterraneanity, its cultural heritage and the role that it has consciously played in the contemporary world as an alternative to the “rationality” of industrial production from which modern civilization was born. The research focuses on the relationship between design, art and craft production in relation to that “magical” dimension that has survived in the history of the South.

The intention is to outline, this way, new conceptualizations of the Mediterranean identity still widespread in Southern Europe and Southern Italy through design practices linked to the enhancement of intangible cultural heritage. The aim is to clarify the importance of the role that, in the economic and ideological contexts, both the temporal dimension of slowness and the permanence of the rituals related to it have had for the foundation of an organic thought. It is thus intended to outline, between rational and emotional practices, a new metaphysics as an element of opportunity for continuity with the territories and at the same time as an opportunity for possible innovation of languages, techniques, attitudes and meanings, capable of introducing the elements of contemporary design like “meridian thought”.

# Mediterranean-ness

## Between Identity and *Genius Loci*.

### The True Essence of Successful Design Stories

Design & Mediterranean / Design culture / Design history / Le Corbusier /  
Ettore Sottsass / New anthropocentric vision / Systemic-eco-environmental vision

**Marinella Ferrara**

Politecnico di Milano

**Anna Cecilia Russo**

Politecnico di Milano

This paper traces back Mediterranean-ness as *genius loci* and identity, questioning insights, materiality, phenomenology, aesthetics and communicational outcomes, referring to Ettore Sottsass and Le Corbusier. A journey in the past through Le Corbusier's and Sottsass's approaches helps to detect how archetypal resonances and Classical heritage impacted on Modern and Postmodern design. Hence, in line with a design thinking and applied aesthetics perspective, after detailing throughout the second part the choice of broadening the considerations by moving from two singular examples, such as Le Corbusier's and Sottsass's accomplishments, inspirations and methodology, the attention shifts to how these two masters dealt, through their visions, with the idea of Mediterranean-ness and how they paved the way also to further outcomes. Subsequently, the third and last part drives the attention to issues aiming to get a better understanding of the relationship between design and Mediterranean-ness today, opening new debates and strategic approaches to reevaluate and relaunch the idea of Mediterranean-ness, not just in terms of *genius loci*, but also as a main trend of identity connotation and strategic policies.

MON  
29/10  
12:30

CJUB  
R 1

## 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 salubrity worldwide

Company Roca Sanitarios / Roca bathrooms / Bathroom design /  
Transnational companies / Design policy / Design culture

MON **Anna Calvera**  
29/10 Universitat de Barcelona  
15:00

**Isabel Campi**  
CIUB Fundació Història del Disseny,  
R1 Barcelona

In 2016, the Spanish company Roca, producing heating and bathroom fixtures, reached 100 years of uninterrupted activity. The 100th anniversary, celebrated in 2017, was an opportunity to verify how its values have remained constant and enduring. Research on Roca's history, focusing on design performance, has revealed the emergence of a latent corporate heritage that has contributed to the reinforcement of the brand in a significant manner. The project has benefited employees and stakeholders in better knowing the company they are working in and for, discovering its longstanding values and ways of practice, while raising awareness of Roca's own entrepreneurial culture.



## The Emergence of a Field in a Local Context: The Initial Steps of Interior Architecture in Turkey

Interior architecture / Design history / Historical documentation / Oral history / Turkey

**Deniz Hasırcı**

İzmir Ekonomi Üniversitesi

**Zeynep Tuna Ultav**

Yaşar Üniversitesi, İzmir

This study focuses on the historical documentation of interior architecture and the emergence of the discipline in the local context of Turkey. The lack of documentation regarding the field of interior architecture in Turkey, as well as in the world, has led to this study. The method of oral history was used for historical documentation, which is one that stands out among history studies, and in which face-to-face interviews with witnesses of events are conducted and analyzed within a particular framework, aiming to reach specific viewpoints and experiences. Historiography related to space analyzes the realities that depend on form alone, looking at the external factors related to actors who have created those spaces, as well as their production. The product of interior architecture is often considered within the context of material culture; however, intangible culture also has great effects on the identity of the production of interior architecture. Interviews were conducted with interior architects, who were the pioneers of the field either in practice or in education, and the gathered documentation helped shed light on the understanding of the field in the past, today, and in the global context.

MON  
29/10  
15:30

CJUB  
R 1

# The Development of the British Avant-Garde and Print Media in the Early 20th Century: In Reference to Vorticism

British avant-garde / Print media / Vorticism / Blast

MON **Mariko Kaname**  
29/10 Atomi University, Tokyo  
16:00

CJUB  
R 1

This paper explores the development of design within British avant-gardism in the context of advancements in print media between 1910 and 1920. Specifically, it focuses on print media and Wyndham Lewis's ideas and his journal *Blast*. Vorticism has been repositioned in early 21st century England as another trend of Modernism in terms of an avant-garde art movement with a manifesto. In fact, the development of print media promoted their avant-gardism, which could be found in their unique expression in works within various publications. Firstly, we examine the design in the Vorticist journal, *Blast*. Secondly, we reconsider Lewis's idea of design as well as his actions to

understand his attitude towards mechanical reproduction through the parallel relationship between his pictorial composition and editorial design. It was believed that Vorticist avant-gardism could be found in not only visual experiments at a superficial level, but also in the prevailing attitude toward those productions. To these ends, the study shows that Lewis was conscious of the issue of mechanical technology including mechanical reproduction in the midst of the Vorticist art movement—before the observations on medium/media of his contemporary theorists such as Walter Benjamin and Marshall McLuhan.

## Mediterranean Design. Background and References of the Barcelona-Design System

Mediterranean / Design / Barcelona / System / ADI-FAD

**Josep M. Fort**

Universitat Politècnica de Catalunya, Barcelona

MON  
29/10  
17.00

CJUB  
R 1

The paper presented is a journey through those aspects that have shaped the identity and characteristics of what we could call the Barcelona-Design system. The itinerary starts with the most general aspects until it reaches the specific and local ones, but focuses on those elements of permanence that, although not often evident, are constituted in permanent references used both in the design and in the production of objects and spaces, without being questioned by those who use or even design them.

The paper comments on them briefly, understanding that the most important aspect is how they interrelate and update periodically, over time and within the geographical, social, economic, productive and cultural spheres of Barcelona and Catalonia, shaping its identity. From this point on, some products are presented and commented as examples, illustrating how certain objects convey social values, recognizable by the cultures in which they are located, in this case, the Mediterranean.

## Japanese Concepts of Modern Design in the 1950s: With Special Reference to Isamu Kenmochi and Masaru Katsumie

Postwar Japan / Isamu Kenmochi / Masaru Katsumie / Japanese modern design /  
Good Design

MON **Yoshinori Amagai**  
29/10 Akita Kōritsu Bijutsu Daigaku  
17:30

CJUB  
R 1

In the 1950s, Japanese concepts of modern design were characterized by the arguments of two leading persons of the Japanese ‘Good Design’ Movement, Isamu Kenmochi and Masaru Katsumie. Having been inspired by new technology and materials, Kenmochi, a designer, respected traditional Japanese design, especially bamboo works, in order to humanize the functionalism which spread in Japan from the 1930s. By promoting the Good Design movement in Japan, Kenmochi struggled to develop Japanese Modern Design as the realization of *Qualitätat-  
bei*. On the other hand, Katsumie, a design critic, pointed out the limitation of modern functionalism because it had

not established a critical style in the twentieth century. Then, Katsumie suggested that modern art and science had visualized new structures and orders of nature, in which designers could discover new sources of design or the poetry of space. After organizing a committee to promote the Good Design movement with Kenmochi, Katsumie described the history of modern design from the 1850s until the 1950s, and required Japanese designers not only to strictly base their works upon principles of international modern design but also to newly use Japanese traditions in order to establish a Japanese modern style unifying all realms of design.

# From Developmental Design to *Design by Itself*. Modernity and Postmodernity in Colombian Design

Colombian history of design / Latin American history of design / Modernity /  
Development / Postmodernism

**María Ximena Dorado**

Universidad del Valle

**Juan Camilo Buitrago**

Universidad del Valle

About 20 years ago the modern paradigm that fueled the intentions of the professionalization of design in Colombian universities was replaced as it gave way to a postmodern and post-industrial model of society. The rapid settlement of social forms derived from such a model allows us to show with some clarity how some academic programs have been modified in response to the demands of the context for a disciplinary update. In that order, first we will talk about the professionalization of design in Colombia as a process where the State and its developmental spirit meets: with the desire of those who believed that industrial design would help the country achieve its cultural and economic autonomy by means of the production of objects strongly linked to local needs. Secondly, we will focus on changes in the focus of design-related careers, particularly in the proposal of Los Andes University (Bogotá), in response to post-industrialism and the positioning of the interdisciplinary, experimental, creative and immaterial.

MON  
29/10  
18:00

CJUB  
R 1

## ALADI (Latin American Design Association) as an Interpretive Community

Latin America / History of design / Latin Americanism / ALADI / Territories

MON **Juan Buitrago**  
29/10 Universidad del Valle  
12:00

CJUB  
R 2

The characteristics that shaped ALADI—in Spanish: Latin American Design Association—in 1980 let us glimpse the functioning of an Interpretive Community. Passionate beings, coinciding in experiences and ways of seeing and criticizing the world, that are capable of building projects that dream of a promising future. This community is clearly fuelled by an emotive Latin Americanism, which has been traveling since the nineteenth century, mixing, blending and updating itself with different discourses, utopias and challenges. I can affirm that this Latin Americanism enters into a “resonance

box”—as perhaps Serge Gruzinski would say. In this, gradually, a diverse amount of critical lines would be entering, mixing up, producing and amplifying new conceptions. Giving color and particular ways of seeing reality, as well as forming the base of a group of conceptions that debate what is, what should be and where the design made in Latin America should go. Beyond an association, ALADI must be seen as a community, one that interprets and constructs in heterogeneous ways in Latin American conditions and for Latin American conditions.

# Globalization and National Identity in Mexican Design

Globalization / National identity / Mexican design / History of Mexico /  
Nationalism

**María Alcántara**

Universidad Nacional Autónoma de México

MON  
29/10  
12:30

CJUB  
R 2

Globalization is continuously challenging our concept of national identity—which seems to be losing its binding capacity within a society bombarded by external stimuli—and that leads to questioning its validity and effectiveness, moving away from the reality experienced every day, to become merely a discourse, of which a specific sector of design in Mexico decides to take advantage.

That is why the author considers it necessary to perform a retrospective analysis of national identity, which allows us to know its origin and its adoption within the Mexican context, as well as its effects on the design of products in this country.

## Historiography of Industrial Design in Colombia

Industrial design / History of industrial design / Historiography of design /  
Approaches to the historiography of design

MON **Diana María Hurtado Trujillo**  
29/10 Martin-Luther-Universität Halle–Wittenberg  
15:00

*CJUB*  
**R 2**

This paper is an analysis of the historiography of Colombian industrial design, where the writing of the history and the different approaches used for that purpose were studied. Certainly, this research is appealing to use its outcome as a tool to encourage the creation of new perspectives for the writing of Colombian design history.

It seems important to start the research about the usual focus points in design history from Europe and the United States, because this allows us to understand the historiographical discussions regarding industrial design and its development. Afterward, the parameters employed in Colombian design historiography are studied and

introduced; in this process the characteristics of the Colombian approaches were identified, exposing their weaknesses and strengths, showing that these approaches must be complemented in order to broaden the perspectives with which the development of industrial design in Colombia is being studied.

Contrasting the European and American positions previously analyzed with the approaches used in Colombia allows us to see that there are some differences and similarities; however, what is even more important is that the context determines the way to embrace and analyze the development of industrial design, even though this concept is global.



## National Design and *Desenho Industrial*: Brazilian Issues in Historical Perspective

Design history / Design concepts / Planning and designing / Brazil

### Lucas do M. N. Cunha

Universidade do Estado  
do Rio de Janeiro

### Felipe Kaizer

Universidade do Estado  
do Rio de Janeiro

### João de Souza Leite

Universidade do Estado  
do Rio de Janeiro

Today, there is a mismatch between the practice and the understanding of ‘design’ inside and outside Brazil. While the meaning of the term began to expand from the 1960s onwards across the world, the effects of a semantic and conceptual restriction are constantly challenging the very notion of ‘design’ in Brazil. This is quite evident due to differences between Brazilian design research and the international debate on design issues. There are multiple and complex causes for this phenomenon. In any case, we must return to the time when the activity in its modern way was established in the country in the 1950s. That was a period of intense industrial expansion associated with nationalism, identified as ‘national-developmentalism’—and the arriving of ‘industrial design’ as ‘*desenho industrial*’. This return to a historical time seeks to understand not only the translation of the American industrial design and the influence of the German model of Ulm in the creation of the first Brazilian institutions of design education, but also the singularities and difficulties encountered since then. Also in the 1950s, following an international trend, planning practice emerges in public and private spheres, affecting the broader understanding of the field of design (or *projeto*).

MON  
29/10  
15:30

CJUB  
R 2

## Redefinition of the Origin of the History of Industrial Design in Argentina

Design / History / Technology / Industry / Production

MON **Sergio Rybak**  
29/10 Universidad de Buenos Aires  
16:00

CJUB  
R 2

Design historicizing poses methodological problems that require us to review the concept of what design is considered to be. This, in turn, requires a review of the field's frontiers, since the borders of the overall historical activity are in constant movement. Argentina has not yet reformulated the established valid knowledge as regards the historical view of the origins of the discipline. The purpose of this paper is the inclusion of various products manufactured by two state factories: IAME (after the Spanish initials for Industrias Aeronáuticas y Mecánicas del Estado—State Aeronautics and Mechanical Industries) and FADEL (after the Spanish initials for Fábrica Argentina de Locomotoras—Argentinian Freight Locomotive Plant). These products have not been mentioned—so far—in the diverse histories of design in Argentina. In addition,

the development of these products has been overshadowed with that of other products included in above-mentioned histories.

The various productions of “artefacts” in the 1950s made it possible to develop two lines of action concerning design: the pragmatic one, and the academic one.

In addition, this paper analyzes the emergence of a joint organization: the CIDI (after the Spanish initials for Centro de Investigación de Diseño Industrial—Industrial Design Research Center), comprised by state and private enterprises. The CIDI materialized as a political idea the state proposed to integrate design function in companies; while the private companies involved adopted design as their banner.

# Challenges for a Project Education: Art-Recycling and Popular Expression in Brazilian Material Culture

Art-recycling / Crafts / Design / Project education

**Cristina Cavallo**

Universidade do Estado do Rio de Janeiro

MON  
29/10  
17:00

CJUB  
R 2

In the light of design research, the precariousness of technical and craft formation in Brazil proves to be one of the gaps in Brazilian design education, often unable to deal with the complexity of the country's problems. Crafts, out of the official models of education in Brazil, has been relegated to informality, depending on the spontaneous actions of individuals and groups that learn, teach and produce outside the main economic, cultural and educational systems. Often, this craft is produced from the reuse of natural or industrial materials, discarded and reused, generating what is recognized

as "art-recycling". A symptom of a society that, in general, does not master the technical and craft knowledge necessary for its own development and, faced with needs and opportunities, finds subjective ways of designing. Based on the author's personal experiences, this paper considers art-recycling as an alternative resource for design education, where the properties of the materials and the needs involved in each situation serve as delimiters of the projective practice, in terms of modeling, morphology, ergonomics, aesthetics, taste and culture.

## Material Culture in the State of São Paulo, Brazil, through Memorable Household Artifacts

Trans-culturalism / Cultural identity / Material culture / Memorable artifacts / Household artifacts

MON **Maria Beatriz Ardinghi**

29/10 Universidade de São Paulo

17:30

CJUB

R 2

Artifacts are symbols of a culture and correspond to the memory of a particular group of people in a historical and sociocultural context. Studying their characteristics is a way to understand the values, customs and traditions of that group. When talking about popular culture, many of these artifacts can be seen as resistance of their cultural values in a situation of economic and social submission. Accordingly, a study was developed about material culture through a number of domestic artifacts found in residences of families of rural origin in São Paulo state, that are also present in the memories of the adult

population whose childhood experiences occurred in this context in the second half of the twentieth century. Their aesthetical, pragmatic and semantic attributes were analysed and, as a result, it was possible to identify a regional language of these popular household objects according to the usage characteristics, perception and meaning. In addition, it was verified that this identity is closely related to its social history of colonization and intense migration at the beginning of the last century. This essay presents some semiotics aspects of the analysed artifacts and the relation with their social history.

# Exiles, Diasporas, and Migrations. Journeys in Design in the Postwar Years (Design in Argentina from 1944 to 1957)

Argentina / Modern design / Tomás Maldonado / Max Bill / 1944–1957

**Verónica Devalle**

Universidad de Buenos Aires

MON  
29/10  
18:00

CJUB  
R 2

The emergence of an art and architecture avant-garde in Latin America's Southern Cone is usually considered as the starting point of the historical reconstruction of modern art and modern design in Argentina. There is a pending debate on the nature of the ties between those avant-gardes and their European points of reference, particularly Swiss and German Concrete Art from the immediate postwar years. Although Tomás Maldonado's career after his arrival at the Ulm HfG is well known internationally, as is Max Bill's impact on Latin America following his first prize award at the 1951 São Paulo Biennial, the South American-European exchange from 1944 to 1957 has been studied only in regional terms.

The aim of this work is to analyse these relationships in the context of a transatlantic dialogue that encompassed correspondences, exhibitions, publishing projects, and friendships; the ties were not without conceptual differences, however. Special focus will be placed on the publishing initiatives that contributed to laying the conceptual foundations for different types of design as disciplines with university degree programs. I will discuss specifically the journals *Arturo* (1944), *Ciclo* (1948–1949), and *nueva visión* (1951–1957), as well as the Nueva Visión and Infinito publishing houses.

## Transformation in Kimono Design in Southeast Asia from the Late 19th to the Mid-20th Century

Kimono / Southeast Asia / Immigrants / Cultural syncretism / Propaganda

MON **Rie Mori**

29/10 Nihon Joshi Daigaku, Tokyo

12:00

CJUB

R 3

This study discusses and elucidates the migration, distribution, establishment, and alteration in the Japanese kimono, through the international and inter-regional transmission of attire in the 19th and 20th centuries; focusing particularly on changes in the kimono in Southeast Asia from the late 19th century to the early 20th century; based on press information, literature, commemorative photos, etc. From the late 19th century onward, kimonos were the usual dress of people who immigrated to Southeast Asia from Japan for

various purposes, especially for work in the sex industry. In this way, the kimono came to interact and intermingle with various clothing styles common in Southeast Asia, such as the Malay, Indian, and Chinese styles. And when Southeast Asia was occupied by the Japanese military in 1942, the national Japanese kimono began to be used for propaganda purposes as part of the occupation policy. I here explore how kimono designs were altered to suit the situation, and came to symbolize various historical contexts.

# The Return of Metabolism in the Future of Design for Disaster Relief (1958–2018)

Capsule design / Disaster relief / Kiyonori Kikutake / Metabolist movement / Resilience

**Lara Leite Barbosa de Senne**

Universidade de São Paulo

MON  
29/10  
12:30

CJUB  
R 3

This paper seeks to locate intersections and contradictions between Metabolism, a movement born from the visions of Japanese architects from the late 1950s, and design for disaster relief in today's world. Based on a review of Kiyonori Kikutake's projects, as examples, the Sky house, Tower Shape Community, both of 1958; the Marine City of 1963; Tokyo Bay Project as well as the Koto Project of 1961, which was specially designed to withstand disasters, it can show the early history of the place of sustainability in emergency design. Also the critique of modernist ideologies, especially narrated by Reyner Banham and other contemporary authors who have pub-

lished articles about the difficulty of applying megastructures in the reality of that time. Another relevant aspect is the analysis of the concepts such as modularity, interchangeability and expansiveness present in capsule design and in adaptive pluggable megastructures. The questions that the article will seek to answer are: which aspects of construction could be widely applied in the emergency context? What principles could be adopted to rebuild cities devastated by natural disasters, from the perspective of environmental concerns? After technological or natural disasters, the visions of the future could be utopian or dystopian places.

## Why Flower Patterns?: An Aspect of Product Design History in Post-war Japan

Flower patterns / Thermos bottles / Rice cookers / Japan

MON **Shinsuke Omoya**  
29/10 Shiga Kenritsu Daigaku  
13:00

CJUB  
R 3

Attaching decorative patterns on the surface of modern products is a rare but interesting phenomenon. In the middle of 1960s Japan, decorative flower patterns appeared on table type thermos bottles and soon became vogue. Although this trend was criticized by intellectuals influenced by modernism, saying these colorful and decorative patterns were not suited to the Japanese house interior. Also, the thermos bottles with flower patterns were heavily exported to the Asian market. In China, decorative patterns also appeared on thermos bottles in the 1960s but most of their motifs were not only flow-

ers but included plants, birds, landscapes, historical figures, auspicious Chinese characters, etc. So why did only flower patterns 'blossom' in Japan? In the 1970s, the flower patterns were attached on Japanese electric rice jars and rice cookers and soon became the norm in those body designs. However, these flower patterns suddenly disappeared by the end of the 1980s. This paper follows these design changes, the rise and fall of the flower patterns, and tries to account for the reason of this design-historical phenomenon in Asia, from its technological, social, economic, and cultural backgrounds.



# The Brazilian Modern Letterpress Printing Scene

Letterpress / Modern letterpress / Printing / Graphic industry in Brazil

**Isabella R. Aragão**

Universidade Federal de Pernambuco

MON  
29/10  
15:00

CJUB  
R 3

The modern letterpress printing movement arrived many years later in Brazil due, among other factors, to the lack of graphic arts tradition in the country. The aim of this study was to understand the Brazilian modern letterpress printing scene, as far as the commercial purposes are concerned. Therefore, the semi-structured interview approach was chosen because there has been little discussion about the topic; publications were further searched for ad-

ditional relevant information. The results of this study indicate that the new companies are considerably different from the traditional letterpress print shops that used to work with metal types. The company designations written in English, for instance, surprisingly declare that they work in a modern way with old printing presses. Furthermore, the field still needs to expand to states other than São Paulo to become more popular.

## The History of Opening Titles in Portuguese Cinema: First Contributions

Design history / Film history / Portuguese cinema / Opening titles / Typography

**MON** **Igor Ramos**  
**29/10** Universidade de Aveiro | [ID+]  
**15:30** Research Institute for Design,  
Media and Culture

**CJUB**  
**R 3** **Helena Barbosa**  
Universidade de Aveiro | [ID+]  
Research Institute for Design,  
Media and Culture

This paper aims to be a starting point for a study and visual analysis on the history of opening titles designed for Portuguese films, a topic about which there are currently no literary references, in spite of an increasing popularity and interest surrounding this subject in international contexts and its greater importance within contemporary film and TV projects. Consequently, several questions emerge: how have opening titles changed throughout the decades? How can they be classified? What do they reflect about Portuguese cinema?

Watching 50 opening titles of Portuguese films from the last 100 years (1920s to 2010s) allowed understanding of how they can be regarded as an inherent reflection of technical progress through the decades, but also of the struggles that the medium has faced in Portugal. Typography present in opening titles has played an important role since the inception of cinema: from silent films to more contemporary productions, it has been the vehicle used to communicate the title and names of the team involved in the making of the film and, simultaneously, as a way to draw audiences into the narrative.

The analysis of how typography was used, manipulated and combined with images in opening credits revealed aspects intimately linked with the history and identity of Portuguese cinema and the country's own history.

# Designing the Early History of Typography in Brazil, Starting from Printing in São Paulo

Typography / Graphic design / Design history / Graphic memory / Print culture / Mapping

**Priscila L. Farias**

Universidade de São Paulo

**Daniela K. Hanns**

Universidade de São Paulo

**Isabella R. Aragão**

Universidade Federal  
de Pernambuco

**Catherine Dixon**

University of the Arts London

Many histories of typography in Brazil have been told from the point of view of book and newspaper publishing. A history of typography in Brazil as part of design history, however, is still to be written, or, better yet, designed. In order to help address this gap in knowledge, a digital platform able to gather data and provide information on the early history of letterpress printing in the city of São Paulo has been devised and implemented by a research team coordinated by the authors of this paper. In addition to textual and numerical information on over 200 trade printers, type foundries, type distributors, and their staff, the platform provides interactive maps showing the location of these companies, and a timeline of their activity from 1827 to 1927. It also offers a reconstruction of the printers' repertoires—samples of the typefaces they used, built from thousands of images collected from printed pages. The result is a rich set of data accessible by anyone interested in learning more about the early history of typography in São Paulo, gathered in a system that allows for systematic updates, and which can be expanded to incorporate data from other periods, sources and locations.

MON  
29/10  
16:00

CJUB  
R 3

## The Scuola del Libro in Milan at the Center of a Typographic Quarrel Between *Risorgimento Grafico* and *Campo Grafico*

Italian typography / Design education / Graphic design magazines /  
Promotional ephemera / Modernist graphic design

MON  
29/10  
17:00

**Chiara Barbieri**

HKB / Bern University of the Arts

CJUB  
R 3

The paper investigates the activity of the Scuola del Libro in Milan during the interwar period. The school was part of the Milanese printing and design network and featured regularly in specialist magazines as a model of vocational training and so-considered good graphic design and typography. Prominent figures of Italian typography and graphic design worked in, studied in or collaborated with it. These included the editor-in-chief of the graphic arts magazine *Risorgimento Grafico*, Raffaello Bertieri, and the contributors of the magazine *Campo Grafico*.

Focusing on the visual analysis of the school's promotional ephemera, the paper discusses the spread of modernist aesthetics and the 'birth' of Italian modern graphic design. To this end, it positions the Scuola del Libro at the center of heated debates on the modernization of graphic design and typography that were carried out in specialist magazines of the period. In doing so, it argues that the school was used by different groups to promote conflicting attitudes towards graphic design.

## ***Statements* and *Fluxshoe Add End A*: The Artist's Book *versus* the Crystal Goblet**

Typography / Artists' books / Postmodern design / Historical narrative / Language

**Mila Waldeck**

University of Reading

MON

29/10

17:30

CJUB

R 3

This paper discusses Lawrence Weiner's book *Statements*, published by Seth Siegelau in 1968, and *Fluxshoe Add End A*, a catalogue of the Fluxshoe festival published by Beau Geste Press in 1974 and organized by Felipe Ehrenberg, Terry Wright and David Mayor. This discussion focuses on how the two books interrelate text, context, design, reader, and author. Both books destabilize the idea of content, challenging the framework of design as a more transparent or more opaque container.

## Textual-type or Visual-type? Historical Approach to the Hybrid Nature of Typographical Characters

Typeface / Design / History / Communication

MON  
29/10  
16:00

**Nereida Tarazona-  
Belenguer**  
Universitat Politècnica  
de València

CJUB  
R 3

**Olga Ampuero-Canellas**  
Universitat Politècnica  
de València

**Jimena Gonzalez-Del Rio**  
Universitat Politècnica  
de València

**Begoña Jorda-Albiñana**  
Universitat Politècnica  
de València

Typography has a dual nature: it is a linguistic sign but also a visual sign. From its appearance, very linked to language and linguistic function, the different historical moments have been contributing their particular perspective, discovering and expanding their formal and plastic possibilities. This work carries out in the first place a review of graphic design history, from the appearance of writing to our days, in order to observe the dialogue between verbal and visual in typography and its evolution over time. In the second place, three typographical experimentation proposals around the formal values of the letter presented to a group of designers are presented and whose results were the subject of three exhibitions in a Valencian museum. In a time like the current one where the visual is superimposed on the textual, it seems logical to investigate and experience the graphic possibilities of typographical characters as a starting point to create textual designs that attract and appear remarkable for their recipients.

## ‘Excavation or Export’: Design Policy in Wartime Japan, 1937–1940

Design policy / Japan / Export design and manufacturing /  
Product design and manufacturing / Design during wartime

**Sarah Teasley**

Royal College of Art, London

MON  
29/10  
12:00

CJUB  
R 4

Design policies are themselves designed artefacts, possessing what Kopytoff memorably rendered as ‘the social life of things’. This presentation articulates and analyses the impact of sharp historical change on longer-running policies. The policy considered is national economic development through design improvement for export products, and the specific moment of change Japan’s shift to a wartime economy, c. 1937–42. During this time, policy-makers continued earlier policies for growing export product income through improved design and product quality, while also implementing new policies around resource management and management of populations. Key questions include: what was the im-

pact of Japan’s wartime political ideology, economic and social systems, and material reality on the design, implementation, reception and impact of the policy? How did the policy itself ‘behave’ during changing conditions, in relation to its ‘behaviour’ in previous decades in Japan? How did stakeholders including policymakers, designers and manufacturers, all familiar with the policy from its prewar usage, interact with the policy during these changing conditions? How useful is a ‘social life of things’ approach for analysing design policy? And what are the ethics of writing histories of non-war-specific artefacts—material or immaterial—during periods of violence, colonialism and imperialism?

## Decorative Paternalism: Analysis of Two Books of the National Campaign for the Education of Adults Devoted to Interior Decoration – 1956

Interior design / Portugal / Adult education / Authoritarianism / Tradition vs. modernity

MON **Carlos Bártolo**  
29/10 CITAD, Universidade Lusíada de Lisboa  
12:30

CJUB  
R 4

During the 1950s—a political turning point of the Portuguese dictatorship (1926–1974)—the official organism responsible for adult education published in the same year two books about interior design.

The books have similar objectives and style; nonetheless, they reflect two distinct contexts of this decade. A time when the regime began to abandon the traditionalist fantasy nation it had (re)invented, and reluctantly accepted that the external world was evolving.

Under an idealist tone, the storylines and characters present in the books depict situations that reveal enough divergences to associate them with these antagonistic socio-political moments.

At the same time the advice, illustrations, and expected outcomes of both cases also reveal different understandings of what design's social-functional purpose could be, years before it was assumed as an autonomous discipline in Portugal.



# Danish Design on Exhibition. The Cultural Politics of Staging the Everyday

Design exhibitions / Design promotion / Danish design / Aesthetics /  
Cultural politics

**Mads Nygaard Folkmann**

Syddansk Universitet

MON  
29/10  
13:00

CJUB  
R 4

Since the exhibition *Design in Scandinavia* travelled across the US and Canada in the 1950s, exhibitions have been used as an important means for promoting and profiling Danish design on the international design scene. In this paper, aspects of how promotional exhibitions have contributed to constructing the profile of Danish design are analysed. The paper will reflect upon: 1) aesthetic profile, 2) the ideology of the underlying meaning and 3) the role of those involved, especially governmental institutions aiming to involve cultural politics in the exhibitions. Focusing foremost on the exhibition *Everyday*

*Life – Signs of Awareness* (2017, at 21st Century Museum of Contemporary Art, Kanazawa, Japan), the paper analyses how the aesthetic strategies at the exhibition provide a cultural image of Danish design through a highly aestheticised focus on the everyday. This is considered to be in contrast to the exhibition *Dansk Form* in 2000, which offered a more design-focused reflection on the meeting of industrial design and craft objects. The aspect they both have in common is the high degree of aesthetic coding, suggesting that aesthetics is a central aspect of Danish design.

## The Mediatization of Design on Social Network Media

Social media / Mediatization / Media logics / Social design / Discourse analysis

MON **Toke Riis Ebbesen**

29/10 Syddansk Universitet

15:00

CJUB

R 4

The representations of design on digital network services, like Instagram or Twitter, is of central importance to design today. However, although the production–consumption–mediation paradigm is well established within design history, culture and theory studies, little research has been published on the role of digital social mediation. Through the lense of a case study of an artistic social design product, the solar lamp Little Sun, this paper discusses how design is mediated on digital social media, Instagram, Twitter and Amazon. The

discursive staging of products, values and sentiments in visual and textual social media posts are analyzed in order to understand how producers, consumers and intermediaries interact with the design of platforms to co-program the meaning of the product. It is suggested as a starting point for further research into discovery, preservation and deeper understanding of the role of the multitude of mediations of design products on digital social services, as well as the design of the services themselves.

## Linked Objects: Relational Memory of Design at Barcelona Design Museum

Design / Research / Digital development / LAM / Collections

### **Albert Díaz Mota**

Museu del Disseny  
de Barcelona

### **María José Balcells Alegre**

Museu del Disseny  
de Barcelona

‘Linked Objects’ is the title of a project promoted by the Documentation Centre of Barcelona’s Design Museum that has two main purposes: to show the objects of the museum’s collections in an enhanced consultation environment, and to facilitate access to essential materials in order to promote research. The project is based on the enrichment and establishment of relations between the museum catalogues (bibliographic, archival and objects), as well as on other internal and external documentary sources that allow us to discover and establish new links between designers and works, helping us make decisions in the processes of increasing heritage and opening up new paths to research.

In the first stage, we analysed the processes related to the life cycle of the objects in the product design collection. We studied the way of materialising them taking as a starting point established bibliographic, archival and documentary descriptions. The necessary relationships and enrichment have been created to provide contextual information, seeking a balance between the descriptive tasks and the project’s sustainability. Finally, we made a first digital development in order to visualise the results.

MON  
29/10  
15:30

CJUB  
R 4

## Navigating in the Gap: Designing Historical Fiction and Speculating the Present

Speculative design / Historical fiction / Design fiction / Museum AR APP

MON **Li Zhang**

29/10 Beijing Information Science and Technology University

15:00

CJUB

R 5

Enthusiasm or suspicion for the future depends on how we speculate about history and transform the present by what we believe and what we do. History, we may rather say, is not reality but a speculation about past facts. Therefore, there is a space that can be operated on for speculating history by raising the question of what-if? and presenting possible answers through virtual visualization. In this paper, I will put forward a hypothesis of a “history of the

future” inspired by Foucault’s “history of the present”, that uses AR technology in a museum application to explore the possible conditions of historical exhibits with touching of fingers and augmented visibility. Audiences would benefit from navigating in the gap between history and future as well as speculating the present, even though speculation is not enough comparing to Dunne and Raby’s definition.

# Design, a Strategic Tool for Creating Welfare in Latin-America.

## A Review of Design Policies in the Region

Design / Innovation / National design policies / Latin America

**Julio Frías Peña**

Universidad Nacional Autónoma de México

Despite several studies showing the positive impact of design in creating welfare and improving the quality of life, design has not been fully recognized as a strategic tool by the governments of developing countries in Latin America. The objective of this paper is to review several efforts towards the development of national design policies in the following Latin American nations: Argentina, Brazil, Colombia, Chile and Mexico. After the review of this situation in Latin American countries, a review of design policies developed in South Korea is presented. Then a comparison between the main highlights achieved by those Latin American nations and those goals achieved in South Korea are presented. The research ends with a number of reflections about what is possible to be implemented in Latin American countries beyond what the Oslo Declaration on innovation recommends.

TUE  
30/10  
12:00  
CJUB  
R 4

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Editor's note. This should have not happened. We were led to believe that this paper would not be delivered, so we did not save any space for it in this 200-page book. As this was eventually proven wrong, we had to find a place for it. It was squeezed in here, filling the gap left by a last-minute-withdrawn-paper from strand 1.6... Details in the margins are correct—we hope that you will not be disturbed by this breaking of the natural sequence and trust that you will understand. Thank you.

## The Primacy of the Physical Artefact – Some Thoughts on the History of Book Design and its Future

Book design / History / Typography / Graphic design / ebooks

MON **Niki Sioki**  
29/10 University of Nicosia  
16:00

*CJUB*  
**R 5**

As the printed book is being challenged by the various digital mutations of texts, it seems that the time is ripe for mapping the state of book design history and for discussing some thoughts about what its future could possibly be. In this paper I concentrate on the following question: where can the study of book design in a historical context be found? My intention is to trace how researchers in different disciplines have approached the history of book design; the focus will be

on contributions to the design history of the printed book made by bibliographers and book historians as well as typographers and book designers. Nevertheless, this article would make a limited contribution to the main theme of the conference without addressing, even in the form of questions, the potential future of book design and its history in a world where books are stripped of their traditional material characteristics, design features and typographic standards.

## How Paper Figures in the History of Design Ideation

Material literacy / Graphic design / Graphic design ideation / Materiality

**Jenny Grigg**

RMIT University, Melbourne

MON  
29/10  
17:00

CJUB  
R 5

Graphic languages have been created throughout history. We continually process our observations and look for ways to share our thoughts with others. We understand literacy as the ability to read and write words and visual literacy as an ability to read, decode and interpret visual statements, as well as to write, encode and create visual statements. Of interest here, is how materials contribute a literacy of their own.

This article constructs a lineage of designers from the past century who have sought paper as a means of com-

munication. A concept explored at the Bauhaus, this approach is also identifiable in past and present Australian design. A history is traced from Germany to Australia to share practice-based insights of the significance of paper in the ideation of four designers: Josef Albers, Gerard Herbst, David Lancashire and Jenny Grigg. The focus is not only on how paper guides design perceptions, but also on how paper-focused processes materialise principles of design.

## From Theory to Practice: The History of Portuguese Design as a Tool for Understanding Design Practice

History of Portuguese design / Practice / Theory / University of Aveiro

MON **Helena Barbosa**

29/10 Universidade de Aveiro | [ID+] Research Institute for Design, Media and Culture

17:30

CJUB

R 5

It is noteworthy that design is an ancient practice that has always been tinged by memory, being a sequential process (practical) that has always involved dialogue between past, present and future. In principle, although theory and practice should get along with each other, sometimes that simply doesn't occur.

This paper is conceived from the standpoint of students training in design courses that focus on the link between theory and practice, underpinned by the premise that both components should not be separately configured.

Given that the history of design has only recently entered the Portuguese curriculum in higher education, key

questions emerge: how can this discipline help students to become better designers? How and why is such theory a readily useful form in design practice? What are the educational approaches that may contribute to the understanding of the work of future designers?

Based on a case study of the means by which the discipline of "History of Portuguese Design" has developed at the University of Aveiro, this paper will demonstrate the importance of research associated with this theme alongside the latter's connection to practice, in both university and professional contexts. Specific examples will be referenced.



# Linear and Spheric Time: Past, Present and Future at Centro Carioca de Design, Rio de Janeiro

Centro Carioca de Design / Rio de Janeiro / Heritage / Historical center / Time

**Paula Camargo**

Universidade do Estado  
do Rio de Janeiro

**Zoy Anastassakis**

Universidade do Estado  
do Rio de Janeiro

In this paper, we intend to explore the relations between past, present and future at Centro Carioca de Design, in Tiradentes Square, in Rio de Janeiro's historical center. The correspondences between the opening of Centro Carioca de Design and the temporal dimensions under which it has been implemented, as well as the heritage structures to which it has been linked over the years, will be observed through a concept of time developed in the light of authors such as Haraway, Ingold, Han, Cardoso, Favret-Saada, Goldstein and Abreu. Aiming to trace the path which links Heritage and Design to life in the city, we seek to elaborate relations between linear time, cyclical time and the proposition of a "spheric" and "tentacular" time. This research aims to bring out the affections—in the sense that we affect and let ourselves be affected by our environment—of people in the city and of the city on people, and of Design as a key element to this debate.

MON  
29/10  
12:30

CJUB  
R 6

## Fauna of the Anthropocene: The Plastic Bag in its Natural Habitat

Anthropocene / Environmental crisis / Litter aesthetics / Plastic bag / Polyethylene

MON **Gabriele Oropallo**  
29/10 London Metropolitan University  
13:00

*CJUB*  
**R 6**

The plastic bag's primary function is to contain, and contain it will with an unmatched resilience. After it has taken its first breath by the cashier of a grocery store, when left to its own devices, the plastic bag will contain the currents of the wind or those of the water, its membrane-like body continuing to behave according to its original design programme, even when no human users are employing it. Both the success and stigma the polyethylene plastic bag has accrued since it was first designed in the early 1960s are a result of its very resilience. This paper will examine the transition of the plas-

tic bag from ingenious object of utilitarian use into icon of environmentalist campaigns, which eventually fed into legislation aimed at reducing its use. The paper will analyse the design programme of the most common type of single-use carrier bag, the "t-shirt plastic bag", originally conceived in the early 1960s. It will then introduce the concept of "litter aesthetics". Finally, it will argue that the story of the plastic bag provides an illustration of an approach to environmental problems in which the central role is played by the promotion of individual action through consumer choice.

# Counting and Interviewing Women: Female Graphic Designers in ADG Brasil Biennial Catalogs

Feminism / Women in Brazilian graphic design history / Female work /  
Historical sources

## Rafael Efrem

Instituto Federal de Educação,  
Ciência e Tecnologia de Paraíba

## Bárbara Falqueto

Instituto Federal de Educação,  
Ciência e Tecnologia de Paraíba

## Thuany Alves

Instituto Federal de Educação,  
Ciência e Tecnologia de Paraíba

Considering the low incidence of women in design history books published in Brazil, treated in a previous research, this work aims to investigate the participation of women in the national graphic design field through the catalogs of the 9th and 11th editions of the Graphic Designers Association (ADG Brasil) Biennials—because of their importance for the formation of the professional discourse and the image that society holds of the graphic design field—in order to understand its omission from the historiographic records, verifying why they do not appear, either for low participation or for other social reasons. In addition the idea is to identify the areas in which women are more active and also whom among them can be considered canonical. Three graphic designers, with works selected for some Biennial catalogs, were also interviewed. As a result of the catalog analysis of the 11th edition, the area with the largest presence of women is Packaging Design and the smaller, Typographic Design. The interviewed women, despite different life stories and positions about being a woman in the field, all agree on the importance of the Biennial for the visibility of the area and female representativeness.

MON  
29/10  
15:30

CJUB  
R 6

## Design History Foundation Topics in the Past, Present and Future

Fundación Historia del Diseño / Design History Foundation / Research topics /  
Conferences / Design heritage in Spain

**MON** **Isabel Campi**  
**29/10** Fundació Història del Disseny, Barcelona  
**16:00**

*CJUB*  
**R 6**

This presentation is a description of the areas of activity of the Barcelona-based Fundació Història del Disseny (Design History Foundation—FHD), which this year celebrates its tenth anniversary. The objectives of the Foundation are to investigate, disseminate and promote the history of design and to strive for the conservation of its documentary heritage. Consequently, the Foundation's lines of activity have been the development of its own research through scholarships or by commission, the organization of conferences and academic encounters, the editing of publications, the preparation of educational and outreach activities, and dedication (whether self-generated or through third parties) to the conservation and study of design archives.

Subjects dealt with have been highly varied, with an accentuated presence of the study of design in collections, archives and local enterprises: they range from Pop in Barcelona to the Roca Sanitary Corporation, and include the study of Spanish poster collections, the Alfaro-Hofmann Collection in Valencia, Spanish textiles and fashion and calico prints from Igualada. Calls for academic meetings in Barcelona and its surrounding area have the goal of revealing the socio-political reality of design in Spain, quite beyond a certain dependency on heroic tales, thus bringing design closer to international historiographic tendencies.

# No Style. Ernst Keller (1891–1968)—Teacher and Pioneer of the So-called Swiss Style

Swiss / Style / Innovation / Reflection / Dissemination

## Peter Vetter

ZHdK / Zurich University of the Arts

MON  
29/10  
17:00

CJUB  
R 6

In the history of graphic design, Ernst Keller is often mentioned as the father of the so-called Swiss Style, later International Typographic Style. He taught at the School of Arts and Crafts Zurich from 1918 to 1956, and in fact nearly all of the important exponents of the so-called Swiss Style had studied under Keller. Keller's achievement can be seen in his oeuvre, primarily his poster designs, but Ernst Keller's contribution to the development of innovative, non-academic didactic principles in design education plays a fundamental role. His teaching activity can be defined as one of the first systematic didactical programs for graphic design worldwide.

## The Business Face of Swiss Graphic Design: The Case of Studio Hollenstein (1957–1974)

Studio Hollenstein / Swiss graphic design / Organisation / Team /  
Graphic design profession

**MON Constance Delamadeleine**

**29/10** ZHdK/Zurich University of the Arts | HEAD–Genève/Geneva School of Art and Design (HES–so) |  
**17:30** UNIL/University of Lausanne

*CJUB*

**R 6** Literature has long discussed the role of Swiss graphic designers and typographers based in Paris in the 1960s and 1970s, in the construction and dissemination of the label ‘Swiss graphic design and typography’. While these narratives mainly focus on the talents of these individual designers and the formal and aesthetic aspects of their work, the strategies developed to ensure their commercial success on the French market have been little explored. Yet such exploration provides an alternative approach to understanding how the label has been shaped abroad. Drawing on underexplored Studio Hollenstein archive material, combined with interviews, this study examines the organisational structure and the strategies used to run the Studio. As this material reveals, the concepts of ‘team’ and ‘organisation’ emerge as discursive and visual strategies to represent and position the Studio as a collective and professional structure. Moreover, Hollenstein’s claim to Swiss origins is widely evidenced in the archive and appears as a means to label the services of the Studio with Swiss stereotypes such as precision and quality. This paper offers a balanced view of the way the label ‘Swiss graphic design and typography’ was constructed and disseminated abroad and challenges the conventional portrait of the individual Swiss graphic designer depicted by the narratives.

# Casting the Net: Early Career Projects and Network Creation

Swiss graphic design / Swiss Design Awards / Design promotion / Networks / Career formation

## Jonas Berthod

Universität Bern | Hochschule der Künste Bern |  
ECAL / Ecole Cantonale d'Art de Lausanne (HES-so)

MON  
29/10  
18:00

CJUB  
R 6

The small size of the contemporary Swiss graphic design scene makes it a hyper-connected environment that impacts the production of design. This paper uses a qualitative approach to understand the networks of Swiss designers and the influence exerted by the Swiss Federal Office of Culture. In particular, it examines the actors and networks of three winners of the 2002 Swiss Design Awards: Gilles Gavillet, Norm and Megi Zumstein. Indeed, 2002 is a particularly relevant year as it marks the moment the Awards were modified to reflect changes in design practices, envisioning the Swiss Federal Office of Culture as an actor within the Swiss design network. The paper uses a selection of artefacts as starting points to retrace the networks. The objects are chosen from

interviews with designers, literature reviews and awards, and their analysis leads to connections with actors that are usually less visible within design networks, such as photographers, editors or informal collaborators.

A preliminary examination highlights the designers' networking strategies in the cross-section of scenes they represent and shows the role played by the Swiss Design Awards in launching careers. Preliminary results show that these networks are mostly informal and mainly located within the cultural sector because it offers more creative opportunities. They highlight the role played by key institutions either as clients, promotional platforms, awarders or networking spaces.

ICDHS 10<sup>th</sup>+1 BARCELONA 2018  
29, 30 & 31 October  
Book of Abstracts





*BACK TO THE FUTURE / THE FUTURE IN THE PAST*

**Tuesday**  
**30/10**

TUE 30/10		Room 1 (CJUB)	Room 2 (CJUB)	Room 3 (CJUB)	Room 4 (CJUB)
9:00   10:30		1.3 Ferrara [2/3]  81 Chiara Lecce	1.2 Farias [4/7]  90 Laura Cesio Mónica Farkas M. Sprechmann Mauricio Sterla	1.8 Kikuchi [2/5]  98 Mitha Budhyarto Vikas Kailankaje	2.2 Korvenmaa [2/4]  108 Saurabh Tewari
		82 Assumpta Dangla	91 Josep Puig	99 Yongkeun Chun	109 Ariyuki Kondo
					110 Eleanor Herring
11:00   12:30		1.3 Macsotay [3/3]  83 Maria Isabel del Río	1.2 Wong [5/7]  92 Priscila L. Farias Daniela K. Hanns Isabella R. Aragão Catherine Dixon	1.8 Salinas [3/5]  100 Tom Spalding	2.2 Gimeno [3/4]  111 Sabine Junginger
		84 Vera Renau	93 Claudia Angélica Reyes Sarmiento	101 Elane Ribeiro Peixoto José Airton Costa Junior	112 Florencia Adriasola
				102 Dora Souza Dias	65 Julio Frías Peña
12:30   13:30					
15:00   16:30		1.1 Traganou [3/6]  85 Tomoko Kakuyama	1.4 Prokopljević [1/2]  94 Anna Ulahelová	1.10 Cerezo [3/4]  103 Fátima Finizola Solange G. Coutinho Damião Santana	2.3 Atkinson [2/2]  113 Raquel Godinho- Paiva Ruth Contreras Espinosa
		86 A. Svaneklink Jakobsen	95 Iva Kostešić	104 Emre Yıldız Metehan Özcan	S. Teilmann-Lock 114 Nanna Bonde Thylstrup
		87 Alfonso Ruiz		105 Marcos Dopico Castro Natalia Crecente García	Patricia Martins 115 Didiana Prata Ana Paula Pontes
17:00   18:30		1.1 Traganou [4/6]  153 William Cruz Bermeo	1.4 Vukić [2/2]  96 Rita Paz Torres	1.10 Cerezo [4/4]  106 Simoné Malacchini	
		88 Nieves Fernández Villalobos B. López de Aberasturi De Arredondo	97 Gian Nicola Ricci	107 Oriol Moret Enric Tormo	
		89 Hiroka Goto			

Room 5 (CJUB)	Room 6 (CJUB)	Room 7 (MDB)	Room 8 (MDB)	
	3 <i>Gaspar</i> [4/9]	1.9 <i>Vélez</i> [1/1]	2.1 <i>Pombo</i> [1/4]	
	122 Edrei Ibarra Martínez	134 Fiorella Bulegato E. Bonini Lessing Alberto Bassi Eleonora Charans	143 Mads Nygaard Folkmann	9:00
	123 Erika Cortés Aura Cruz	135 Paul Atkinson	144 Nuria Peist Rojzman	
	124 Silvina Félix Nuno Dias Violeta Clemente	136 Francesco E. Guida	145 Augusto Solórzano	10:30
2.4 <i>Solà-Morales</i> [1/3]	3 <i>Fortea</i> [5/9]		2.1 <i>Solórzano</i> [2/4]	
	125 Carla Fernanda Fontana		146 T. D. O. Tvedebrink Anna Marie Fisker A. E. U. Heilmann Nini Bagger	11:00
116 Violeta Clemente Katja Tschimmel Rui Vieira	126 Alfonso Ruiz Rallo Noa Real García		147 Ana Miriam Rebelo Fátima Pombo	
117 Silvia Escursell Holly Blondin	127 Pedro Álvarez		148 Şölen Kipöz	12:30
	KEYNOTE #2			12:30
	128 Alain Findeli and Nesrine Ellouze			13:30
1.5 <i>Salinas</i> [1/2]	3 <i>Campi</i> [6/9]	1.6 <i>Korvenmaa</i> [3/6]	2.5 <i>Floré</i> [1/2]	
118 Toshino Iguchi	129 Chiara Barbieri Davide Fornari	137 Giuliano Simonelli Vanessa Monna		15:00
119 Hideo Tomita	130 José Carneiro	138 Kaisu Savola	149 Ahmet Can Özcan Onur Mengi	
	131 Mi-Hye Kim Min-Soo Kim	139 Emanuela Bonini Lessing Fiorella Bulegato	150 Andrea Facchetti	16:30
1.5 <i>Fujita</i> [2/2]	3 <i>Gaspar</i> [7/9]	1.6 <i>Woodham</i> [4/6]	2.5 <i>Fort</i> [2/2]	
120 Chiara Barbieri Davide Fornari		140 Noemí Clavería	151 Keisuke Takayasu	17:00
121 Oscar Salinas-Flores	132 Anders V. Munch	141 Luciana Gunetti	152 Marlene Ribeiro Francisco Providência	
	133 Sofia Diniz	142 Rita Cruz Fátima Pombo		18:30



# Italian Design for Colonial Equipment (1931–1942)

Italian design / Design history / Colonial equipment / Mediterranean /  
Carlo Enrico Rava

**Chiara Lecce**

Politecnico di Milano

The history of Italian design is strictly connected to the history of Mediterranean design for obvious geographical reasons. One specific episode of this history will be discussed here: the design of equipment for the Italian colonies during the fascist regime. The Italian colonial empire reached its maximum extension at the end of the 1930s and it included a good part of the Mediterranean area. The subject discussed here is still little known and analyzed because of the controversial historical period to which it relates. Anyway, for the purposes of design history, it seems

of great interest to rediscover the case study of furniture and equipment design “for the colonies”, promoted during the 1930s, due to its avant-gardist experimentation of standardized systems for the serial production of furniture and objects. One of the main promoters of this experience was the Italian architect Carlo Enrico Rava, in fact, the paper will follow his steps through the pages of *Domus* magazine, between 1931 and 1942, to shed light on this episode which would significantly influence Italian design history after WWII.

TUE  
30/10  
9:00

CJUB  
R 1

## Fabrics of Barcelona: The Future in the Past

Textile printing / Barcelona / 20th century

### **Assumpta Dangla**

Museu de l'Estampació de Premià de Mar, Barcelona

TUE  
30/10  
9:30

CJUB  
R1

In design history there are numerous experiences of revisiting creative languages of the past. In Barcelona, as William Morris did in the field of textiles, there were numerous attempts of recovering a local expressive language for fabrics. In this sense, the textile factory Ponsa Hermanos took a look at their past to find their own future. During 1900–1930, the factory produced several prints on silk with some of the most innovative patterns, originated at the main studios in Europe or created by some of the most important Catalan designers, such as Alexandre de Riquer, J. Vidal y Ventosa, Josep Palau i Oller, etc. Fortunately, the Ponsa Hermanos

collection has been preserved at different textile museums in Catalonia. Around the 1960s, the factory issued new prints made by local designers. These designs feature a very specific style yet integrated in the European context, where new trends appeared rapidly. In this paper, we attempt to highlight the similarities between Modernism/ Art Deco and Op-Art and psychedelia by studying unreleased prints by Ponsa. Through these samples we propose a consideration: can the legacy of the Ponsa brothers contribute to historians, designers and editors finding the future in the past?

# The Contribution of Jordi Vilanova to the Identity of a Mediterranean Character in Spanish Design

Spanish design / Mediterranean design / Jordi Vilanova / La Cantonada / Identity

**Maria Isabel del Río**

Universitat de Barcelona

The so-called Mediterranean style is one of the identity marks of Spanish design, being a style born out of concrete historical, geographical, cultural and political circumstances. Such a style is characterized by pure, simple forms, without ornament, atemporal, functional, and with a strong cultural component. The Catalan interior designer Jordi Vilanova belongs to this

style; that becomes patent in his own ideology, based on the humanistic attitude of the multi-disciplinary group La Cantonada, to which he pertained. This study intends to prove the contribution of Vilanova's work to the Mediterranean style in Spanish design through the analysis of some of his furniture and interior design projects.

TUE  
30/10  
11:00  
CJUB  
R 1

## The Design Phenomenon in Castellón: The Development of the Ceramic Tile Industry and its Eventual Establishment as a System

Design history / Design studies / Industrial design / Ceramics tile industry / Castellón

**Vera Renau**

Universitat de Barcelona

TUE  
30/10  
11:30

CJUB  
R 1

The main goal of this research is to study the development of the ceramic tile industry in the province of Castellón (Valencian Country, Spain), understanding it as an example of a local or regional economy of Mediterranean tradition consolidated as a powerful production center on a global level. In the context of the history of design, specifically in the history of industrial design, we will analyze the historical bases of this legitimization process whereby Castellón establishes itself as an impor-

tant center regarding industrial ceramic production. In the same way, we will question the functioning of the current field of the ceramic industry in this geographical center and how design has influenced its consolidation. We conceive this field as a social unit that is amenable to examination, considering the role of the different professional institutions that take part in it: design schools and universities, research centers, design museums, professional associations, among others.



# The Acceptance of Ornament in Modern Design: Kineticism and the Vienna Workshops in the 1920s

Ornament / Modernism / Viennese Kineticism / Vienna Workshops / Franz Čížek

**Tomoko Kakuyama**

Nanzan Daigaku

By analyzing the design works of Viennese Kineticism (ca. 1920–1924) and the Vienna Workshops (1903–1932) in Austria, this study aims to explore local practices of modern design and shed new light on the relationship between ornament and modernism.

Kineticism is an artistic tendency whose foundation lay within the course on the Theory of Ornamental Form by Franz Čížek at the School for Arts and Crafts in Vienna. Rhythmic sequences of movement and resemblances to contemporary international art tendencies are characteristic of its paintings, sculptures and graphic works. These features are based on Čížek's ideas and lessons on ornament.

Around 1907, the Vienna Workshops shifted into a luxury design en-

terprise. While strict geometric style was characteristic during the early period, later Workshops' designs featured ornamentation. Some of their design patterns bear similarities to concepts seen in the contemporary avant-garde arts.

At a time when Vienna was at the crossroads of East and West art movements, Viennese designers adopted the formal language of avant-garde arts and through its application continued to deploy ornament in the modernist period. Avant-garde arts and ornament merged and expanded as an original design tendency. This was a local development of modern design, often distinguished by its universal ideal.

TUE  
30/10  
15:00  
CJUB  
R 1

## Local Encounters with Glass: Material Intensities in Sanaa's Architecture

Material / Modernism / Intensities / Glass / Relations / Body

**Annette Svaneklink Jakobsen**

Syddansk Universitet

TUE  
30/10  
15:30

CJUB  
R 1

A few years ago, the Japanese architects Sanaa were invited to create a temporary intervention in the Barcelona Pavilion originally designed by Mies van der Rohe. The intervention consisted of a transparent acrylic curtain in the shape of a spiral, centrally placed in the pavilion. Although the spatial encounter between the two modernist design practices bridged a gap of around 80 years it framed Mies' and Sanaa's shared fascination of creating space and movement with the use of glass, transparency and material reflections. But what is Sanaa's contemporary contribution to modernist architecture's persis-

tent desire towards glass? Based on on-site experiences of Sanaa's Glass Pavilion in Toledo and informed by anthropological and historical sources, the paper investigates what encounters with materials can do. This is based on the proposition that the glass in Sanaa's design becomes bodily and relational as much as visual. Considered as intensities and counterpoints of movement and modulation, this particular articulation of modernism's universal ideas of glass architecture and transparency creates a potential for becoming local.

# From Avant-garde to Regionalism: The Strange Case of Rationalist Architecture in the Canary Islands

Rationalism / Regionalism / Rural architecture / Modern style /  
Design on the periphery

**Alfonso Ruiz**

Universidad de La Laguna, Tenerife

The presence of rationalist architecture in the Canary Islands is undoubtedly unique, as everything often is on our archipelago—which remains the southernmost territory in Europe, as well as the Spanish region most afield from the seat of our government. Such factors did not prevent rationalist architecture from thriving in the 1930s with a surprisingly vast number of works of a generally high quality. However, this golden age of modern architecture in the Canary Islands did not last long. Rooted in a period of great political instability, the dream of modern architecture on the Islands ended with the

disbanding of the Second Republic, which was to give way to a period of regionalist architecture tailored to the Franco Regime, specifically by some of those architects who had pioneered the brilliance of rationalist architecture.

This paper aims to shed some light on its protagonists, its works, the influence of politics on architecture, and in particular on the debate surrounding modern design and the implications following its destruction, which have influenced the promotion of tourism in the Canary Islands, in addition to the creation of a unique, rural architecture.

TUE  
30/10  
16:00

CJUB  
R 1

## Glocal Design in Spain. Challenge and Opportunity

Glocal Design / Globalization / Tradition / Handmade / Crafts

**Nieves Fernández  
Villalobos**

Universidad de Valladolid

**Begoña López de  
Aberasturri De Arredondo**

Universidad de Valladolid

TUE  
30/10  
17:30

CIUB  
R 1

Since the 1990s, with globalization, different cultures, tastes, and traditions seem to dissolve into the same thing. Soon the benefits and efficiency of the globalizing system were questioned, a new concept appearing, *glocalization*, which exalts local capacities to compete globally and presents itself as a new way to run the economy, market, production, and design.

This paper presents a reflection on the concept of Glocal Design, exploring its antecedents and putting it in relation with other movements or concepts of the history of design. Several manifestations of Glocal Design in Spain will be analysed, through different examples and facts, which put the accent on issues such as cultural exploration to recover or renew dormant traditions, the awakening of local ecological awareness through an object, delving into our roots looking for an emotional approach, or the use of traditional materials and ways of making crafts.

The emblematic objects shown underline the capacity of the local to overcome barriers and embrace a global market without losing its territorial identity and uniqueness.

## Cutting and Sewing East Asia in British Art Deco Fashion

Japonisme / Chinoiserie / Art Deco fashion / British consumer culture /  
Oriental design

**Hiroka Goto**

Tsudajuku Daigaku, Tokyo

This paper examines British Japonisme and Chinoiserie fashion during the Art Deco period, especially in the 1920s, through an investigation of ready-made clothing (created by fashion designers and sold by merchants) and handmade clothing sewn by ordinary British women. In Japonisme fashion in Britain, kimono-based designs in Western-style garments became popular during the early twentieth century. British designers adopted the form of kimono called kimono sleeves in Western-style clothing,

such as coats and frocks. By contrast, Chinoiserie fashion in the 1920s contained new Chinese elements (mandarin coats and the game of mah-jong) unlike in the eighteenth and nineteenth centuries. Comparing the two Asian inspirations in fashion reveals how the practical consumption of Asian inspiration took place in the British Art Deco period: it can be argued that in addition to the shapes, colours, and materials, the accessibility to handmade sewing was a key to expanding the range of consumers.

TUE  
30/10  
18:00

CJUB  
R 1

## 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

Design culture / History / Uruguay / Episodes

### **Laura Cesio**

Universidad de la República,  
Montevideo

### **Mónica Farkas**

Universidad de la República,  
Montevideo

### **Magdalena Sprechmann**

Universidad de la República,  
Montevideo

### **Mauricio Sterla**

Universidad de la República,  
Montevideo

The configuration of a field and a culture of design in Uruguay is expressed by means of a scattered set of artefacts, documents and public and private projects. Historical and, even more so, historiographic production is scarce. Design in Uruguay and its historization have been addressed from different perspectives, both limited and partial. One look on this process confirmed the existence of unifying threads, recurring actors, long-running lines, questions, hypotheses, all of which demonstrated the need to formulate a wide conceptual platform allowing to link and denaturalize these partial products and include others. The main strategy consists in addressing the historical construction through what we refer to as episodes. We propose to detect the local and regional specificity in the study of the material and immaterial networks configuring the production, distribution and consumption processes, by means of which agents from different places came into contact and legitimized their activities in order to account for the discipline displacements inherent in the historization of Design and problematize the 'historiographic artifice' committed to its characterization as a design discipline based on four episodes: the *Círculo de Bellas Artes*, the publications of the *Architecture School*, the *Caviglia* project, and the brand *Uruguay Natural*.

TUE  
30/10  
9:30

CJUB  
R 2

# Perceiving the Future: Experimental Design at ELISAVA 1986–1992

Experimental Design / Speculative Design / Design Fiction / Design Research /  
Elisava

## Josep Puig

ELISAVA Escola Universitària de Disseny i Enginyeria de Barcelona

The main objective of this work is to show that the typology of the academic projects carried out at ELISAVA between 1986 and 1992 were a first attempt at what is currently considered Design Research. A second objective is to find a suitable definition of Experimental Design in the Industrial Design framework. We are looking at designs that wanted to anticipate formal solutions for the new technological and cultural challenges, experimenting with the purpose of acquiring knowledge rather than obtaining real products. The material studied comes from ELISAVA's archives, private archives of the school's professors at that time,

catalogs and other publications. A bibliographic review has been made to build a glossary with the different design modalities that have common points, such as: Speculative Design, Critical Design, Design Fiction, Experimental Design and Design Research. We expect to find connections between these old projects and the projects currently being carried out at the school in the Design Research area. Seeking to standardize a definition for this typology of activities in design, obtaining results that let us affirm that research in design started earlier than is believed.

TUE  
30/10  
10:00  
CJUB  
R 2

## Designing the Early History of Typography in Brazil, Starting from Printing in São Paulo

Typography / Graphic design / Design history / Graphic memory /  
Print culture / Mapping

**Priscila L. Farias**

Universidade de São Paulo

**Daniela K. Hanns**

Universidade de São Paulo

**Isabella R. Aragão**

Universidade Federal  
de Pernambuco

**Catherine Dixon**

University of the Arts London

Many histories of typography in Brazil have been told from the point of view of book and newspaper publishing. A history of typography in Brazil as part of design history, however, is still to be written, or, better yet, designed. In order to help address this gap in knowledge, a digital platform able to gather data and provide information on the early history of letterpress printing in the city of São Paulo has been devised and implemented by a research team coordinated by the authors of this paper. In addition to textual and numerical information on over 200 trade printers, type foundries, type distributors, and their staff, the platform provides interactive maps showing the location of these companies, and a timeline of their activity from 1827 to 1927. It also offers a reconstruction of the printers' repertoires—samples of the typefaces they used, built from thousands of images collected from printed pages. The result is a rich set of data accessible by anyone interested in learning more about the early history of typography in São Paulo, gathered in a system that allows for systematic updates, and which can be expanded to incorporate data from other periods, sources and locations.

TUE  
30/10  
11:30  
CIUB  
R 2



# Printing and Prints: Analysis of the Printing Plates Collection of the National Library of Colombia (1930–1960)

Design history / Graphic heritage / Typographic heritage / Aesthetics /  
Historical archive

**Claudia Angélica Reyes Sarmiento**

Universidad Jorge Tadeo Lozano, Bogotá

In 2015, the National Library of Colombia found, on one of the roofs of the building, a series of boxes of printing plates. This motivated several questions about the type of pieces, the publications in which they circulated, and of course how this finding relates to the history of the National Library of Colombia. The collection consists of images, shields, photogravures, texts, signatures, among other items, that circulated in texts that were printed since the 1930s when the printing workshop of the National Archive and the National Library operated on the third floor of the Library. The visual and patrimonial

richness of the collection is very important since it not only gives an account of the history of one of the most recognized institutions in Colombia, for the management, conservation and protection of the Colombian bibliographic and patrimonial heritage, but also from the historical perspective it is a remarkable finding. On the other hand, this collection is an important sample of the history of Colombian design that can be studied from areas such as editorial media, typography, composition, history, the production of images, among others.

TUE  
30/10  
12:00  
CJUB  
R 2

## From Their Values to Our Own: Development of Graphic Design Education in Slovakia after 1989

Design education / Graphic designer / Slovakia / Values / Professionalisation

**Anna Ulahelová**

Vysoká škola výtvarných umení v Bratislave | Slovenské múzeum dizajnu

TUE  
30/10  
15:00

CJUB  
R 2

The contribution researches graphic design education development at the Academy of Fine Arts in Bratislava (AFAD) before and, mostly, after 1989. It focuses on the issue of socio-political changes in Slovakia and their impact on the development of preferred values in graphic design in the graduates' community. The research subject covers defined generational graduate groups—from the founders of graphic design studios through four generation groups from 1989 to circa 2014. The contribution defines three phases in graphic design education development at AFAD, observes specific topics,

types of design, approaches of influential graduates and pedagogues from the individual generation groups. Based on shared features, it defines central ideological and value phenomena in education development, reasons for their creation and their present-day overlaps. The research results evaluate the impact of ideological changes and the setup of education in the formation of graduates—such as distinction from the mainstream, tendency towards cultural and art production, and separation of the community towards characteristic values.

# From Ulm to Zagreb – Tracing the Influence of the Hochschule für Gestaltung in Socialism

Design history / Design methodology / Theory / Social context / Education

**Iva Kostešić**

Sveučilište u Zagrebu

This paper aims to explore the influences of the theoretical concepts of the Hochschule für Gestaltung (HfG) on the forming of design theory, practice and its institutionalization in the social and economic context of self-management socialism. The focus will be on the situation in the Republic of Croatia and particular efforts in design theory and design practice establishment, with the aim to present the relationship between the strong theo-

ry influences and real achievements in design practice within the context of industrial modernization of a specific ideological type. The question is how and why the HfG had such a great influence on design in socialist Croatia (one of the most developed constituent states of the former Socialist Federal Republic of Yugoslavia)? What are the connections between Ulm and Zagreb and how did they appear?

TUE  
30/10  
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R 2

## Visual Work and Methods of the UTE Graphic Workshop (1968–1973) in the Period of the University Reform in Chile

University Reform / UTE Graphic Workshop / Technical University of the State (UTE) / Design / Chile

**Rita Paz Torres**

Archivo Patrimonial, Universidad de Santiago de Chile

TUE  
30/10  
17:00

CJUB  
R 2

The UTE Graphic Workshop was one of the main disseminators of cultural, political and social work of the Technical University of the State (UTE), an institution committed to the project of the Popular Government led by President Salvador Allende and the University Reform movement. As a space for graphic production and creation imbued with the revolutionary atmosphere of the time, it was to promote university work and its dissemination throughout the country through vari-

ous graphic means. In order to address its importance in the history of design in Chile, we intend to investigate the origins of this workshop-press, the makeup of its team and workspace, and to understand its historical context. We will consult some of its graphic works as well as audiovisual archive film featuring the workers and machinery of the printing press, and testimony of the group of publicists in charge of the workshop.

# The Role of Socialist Architectural Heritage and Design for the Construction of Contemporary Identities: Modernism in Warsaw

Post-socialism / Socialist architecture / Warsaw / Post-war heritage / City identity

**Gian Nicola Ricci**

Politecnico di Torino

This paper aims to contribute to the study of a heritage often marginalized by mainstream historiography: the architecture and design production developed in Eastern European countries after World War II. These countries, which are commonly defined as ‘post-socialist’, have undergone a complete reorganization of the social and economic fabric in less than 50 years, thus constituting an exceptional case for the modulation of the urban environment, alongside the dramatic changes that have affected the structure of society. This legacy is subject to fast social and economic changes and has received little recognition by authorities, the public opinion and even by scholars. Although socialism had spread in a wide geographical area, it had not developed uniformly, it rather differed from country to country across

the Soviet bloc. The research is geographically defined on a single case study: the city of Warsaw, today’s capital of Poland and the former capital of the Polish People’s Republic (PRL). It is a city that had been completely destroyed by World War II and dramatically rebuilt, or better ‘built’ under the guidance of socialist governments. The architectural heritage of socialist Warsaw is analysed in parallel to design development across multiple topics such as housing, shop design, consumerism, visual communication, and magazine graphics. The aim of the work is to redefine the modernist heritage of the Polish capital and investigate the role it could assume in building the local identity as a contemporary post-socialist globalized city.

TUE  
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R 2

## ‘Dignifying Labour’: The History of Early Vocational Education in Indonesia and Singapore

Design education / History of education / Colonial education policy /  
Trade schools / Vocational education

**Mitha Budhyarto**

LASALLE College of the Arts,  
Singapore

**Vikas Kailankaje**

LASALLE College of the Arts,  
Singapore

TUE  
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9:00

CJUB  
R 3

The earliest roots of vocational education (trade and craft institutions) in Indonesia and Singapore can be located in their colonial pasts as the Dutch East Indies and British Malaya respectively. In tracing the history of design education, an understanding of early vocational education and its legacies can be enriched by a comparative reading of the former Dutch and British territories. The periods under review vary considerably between the two territories: for Indonesia, this paper will be covering the 1850s to 1900s, and for Singapore, 1917 to 1942 (the inter-war period). Despite the substantial gap in periods, two common themes emerged: 1) educational experiences and colonial attitudes, especially with regards to mass education; 2) early ‘experiments’ in trade education and missionaries as ‘pioneers’. We contend that the overwhelming vocational orientation of contemporary design education in Singapore and Indonesia has its roots in the discourses and experiments of the nineteenth and early-twentieth centuries. Furthermore, the absence of ‘native’ or ‘vernacular’ arts and crafts from design curricula can be traced to the wedge driven between ‘native’ arts and ‘industrial’ arts (which was consequently deemed ‘modern’).

## Education and Professionalisation of Commercial Art in 1930s Colonial Korea: The *Tonga Ilbo Commercial Art Exhibition* (1938–1939) as Displayed Colonial Modernity

Commercial art / Design education / Colonial modernity / Korean design / Graphic design

**Yongkeun Chun**

Royal College of Art, London

This study investigates education and professionalisation of commercial art in 1930s Korea under Japanese colonial rule, through a close examination of the *Tonga Ilbo Commercial Art Exhibition*, one of the most publicly promoted commercial art events of the time. Taking a transnational approach, the paper compares student contest-exhibitions in Korea and Japan, as well as broader contexts of secondary vocational education. This reveals how parallel developments of commercial art emerged at the educational level between the colony and the metropole, if with a temporal difference. School records show that similar activities and trainings were carried out, and visual

comparison of exhibition works indicate that there was no significant difference in terms of style and technique. However, professional opportunities for commercial art differed significantly, as in Korea commercial art had not developed as a proper profession, where there was little social recognition or self-identification of the commercial artist as a dedicated expert. From this I argue that the *TICA*E and its images reflect what I call ‘displayed modernity’ in colonial Korea, which refers to a fundamental discordance between the visible superficial gloss of self-consciously ‘modern’ images, and the fragile industrial and social basis to sustain the production of such images.

TUE  
30/10  
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R 3

## When We Were Modern; Corporate Identity in Cork Pubs 1960–69

Ireland / Cork / Public houses / Corporate identity / Lettering

**Tom Spalding**

Dublin Institute of Technology

TUE  
30/10  
11:00

CJUB  
R 3

The Irish public house (pub) is a key element of Ireland's identity. From abroad, pubs are seen as quintessentially traditional, easily identifiable, unchanging and consistent in their design. However there is strong evidence that pubs have been the sites of significant innovation and modernising influences on Irish life over the past eighty years. This paper examines the corporate identity and branding of pubs owned by Murphy's Brewery in Cork City and of their 'Murphy' brand beer. This paper contributes to the discussion of the regional effects of cosmopolitan Modernism, as demonstrated through a company's house style, and broadens the discus-

sion of design in the British Isles beyond the UK. Despite Cork's remoteness and small size, rather than being enslaved to tradition, Murphy's brewery was in fact engaged with metropolitan influences from London, especially the branding work of Milner Gray and the Design Research Unit. This led to a wide-ranging overhaul of Murphy-owned pubs involving professional and amateur designers during the 1960s. These individuals sought to address the key social and economic changes occurring in Ireland during this decade: a boom in tourism, rising prosperity and the growing popularity of pubs amongst women.



# The Itamaraty Palace and Brazilian Modern Furniture

Brasília / Brazilian industrial design / Itamaraty Palace / Modern architecture /  
Modern furniture

**Elane Ribeiro Peixoto**

Universidade de Brasília

**José Airton Costa Junior**

Centro Universitário de Brasília

The present paper raises questions about the role of modern architecture in the development of Brazilian industrial design. Considered milestones of Brazilian modern architecture, Brasília's governmental palaces can be understood as real "document-buildings", since they are endowed with a valuable collection consisting of furniture, objects and artworks.

The Ministry of Foreign Affairs, the Itamaraty Palace, is unique among these buildings and, for this reason, is the protagonist here. Its furniture is discussed in the present text, and partially presented, emphasizing the importance of its protection as essential in the preservation of the ambience of Itamaraty spaces, as a modernist totality.

TUE  
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CJUB  
R 3

## **‘The Winds of Change’: Cosmopolitanism and Geopolitical Identities in the Context of ICOGRADA**

Latin America / Graphic design / Globalisation / Professional networks / Intercultural interaction

**Dora Souza Dias**

University of Brighton

TUE  
30/10  
12:00

CJUB  
R3

Drawing on the studies of the sociology of organisations, social psychology, debates on cosmopolitanism and post-colonial theory, this paper aims to address the strategies adopted by individuals from so-called ‘underdeveloped’ nations—in particular focusing on Latin American graphic designers—that participated as members of the

Executive Board of the International Council of Graphic Design Associations (ICOGRADA), making a parallel with their cosmopolitan identities, while also contextualising the impact brought about by technological changes, economical ones and globalisation on the activities of ICOGRADA.

# Sign Painters of Pernambuco: A Brief History of the Origins, Aesthetics and Techniques of their Practice in the Northeast of Brazil

Vernacular design / Lettering / Sign painters / Pernambuco

## **Fátima Finizola**

Universidade Federal  
de Pernambuco

## **Solange G. Coutinho**

Universidade Federal  
de Pernambuco

## **Damião Santana**

Universidade Federal  
de Pernambuco

Spontaneous manifestations from the universe of informal design go hand in hand with the production of formal design, and very often become lost within their own ephemerality, either because they remain unrecorded or because they receive no academic or market recognition. Vernacular lettering and graphics may be included within this universe and are characterized as communication artefacts that figure across the urban landscape of many cities, extending from the city centers out to the suburbs. Developed through the use of manual processes, they are mostly undertaken by anonymous craftsmen, and categorized as typographical urban interference. The main aim of this research has been to study the tradition of vernacular lettering in the state of Pernambuco, Brazil, analyzing both the formal and practical aspects, as well as an initial investigation into its origins, seeking to trace a profile of the production of these artefacts within this region, emphasizing their typographic aspects. In order to do this, we have mapped out the lettering, together with the originators—the sign painters—across six cities/towns within the state of Pernambuco: Recife, Gravatá, Caruaru, Arcoverde, Salgueiro and Petrolina.

TUE  
30/10  
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CJUB  
R 3

## Apartment Nameplates as the Carrier of Typographic Heritage

Typography / Nameplates / Signboard / Design history / Digital humanities

**Emre Yıldız**

Yaşar Üniversitesi, İzmir

**Metehan Özcan**

Yaşar Üniversitesi, İzmir

In 1928, a few years after the declaration of the modern republic, Turkey abandoned Arabic letters and adopted the Latin alphabet. The government promoted this radical change and provided full technical support to printed media, education and literature. Transformation of lettering on signboards provides another history free from the state apparatus. Signboard and nameplate production practice was either carried from master to apprentice or was merely self-taught; for many years it lacked institutionalized craftsmanship focused only on signboard lettering. That was why the graphic works produced in that period were highly personalised, vernacular and full of typographic expressions. The rapid urbanization, especially after the 1950s, effected common signage practices, and gave way to the proliferation of nameplates for apartment blocks. These signs created a new visual design layer within the city texture, reflecting the typographic tendencies of periods and the sign painters' interpretations. These undocumented graphics are placed on facades of the old apartment blocks, which unfortunately are facing demolition due to the recent urban renewal craze. They should be valued as testaments to Turkish modernism. Therefore, they are worthy of being archived, catalogued, and academically reflected upon before they vanish completely.

TUE  
30/10  
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CJUB  
R 3

## The “Other” Typographic Models. The Case of Galician Typography as Identity Assertion

Typography / Design / Galicia / Glocal / Design history

**Marcos Dopico Castro**

Universidade de Vigo

**Natalia Crecente García**

Universidade de Vigo

The aim of this investigation is to analyze a reference model in the world of typography creation which has not followed traditional guidelines associated with mechanical printing and printing presses but has been developed in a local environment, and has ties with the arts such as architecture, craft production, stonemasonry, drawing and illustration. Despite the fact that this model has often been placed in the background, unnoticed by typography’s “official history”, it has played an important role in generating local identities, advocating political ideas and cultural demands. This *modus operandi* can be found in regions or countries where there has been no typographic tradition or whose typographic design has been imported from other countries. This case study will analyze this so-called “Galician typography or letter”, a medieval letter which has links to stonemasonry guilds that appeared during the 20th century Galician graphic design scene. This Galician letter was “canonized” by Galician nationalist artists and intellectuals, as an identity-generating and vindicating vehicle which had a strong political component.

TUE  
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CJUB  
R 3

## Typography at the End of the 19th Century, the Chilean Broadsheets

Typography / Lira Popular / Nineteenth Century / Chapbooks / Broadsheets

**Simón Malacchini**

Universidad de Chile | Pontificia Universidad Católica de Chile

TUE  
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17:30

CJUB  
R 3

In the nineteenth century, there was a typographic explosion in the western world driven by the development of printing technologies. Chile, like other South American nations, was influenced by this trend associated with the Victorian period, which was reflected in its printed production. Simultaneously, this typographic development coincided with an increase in the production of books, brochures and printed materials from the 1890s, in which these typefaces increased their visibility, especially in popular prints.

Even if this phenomenon corresponded to a late disclosure of fonts that in a global context had transcended

in the first half of the 19th century, they remained in force until now mainly because they were used in the headlines of *Lira Popular*, broadsheets printed in Chile between 1870–1920, acquiring a strong identity load associated with the visuality of the broadsheet, preserving themselves as a clear “Chilean” graphic reference.

In order to make an approach to typography in Chile at the end of the 19th century, the following paper will analyze its presence on the pages of *Lira Popular*, reflecting between the most used types and the comparison with typographic catalogs of that period.

## Babbling Type Bodies (Barcelona, 1507–1529)

Type measurement / Type body names / Type specimens / Incunabula period /  
Pere Posa

### **Oriol Moret**

Universitat de Barcelona

### **Enric Tormo**

Universitat de Barcelona

For many centuries, long before they were simply numbered, type bodies were addressed by names. Such names, of course, did not spring up overnight. They arose through a modelling process that echoed technological progress in printing, particularly from the incunabula period to the late sixteenth century.

This is the guise in which type body names are to be seen: as a reflection of how measure was conceived at the time and, ultimately, as a sign of the cultural backdrop and value. Therein lies the purpose of this paper: to provide a rough outline of how type bodies came to have their names. To this end, the paper looks at a basic selection of significant sources: type specimens and legal documents. The discourse is framed by well-known European examples and focuses on the Barcelona area, thereby turning twice local, both in time and in space: native phrases are set alongside extensive expressions, which may be global in nature or just plain common sense.

TUE  
30/10  
18:00

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R 3

# Design in Visions: Visions of/on Design from the Events, Declarations and Policies in India

Design and development / Design visions / Design education /  
National Institute of Design / Industrial Design Centre

**Saurabh Tewari**

School of Planning and Architecture, Bhopal

TUE  
30/10  
9:00

CJUB  
R 4

In the last six decades in India, like many developing nations, Design has been repositioned and elaborated in/ by various visions. This research studies these changing positions of/on Design in the events, declarations and policies at different Design schools of postcolonial India. A mix of primary and secondary study looks into the time-frame from India's independence in 1947 to the present and reflects on the nature and making of these positions and visions. Through the people and

documents of/about events, declarations, charters, documents, working papers, and formal proposals, it analyses and presents the visions of Design as foundational, developmental, postmodern, neo-liberal and retrospective visions.



# Scottish Independence and Design Education: Historical Reflections and Contemporary Observations

Scottish independence / Design education / Public policy / Creative Scotland /  
The Scottish Government

**Ariyuki Kondo**

Ferris University, Yokohama

This paper intends to examine the impact of the current Scottish independence movement on design/design-education enterprises initiated by Creative Scotland, a national executive body responsible for the advancement of Scotland's arts, culture and creative industries, established in 2010 by the pro-independent, centre-left, minority government of Scotland formed by the SNP, the Scottish National Party. The particular focus of this paper will be on how the 300 years of the history of design educa-

tion in Scotland, following Scotland's loss of independence in 1707 through the Union of the Scottish and English parliaments, has inspired the development of Scottish design education since the beginning of this millennium and is reflected in the present pro-independent Scottish Government's interest in design, creative industry, and design education, with a non-nationalistic, creative vision of vast scope reaching beyond the geographical boundaries of Scotland.

TUE  
30/10  
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R 4

# Designing from the Centre: State-sponsored Design in Britain and Politically Driven Decision-making

Britain / Government / Design / National identity / Politics

**Eleanor Herring**

Glasgow School of Art

TUE  
30/10  
10:00

CJUB  
R 4

In this paper I intend to survey state-sponsored design in Britain today. Instead of more overt forms of 'Britishness' in design, I am interested in the designs that are often taken for granted and not always considered to be designed by anyone, let alone the state. Tax returns, currency, official typography, city sightlines and official uniforms can all be described as state-sponsored design. Each one of these examples represents an interface between the state and its citizens, accommodating the complexities of government, political decision-making but also a shifting understanding of how one relates to the history and culture

of the nation to which one belongs. This paper will investigate how the contemporary British state expresses its agenda through policy documents and by looking closely at two particular design examples: the forthcoming changes to the British passport, and the Baby Box scheme. My broad objective is to show that, in any public design process, the agency of the designer is limited and in fact a wide variety of agents tend to be responsible for design. Far from being neutral, the state is one of the most powerful and privileged of these agents.

# How the Public Sector Redefines our Notion of Design-driven Innovation

Design driven innovation / Human-centered design / Public sector / Government innovation labs

**Sabine Junginger**

Hochschule Luzern

The term ‘design-driven innovation’ mistakenly suggests and implies that of the many forms of innovation only one is shaped by design thinking, design processes, design methods and design practice. This paper contrasts common uses of the term with the

growing awareness of how design thinking, principles, processes and practices give shape to public policy and policy implementation. The paper argues that this is an area that deserves more consideration from design studies and design history.

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R 4

# Future Scenarios as a Significant Complement for Innovation Methodologies in Chile and Latin America

Future scenarios / Innovation methodologies / Significant results / Latin America / Chile

**Florencia Adriasola**

Universidad Diego Portales, Santiago de Chile

TUE  
30/10  
11:30

CJUB  
R 4

This paper ponders the results obtained in Latin America, especially in Chile, when using innovation methods based on Human-Centred Design (HCD), which despite achieving valuable progress (in terms of learning, knowledge acquisition, and the creation of community solutions) are not necessarily generating significant results and/or gauging regional/global scenarios. To analyse possible reasons for this, the article reviews ideas from Andrés Oppenheimer, studies from the Organisation for Economic Co-operation and Development (OECD), and the case of *Laboratorio de Gobierno* (Chile), among others. Moreover, to understand the development of successful projects, this paper

examines texts by John Petersen and Alex Blanch related to the index: Award, which recognises design that has a positive impact on people's lives. It also discusses works by Joseph Voros and Dave Gray, among others. This analysis states that innovation developments have been based on methodologies that have positively contributed to the implementation of participative projects, but have failed to integrate a previous understanding of local or global agendas, resulting in efforts that are not necessarily linked to relevant problems. In conclusion, when executing projects, the integration of an understanding of the local scenario, and its future, could enhance the results of local innovation.

## User's Review as a Contribution to the Open Device Lab Community

Design / Community / Collaboration / Open device labs / User's review

### **Raquel Godinho-Paiva**

Instituto Federal  
Sul-rio-grandense, Pelotas

### **Ruth Contreras Espinosa**

Universitat de Vic

Design and development groups have been building open local communities that interact and collaborate globally on specific subjects. The emergence of mobile devices has brought up hardware and software fragmentation benefits and challenges. For this reason, evaluation and testing has become more important in the software development life cycle. This study is about the Open Device Lab community: a grass-roots movement offering free access to device labs in order to perform tests on real devices. For this paper, we intend to answer: based on users' reviews, what are the usual comments about booking and using the laboratory? To answer our research question we conducted a qualitative content analysis using 201 users' reviews, published on the community webpage, from 58 labs located worldwide. The results present the principal themes reported from ODL's guests based on the users' reviews posted on the community webpage.

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R 4

## Snippets: Designs for Digital Transformations in the Age of Google Books

Snippet view / Google books / Knowledge design / Copyright / Reading

**Stina Teilmann-Lock**

Syddansk Universitet

**Nanna Bonde Thylstrup**

Aarhus Universitet

In this paper we shall argue that, in the digital realm, design issues relative to literature have shifted in a number of crucial ways. In particular the role of design in relation to epistemological and legal issues of digitized books has become more volatile, more pressing and at the same time more complex. The Google Books project has been a major force in defining what we know today as the digital realm of literature. Google Books presents a set of new design solutions where design, among other things, responds to what stakeholders of the digital domain of books 'need'. Drawing on the concept of 'knowledge design' our focus will be on the ways that the 'snippet view' design of Google Books on the one hand invites new ways of reading and correlating and, on the other hand, challenges the traditional legal status and relationships of books and their actors sustained by copyright law in the analogue world. We aim to identify a number of distinct needs of the involved actors—Google, authors, publishers, readers—that the 'snippet view' design addresses. Moreover, we shall consider the normative question of which needs should be directed in the digital realm of literature.

TUE  
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R 4

## Parameters for Documentation and Digital Strategies of Communication for Temporary Art Exhibitions in Brazilian Museums

Referentiated parameters / Digital cataloging / Temporary exhibition / Strategy design / Multimedia platform

### **Patrícia Martins**

Universidade Presbiteriana  
Mackenzie, São Paulo

### **Didiana Prata**

Universidade de São Paulo

### **Ana Paula Pontes**

Universidade de São Paulo

A base ground for a proper documentation process on contemporary scenarios should consider not only the potential of new technologies, but the variety of publics apt to benefit from structured and systematized documentation practices in multi-platform devices. Considering the variety of the Brazilian cultural programs spread among its museums, the challenge of this research project is to offer qualified curated information in an open platform: the “Museu Brasil” website and social media. The paper intends to present the “Museu Brasil” case study by means of documentation of relevant temporary events easily accessed by anyone. The discussion highlights the strategy design, the data base development, the wire frame and content management, the guidelines for use of social media and documentary reports about the user experience and interaction through this multimedia platform. Our goal is also to establish referentiated parameters of documentation about the whole process of temporary exhibitions’ production regarding digital strategies, social media and database visualization.

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16:00

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R 4

## A Metaphoric Thinking Styles Taxonomy to Promote Students' Metacognitive Self-reflection in Design Learning

Design education / Design cognition / Thinking styles / Metacognition

**Violeta Clemente**

Universidade de Aveiro

**Katja Tschimmel**

Mindshake | Research Institute  
for Design [ID+] Portugal

**Rui Vieira**

Universidade de Aveiro

TUE  
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R 5

Recent literature suggests that the development of cognitive skills should include explicit learning objectives in design education, helping students to become managers of their own cognitive process and abilities. Currently design educational models are mainly based on design projects that students develop under the supervision of a teacher-tutor. How much students learn from those design experiences strongly depends on their ability to reflect on them, which some students naturally do, while others don't unless they are asked to. Design education must focus on promoting students' reflective capacities, especially metacognition, which is related to the ability to regulate and control one's cognitive activities. To help design students in that metacognitive process, a seven-part Thinking Style Taxonomy was developed. The presented taxonomy relates each one of the styles with a profession and the attitudes required by that activity: Imaginative (Artist), Focused (Olympic Athlete), Determined (Surgeon), Empathic (Anthropologist), Analytical and Evaluative (Judge), Holistic (Professional Traveller) and Reflective (Travel Writer). The work presented here aims to provide a full description of that taxonomy as well as the students' and teachers' perceptions about their main advantages.



## Communicating in the 21st Century: New Materials as Creative Boosters

Visual communication design / New materials / Futures thinking / Design thinking

### **Silvia Escursell**

ELISAVA Escola Universitària  
de Disseny i Enginyeria de  
Barcelona

### **Holly Blondin**

Parsons School of Design,  
New York

New materials have recently represented breakthroughs in the fields of architecture, engineering and product design. However, and despite their potential, they are still far from exploitation in visual communication design, where a certain methodology is needed for that purpose.

Nowadays, the way in which engineers, architects and product designers think about materials has noticeably changed, and new approaches like Material Driven Design or the Expressive-Sensorial Atlas have helped them to achieve notorious goals. These approaches rely on combining a profound knowledge of the physical properties of the materials with the visual and tactile experiences they transmit. Nevertheless, one step further seems necessary when trying to apply similar techniques in visual communication design. In this work, we propose to resort to creative problem-solving strategies like futures thinking and design thinking to foster the application of new materials in visual communication design. As a proof of concept, we performed a workshop in which different groups of people had to choose a given material and a future scenario, and see how the material could improve one's daily life. Creative problem-solving techniques were offered to one of the groups, who presented more imaginative and elaborate solutions than the others.

TUE  
30/10  
12:00

CJUB  
R 5

## Design for Militarization in Wartime: Bauhäusler Immigrants in the US

New Bauhaus / Militarization / War art / Camouflage design /  
Occupational therapy

**Toshino Iguchi**

Saitama University

TUE  
30/10  
15:00

CJUB  
R 5

This study examines how modern design theory was applied in practice to militarization. For this purpose, I focus on the education conducted by Bauhausler immigrants in the United States at the New Bauhaus and the School of Design during World War II. The School of Design produced tools and products to be used for military purposes. Because the School was facing a financial crisis, the immigrants' design activities were forced not only to serve the country but also as a continuation of their education at the School. Director L. Moholy-Nagy established two unique educational programs: a Camouflage course and an Occupational Therapy course. In the

Camouflage course, György Kepes conducted and developed camouflage techniques based on Gestalt psychology. Students performed experiments to investigate visual effects using lighting and coloring. In the Occupational Therapy course, Moholy-Nagy supervised handicapped people in the making of tactile charts composed of various textures for the purpose of gaining emotional experiences. The philosophical background of Moholy-Nagy's educational idea was influenced by the pragmatism of philosopher John Dewey. In this paper, we discuss the issue of the relationship between modern design and war.

## Examining the Methodology of Arie Sharon's Kibbutz Planning (1938–50): A Perspective Based on his Architectural Education at the Bauhaus

Arie Sharon / Hannes Meyer / Landscape / Kibbutz / Israel

**Hideo Tomita**

Kyūshū Sangyō Daigaku

Little is known about how Arie Sharon (1900–1984), a Bauhaus graduate, applied concepts learned at that design school to collective farming communities in Palestine. Therefore, this study aims to clarify the process whereby he applied these science-based architectural methods in Palestine. During Hannes Meyer's tenure at the Bauhaus, the lectures discussed fundamental concepts that would later become important in kibbutz planning. Sharon attended both Konrad von Meyenburg's lecture on "motorized agriculture" and Meyer's lecture on "landscape", which dealt with the relationship between landscape and agricultural products. As a team member of Meyer's project, the ADGB Trade Union School (1928–1930), Sharon got an opportunity to supervise the project. As a result, the school project exhibited many characteristics of Sharon's architectural methodology. In his thesis "Collective Settlements in Israel" (1955), Sharon summarized his kibbutz planning differentiating the kibbutzim and linking them together organically. While es-

tablishing this link, he focused on communication, local climate, and the surrounding environment. As mentioned above, Sharon's kibbutz planning methodology, the foundation of his architectural activities in Israel, was influenced by his architectural education at the Bauhaus under Meyer's mentorship. Meyer's method played a key role in the global spread of architectural modernism.

TUE  
30/10  
15:30

CJUB  
R 5

## The Lost Typefaces of Xanti Schawinsky: From the Bauhaus to Italy

Bauhaus / Xanti Schawinsky / New Typography / Type design / Olivetti

### Chiara Barbieri

ECAL / University of Art  
and Design Lausanne (HES-SO)

### Davide Fornari

ECAL / University of Art  
and Design Lausanne (HES-SO)

TUE  
30/10  
17:00

CJUB  
R 5

The paper employs the Italian years of the Swiss Bauhausler Xanti Schawinsky as a case study to investigate the spreading of Bauhaus' main ideas through the exile of its students and staff members. To this end, it focuses on the close analysis of two previously unknown typefaces designed by Schawinsky in the 1930s. These were used in a series of visual artefacts produced during a period of three years—from 1933 to 1936—spent by the designer in Milan where he collaborated with the Studio Boggeri. In doing so, the paper addresses the dissemination of techniques, ideas, and aspirations that emerged from the Bauhaus, and questions how these contaminated and fertilized the Milanese scene.

Although often mentioned in histories of graphic design, the role played by Schawinsky as a mediator of Bauhaus ideas has been long neglected. Thus the paper addresses a gap in the literature and sheds light not only on the ways in which dissemination agents—e.g. personal relationships, communication media and flows of designed artefacts—helped spread the Bauhaus lessons and first legacy, but also on how these were mediated, adopted and adapted in the local scenes.

## Beyond the Bauhaus, The Fertile Creation of the Alberses in Mexico

Bauhaus / Albers / Historiography / Microhistory / Mexican culture

**Oscar Salinas-Flores**

Universidad Nacional Autónoma de México

This paper analyzes the presence of a group of former members of the Bauhaus in Mexico during the years following the closure of this institution. It expands the study of the important and long liaison of Josef and Anni Albers with Mexico's culture, which lasted more than thirty years and gave rise to a symbiotic relationship that influenced the conception and development of their artistic works of design, all of which received increasing inter-

national recognition. Likewise, architecture, design and art in Mexico were all influenced by the work and presence of the Alberses, whose adepts recognized the cultural syncretism and originality that their proposals had achieved. How did the presence of the Alberses come to happen in a country that was far from their lives in Germany? What were the cultural elements that motivated the development of an innovative work, based on a virtually unknown link until now?

TUE  
30/10  
17:30  
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R 5

## The Act of Care in Participatory Design

Ethics / Care / Act of care / Society / Participatory Design

**Edrei Ibarra Martínez**

Universidad Nacional Autónoma de México

TUE  
30/10  
9:00

CJUB  
R 6

Discussing care is approaching concern towards another person, although this care would remain only a concept if an act is not performed to demonstrate it. Therefore, an act of care would be one that not only pursues a solution to an unresolved need, but that in which an action would be taken with the intention of resolving it. In Design, an act of care is performed through the configuration of an object or any service with an intention capable of satisfying certain needs (DILNOT, 2017).

This review seeks to relate the act of care through a full comprehension

of its meaning, and then merge it with participatory design. The latter, as collective work where one or several people contribute and where direct receivers of this act exist, is one of the most complete expressions of care in Design. Finally, a case is presented that, as the author is part of the community involved, will be easily evaluated and elucidated. This perception would be important for future configuration of the world in pursuing care, by including theoretical and practical knowledge of design, with the intention of providing a resolution to any need.

# Generative Design as Tool for Social Innovation: A Methodological Approach

Social innovation / Wicked problems / Design research / Generative capacity /  
Know-how

## Erika Cortés

Universidad Nacional  
Autónoma de México

## Aura Cruz

Universidad Nacional  
Autónoma de México

There are, at least, two proposals named as “generative design”. Based on a theoretical-methodological proposal, that starts from the morphological processes in design as a fundamental unit of study, which usually is synthesized in a set of detailed instructions to determine the design form and ends at an unpredictable result (CASONATO, 2012), depending on the context it can be: 1. A morphogenetic process that uses structured algorithms as non-linear systems that seek endless, unique and unrepeatable results generated by a code as in nature (SODDU, 1994 in AGKATHIDIS, 2015), or 2. A process of design driven by geometry. However, this research is committed to a completely different concept of generative design. The proposal that we intend to work with has as a fundamental category agents that produce design. Our focus is not on giving shape to the design product, but on a theoretical starting point that allows the collective, inclusive and horizontal creation, a “rhizomatic” approach (DELEUZE and GUATTARI, 1980). We will explore the concept of generative design from a perspective which includes all the stakeholders involved in the development of artifacts and interactions, in order to support or improve their ability to “generate”.

TUE  
30/10  
9:30  
CJUB  
R 6

## Additive Manufacturing Artefacts: An Evaluation Matrix Proposal

Additive manufacturing / Product design / Phenomenology /  
Artefacts' embodied knowledge / Product evaluation matrix

**Silvina Félix**

Universidade de Aveiro

**Nuno Dias**

Universidade de Aveiro

**Violeta Clemente**

Universidade de Aveiro

Additive manufacturing (AM) is changing the way products are designed and manufactured. Evolving from a rapid prototyping tool to an end-use product manufacturing process, AM releases designers from the constraints of the traditional manufacturing processes, offering to product design new opportunities and strategies for innovation. AM improvements have led to a growing awareness about the potential of additive processes, challenging design to exploit an open space of infinite possibilities, and moving it towards an emergent aesthetic and functional language. However, academic studies about the impact and contributions of AM technologies in the design field are still scarce. This paper presents a potential contribution by proposing an evaluation matrix to assess AM features on final artefacts aiming to make explicit the knowledge embodied in the products, providing useful information for designers who want to design AM functional products. The matrix presented in this paper pretends to contribute foundational knowledge about AM potential, aiming to increase AM knowledge through AM artefacts and provide useful information for designers who want to design AM functional products.

TUE  
30/10  
10:00

CJUB  
R 6



## Standards and Variations: Livraria José Olympio's Book Covers in the 1930s and the 1940s

Book cover / Book design / Brazilian design / Brazilian publishing /  
Tomás Santa Rosa

**Carla Fernanda Fontana**

Universidade de São Paulo

This paper presents an overview of the book covers issued, during the 1930s and the 1940s, by Livraria José Olympio Editora, one of the most important Brazilian publishers of the period. Considering that the design of its books is still referred to as emblematic of that time, the investigation focuses on the strategies adopted both by the publisher and by the graphic artists that made such acclaim possible, expanding on what is currently known about visual and editorial aspects of the company's production. Inasmuch as one of the bet-

ter known aspects of José Olympio's fame are the standardized book covers for its Brazilian literature titles developed by graphic artist Tomás Santa Rosa, the article seeks to nuance the analysis by highlighting the diversity of designs in other sections of the publisher's catalogue. Based on a survey of printed books and also on archival material, the paper presents the works of other graphic artists and their contributions to the successful history of Livraria José Olympio.

TUE  
30/10  
11:00  
CJUB  
R 6

## The Criteria of Good Design in the Promotional Posters of Traditional Festivals

Posters / Good Design / Traditional festival / Canary Islands / Design management

**Alfonso Ruiz Rallo**

Universidad de La Laguna,  
Tenerife

**Noa Real García**

Universidad de La Laguna,  
Tenerife

TUE  
30/10  
11:30

CJUB  
R 6

This paper is directly related to the research of a doctoral thesis on the influence of design on the tourist industry, since both run parallel and have remained mutually dependent throughout history. The research is based on posters, which have been the most widely used tool for broadcasting information throughout history and which, in spite of technological advances and the evolution of other more powerful visual media, refuse to disappear.

Drawing on the analysis of a collection of more than one hundred posters produced in the Canary Islands, we will demonstrate how the study of traditional festival posters, in contrast to those used in the same period for tourist promotion campaigns, can be used as a criteria for Good Design throughout history. Furthermore, they serve to bring the evolution of modern style in graphic design to light, as well as the influence of technologies which made it possible; finally, it can serve to determine the influence of the management of art on the final quality of the product. We believe that in helping to clarify the criteria of quality, style and good management, we are able to bring about improvements in the role of design in the tourist industry.

# Post Poster: The Loss of Aura and the Devaluation of the Chilean Poster in the Digital Age

Chilean poster / Self design / Kitsch / Aural dimension / Algorithmic dimension / Graphic design software

**Pedro Álvarez**

Pontificia Universidad Católica de Chile

The present text analyzes the circulation of posters (in print and digital formats), mainly related to entertainment and culture in the recent national context. It is aimed at keeping records, analyzing and opening a debate in respect to the present state of the production of posters, in a scene where our subjectivity has been extended due to a profound change in the ways of production and circulation of this communication tool, questioning the designer's autonomy.

It seeks to explore a research area in which the poster has been somehow historically discontinued, and at present it becomes more complex, due to its proliferation and its presence in the urban area as well as in the digital social networks. The paper refers to a deployment of hybrid cultural devices, which are temporary or even kitsch. They are evidence of the spirit of a definite age, based on an analysis of approximately 100 digital posters, also published in print.

TUE  
30/10  
12:00  
CJUB  
R 6

## A Tentative Archeology of Social Design

### **Alain Findeli**

Université de Montréal |  
Université de Nîmes

### **Nesrine Ellouze**

Tunis University |  
Université de Nîmes

TUE  
30/10  
12:30

CJUB  
R 6

The lecture proposes a tentative archeology of social design, in Foucault's sense of the term, emanating from three sources. First, we suggest a definition of social design borrowed from László Moholy-Nagy's aphorisms, as a way of indicating that the Bauhaus may be considered a forerunner of current social design. We then stay with the Bauhaus to insist on the most fundamental, dualistic/Manichean, metaphysical stance of its utopian project; a project that must indeed be considered historically unfinished. What we now call social design is considered a metamorphosis, therefore a continuation in a different form, of the original Bauhaus endeavor. At the end of the 1960s, the three pillars of our archaeology emerged simultaneously on the design scene: the epistemological, the ethical, and the environmental. The core of the lecture consists of a description and development of these three intellectual/philosophical influences of social design as it is practiced today. Our conclusion deals with the possible, indeed necessary, evolution of social design if the aim is to improve, or at least maintain, the habitability of the world on all levels of human experience: material, psychological, social, and cultural/spiritual. The Egyptian project Sekem will be used to illustrate our proposal.

# Uncovering and Questioning Unidesign: Archival Research and Oral History at Work

Walter Ballmer / Swiss Style / Graphic design / Oral history / Archival research

## Chiara Barbieri

HKB Bern University of the Arts

## Davide Fornari

ECAL / HES—SO |

HKB Bern University of the Arts |

SUPSI

Taking the career of Walter Ballmer, with a focus on the Milanese graphic design studio Unidesign, as a case study, the paper discusses the potential of using archival research and oral sources as means of questioning the historiographical canon. It examines archival research and oral history as methodologies on their own, and stresses the importance of mutual dialogue as a means of cross-examination that enables us to expand knowledge of design methods, professional networks and context. On the one hand, the paper draws on unpublished primary sources that have been collected in the Unidesign archive in Milan. On the other hand, it enriches the information, which emerged from the archive, with the connotative value of oral history.

Interviews with assistants, collaborators, colleagues and clients of Ballmer have brought to the fore multi-layered narratives that challenge an individual design celebrity-centered narrative and explore the complexities of the studio system. Moreover, preliminary findings and exploratory conclusions shed light on the way in which the concept of Swiss Graphic Design was constructed and disseminated abroad as an internationally recognized brand, and calls into question its history, suggesting that it might not be entirely a Swiss history.

TUE  
30/10  
15:00

CJUB  
R 6

## *The Photographer's Eye* and the Circulation of a Music-related Archive

Photography / Music / Museum / Appropriation / Graphic design /  
Record covers and archive

**José Carneiro**

Universidade do Porto

TUE  
30/10  
15:30

CJUB  
R 6

Choosing as a case study *The Photographer's Eye* exhibition at the Museum of Modern Art (New York) in 1964—a show curated by John Szarkowski, the Director of the Museum's Department of Photography—this paper concentrates on the appropriation of photography and its circulation on record covers of popular music. Recognizing this exhibition as one of the key moments in the legitimacy of photography as art (CRIMP, 1993: 74), we will analyse the phenomenon of appropriation and dissemination of these images through the realm of music. The phenomenon

of appropriation of iconic images of the history of photography in the design of record covers has built what we consider to be a parallel history of photography and its miscegenation with contemporary culture. Drawing on Walter Benjamin's analysis of reproduction entailing profound changes between original and copy (1936), we'll address how record covers expanded the physical limits of the original photograph and, especially, how they broadened graphic design practices and the sense of perception of contemporary culture.

# Brassard Design: The History of Symbolic Power in Korea

Korean brassard design / Symbolic power / Design history

**Mi-Hye Kim**

Seoul National University

**Min-Soo Kim**

Seoul National University

The physicality and power of design has penetrated into people's lives and has a great effect on their thoughts and behavioral culture. Beyond analyzing designs' shapes and colors, this study aimed to criticize the attributes of the power inherent in Korean society and culture through the history of brassard design. Hence, it examined the shapes and characteristics of brassards in a historical context and the processes where brassards obtained the symbolic meaning of power. In addition, this research intended to identify the limits and problems of micro-power by investigating how visibility was shown in the designs of brassards and became internalized and invisible as symbolic power.

TUE  
30/10  
16:00

CJUB  
R 6

## Nordic Lighting? Poul Henningsen and the Myths of Scandinavian Twilight

Interior lighting / Scandinavian design / Danish functionalism / Geography of design

**Anders V. Munch**

Syddansk Universitet

TUE  
30/10  
17:30

CJUB  
R 6

The Danish designer Poul Henningsen wrote very elaborate theories of interior lighting from the mid-1920s on. He fought against the cold and reduced light quality of electric bulbs and tried to tame and cultivate this technology by design. He wanted a more rich light for domestic purpose and shaped it through lamp design, colour reflections and differentiated use of several lamps in the room to make a more dim lighting, but with greater variation and softer contrasts. It was a 'culture' of lighting, he promoted, but he didn't see it as linked to the Nordic countries. His sensibility to subdued nuances of light, however,

parallels both many facts and clichés of the variations and transition of daylight in the North—as this is interpreted in *Nightlands* by Norwegian architectural historian Christian Norberg-Schulz. The case of domestic interior lighting is, in this perspective, worth investigating to discuss whether experience of nature and climatic conditions play a role in Scandinavian design, as repeatedly stated. This discussion contributes both to the understanding of interior lighting and the historiographical critique of Scandinavian design and its transnational relations.



# From Laboratories to Libraries—Furniture for Public Services in Portugal (1940–1970)

Furniture history / Industry history / Public services / Estado Novo

**Sofia Diniz**

IHC — NOVA FCSH, Lisboa

This paper seeks to explain the role of the State as a commissioner of furniture for its services and buildings, and by that its impact on furniture design and industry. The Ministry of Public Works, being responsible for the construction of public buildings and in-

stallation of government facilities, as well as for its furniture and equipment, is one of the most important agents in this analysis. The second part will give a general view of the quality and capacity of the manufacturers in responding to those challenges.

TUE  
30/10  
18:00  
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## **The Museum of the Ski Boot and Sports Shoe and its Cultural Legacy in the Industrial Cluster of Montebelluna (Treviso)**

Design history / Italy / District and company museums / Regional identity / Manufacturing heritage

**Fiorella Bulegato**

Università Iuav di Venezia

**Emanuela Bonini Lessing**

Università Iuav di Venezia

**Alberto Bassi**

Università Iuav di Venezia

**Eleonora Charans**

Università Iuav di Venezia

Inaugurated in 1984 through the efforts of a local historian with the support of manufacturers who donated pieces important to a reconstruction of the history of this area of design, the Museum of the Ski Boot and Sports Shoe in Montebelluna became a depository of materials and observatory of the local situation. Changes in the global context, the delocalization of production, company re-organizations, led to a gradual marginalization of the Museum and its identity-building value for the cluster.

The first part of the paper reviews the history of the Montebelluna industrial cluster and the cluster museums within the Italian design system, highlighting the specificity of a region dedicated since the early nineteenth century to the design, production and marketing of technical equipment for sports and the mountains. The second part proposes a new role for the Museum, based on a joint academic study conducted in 2016 by Università Iuav di Venezia and Università Ca' Foscari. Two propositions are developed: a methodology for a more focused enhancement of the existing legacy; and the development of a regional network that would expand the concept of museum to embrace the diffuse historical legacies of the cluster, manufacturing companies, outstanding landscapes and achievements in sports.

TUE  
30/10  
9:00

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R 7

# The Role of Design History in the Museology of Computing Technology

Museology / Electronic computers / Narrative frameworks / Analytical perspectives

**Paul Atkinson**

Sheffield Hallam University

The role of design history in museums devoted to the history of technics and technology is surely to ensure that the narratives employed describe the wide range of drivers behind the development of technological artefacts in an unbiased way, and ideally, to communicate as accurately as possible the different ways in which technology has been presented to and received by the public. Using the example of the electronic computer, this paper aims to demonstrate the problematic breadth of the different narrative themes necessary to achieve such communication.

This paper concentrates on three of the most common types of narrative employed in museums of technology: the interrelated narratives of individual endeavour, national agendas, and corporate competition. Following these 'traditional' narratives is a description and examples of a wider, contextual discourse in which technology has been presented in equal parts as heralding

both a utopian and a dystopian future for mankind.

It is argued that in order to present a thorough and meaningful history of technological objects, these different narratives need to be addressed in a balanced and nuanced way.

TUE  
30/10  
9:30  
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R 7

## Micro-histories of Italian Graphic Design as a Concept Tool for a Museum / Archive. AIAP's Graphic Design Documentation Centre

Italy / Graphic design / Micro-history / Archive / Enhancement

**Francesco E. Guida**

Politecnico di Milano

TUE  
30/10  
10:00

MDB  
R 7

In 2009 AIAP, the Italian association of graphic designers, founded the Graphic Design Documentation Centre (CDPG) with the aim of collecting, cataloguing, archiving, enhancing and promoting any document related to graphic design and visual communication. The activities of the Centre are focused on the documentation of graphic design culture (historical archives), research and enhancement (exhibitions and publications). AIAP wishes to promote and disseminate the culture of graphic de-

sign. Part of the activities carried out in order to attain this goal are covered by the organisation of exhibitions and the publication of books. Members of AIAP have been and still are among the best-known and skilled Italian designers. The Association, established in 1945, considers the Graphic Design Documentation Centre as a key activity, something which goes beyond a simple archive and which has as its ultimate ambition that of founding a graphic design museum.

## The Landscape of Coworking Spaces: An Exploration between Past and Future

Workplace / Coworking spaces / Design role / Sensible landscape

**Giuliano Simonelli**

Politecnico di Milano

**Vanessa Monna**

Politecnico di Milano

As globalization is changing the way people live their daily lives, new technologies and knowledge workers are shaping a new economic system. This system is driven by a technology-empowered mobile workforce, whose needs are different from the traditional-office-related ones. In fact, knowledge workers can potentially work from anywhere in the world, as they just need a laptop and a Wi-Fi connection. The coworking movement formed around the need of a specifically-designed space for people who can work anywhere. Coworking spaces are an answer to social and work-related changes and they could be explained as a new style of work, combining the best elements of an office environment, its community, and access to its tools.

The discipline of design keeps up with social, cultural, local and global changes, so it's interesting to investigate how design is involved in the coworking phenomenon. At the beginning of the phenomenon, only service and communication design were involved in the formula, but, as coworking has become mainstream, managers started to care about interior and furniture design too.

This paper aims to make a mapping of the physical landscape of coworking spaces, also in relation to a brief evolutionary review of workspaces.

TUE  
30/10  
15:00

MDB  
R 7

## ‘With whom do you feel your solidarity’ – Developing a Socially Conscious Design Practice in 1960s Finland

1960s / Finland / Design education / Social responsibility

**Kaisu Savola**

Aalto-yliopisto, Helsinki

TUE  
30/10  
15:30

*MDb*  
*R 7*

This paper explores how and why the notion of design changed during the late 1960s in Finland and argues that the main driver of this change was a new generation of design students.

These students were not satisfied with the Finnish design culture, which relied heavily on the international success it had gained in the 1950s with exclusive handcrafted objects. Design education still supported the idea of the designer as an artist and the produced objects as tokens of individual expression. Many design students felt

that this failed to address the needs of an increasingly dysfunctional city environment. The students' protest was shaped by ideals of international solidarity, while it also questioned the real extent of prosperity created by the welfare state. By organising state-funded symposia, producing ambitious publications, and collaborating with other disciplines, the students succeeded in developing design towards a more academic and research-based discipline able to offer tangible solutions to real-life problems.

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

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

**Emanuela Bonini Lessing**

Università Iuav di Venezia

**Fiorella Bulegato**

Università Iuav di Venezia

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.

TUE  
30/10  
16:00

MDB  
R 7

## Design for All. The Past that Provides a Future

Design for All / Diversity / Associations / Educational centers / New technologies

### Noemí Clavería

ESDAP Escola Superior de Disseny i d'Arts Plàstiques de Catalunya

TUE  
30/10  
17:00

MDB  
R 7

A map of the associations and educational centers specialized in Design for All helps us to know in which places this vision of design is promoted with more effort. If, in addition, these institutions are ordered chronologically, we obtain the basis for developing a historiography study of Design for All.

Thus, this paper is the starting point to reflect on the historical events that led to the development of Design for All and served to rethink the design discipline, to see it as something more than an ally of human consumption, to

claim an active role facing the contemporary social situation.

As for the future of Design for All, we can see how its alliances with new technologies would be a logical response towards openness, inclusion and adaptation of the environment.

In short, the history of Design for All, whether past, present or future, is a story that explains the desire and ingenuity to create a world that tends to add (not to exclude) and tries to improve all people's lives.



## Albe Steiner's Research for a Graphic Design History's Active Learning and Teaching

Graphic design history / Active learning / Research notebook /  
Notebook on research / Communicative prototype

**Luciana Gunetti**

Politecnico di Milano

Since 2013, articulating ideas across history by means of images has been the main objective of the course in History of Visual Communications at the School of Design of Politecnico di Milano, which is attended by all the students of the Degree Course in Communication Design. This has been done by introducing, as a material source of reference, a historicised artefact, namely Albe Steiner's *Research Notebook* (1913–1974), kept at the Archivio del grafico Milanese and donated to the Historical Archives of Politecnico di Milano. Thanks to this approach, it has been shown how a design research instrument of the past can become, in contemporary teaching, a tool to help students gain knowledge of the history of graphic design and of the instruments

of historical research with a professional designer's attitude. The students adopt a curator's approach to understand, retain and mediate the contents of their own theme-based path in the framework of the general programme of the course, and translate it into their own visual work: a self-produced research notebook. The students' aim is to understand the past and create instruments that synthesise the contents, techniques and languages of the past into new narrative forms, which they design themselves using the concept of active learning oriented towards a 'visual history, to the innovators and the technologies that have influenced and transformed visual communication practices' (BLOOMER, 2016).

TUE  
30/10  
17:30

MDB  
R 7

## Daciano da Costa: Protagonist of Portuguese Furniture Design

Daciano da Costa / Portuguese office furniture / Furniture industry / Workplace / Interior design

**Rita Cruz**

Universidade de Aveiro

**Fátima Pombo**

Universidade de Aveiro

The decades of the 1960s and 1970s were determinant in the development of office furniture design in Portugal. These decades of innovation and reference for Portuguese design were enhanced by the influence of “Geração Intercalar”, as Sena da Silva called the generation of Portuguese designers whose works were recognized internationally. From this generation, Daciano da Costa (1939–2005) stands out as the protagonist of office furniture design.

This paper presents the analysis of some innovative projects of Daciano da Costa related to office furniture. It aims to contribute to clarifying how the designer influenced the design of office furniture in Portugal, stimulated change in the national industrial design paradigm and introduced a new design approach that favoured a closer relationship between furniture and the workplace.

TUE  
30/10  
18:00

*MDB*  
**R 7**

# The End of the Beautiful?

## Aesthetic Categories in Design

Aesthetics / Aesthetic categories / Beauty / Reflectivity

**Mads Nygaard Folkmann**

Syddansk Universitet

This paper is a theoretical contribution to the ongoing development of aesthetic concepts relevant to design. Focusing on the role of aesthetic categories in articulating what is regarded as aesthetic, this paper will consider aesthetic categories as historically contingent. It will question which aesthetic categories are appropriate for contemporary design, which is often multifaceted, dynamic, use-oriented and interactive. Historically, a dominant aesthetic category has been the beautiful, and aesthetic judgment has been seen as operating according to what has been regarded as beautiful. In contemporary aesthetic theories, the

category of beauty as a norm for contemporary aesthetic experiences has been severely contested, and this paper further argues that the field of design may open up a variety of aesthetic categories related to nexuses of affirmative vs. challenging and static vs. dynamic. Beauty is not, however, to be neglected, as it still plays a role as an entry point to certain aesthetic experiences of design, which are often related to positive responses affiliated with pleasure. But as society and design have changed, so too have aesthetic experiences, and this paper proposes a series of contemporary aesthetic categories relevant to design.

TUE  
30/10  
9:00

MDB  
R 8

## The Consideration of Design Aesthetics as a Tool for Analysis and Social Change

Design / Aesthetics / Social change / Cultural sociology

**Nuria Peist Rojzman**

Universitat de Barcelona

TUE  
30/10  
9:30

*MDB*  
*R 8*

In this paper we will develop a theoretical framework on the potential of design aesthetics for functioning as an element for social change and human inclusivity. As a starting point, we will not consider aesthetics as a quality value, but analyze the diverse ways in which this value is attributed to objects. As the design field was evolving and seeking a balance between form and function at the beginning of the 20th century, the idea of a new material and formal culture emerged, which would promote a new historical culture, a social revolution. From

a present-day perspective we suggest that aesthetics in design—in contrast to that which is considered art—reveals a diversified consumption that works as an exceptional framework for the analysis of cultural diversity. From this standpoint, we will suggest three analytical areas: aesthetics and its potential for revealing the limits and the formal logics of different social spaces, aesthetics as a tool for social change, and aesthetics as an integrative space in the modern world and as a space for the consciousness of human heterogeneity within the sociocultural order.

## Guidelines for an Aesthetic of Design

Aesthetic / Aesthetics of design / Values / Practices

**Augusto Solórzano**

Universidad Nacional de Colombia

This text delves into the demarcation of the romantic aesthetic postulates. From this split, some structural aspects that would lead to sediment an aesthetics of design are explained. Its approach involves differentiating between an aesthetic that tries to capture the truth of objects in artificially simplified conditions and an aesthetic that perceives the truth of its objects

in everyday life. It is assumed that an aesthetic imagination of design (*imaginación estética del diseño*) could be the trigger of meaning for the foundations of an aesthetic that traces its own routes and interests and that delves into how systems of objects are generators of daily practices, rites and customs.

TUE  
30/10  
10:00  
MDB  
R 8

## Tales of Past Tables. Karen Blixen's Storytelling as a Foundation for a New Narrative Design Tool

Storytelling / Imagination / Settings / Emotions / Narrative approach

**Tenna Doktor Olsen  
Tvedebrink**

Aalborg Universitet

**Anna Marie Fisker**

Aalborg Universitet

**Anna Eva Utke Heilmann**

Aalborg Universitet

TUE  
30/10  
11:00

**Nini Bagger**

Aalborg Universitet

MDB  
R 8

*Mind in Architecture*, a book edited by Robinson and Pallasmaa (2015), presents and discusses how the notion of 'embodiment' brings the perception of architecture beyond pragmatic experience and phenomenology, and into complex user-centred, psychological-emotional domains and concepts of cognitive science. Here the notions 'memory' and 'imagination' are key because the human brain supposedly is 'primed' to run on narratives and imagine scenarios. According to Sussman and Hollander (2015: 133), '...the unusual ability of the mind to create stories, and in the process, find multiple ways of linking to the environment and securing a place in it'. They continue: '...you are because of the way you are enabled to create, remake, and remember stories' (SUSSMAN and HOLLANDER 2015: 134). Following that line of thought, we ask if a new tool for design with a narrative approach and educational perspective can be developed with a point of departure in the Danish author Karen Blixen's use of storytelling? This is done, first, by presenting a hermeneutic study of a series of Blixen's own spaces to explore her narrative approach—then by reflecting on the implementation of such a narrative approach in the teachings in the educational programs *Integrated Food Studies* and *Architecture & Design* at Aalborg University.

## Photography and Designed Space: A Shift in Perspective

Designed space / Photography / Atmosphere / Multisensory experience

**Ana Miriam Rebelo**

Universidade de Aveiro

**Fátima Pombo**

Universidade de Aveiro

Acknowledging the historical dominance of architectural imagery by objective, disembodied approaches and its influence on our understanding of designed space as well as architectural practice itself, the paper addresses the need for a different perspective. Within the phenomenological approach to designed spaces, this paper interrogates the role of photography in reflecting designed spaces as embodied, humanised environments, where reality takes place. The writings of Pallasmaa, Zumthor and Böhme support the theoretical framework of discussing photography's contribution to an understanding of built environments as places for embodied experience. The works of Rut Blees Luxemburg and Guy Tillim, two contemporary photographers, are examined as examples of perspectives in which the representation of atmospheres is central to the reflection on built environments as a multisensory perceptive experience.

TUE  
30/10  
11:30

MDB  
R 8

## A Quest For Interdisciplinary / Cross-disciplinary / Multi-disciplinary Design Practices at the Intersection of Fashion and Architecture

Fashion design / Wearable architecture / Body and space / Collaborative design

**Şölen Kıpöz**

İzmir Ekonomi Üniversitesi

TUE  
30/10  
12:00

MDB  
R 8

The postmodern conversion by crossing the boundaries of modernist territories changed the conception of fields, thus creating “an expanded field” (KRAUSS, 1979). In addition to the blurred boundaries between creative fields and disciplines, such as fashion design and architecture, as well as media such as body and space, the lexicons and metaphors of fashion and clothing have been appropriated by architectural language, through the use of digital technologies in shaping and constructing architecture. Unconventional use of forms and geometrical limits are increasingly identified through clothing metaphors such as folds of fabrics, corsetry, pleating, gathering, draping, pattern, seams and stitches. In addition to the physical and structural dimension, the social and temporal dimension

(RENDELL, 2010) of these categories created a narrative for fashion beyond wearability. Thus, fashion has become related to architecture not only in the construction, but also in the deconstruction of garments.

In an exploration of design in the intersection of these two disciplines, this paper analyses a series of interdisciplinary, cross-disciplinary and multi-disciplinary workshops for both fashion and architectural design students between 2005–2011. The contextual frame and research methodologies of these workshops investigates the role of architecture in fashion; the impact of fashion and clothing on architecture; and the interaction between architecture and fashion in both structural, ontological and social contexts.



# Something to Cure or Salute: Reconsidering Industrial Design Historically at the Edge of Dissociative Identity Disorder

Industrial design / Design education / Dissociative Identity Disorder /  
Design history

**Ahmet Can Özcan**

İzmir Ekonomi Üniversitesi

**Onur Mengi**

İzmir Ekonomi Üniversitesi

Industrial design has witnessed many definitional modifications and implications in its core practice as a profession since 1959. Through its evolution process industrial design has been continuously reformulated. This study aims to investigate how the notion of industrial design is challenged by various definitions in its evolutionary process and reshaped by industrial formations in its recent history. Methodologically, a review of psychological and physical health history is derived from the literature, and utilized as a metaphorical approach to explore a phenomenon of Dissociative Identity Disorder (DID) for the current state of the industrial design profession. As in the psychological model example, industrial design has grown a creative survival strategy that helps to cope with the overwhelming trauma caused by various definitions. This study highlights that, in different regions and different eras, industrial design has had substantially different implications. However, if it does exist, what kind of difficulties does this identity crisis raise for professionals? What problems have arisen that require being ‘cured’? Or does this variety of identities have some advantages, thus is it worthy of ‘salute’?

TUE  
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15:30

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R 8

## Critical Design and Representation of Conflicts

Critical design / Politics of representation / Representation of conflicts /  
Knowledge production / Design research

**Andrea Facchetti**

Free University of Bozen–Bolzano

TUE  
30/10  
16:00

*MDB*  
*R 8*

This paper is part of a PhD research project that focuses on speculative approaches and critical practices within the field of visual design. The research tries to define the necessary conditions for the production of critical forms of knowledge, and to direct design practices towards the articulation of a specific problem, rather than its solution. In this paper I will discuss the need for a political dimension in critical design research and practice, and the need to understand design—at least by its critical drive—as problem-seeking or problem-posing, rather than problem-solving. The theoretical background refers to the concepts of “antagonism” and

“dissent” given by Chantal Mouffe and Jacques Rancière. This theoretical background is shared among some of the speculative and critical projects that have arisen in the field of design in the past twenty years, where design practice is addressed towards the articulation and representation of conflicts. These projects add a political dimension to their work: they try to improve a re-framing process of social reality by visualizing the conditions that define a certain aspect of that reality. In this way an issue will be represented as the product of specific choices or agencies and will therefore emerge as a political problem.

# What is Good Design?

## Five Considerations for Design Assessment

Good design / Design award / Design ethics / Design history

**Keisuke Takayasu**

Osaka Daigaku

Five considerations for design assessment:

- Social concerns about good design
- Three values of good design
- The idea of ethics in design
- Expanding good design to social activity
- Useful models of good design in history

Concerns about good design are inherent in the history of human creation simply because humans want the best. However, after the end of the Second World War and in particular during the 1950s, the very notion of good design was promoted and institutions to become involved in such were founded in many countries. At the beginning, most campaigns recommended that products employ ideas found in modern design. Currently, there are many award schemes for good design in an increasing number of countries.

In this paper, the concept of good design is examined for further discussion on design assessment. Accordingly, the following are considered: (1) the way in which social concern about good design has been promoted by institutions in several countries by presenting design awards and such; (2) the assumption that the concept of good design can be effectively explained by three primary values, namely, practical value, ethical value, and aesthetic value; (3) an explanation of how to approach the ethical aspects of design; (4) an examination of how to apply the concept of good design to the intangible results of social design; and (5) a demonstration of how models of good design can be found in the history thereof.

TUE  
30/10  
17:00

*MDB*  
**R 8**

## João Machado: The Communicator of Beauty

João Machado / Design criticism / Ontology of design / Semiotics / Poster

**Marlene Ribeiro**

Universidade de Aveiro

**Francisco Providência**

Universidade de Aveiro

TUE  
30/10  
17:30

*MDB*  
*R 8*

Drawing is also research. As a contribution to design criticism, this paper aims to exemplify design practice as a laboratory of innovation (production of knowledge). We based the analysis of the work of the graphic designer João Machado (Portugal, 1942) on design ontology, bringing to this reflection questions about the nature of design research and of the production of knowledge in design as a poetic manifestation and factor of identity. Using the main theoretical contributions of Calvera, Flusser, Morris, Deleuze, Eco, Providência and Damásio and adopting semiotics to support the analysis of João Machado's work, was an exercise that we recognized as a methodological opportunity for design criticism. We find in the general ignorance of João Machado's work (who deliberately avoids social exposure) the opportunity for this presentation and in the quality of the work (awarded and published by the international elite) the relevance of its dissemination. This approach confirms the argument of innovation by design that, by the persistence of the shapes (ideas), confirms the knowable style of João Machado. A style of aesthetic pertinence that evokes beauty in each poster and sign, a difference that was born by alterity.

# Institutional Roles in the Development of Fashion Design in Colombia

Fashion history / Fashion design / Institutions / Fashion system / Colombia

**William Cruz Bermeo**

Inexmoda | Universidad Pontificia Bolivariana

The modernization of Medellín, at the beginning of the twentieth century, is the starting point for this paper, which is derived from on-going research based on the Inexmoda archives. Inexmoda is a Colombian institution for promoting exports, fashion and textile industry. Founded in 1987, the institution has been working on the configuration of a fashion system. This mission involves a pivotal cultural component, where fashion goes beyond mere commodities production to comprise a cultural identity matter in fashion design. There, fashion designers have a crucial role, since the nature of their work is to capture the cultural tensions of the moment, the *zeitgeist* of their own *milieu*.

All this raises a number of questions: what makes Medellín the center, the Colombian fashion capital? Is it possible to analyze the Colombian cultural tensions of thirty years of fashion lead by Inexmoda? What kind of strategies have been implemented by the institution to promote the development of a fashion production embracing the search for a distinctive signature? How have fashion designers responded to this call? And what is the Colombian fashion role in the global context, after thirty years of continuous work to consolidate a fashion system and fashion culture?

TUE  
30/10  
17:00

CJUB  
R 1

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Editor's note. This should have not happened. We were led to believe that this paper would not be delivered, so we did not save any space for it in this 200-page book. As this was eventually proven wrong, we had to find a place for it. It was squeezed in here, at the end of the Tuesday sessions... Details in the margins are correct—we hope that you will not be disturbed by this breaking of the natural sequence and trust that you will understand. Thank you.

ICDHS 10<sup>th</sup>+1 BARCELONA 2018  
29, 30 & 31 October  
Book of Abstracts



*BACK TO THE FUTURE / THE FUTURE IN THE PAST*

**Wednesday  
31/10**

	1.1 <i>Munch</i> [5/6]	1.2 <i>Lin</i> [6/7]	1.8 <i>Kikuchi</i> [4/5]	2.2 <i>Gimeno</i> [4/4]
9:00	158 Meghan Jones	163 João de Souza Leite	169 Rebecca Houze	
	159 Viviane Mattos Nicoletti Maria C. Loschiavo dos Santos	164 Eduardo Castillo	170 Elena Dellapiana Paolo Tamborrini	174 Bernardo Antonio Candela Sanjuán Carlos Jiménez-Martínez
10:30	160 Suna Jeong Min-Soo Kim	165 Silvia García	171 Nicole Cristi	175 Aura Cruz Jani Galland
	1.1 <i>Traganou</i> [6/6]	1.2 <i>Farias</i> [7/7]	1.8 <i>Salinas</i> [5/5]	
11:00		166 Francesco E. Guida		
	161 Takuya Kida	167 Carola Ureta Pedro Álvarez	172 Yuko Kikuchi	
12:30	162 Marina Parente Carla Sedini	168 Julia Contreiras Clíce de Toledo Sanjar Mazzilli	173 Wendy S. Wong	
12:30   13:30				
17:00   18:00				



## Room 5 (CJUB)

## Room 6 (CJUB)

## Room 7 (MDB)

## Room 8 (MDB)

## 2.4 Findeli [2/3]

Neus Moyano  
176 Guillermo  
Zuaznabar

177 Violeta Clemente  
Katja Tschimmel  
Fátima Pombo

178 Alejandra Poblete

3 Gaspar [8/9]

182 Laura Scherling

183 Tefik Balcioglu

1.6 Barbosa [5/6]

186 Jonathan Woodham

187 Noel David Waite

### 2.1 Pombo [3/4]

190 Chiaki Yokoyama

<sup>191</sup> Lisa Bildgen  
Christof Breidenich

## 2.4 Solà-Morales [3/3]

179 Ricardo Mendes  
Correia  
Alexandra Paio  
Filipe Brandão

180 Daniela Brisolara

181 Leslie Atzmon

3 Adams [9/9]

184 Kristina Hansen  
Hadberg

185 Edrei Ibarra  
Martínez

## 1.6 Woodham [6/6]

188 Ana F. Currálo  
Helena Barbosa

189 Mariana Almeida  
Helena Barbosa

2.1 Solórzano [4/4]

192 Rachapoom  
Punsongserm  
Shoji Sunaga  
Hisayasu Ihara

193 Alfonso Ruiz

MDB Auditorium

	I94	KEYNOTE #3 Pilar Vélez	12:30   13:30
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	I95	KEYNOTE #4 Fedja Vukić	17:00   18:00
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## American Potters' Interventions with the Tea Bowl: Using Thing Theory to Problematize Cultural Appropriation

Craft / Ceramics / Thing Theory / Cultural appropriation / Japan

**Meghen Jones**

Alfred University, New York

Contemplating things according to subject–object relations and presence offers a basis for analysis of objects that embody particular values. For potters in the United States today, the tea bowl is generally understood as an idiom of strong symbolic and aesthetic significance. This analysis considers the trajectory of tea bowl discourse in the US, in which the tea bowl was regarded as a model form and an embodiment of values intrinsic to post-World War II

American studio pottery. These values included the importance of recording process, privileging effect over functionality, and conceiving of clay as an artistic medium. Complicating this history are questions of cultural appropriation. The works of Warren MacKenzie, Paul Soldner, and Peter Voulkos exemplify how for American ceramists the tea bowl has conveyed a sense of thingness.

WED  
30/10  
9:00

CJUB  
R 1

## Design as Mediator in the Process of Commodification of Vernacular Artifacts in Brazil

Design / Vernacular handcraft / Social actors / Luxury market / Decolonization

**Viviane Mattos Nicoletti**

Universidade de São Paulo

**Maria Cecília Loschiavo dos Santos**

Universidade de São Paulo

Since 1995 the governmental Brazilian Handicraft Program is subordinated to the Ministry of Development, Industry and Foreign Trade and to the Special Secretariat for Micro and Small Businesses. From that moment, the state addressed points to the creation of the artisan-entrepreneur, an entity supported by development agencies that enabled the insertion of handicrafts into the market. To accomplish that, they use designers' services to adapt the artisanal objects according to the preferences of the client. Once these designers are well connected with the specialized media, such traditional objects have a determined destination in the luxury market. Besides carrying the signature of a famous designer, they present characteristics aligned to the legitimating discourse of this market, which is rareness: they are products available in low quantities, for which the workforce is specialized since the know-how has been improved for generations and comes from remote places, usually rural zones across Brazil, perfect for the construction of a territorial imaginary to be embedded in the pricing of these products. Taking this context into consideration, this article outlines conclusions from the authors' research that maps a complex network of exchanges between the aforementioned social actors: artisan communities, design and luxury markets, and three different artisan communities of the northeast of Brazil.

WED  
30/10  
9:30

CJUB  
R 1

# The Meaning of Integrated Fonts in a Local Standpoint – Between Harmonization and Homogenization

Integrated typography / Noto fonts / Noto CJK / Harmonization / Homogenization

**Suna Jeong**

Seoul National University

**Min-Soo Kim**

Seoul National University

In 2014, Google and Adobe Systems released Noto Sans CJK, an open-source font available for use by the 1.5 billion people in China, Japan, and Korea. The aim of the Noto Fonts Project, which developed Noto Sans CJK, was to develop a multipurpose digital font to provide both an efficient and beautiful reading experience for all the supported languages.

Through the integrated font project of these massive global companies, the following issues are discussed: first, the field of typography design changed from domestic industries centered on local culture to global and transnational industries. Second, the new technology introduced for collaboration by many global companies has changed the traditional perception of characters, which in turn requires changes in design education. Third, typography designed by certain criteria can be homogenized under the banner of harmony and efficiency.

This project is a specific and practical example of the global integration of the design practice. Through the three points of view written above, we can see both the present situation of the '2010s' and the upcoming future in a symptomatic manner.

WED  
30/10  
10:00

CJUB  
R 1

## A Designer Co-working with Local Handicrafts Industry: Toshiyuki Kita

Handicrafts / Local industry / Global era / Co-working / Japan

### **Takuya Kida**

Musashino Bijutsu Daigaku, Tokyo

In this paper I will focus on products designed by Toshiyuki Kita (b. 1942), who co-worked with Japanese craftsmen in local handicrafts industries for many years. Because of changing lifestyle habits and lack of successors, Japanese local handicrafts industries are declining rapidly after the Second World War. Besides of that they further face difficulty surviving after the 2000s. Particularly under the economic conditions of globalization, manufacturing industries went out of Japan pursuing cheap labor. Under such conditions preserving Japanese local handicrafts industries came to be a big issue. In places of local indus-

tries co-working projects with designers are carried out. Not only working as a leading industrial designer, Kita also worked to produce products based on local handicrafts industries from his early stages. He has evaluated products of local handicrafts industries for many years. He designed interior lights “Tako” and “Kyo” with Japanese hand-made paper (washi) in 1971, tableware with lacquer in Wajima in 1986 and an iron tea pot based on the traditional iron kettle industry in Yamagata in 2010. His work implies the possibility of local handicrafts industries surviving in the global era.

WED  
30/10  
11:30

CJUB  
R 1

## Design as Mediator Between Local Resources and Global Visions. Experiences of Design for Territories

Design for Territories / Strategic design / Social innovation / Territorial identity / Cultural heritage

**Marina Parente**

Politecnico di Milano

**Carla Sadini**

Politecnico di Milano

Cultural, economic and social issues which arose by the end of Modernity and Post-modernity periods affected not only human beings but also places, which—as a consequence—have been dealing with identity, isolation and fear problems. As a reaction to the globalisation phenomenon, new localisms appeared. Design can have a role of mediator which is able to valorize the positive aspects and capabilities of local resources, answering to global issues, and tuning them according to wider and foresighted visions. In our paper, we propose to use the approach of Design for Territories, which considers the territorial valorisation as a synergic, strategic and collaborative system of actions on various levels (productive, social, environmental, cultural). To explain this approach, we are going to present several case studies, chosen in light of different issues, where the relationship between local and global, tradition and innovation is always delicate and controversial.

WED  
30/10  
12:00

CJUB  
R 1

# A Two-folded Source of Brazilian Modern Visual Design

Graphic design history / Design history / Alexandre Wollner / Aloisio Magalhães / Brazil

## João de Souza Leite

Universidade do Estado do Rio de Janeiro

In the 1950s, Brazilian visual artist Alexandre Wollner studied at the Hochschule für Gestaltung (HfG) in Ulm, Germany. At the same time, Brazilian painter Aloisio Magalhães got in touch with American design while visiting and teaching at the Philadelphia Museum School of Art. On returning to Brazil, each one settled their design studios, Wollner in São Paulo and Magalhães in Rio de Janeiro. From then on, for two decades, they became the main spokesmen of design concepts and helped to establish the first design school in Brazil.

But, while Wollner championed his deep connection to HfG ideas, where design had been radically separated from

the fine arts and crafts, Aloisio Magalhães sustained a different view, pointing out the role of cultural issues in national design development.

Despite their differences, still in the 1960s, the German institution served as a fountainhead for the creation of modern standards for visual design in Brazil, to which both designers contributed in a very essential way.

The purpose of this article is to interpret the relationship between these two important Brazilian designers with diverse backgrounds in the face of the establishment of modern visual design in Brazil, through their dialogue with the modernist ideal.

WED  
30/10  
9:00

CJUB  
R 2

## Francisco Otta: A Multidisciplinary Pioneer in 20th Century Chile

Francisco Otta / Multidisciplinary / Art / Design / Graphic / Chile

**Eduardo Castillo**

Universidad de Chile

The career path of Francisco Otta, which spanned more than half a century in Chile, reveals an activity that managed to assert itself with authority in different areas of culture. In this respect, we will address his work in teaching, research, extension and artistic creation, activities that he undertook by his own vocation, long before the local university world clearly defined these functions that are now part of its mission. To approach his work, we will consult texts of his authorship, the testimony of former students and peers, the press and the published material relating to his work.

WED  
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9:30

CJUB  
R 2



# Graphic Design of Rogério Duarte and the Tropicalismo Movement in Brazil

Brazilian design / Tropicália / Rogério Duarte

**Silvia García**

Universidade de Vigo

Tropicália arose as a Brazilian musical movement which launched Caetano Veloso, Gilberto Gil, Gal Costa and Os Mutantes in 1967. This movement came about as a way to protest the repressive climate during the dictatorship and also has connections with Hélio Oiticica's works, Glauber Rocha's films as well as poetry.

If we were to search for the movement's intellectual roots we would have to trace them back to Oswald de Andrade's Anthropophagic Manifesto. This

reference explains, till a certain point, how incorporating external influences can be a positive way of addressing the process of Creolization and of Colonization.

The aim of this work is to contextualize Rogério Duarte's projects, album cover designs and movie posters that announced the Tropicália movement. We will find several references both external (Psychedelia) and Brazilian.

WED  
30/10  
10:00

CJUB  
R 2

## A Restless Soul. The Intellectual, Critical and Design Contributions of Almerico De Angelis

Design history / Graphic design / Southern Italy design / Design magazines

**Francesco E. Guida**

Politecnico di Milano

The history of Italian design and graphic design is mainly Milan-centred, especially if we look at the post-war period between the 1950s and the early 1970s. There is a need to reconsider the boundaries of this history, analysing other contexts and extending the list of parameters to consider.

The south of Italy has never been taken into account in more general histories of the discipline, even though a number of elements may indeed be

considered. Nevertheless, just a few authors dedicated some attention to what has been produced in terms of design, visual and graphic design in this area in the past. Based on the analysis of some of the design and intellectual contributions of Almerico De Angelis, the aim of this paper is to suggest a polycentric perspective to adopt in re-writing possible histories of Italian design and graphic design.

WED  
30/10  
11:00  
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R 2

# The Influence of Art Nouveau in the Graphic Work of Chilean Illustrator Luis Fernando Rojas

Graphic advertising / Lithographic illustrations / Art Nouveau / Latin American scene

## **Carola Ureta**

Pontificia Universidad Católica  
de Chile

## **Pedro Álvarez**

Pontificia Universidad Católica  
de Chile

Luis Fernando Rojas is probably the most influential illustrator in the transition from the 19th to the 20th century in Chile, despite the fact that today he is practically unknown in the national editorial scene. His work as a graphic reporter and in the visual chronicle of the 19th century is pioneering. Rojas illustrated through lithographic techniques, from 1875 to 1942, numerous works with various themes starting from portrait illustrations to allegoric, cultural, historical and political satire cartoons; besides being the ancestor of advertising in the country. His work is very influential in the construction of a ‘national imagery’—a “Chileanity”. He befriended Chilean historians, intellectuals and celebrities, which allowed him to portray events directly, creating a portrayal of his time and modelling our collective memory. As an artist, he was influenced both by ‘patriotic elements’ and imagery, and by European movements, like Art Nouveau. The present proposal deals with the influence of European aesthetics—mainly French—at the beginning of the 20th century Chilean belle époque, in the graphic production of Rojas in a third-world, Latin American country.

WED  
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11:30

CJUB  
R 2

## Cecília Jucá, Graphic Artist: The Books *1ª Paca* and *Escritura*, by the Hands of the Author

Graphic design / Book design / Graphic experimentation / Brazil / Cecília Jucá

**Julia Contreiras**

Universidade de São Paulo

**Clice de Toledo Sanjar  
Mazzilli**

Universidade de São Paulo

This work seeks to explore and analyze a small part of the history of Brazilian design. It studies the design processes applied in books produced in the 1970s by Cecília Jucá, an editorial designer who is still active today. In order to do so, the following method was used: 1) Analyze the original books (*1ª Paca*, 1970 and *Escritura*, 1973); 2) Interview Cecília Jucá, in Rio de Janeiro, in November 2017; 3) Review a bibliography on the historical and social context. The goal of this research is to analyze the characteristics of the designer's creative and projective activity in the design and production of the selected books and establish what were the graphical and material results achieved. It also intends to recover the memory of Cecília Jucá's work and situate it amid the history of Brazilian graphic design, highlighting its value and documenting the author's testimony.

WED  
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12:00

CIUB  
R 2

# Designing Cultural Heritage at Mary Colter's Hopi House, Grand Canyon, Arizona, 1905

Mary Colter / Grand Canyon National Park / Heritage / Native American Indian / Architecture

**Rebecca Houze**

Northern Illinois University

This paper explores the role of design in the production and promotion of cultural heritage at Hopi House, the living museum and curio shop at the Grand Canyon, Arizona, a United States National Park and UNESCO World Heritage site. Architect Mary Colter designed Hopi House in 1905 for the Fred Harvey Company, a purveyor of hotels and restaurants along the route of the Atchison, Topeka and Santa Fe Railway in the late nineteenth and early twentieth centuries. Modeled on Ancestral Puebloan architecture at Oraibi, a Hopi village in Navajo County, Arizona, dating to the ninth century CE, Colter's Hopi House raises questions about the relationship between travel,

tourism, heritage, national identity, cultural appropriation, and preservation. How can we reconcile the efforts made by the US National Park Service to express traces of the land's indigenous past, both real and imagined, in the design of the parks, with the US government's violent Indian wars and subsequent policies for land use and acculturation? Did the railway companies bring new economic opportunity to the indigenous artists whose lands they traversed, or did they facilitate the US government's exploitative policies on land use and distribution? Whose heritage do the American national parks represent today?

WED  
30/10  
9:00

CJUB  
R 3

## Which Came First, the Chicken or the Egg? Sequences and Genealogies in between Architecture and Design for a Global History

Design history / History of architecture / Data visualization / Global history /  
Interdisciplinarity

**Elena Dellapiana**

Politecnico di Torino

**Paolo Tamborrini**

Politecnico di Torino

Some among the early “classics” of the history of projects, such as Giedion or Pevsner, united architecture and design leaning towards anonymity and industrialism and eliminating the division between the two disciplines. They were related with an ideological notion of style: the “Modern”. Afterwards other approaches suggested another use of sequences of objects in a larger continuum instead of the use of notions of “style” (Kubler, Bloch and Foucault).

Joining these different starting points together with the latest contribution (MARGOLIN, 2015) the paper aims to explore the possibilities given by compiling timelines and sequences that mix different approaches in a larger vision of project disciplines to obtain the web for a global history, implementable and queryable at different levels and using a broader range of design studies. The goal is to outline and schematically show a continuous conversation throughout time and space, maintaining the specificities of historical research and an inclusive and broader view on the flow of time.

To inform a reflection on this opportunity the paper will consider the ways to organize sequences on specific or general topics using tools for the managing of data flows and their representations.

WED  
30/10  
9:30

CJUB  
R 3

# Technical Activities in Design History: Contributions of Applying the *Chaîne Opératoire* as a Methodology to History of Design

Technical activities / History of design / Chaîne Opératoire / Cognition / Networks

**Nicole Cristi**

Pontificia Universidad Católica de Chile

This paper aims to examine the question of the historicity of the technical activities and techniques in the history of design. To understand design as a practice, it is crucial to focus on the production process of design products, where the reconstruction of the technical activities has a central role. Accordingly, this paper discusses the possibilities and limitations of applying the

archaeological and anthropological methodology of the *Chaîne Opératoire* (operational sequence) to design history as a way to make visible the technical activities of past production processes. As a consequence, the methodology will allow us to access both the know-how and cognition dimensions of the making of design and the networks and systems behind design pieces.

WED  
30/10  
10:00

CJUB  
R 3

## Creating a Field of East Asian Design History in English through Publication of a Critical Reader

East Asia / Design history / Knowledge production / Kurafuto /  
Boundary of craft and design

**Yuko Kikuchi**

University of the Arts London

WED  
30/10  
11:30

CJUB  
R3

How do we teach different narratives of ‘Design History’ other than through Euroamerican stories? East Asia (China/Hong Kong, Japan, Korea and Taiwan) is one of the important regions for which the steady development of design histories in the ‘modern’ period cannot be ignored, yet an integrated way of teaching other than optional or ad-hoc insertions of people/events is difficult due to a lack of materials available in English. This paper questions the current state of knowledge production, and presents some key issues which emerged during the process of publishing a Reader of East Asian

Design History that aims to decentre and redress circulation of the current Euroamerican-centric paradigm. Firstly, I discuss the importance of the cluster ‘East Asia’ as a global and contemporary site of design history. Secondly, I discuss the issue of ‘craft’ as an important area of design history in East Asia, but also as a driving force for contemporary design and postcolonial resistance. A particular focus will be brought to Japan’s production of kurafuto (craft design), which was evolved during the Cold War period and continued into a thriving contemporary creative industry.



# Cultural Nationalism as a Conceptual Foundation for Mapping a Timeline of Modern East Asian Design History

East Asian design history / Cultural nationalism / Mapping / Web-based timelines

**Wendy S. Wong**

York University, Toronto

This paper will elaborate on the creation of an interactive timeline to document East Asian design history and the development of the project's conceptual framework. The impetus of this project was to increase the online visibility and accessibility of knowledge on East Asian design history for students and researchers globally. Drawing from the author's ongoing publication project, *Reader on East Asian Design History*, this timeline will highlight milestones in the evolution of design in Japan, Korea and the Sinophone region from the mid-1800s to 2010. The timeline-making process includes selecting, organizing and presenting information on East Asian design history to encourage cultural analysis of

selected key works, designers, organizations and milestones. To facilitate the timeline-creation process and inform material selection, the editorial team adopted cultural nationalism as a shared theoretical thread between entities in the region. Through this conceptual framework of cultural nationalism, the project proposes to provide an understanding of the inter-connectivity and transnationality in modern design histories within the region and in world design history more generally. This timeline hopes to facilitate the development of course design and instruction on East Asian design history for undergraduate and graduate-level students at universities internationally.

WED  
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12:00

CJUB  
R 3

# A Proposal for a Regional Design Policy in the Canary Islands: Design System Mapping, Strategies and Challenges

Design system / Design policy / Regional policy

**Bernardo Antonio  
Candela Sanjuán**

Universidad de La Laguna,  
Tenerife

**Carlos Jiménez-Martínez**

Universidad de La Laguna,  
Tenerife

In the Canary Islands (CI), despite some tenuous attempts, there is no regional public design policy as such, yet. This article presents a research contribution to help revert this lack. It incorporates the Design System concept to identify and map the actors and their interrelationships in order to raise the sector's own consciousness and needs, thus setting up the foundations for a policy adapted to the context.

One of the greatest barriers to the strategic implementation of design is the lack of understanding of its potential among policy-makers. Academics have provided evidence of the impact of design on socioeconomic and cultural performance; however design, unlike innovation, is not well integrated into policy.

The formulation of the Canary Islands Design System (CIDS) model included literature review on the theoretical Design System models and documentary study of cases of other territories. The proposal was tested and refined through a publicly funded workshop, where a wide range of stakeholders representative of the different sub-sectors met for the first time. This allowed us to have a diagnosis, to know the state of the art of design in the region. Finally, policy recommendations were co-proposed and published in a report, awaiting a second phase of further developments.

WED  
30/10  
9:30

CJUB  
R 4

# Rhizomatic Design for Survival and Inclusion

Rhizome / Creativity / Evolution / Epistemology / Aesthetic turn

## **Aura Cruz**

Universidad Nacional  
Autónoma de México

## **Jani Galland**

Universidad Nacional  
Autónoma de México

In order to tackle a world-system based on expansionism and exploitation—which is expressed in diverse expressions of design—it's very important to find its epistemological basis. It is also essential to develop an alternative epistemological platform for design to overcome its disciplinary limitations and to extend its comprehension as a way of knowing by doing. The starting point of this proposal is the ontological comprehension of human creativity that will allow us to overcome historical contingency, as well as the value of design based on rhizomatic thought. Likewise, such a platform will present design as a creative activity through the proposal of the aesthetic turn of epistemology.

WED  
30/10  
10:00

CJUB  
R 4

## The Ulm School and the Teaching of Design in Barcelona

Hochschule für Gestaltung Ulm / Design teaching / Braun / Semiotics

### **Neus Moyano**

Centre de Cultura  
Contemporània  
de Barcelona

### **Gillermo Zuaznabar**

Universitat Rovira i Virgili,  
Tarragona

The Hochschule für Gestaltung Ulm (hereafter the Ulm School) is one of the most relevant design schools of the past century in Europe. Some of the objects and systems that it produced, and its research, were pioneering.

The Ulm School's radical decisions on education made a break with how design pedagogy had been understood up to that point, somewhere in between art, crafts and industry. This pedagogical renewal exerted a major influence in Germany and, later, through the exodus of its teaching staff, in Latin America. In Catalonia we can also identify its traces with the opening of ELISAVA and in the pedagogical reform that took place at La Massana. Nevertheless the cultural reality of Barcelona in the 1960s avoided any deeper influence of the School's methodological principles.

WED  
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9:00

CJUB  
R 5

# Methodologies in Doctoral Research in Design: The Role of Research Paradigms

Doctoral design research / Research methodologies / Research paradigms /  
PhD design / Design education

**Violeta Clemente**

Universidade de Aveiro

**Katja Tschimmel**

Mindshake | Research Institute  
for Design [ID+]

**Fátima Pombo**

Universidade de Aveiro

As part of a process of academic legitimization, those who have represented design research at universities have been encouraged to build the epistemological and methodological foundations of a discipline that can be recognised and legitimated by other disciplines in the academic community. Consequently, the construction of a consistent and coherent methodological theory for design research has been an ongoing concern of the worldwide academic design community. In this paper, we argue that those efforts need to be supported by a wider paradigmatic approach, addressing not only methodological issues, but also ontological and epistemological ones. Following a previous study where we discussed the boundaries between academic research in design and design project research, and presented a four-category framework for doctoral design research, from which emerged the concept of “Research from Design”, the present study aims to propose a reflection about the way these four design research categories fit the four research paradigms widely applied by other well established academic disciplines. More than presenting a final statement, this study intends to stimulate a discussion about the role of research paradigms in academic design research.

WED  
30/10  
9:30

CJUB  
R 5

# DRS Conferences: Barometer and Mirror of Theoretical Reflection on the Design Discipline. First Discussions

Design research / Design theoretical evolution / Design praxiology / Design phenomenology / Design epistemology

**Alejandra Poblete**

Universidad Tecnológica Metropolitana, Santiago de Chile

WED  
30/10  
10:00  
*CJUB*  
*R 5*

The so-called ‘Design Methods Movement’ emerged in Europe in the late 1950s, connected with ongoing technological developments and new theories—systems and problem solving—within an economic-social-cultural space where new productive economic paradigms, new social demands, environmental issues, etc., compelled designers to deal with complexity, using methodological (ergo theoretical) tools. ‘Design Methods’, different from ‘Scientific Method’, improved the approach to design process problems—a non-predetermined process, at the same time rational and creative. Design reflection elaborated conceptual constructs that, today, have

already gone beyond design discipline itself, such as ‘design thinking’ or ‘designerly ways of knowing’. The first ‘Theory and Design Methods Conference’ gave rise to the Design Research Society (DRS), which has organized Design Research Conferences to the present day. The present work will describe—over the timeline of Design Conferences, from 1962 (pre-DRS) until 2016 (last DRS Conference)—the evolution of theoretical design reflection regarded in a wide context, in order to provide a new theoretical perspective, contributing to critical visions and disciplinary discussions.

# Transdisciplinarity in Architecture as a Digital Change: Back to the Future

Digital design / Transdisciplinarity / Digital architecture / Bauhaus / Sketchpad

**Ricardo Mendes Correia**

Instituto Universitário de Lisboa

**Alexandra Paio**

Instituto Universitário de Lisboa

**Filipe Brandão**

Instituto Universitário de Lisboa

This paper outlines a historic perspective of transdisciplinarity in digital architecture through the work of several key figures (architects, computer scientists, mathematicians, engineers and artists) from the 20th century. Transdisciplinary Digital Architecture deals with digital means and science. The research methodology adopted in this study allows analyzing historic documentation available on the Internet (text, audio, picture, video) to establish the links between them and their relevance to present time digital architecture. This paper aims to describe the first preliminary results of the research to establish a new theory of the digital in architecture based on a body of theoretical foundations that link “first age” transdisciplinarity to Bauhaus teaching methods, and to the early use of computers in architecture.

WED  
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11:00

CJUB  
R 5

## The Teaching of Semiotics for Design: How Do We Do Today?

Design / Semiotics / Design education / Methodology / Pedagogical approaches

**Daniela Brisolara**

Paris 1 Panthéon–Sorbonne

WED  
30/10  
11:30

CJUB  
R 5

This paper presents the initial phases of PhD research in development at the Paris 1 Panthéon–Sorbonne University, whose theme is the teaching of semiotics in undergraduate design courses. In general, the research aims to show how semiotics has contributed to the teaching and development of design nowadays, based on pedagogical approaches in French and Brazilian courses, comparing their *modus operandi* in different schools and pointing out their practices, their differences and their goals. It is understood that the teaching of semiotics in design should contribute to the clear understanding of the processes of sense and

meaning that are established in different instances and cultures. Paradoxically, it's based on the empirical assumption that there are great difficulties in the understanding and, consequently, in the use of semiotics by the design students. As a result, the research aims to give light to different teaching contexts, to update the role of semiotics in design courses and to understand how the academy has been acting in the training of the designer and in the understanding of the design area, taking into account the semiotic approach as a discipline within design courses.



# Intelligible Design: The Origin and Visualization of Species

Design and science / Charles Darwin / Information graphics / Design history / Visual thinking

**Leslie Atzmon**

Eastern Michigan University

In this paper, I argue that visual ideation helped Darwin shape his revolutionary notions about evolution. Visual ideation is part of design thinking, a range of thinking methods that are used to generate and develop concepts. I discuss how Darwin's "Tree-of-Life" sketches are design experiments—hand-on-pencil-on-paper activity that helped him to see evolution as an unpredictable, change-driven, time-based set of processes with an indeterminate beginning and end. I also touch on how immer-

sion in a richly disordered visual context contributed to Darwin's ideas while sketching. I next consider Darwin's tree diagram in the *Origin of Species* as a designed artifact, an infographic that was based on the mid-nineteenth century visual vocabulary of tree diagrams. I believe this visual vocabulary limited how Darwin could give expression to his ideas about evolution. In my conclusion, I underscore how visual thinking is a vital component of both design and science.

WED  
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12:00  
CJUB  
R 5

## **Design Utopia or Design Fiction? Reassessing Labor and Work Models in Communication Design: From Industrialization to the Present Day**

Communication design / Labor and work / Labor and work inequities / Unionization

**Laura Scherling**

Columbia University, New York

This research broadly reassesses the impact of industrialization in communication design, exploring the inequities experienced by design workers. By examining challenges with labor and work models in the history of communication design in the United Kingdom and the United States, this research seeks to uncover historical trends, arguing for the inclusion of more diverse historical perspectives. In order to analyze this gap, this research considers the role of apprenticeships, printer unions, and historical data on wages and working conditions—highlighting how challenges of the past might inform a contemporary view of present day issues in work in communication design.

WED  
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9:00

CJUB  
R 6

# Rebirth of an Old Ottoman Primary School: Urla Design Library

Restoration / Conservation / Historic building / Design library

**Tevfik Balcioğlu**

Design Consultant, London

This paper has two main objectives. The first is to present the spatial and architectural findings discovered during the restoration of an approximately 450-year-old former Ottoman primary school building, located in Urla, a town near Izmir on the Aegean coast of Turkey. The second is to explain its conversion into a design library, widely used by local people, which functions as a kind of social and educational centre, although it is a very small building. The original 16th-century construction is probably part of a complex incorporating a 16th-century mosque called Turan Kapani Cami, about 100 meters

away from the primary school. The author of this paper purchased this listed building in 2005. After a long project approval process by the state department of monuments, he finally completed the restoration and conversion in 2016, and opened it to the public on 21 October 2017. The library contains about 5,000 books, mostly in English. The collection includes the author's personal design library and the library of a classmate, the late Dr. Faruk Tabak, the writer of *Waning of the Mediterranean*, who was a scholar at Georgetown University, Washington DC.

WED  
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9:30  
CJUB  
R 6

## **Publishing Distorted History. Investigating the Constructions of Design History within Contemporary Danish Interior Design Magazines**

Interior design magazines / Mediation / Quantitative content analysis / Design History / Design culture

**Kristina Hansen Hadberg**

Syddansk Universitet

WED  
30/10  
11:00

CJUB  
R 6

In contemporary interior design magazines, the history of design is present as ever before, which contributes to a contemporary design discourse that is as well oriented towards history. But as the magazines do not represent history as it is known within the scholarly discipline of Design History, what is then being told about the history of design in these glittery magazines? These are questions investigated in this ongoing PhD project. This project examines contemporary magazines as actors in Danish design culture, impacting on the design discourse. An empirical investigation of the construction of history in magazines will be done as a combination of qualitative and quantitative analyses. The purpose of the in-

vestigation is to identify tendencies in the magazines' ways of constructing history in regard to which historical periods are represented, which terms are used to articulate and conceptualize the historical dimensions and whether historical design objects in magazines are literally from the past or merely contemporary reproductions of historical designs. Further, examples of those tendencies are studied qualitatively based upon multimodal socio-semiotic analyses that nuance the understanding of history construction. This article examines the methodology of investigation of the complex phenomenon of history construction in interior design magazines.

# The Visible Future Dichotomy of Design

Dichotomy / Dystopia / Utopia / Design / Ethics

**Edrei Ibarra Martínez**

Universidad Nacional Autónoma de México

In a society immersed in the paradigm of sustainability, economy, and science-technology, the designer must respond according to established requirements and also reflect the interest, conviction and intention of his personal and professional action. Therefore, the platforms and roles of the designer and the discipline are questioned.

The worldview of the contemporary designer has been immersed in ethical deliberations, because the action framework of the discipline and the awareness or disregard of its practitioner are constantly judged. Judging the action framework of Design and the designer will

lead him to choose between two irrevocably dissimilar paths, where he will have to face an “Ethics of conviction” or an “Ethics of responsibility” (WEBER, 1967).

It is therefore proposed that the future of Design shall be a dichotomy in which the creation of an artificial world will be framed within an altruistic or selfish intention. This approach of a utopian/dystopian future is going to be clarified by considering and explaining four events that will take the reader to a quick understanding of the two proposed paths: Virtues and Technique.

WED  
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11:30

CJUB  
R 6

## Design and Design History in Post Brexit Britain: Looking Backwards, Looking Forwards

Brexit / Tradition / Devolution / Design / Regions / UK nationalities

**Jonathan Woodham**

University of Brighton

WED  
30/10  
9:00

*MDB*  
*R 7*

Consideration will be given to potential implications for design history and national design identity in Britain brought about by Brexit (Britain's decision to exit the EU). Implicit in this are the views of Deyan Sudjic, Director of the Design Museum in London, who considered that 'there is no such thing as British design, only design in Britain' and those of Philip Long, Director of V&A Dundee, who suggested that whilst it may be 'false' to suggest that there is such a thing as 'Scottish' design, there is a Scottish genius for design. The on-going process

of devolution in Scotland and Wales may offer new ways of considering design history in each of the home countries of the UK without subsuming all elements under the British, or often at times English, umbrella. As the most fully devolved country to date, Scotland will feature predominantly in this discussion; other considerations will be touched upon, such as the possibility of future regional devolution, as with the emerging 'Northern Powerhouse', a potentially significant economic force with 15 million inhabitants.

## Adding Value Through and To Design: Lessons from New Zealand Design Policy

Design history / New Zealand / Design policy / Co-design

**Noel David Waite**

RMIT University, Melbourne

This paper examines three design policies in New Zealand between 1927 and 2003 which sought to promote indigenous and New Zealand design nationally and internationally, in order to assess relevant precedents should the present New Zealand government act on *The Value of Design* reports produced by the collective DesignCo in 2017. *The Value of Design* brings together private and public sector partners in a call to give design greater pol-

icy recognition, and goes some way to evaluating the economic impact of design within New Zealand. The paper argues there are valuable precedents to inform and develop *The Value of Design* initiative beyond the economic benefits if there is accorded greater recognition of critical histories of design in New Zealand, and attention to the public interest in environmental sustainability and wellbeing.

WED  
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9:30

MDB  
R 7

## Exhibition Structures: Displaying Portugal

Design history / Exhibition events / 1930s / Image / Portugal

### Ana F. Curralo

Instituto Politécnico de Viana do Castelo | [ID+] Research Institute for Design, Media and Culture

### Helena Barbosa

Universidade de Aveiro | [ID+] Research Institute for Design, Media and Culture

International exhibition structures always represent an important benchmark in the image of each country. In this sense, the objective is to study that concept in the context of the representation of Portugal in the 1930s, specifically the 1937 International Exhibition of Paris and the 1939 New York World's Fair, as the first exhibitions organized by the Totalitarian Portuguese Regime of the Estado Novo (New State), from a methodological point of view. The existing bibliography on this subject was analyzed and these ephemeral structures studied according to the following topics: social political framework, communication, equipment and protagonists. The exhibition structures stemmed from a multidisciplinary context whose global project incorporated architects, decorators, product designers, graphic designers and plastic artists. Hence, the connections among these different areas of knowledge, as well as the ability to integrate them in the 1930s in Portugal is also one of the objectives of this study, besides understanding the meaning of those structures for Portuguese design. Subsequently it was concluded that despite the seemingly common goals for both exhibitions, the results were different due to the program imposed by the Portuguese political system of the Estado Novo.

WED  
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11:00

MDB  
R 7



## Hermeneutics of the Port Wine Poster: From Past to Present

Poster / Port wine / Graphic design / Narrative / Hermeneutic

**Mariana Almeida and Helena Barbosa**

Universidade de Aveiro | [ID+] Research Institute for Design, Media and Culture

Under the aegis of the famous Portuguese product, this paper puts forward for consideration an encounter with the unsystematized poster from the late nineteenth until the early twenty-first centuries.

Without having identified a study with a similar approach directed towards the interpretation of the port wine poster in a design context and considering the visual strategies adopted for its commercial success throughout time, this paper has the goal of adding itself to the knowledge accrued around these objects. It also has the intention of contributing to the organized conservation of scattered copies in collections and the World Wide Web, while also establishing and examining the visual heritage where the product's actual existence and the rhetoric associated with business purposes converge.

Methodologically, it is based on the research findings of 246 posters, from 41 publishers, assembled in a digital archive and worked through the interpretative analysis of the main rhetorical strategies used.

Pursuing that goal, a grading framework was created laying out ten main taxonomic themes, underlying the visual narratives and leading to a fractionated sample mapping, from which the hermeneutics were developed, framed and grounded in theoretical references.

This study represents a promenade through a visual history and an attempt at a systematised preservation of this printed memory, providing future research possibilities through the wide horizons opened.

WED  
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11:30

MDB  
R 7

## From Drawing to Design—John Ruskin's Teaching and Morris & Co.

Working Men's College / South Kensington System / John Ruskin / Pre-Raphaelite Brotherhood / Morris & Company

**Chiaki Yokoyama**

Keiō Gijuku Daigaku

WED  
30/10  
9:30

MDB  
R 8

The first Western educational institution for the working class, the Working Men's College opened in October 1854. Victorian art critic, John Ruskin, offered to teach a drawing class there. The College's opening coincided with the British government's interest in applying practical art and design to manufacturing. The Normal School of Design in London had been opened in 1837 and the Department of Practical Art of the Board of Trade was established in 1852 after the Great Exhibition. Ruskin protested against these educational schemes, which connected art directly with manufacturing, and the idea that some limited instruction could teach students good design. Con-

sequently, his teaching put emphasis on drawing accurately from nature. Also he persuaded younger artists to join in this teaching project. Dante Gabriel Rossetti joined first and through him other Pre-Raphaelite members or disciples, such as Thomas Woolner, Ford Madox Brown, and Edward Burne-Jones joined the staff. While teaching at the College, they started a new design firm, Morris, Marshall, Faulkner & Company. Was there any connection between their teaching of drawing and the creation of a new design firm? This paper will investigate this link between teaching at the College and the birth of the Firm in 1861.

# The Creative Potential of the Avant-garde— Inspirations from Modern Art and Postmodernism for Graphic and Communication Design

Avant-garde / Communication design / Design education / Modern art /  
Postmodern art

**Lisa Bildgen**

Hochschule Macromedia Köln

**Christof Breidenich**

Hochschule Macromedia Köln

The transformation of our working and living worlds from an industrial to a digital society calls for updating the existing concept of design both in professional practice and education. Enterprises, brands, services, and organizations are increasingly turning to strategic innovation, resulting in a great deal of new organizational and production-oriented requirements. The art of the international avant-garde, whose most important creative principle was the invention of new aesthetics, had a great influence on graphic and advertising design since the beginning of the 20th century. This brings up the question of the influence of art and its significance for today's communication and graphic designers. To what extent are the aesthetic concepts of modern and contemporary art inspiring designers and role models in the struggle for creative innovation in everyday work? The expectations of designers are exactly at this junction. On the one hand, a high degree of creativity and innovation is demanded, on the other hand, the new designs have to be simple, understandable, and usable.

WED  
30/10  
10:00

*MDB*  
**R 8**

## Roman-like Thai typefaces: Breakthrough or Regression?

History of Thai typefaces / Type personality / Visual accessibility / Legibility / Readability

### **Rachapoom Punsongserm**

Mahawitthayalai Thammasat  
Kyūshū Daigaku

### **Shoji Sunaga**

Kyūshū Daigaku

### **Hisayasu Ihara**

Kyūshū Daigaku

Roman-like Thai typefaces are virtual representatives from the West that laid the foundation for the growth of the era of dry transfer lettering in Thailand. Although these typefaces are currently highly popular among Thai designers as source users, they may also have a considerable influence on end users' reading capability. This incompatibility between users may illustrate some aspects of these typefaces. This study reports the state of knowledge of Roman-like Thai typefaces through documentary research, with a focus on discourse, agitprop, method of dominance and its aftermath on Thai legibility. Our findings are interwoven with a criterion based on a scientific approach to enhance arguments by discussing their reasonable consequences. This study suggested several reasons to design or use Roman-like Thai typefaces, such as its ease of usability, modernity and the limitations and influences of businesses. However, the progressive ideology of Thai designers means that it is always intentionally used while reducing the readability of information. In addition, Thai people did not recognize Roman-like Thai typefaces as easily as conventional Thai typefaces.

WED  
30/10  
11:30

*MDB*  
**R 8**

# Design for the Future of Mankind

Future / Design social responsibility / Design and technology / Modern design / Postmodern design

**Alfonso Ruiz**

Universidad de La Laguna, Tenerife

In his book *Architecture, essay on art*, published in 1979, Étienne-Louis Boulée referred to the work of architects as “beneficial Art”. Loyal to the ideas of the Enlightenment, this architectural revolutionary could only make sense of his work if it was intended to promote the progress of humanity.

Since then, modern design has followed this Enlightened “dogma” in affording changes in the social function of art, in design and architecture, in the aesthetics of objects, and also in modifying teaching by pulling it away from academic tradition. This paper aims to demonstrate the current situation of

design and the new challenges faced, which emerge from the need to recover the agenda of the Enlightenment in the era of Post-humanism, reclaiming it from the point at which it was disrupted by Post-modernism and Neo-liberal politics. Thus, “beneficial Art” focuses its efforts on the total eradication of poverty and inequality, heading towards a kind of industrial development which aims to improve our quality of life—respectful of Nature and capable of reaching the final objective of achieving a society guided by the idea of progress and the hope of a better future.

WED  
30/10  
12:00

*MDB*  
**R 8**

## The Museu del Disseny de Barcelona: Heritage, a Resource at the Service of Knowledge, Debate and Social Challenges

**Pilar Vélez**

Museu del Disseny  
de Barcelona

WED  
31/10  
12:30

*MDB*  
**Audit.**

The Museu del Disseny de Barcelona (Design Museum of Barcelona) is a museum devoted to the arts of the object and design. Its collections are the result of merging four former museums, dedicated to the decorative arts, ceramics, textiles and clothing, and the graphic arts, into a single but flexibly-organised museum project. The singular nature of the new Museum lies in its integration of historic decorative arts and contemporary auteur arts collections with design heritage from the 20th and 21st centuries. The common denominator in the collections is the concept of design understood in its broadest sense (idea, project method, innovation, manufacturing process and so on). Today, Barcelona and design are inseparably linked and design is a key value in the city's cultural offering, economy and international profile.

The Museum's Documentation Center also houses a library devoted to the arts of the object and design, as well as a historic archive that conserves private and corporate documents relating to the designers, craftspeople and industrialists who are, generally speaking, represented in the collections. The aim of the archive is to help visitors understand and reconstruct the processes by which the objects conserved in the Museum's collections were designed and produced. The collections and the Documentation Center are the main pillars of the Museum.

# A Theory Good Enough for Design Practice?

**Fedja Vukić**

Sveučilište u Zagrebu

A historical overview of theoretical concepts on design practice (both as method and the final result of the process) points to the fact that virtually the entire history of the discipline has been characterized by a conceptual reflection on its social and technological viability that strives to “see” the future and be flexible as a platform for design practice. If this is relevant, if the creation of something new comprehends the cognitive basis of design quality seen within the process of creating or using the object designed/produced, throughout the user–object relationship, then are there not certain arguments in favor of the need for constant theoretical innovation in design and for design, today perhaps more than ever before in the history of industrial modernization? Theoretical and methodological discussion on design in the context of large scale and free enterprise economic systems has created a variety of stimulating critical insights and ideas. The paper reviews some of the theoretical design concepts of the past in order to look ahead to the new ones. Today, within a dynamic reflection of a given context, the value of the design profession is generally recognised; but what kind of changes are needed for design practice today to be viable for tomorrow?

WED  
31/10  
17:00

*MDB*  
**Audit.**

### I DESIGN HISTORY AND HISTORIES OF DESIGN

- I.1 Territories in the Scene of Globalised Design: Localisms and Cosmopolitanisms  
36–41, 85–89, 153, 158–162
- I.2 Designing the Histories of Southern Designs  
42–49, 90–93, 163–168
- I.3 Mediterranean-ness: An Inquiry into Design and Design History  
34–35, 81–84
- I.4 From Ideology to Methodology: Design Histories and Current Developments  
in Post-Socialist Countries 94–97
- I.5 [100th Anniversary of the Bauhaus Foundation]: Tracing the Map of the Diaspora  
of its Students 118–121
- I.6 Design History: Gatekeeper of the Past and Passport to a Meaningful Future?  
64–68, 137–142, 186–189
- I.7 Constructivism and Deconstructivism: Global Development and Criticism  
—
- I.8 An Expanded Global Framework for Design History  
50–52, 98–102, 169–173
- I.9 Design Museums Network: Strengthening Design by Making it Part  
of Cultural Legacy 134–136
- I.10 Types and Histories: Past and Present Issues of Type and Book Design  
53–58, 103–107



## 2 DESIGN STUDIES

2.1

Design Aesthetics: Beyond the Pragmatic Experience and Phenomenology  
143–148, 190–193

2.2

Public Policies on Design and Design-driven Innovation  
59–61, 108–112, 174–175

2.3

Digital Humanities: How Does Design in Today's Digital Realm Respond to What We Need? 62–63, 113–115

2.4

Design Studies: Design Methods and Methodology, the Cognitive Approach  
116–117, 176–181

2.5

Vehicles of Design Criticism  
149–152

## 3 OPEN SESSION

3

Open Session: Research and Works in Progress  
69–75, 122–127, 129–133, 182–185

## \* KEYNOTES

Keynote Lectures  
33, 128, 194, 195

**A**  
Adriasola, Florencia 112  
Alcántara, María 43  
Almeida, Mariana 189  
Álvarez, Pedro 127, 167  
Alves, Thuany 71  
Amagai, Yoshinori 40  
Ampuero-Canellas, Olga 58  
Anastassakis, Zoy 69  
Aragão, Isabella R. 53, 55, 92  
Ardinghi, Maria Beatriz 48  
Atkinson, Paul 135  
Atzmon, Leslie 181

**B**  
Balcells Alegre, María José 63  
Bagger, Nini 146  
Balcioglu, Teyfik 183  
Barbieri, Chiara 56, 120, 129  
Barbosa, Helena 54, 68, 188, 189  
Bártolo, Carlos 60  
Bassi, Alberto 134  
Berthod, Jonas 75  
Bildgen, Lisa 191  
Blondin, Holly 117  
Bonini Lessing, Emanuela 134, 139  
Brandão, Filipe 179  
Breidenich, Christof 191  
Brisolara, Daniela 180  
Budhyarto, Mitha 98  
Buitrago, Juan Camilo 41, 42  
Bulegato, Fiorella 134, 139

**C**  
Calvera, Anna 36  
Camargo, Paula 69  
Campi, Isabel 36, 72  
Candela Sanjuán, Bernardo Antonio 174  
Carneiro, José 130

Carullo, Rossana 34  
Castillo, Eduardo 164  
Cavallo, Cristina 47  
Cesio, Laura 90  
Charans, Eleonora 134  
Chun, Yongkeun 99  
Clavería, Noemí 140  
Clemente, Violeta 116, 124, 177  
Contreiras, Julia 168  
Contreras Espinosa, Ruth 113  
Correia, Ricardo Mendes 179  
Cortés, Erika 123  
Costa Junior, José Airton 101  
Coutinho, Solange G. 103  
Crecente García, Natalia 105  
Cristi, Nicole 171  
Cruz, Aura 123, 175  
Cruz, Rita 142  
Cruz Bermeo, William 153  
Cunha, Lucas do M. N. 45  
Curralo, Ana F. 188

**D**  
Dangla, Assumpta 82  
Delamadeleine, Constance 74  
Dellapiana, Elena 170  
Del Río, María Isabel 83  
Devalle, Verónica 49  
Dias, Nuno 124  
Díaz Mota, Albert 63  
Diniz, Sofia 133  
Dixon, Catherine 55, 92  
Dopico Castro, Marcos 105  
Dorado, María Ximena 41

**E**  
Ebbesen, Toke Riis 62  
Efrem, Rafael 71  
Ellouze, Nesrine 128  
Escursell, Silvia 117

**F**  
Facchetti, Andrea 150  
Falqueto, Bárbara 71

Farias, Priscila L. 55, 92  
Farkas, Mónica 90  
Félix, Silvina 124  
Fernández Villalobos, Nieves 88  
Ferrara, Marinella 35  
Findeli, Alain 128  
Finizola, Fátima 103  
Fisker, Anna Marie 146  
Folkmann, Mads Nygaard 61, 143  
Fontana, Carla Fernanda 125  
Fornari, Davide 120, 129  
Fort, Josep M. 39  
Freixa, Mireia 33  
Frías Peña, Julio 65

**G**  
Galland, Jani 175  
García, Silvia 165  
Godinho-Paiva, Raquel 113  
Gonzalez-Del Rio, Jimena 58  
Goto, Hiroka 89  
Grigg, Jenny 67  
Guida, Francesco E. 136, 166  
Gunetti, Luciana 141

**H**  
Hanns, Daniela K. 55, 92  
Hansen Hadberg, Kristina 184  
Hasirci, Deniz 37  
Heilmann, Anna Eva Utke 146  
Herring, Eleanor 110  
Houze, Rebecca 169  
Hurtado Trujillo, Diana M.ª 44

**I**  
Ibarra Martínez, Edrei 122, 185  
Iguchi, Toshino 118  
Ihara, Hisayasu 192

**J**  
Jakobsen, Annette Svaneklink 86

Jeong, Suna 160  
 Jiménez-Martínez,  
   Carlos 174  
 Jones, Meghan 158  
 Jorda-Albiñana, Begoña 58  
 Junginger, Sabine 111

**K**

Kailankaje, Vikas 98  
 Kaizer, Felipe 45  
 Kakuyama, Tomoko 85  
 Kaname, Mariko 38  
 Kida, Takuya 161  
 Kikuchi, Yuko 172  
 Kim, Mi-Hye 131  
 Kim, Min-Soo 131, 160  
 Kipöz, Şölen 148  
 Kondo, Ariyuki 109  
 Kostesić, Iva 95

**L**

Labalestra, Antonio 34  
 Lecce, Chiara 81  
 López de Aberasturi  
   De Arredondo, Begoña 88

**M**

Malacchini, Simoné 106  
 Martins, Patrícia 115  
 Mazzilli, Clice de Toledo  
   Sanjar 168  
 Mengi, Onur 149  
 Monna, Vanessa 137  
 Moret, Oriol 107  
 Mori, Rie 50  
 Moyano, Neus 176  
 Munch, Anders V. 132

**N**

Nicoletti, Viviane Mattos 159

**O**

Omoya, Shinsuke 52  
 Oropallo, Gabriele 70  
 Özcan, Ahmet Can 149  
 Özcan, Metehan 104

**P**

Paio, Alexandra 179  
 Parente, Marina 162  
 Peist Rojzman, Nuria 144  
 Peixoto, Elane Ribeiro 101  
 Poblete, Alejandra 178  
 Pombo, Fátima 142, 147, 177  
 Pontes, Ana Paula 115  
 Prata, Didiana 115  
 Providência, Francisco 152  
 Puig, Josep 91  
 Punsongserm,  
   Rachapoom 192

**R**

Ramos, Igor 54  
 Real García, Noa 126  
 Rebelo, Ana Miriam 147  
 Renau, Vera 84  
 Reyes Sarmiento,  
   Claudia Angélica 93  
 Ribeiro, Marlene 152  
 Ricci, Gian Nicola 97  
 Ruiz Rallo, Alfonso 87, 126,  
   193  
 Russo, Anna Cecilia 35  
 Rybak, Sergio 46

**S**

Salinas-Flores, Oscar 121  
 Santana, Damião 103  
 Santos, Maria Cecilia  
   Loschiavo dos 159  
 Savola, Kaisu 138  
 Scherling, Laura 182  
 Sedini, Carla 162  
 Senne, Lara Leite  
   Barbosa de 51  
 Simonelli, Giuliano 137  
 Sioki, Niki 66  
 Solórzano, Augusto 145  
 Souza Dias, Dora 102  
 Souza Leite, João de 45, 163

Spalding, Tom 100  
 Sprechmann, Magdalena 90  
 Sterla, Mauricio 90  
 Sunaga, Shoji 192

**T**

Takayasu, Keisuke 151  
 Tamborrini, Paolo 170  
 Tarazona-Belenguer,  
   Nereida 58  
 Teasley, Sarah 59  
 Teilmann-Lock, Stina 114  
 Tewari, Saurabh 108  
 Thylstrup, Nanna Bonde  
   114  
 Tomita, Hideo 119  
 Tormo, Enric 107  
 Torres, Rita Paz 96  
 Tschimmel, Katja 116, 177  
 Tuna Ultav, Zeynep 37  
 Tvedebrink, Tenna Doktor  
   Olsen 146

**U**

Ulahelová, Anna 94  
 Ureta, Carola 167

**V**

Vélez, Pilar 194  
 Vetter, Peter 73  
 Vieira, Rui 116  
 Vukić, Fedja 195

**W**

Waite, Noel David 187  
 Waldeck, Mila 57  
 Wong, Wendy S. 173  
 Woodham, Jonathan 186

**Y**

Yildiz, Emre 104  
 Yokoyama, Chiaki 190

**Z**

Zhang, Li 64  
 Zuaznabar, Gillermo 176



















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