International Committee of Design History and Studies ICDHS. 5th Conference
Incorporating: Nordic Forum for Design History Symposia

■ a conference on the multivocality of design history & design studies ■

connecting

August 23-25, 2006
University of Art and Design Helsinki
Estonian Academy of Arts
http://tm.uiah.fi/connecting/

Welcome to be connected in Helsinki and Tallinn!

Our Connecting-conference is one event taking place at two locations, twin cities across the Bay of Finland, Helsinki and Tallinn, and arranged by two institutions of design education and research, University of Art and Design Helsinki and Estonian Academy of Art. It is fifth in the series of meetings focusing on design history and design studies, organized by the working group International Committee of Design History and Studies ICDHS. These meetings began in Barcelona 1999, next in Havana 2000, then in Istanbul 2002 and in Guadalajara 2004. This time also the Nordic Forum of Design History has its biannual symposia incorporated into the program, thus giving the event a regional aspect of broader dimensions.

What we want to achieve is knowledge sharing, discussion, to strengthen collegial bonds and to shape new ones - and to elaborate the issues around research into design, both of historical and present-day nature. The relevance of a design culture and the inquiries it evokes are taken for granted by most of us - but that is not enough. We have to able to argument it to the realm "extra muros". It is our intention that Connecting would serve as one platform validating our efforts not only to ourselves but also to other stakeholders within research and the design practice.

<div align="center">

Pekka Korvenmaa   Krista Kodres
Chair   Co-Chair
University of Art and Design Helsinki   Estonian Academy of Art

</div>

connecting

The Connecting -Conference Organisation

Welcome to this 5th conference of the working group International Committee of Design History and Studies ICDHS!

What is ICDHS?

It is an international working group on design history and design studies, promoting through conferences the research and dissemination of research results on these fields of inquiry. The activity began with the Barcelona conference in 1999, followed by the Havana conference 2000. In the Istanbul conference 2002 the Committee was inaugurated and the activity continued in the 4th Guadalajara conference in 2004.

What is the Nordic Forum for Design History?

It is a Nordic working group (Denmark, Finland, Norway, Sweden), which has organized biannually symposia on design history since 1988, every second year in a different country. A selection of the symposia outcomes has been published in the Scandinavian Journal of Design History. The Nordic Researchers and Scholars: please pay attention especially to theme 5!

Local Organizing Committee

Organising Committee Helsinki

Pekka Korvenmaa. Chair
Professor, School of Design, University of Art and Design Helsinki

Paula Bello. Conference Planner
D.A. Candidate, School of Design, University of Art and Design Helsinki

Satu Miettinen. Conference Planner
D.A. Candidate, School of Design, University of Art and Design Helsinki

Aino Pietikäinen, Conference Trainee
M.Sc. Candidate, Manchester Business School

Organising Committee Tallinn

Krista Kodres. Co-Chair
Professor, Estonian Academy of Arts

Katri Ristal. Conference Planner
Head of the Design Innovation Centre, Estonian Academy of Arts

connecting ■ a conference on the multivocality of design history & design studies ■

International Advisory Board

Tevfik Balcioglu. Dean of the Faculty of Arts and Design, Izmir University of Economics, Turkey

Anna Calvera. Professor, Department of Design, University of Barcelona, Spain

Lucila Fernandez Uriarte. Professor, Head of Industrial Design, Institute of Design, La Habana, Cuba

Héctor Flores Magón. Head of the Department of Production and Development, University Centre of Art, Architecture and Design CUAAD, University of Guadalajara, Mexico

Victor Margolin. Professor, Director Graduates Studies, Department of Art History, University of Illinois at Chicago, USA

Jonathan M. Woodham. Director, Design History Research Centre, University of Brighton, UK

Viviana Narotzky. Senior Research Fellow, Royal College of Art, UK

Oscar Salinas. Head of the Postgraduate Course on Industrial Design, National University of Mexico

Nordic Committee

Mirjam Gelfer-Jørgensen. Chief Librarian, Danish Design Museum, Copenhagen, Denmark

Widar Halén. Chief Curator, Norwegian Design Museum. Oslo, Norway

Kerstin Wickman. Professor, Konstfack University College of Art, Crafts and Design, Stockholm, Sweden

connecting ■ a conference on the multivocality of design history & design studies ■

The Keynote Speakers

Clive Dilnot: Connecting histories and theories: or what the future offers for thinking design

Clive Dilnot is professor of design studies at New School University in New York. Previously, he was professor of design studies and Director of Design Initiatives at The School of the Art Institute in Chicago and earlier taught in Hong Kong and at Harvard University as well as at universities in Britain and Australia. He has published extensively in design theory and history as well as in aesthetics, art theory and photography. Recent work has focused on the question of ethics in design, on design knowledge and on the ontology of the artificial.

Haruhiko Fujita: "Future of History: Design and Design Identity in Japan"

Haruhiko Fujita is Professor of Aesthetics at Osaka University, where he teaches in the Graduate School of Letters and the Center for the Study of Communication-Design. He is also Senior Visiting Fellow at the University of Bologna, President of Japan Society of Design, and Editor of *Design Discourse*. His books include *The Light of Landscape* (1989), *Realm of the National Trust* (1994), *William Morris* (1996), *Journeys with William Morris* (1996), *Design Theory and History of Modern Japan* (1999), *J. M. W. Turner* (2001), and *Iconology of the Universe* (2006). He edited *A History of Japanese & Western Design* (2001) and *The Arts & Crafts Movement and Japan* (2004). He has been organizing a series of International Design History Forum since 1999 and another series of International Conference on the History of the Arts and Crafts Movement, held in Chicago (2001), London (2002), Yokohama/Osaka (2003), London (2004), Kurashiki (2005), and Gongju (Korea, 2006).

Krista Kodres: "Passing the past. Design in Estonia"

Krista Kodres is a professor, Dr., at the Institute of Art History of Estonian Academy of Arts in Tallinn.
Fields of reasearch: history and theory of architecture and design since Renaissance; history and problematics of Estonian architecture and design in 20th century.
Books: "Space in 20th Century Estonia (2000, co-author), "Short History of Estonian Art" (2000, co-author), "Beautiful House and Room" (2001).
Currently also: editor-in-chief of new "History of Estonian Art" (6 volumes) and editor of the "History of Estonian Arts, vol. 2, 1520-1770 (Tallinn 2005)

Pekka Korvenmaa: "We got history - anybody interested? Finland, innovation policies and the role of the past."

Professor Pekka Korvenmaa (b.1954) holds the chair of Design and Culture at the School of Design, University of Art and Design Helsinki since year 2000 having served as the Director of Research at the same institution since 1991. He got his PhD (History of Art) from University of Helsinki in 1991. Korvenmaa has taught, lectured and published internationally since the early 1980s on Finnish design and architectural history. He has also been actively engaged in the formulation and implementation of the Finnish national design policy agenda.

Thomas Schødt Rasmussen: "No past, no future, no nothing - Beyond common sense in design history"

Thomas Schødt Rasmussen (b. 1970) received his doctorate in comparative literature. His thesis investigated the broad field of aesthetic, political, conceptual and philosophical interrelations between early post-modern literature and the hippie movement in the United States. In 2002 he was appointed to build and head up a research department at Denmark's Design School. His research interest is to facilitate the development of a design-specific analytical methodology. He is currently a board member of the Design Research Society and The Danish Design Council.

connecting

ABSTRACTS

August 23-25, 2006
University of Art and Design Helsinki
Estonian Academy of Arts

James Arnold, Assistant Professor
The Ohio State University
Ohio, USA
Arnold.650@osu.edu

The Evolution of Research Based Industrial Design in the United States

The Industrial design profession in the United States has evolved over the past 50 years. This evolution has included a shift to a research based practice of industrial design from an art/intuitive based practice. Sometimes willingly, sometimes "kicking and screaming," many industrial designers have come to terms with formalized research in the design process. They have reconciled the need for creativity with the need to do valid and credible research that justifies and helps direct design activity. Although this journey has been littered with obstacles and barriers, companies have actually witnessed increased innovation and market success as design creativity and research rigor have been reconciled.

Collaboration between disciplines has produced research methodologies and creative processes that satisfy the needs of fast paced product development and design. Along the way, research methods have been adopted and adapted so that the creative process is enhanced, rather than stifled by research. This reconciliation has come as a result of industrial designers working with and being influenced by others such as anthropologists and psychologists. This paper also emphasizes the importance and impact that design research has had on product design; reminding design practitioners and educators how important it is to collaborate and strive to adapt to the ever changing world of product design.

This evolution and growth of research based design has been observed through an extensive literature review and in-depth interviews with some of the key figures in design research history. Interview participants included: Jane Fulton Suri, Darrel Rhea, Liz Sanders, Brenda Laurel, Patricia Moore, Arnold Wasserman, and Steve Wilcox. Each has expert familiarity with research in product development. Magazines, journals, and books were also reviewed. Much of the information was gained from International Design magazine (formerly known as Industrial Design magazine) and Innovation, the professional journal of the Industrial Designers Society of America. Each issue was scanned for information, articles, and reference to this subject. 50 years and approximately 500 issues were reviewed.

connecting

Anna Calvera, Associate Professor
University of Barcelona
Barcelona, Spain;
Maria Helena Barbosa, Assistant;
Vasco Afonso da Silva Branco, Associate Professor
Universidad de Aveiro
Aveiro, Portugal
acalvera@telefonica.net
vab@ca.ua.pt
helenab@ca.ua.pt

International Influences on the Identity of Portuguese Design

This paper examines some of the international influences affecting the identity of Portuguese design and looks at the economic and political conditions that have led to the consolidation of the predominant aesthetic trend. Could these perhaps have something to do with Portugal's exclusion from publications on the History of Design? What were, or what are the causes of this marginalization? Could it be that a country with such idiosyncratic characteristics has failed to arouse the interest of the design historians?

This paper aims to suggest answers to these questions during the course of its discussion of the various matters presented. These answers will hopefully help to contextualize the history of Portuguese design and to identify the factors that have conditioned that history, by focusing upon aspects that best illustrate the national panorama within the international framework. This is particularly relevant since, at the end of the 19th century and throughout the 20th, Portuguese cultural life was very dependent upon events taking place abroad; hence, the paper charts the international influences and national constraints affecting its development, from the point of view of foreign movements that were integrated into the Portuguese context. It will be seen that, while inspiration frequently came from abroad, foreign models were not transposed directly; rather, they were adapted to the Portuguese context, in some cases resulting in a whole new language. Industrialization, economic development, politics and social culture are mentioned as fundamental for an understanding of the course of Portuguese design during the periods in question; and universal exhibitions, both national and international, are shown to be vehicles for the development and adjustment of national self-awareness in this field, through opposition with what was happening elsewhere.

The paper explains the phenomenon of museums, which began to include subsidized exhibitions on this theme and thus stimulated its importance, in the industrial context, on design and on consumer reactions to new aesthetic models. It also charts the brief history of the teaching of design, in order to understand how the country dealt with stagnation and managed to transform the national aesthetic language in the prolonged absence of specific training. Examples are given of specific events that intersect with the history of Portuguese design, such as the moment when the modern notion of design arrived in Portugal, with reference to the institutions and associations related to this. These elements together constitute a solid structure which can serve as an aid to and identification of Portuguese design. Although it is almost impossible to define one or more Portuguese styles, graphic design reveals the most direct influences from international styles, while at the same time, demonstrates a specifically Portuguese identity with characteristic features that distinguish it from others. These factors give an impression of an

autonomous concept of design, creating a Portuguese style that is reflected in many creative activities and is known as "smooth Portuguese".

The fact that Portuguese design appears at first sight to be the result of a direct transposition of international models may perhaps explain why it has not figured in the History of Design. However, more detailed research that takes account of the events occurring in each period reveals factors which determine the existence of a kind of design that blends imitation of the other with an identity of its own. Thus, the history of Portuguese design (like that of many other countries) has still to be written. This paper aims to contribute to that history by revealing some of the issues that have affected the course of Portuguese design.

Paula Bello, M.A., Doctoral Candidate
University of Art and Design Helsinki
Helsinki, Finland
pbello@uiah.fi

Encounters of the Sixth Kind: Interactions between global and local design landscapes. Case study: 'Encuentros/Kohtaamisia Mexico-Finland'

In 2001, together with a group of experts and institutions, we started the project 'Encuentros/Kohtaamisia Mexico-Finland' in order to build an infrastructure to support an exchange between Mexico and Finland focused on the development of the crafts and design industries. The interaction between Finland and Mexico – two very different contexts, infrastructures and practices of design and crafts – is expected to compliment and enhance each other: a historical, cultural richness and diversity encounters a strong market knowledge and innovation leadership.

The project is an on-going process that has created both great expectations but also deep uncertainties. On one hand, the most valuable output has been the construction of international design partnerships to nourish the interactions between actors, institutions and civic society; links between individual and institutional nodes are seeds for longer-term, more grounded, sustainable collaborations and innovations. On the other hand, they also bear controversies about its consequences in local identities, values and practices. As Manuel Castells points out, 'our societies are increasingly structured around a bipolar opposition between the net [global networks of instrumental exchange] and the self [identity constructions]' . In fact, the lack of means for understanding these struggles prompted me back to the university to research and develop frameworks and tools for comprehending the social and cultural consequences of international design practices.

Theories from globalisation processes have provided the theoretical background to approach my research problem; especially, the works from Arjun Appadurai on global cultural landscapes (Ethnoscapes, Ideoscapes, Technoscapes, Mediascapes And Finacescapes), and of Nestor Garcia Canclini on hybrisation processes. Based on this, I have developed a framework to analyse design initiatives that deal with the local consequences of the processes of globalisation; this framework compliments Appadurai's five global landscapes with one more landscape in which design practice is the main protagonist, called Goodscapes.

In this paper, the project Encuentros is critically analysed using the Goodscapes framework by crosscutting all the landscapes, in order to thoroughly understand its implications and dynamics. The data for this study was gathered in 2005 and 2006 with field research both in Mexico and Finland, including interviews to project stakeholders and experts, observations, revision of documents, media coverage and prototypes, and consumer research. As it is a project in progress, this analysis falls under the Action Research (Stringer, 1999) methodology, and will assist in the decision-making process for the future development of 'Encuentros/Kohtaamisia Mexico-Finland'.

- Castells, Manuel (1996) The Information Age: Economy, Society and Culture. Volume 1, The Rise of the Network Society. United Kingdom: Blackwell Publishing. P. 3

Olavo Bessa, MSc., PhD Student
UdR Ergonomia e Design;
Silvia Pizzocaro, PhD, Associate Professor
UdR Teorie e Culture di Ricerca
Politecnico di Milano
Milan, Italy
olavo.bessa@polimi.iit
silvia.pizzocaro@polimi.it

Ergonomics as if people really mattered

The intention of this paper is not a reflection on the status of the history of ergonomics but an effort for an increased understanding of the historical meaning of ergonomics and its perspectives to design practices. The sense of ergonomics may be understood from the circumstances that endorsed its creation and derived from the constant progress and transformation of its meaning. This contribution is built on the hypothesis that during the Industrial Revolution the workers'/users' detachment from their artefacts production lead them to be hostage of highly specialized professionals. In this sense, the role of ergonomists (like social designers in a sense) could be advocated as mediators asked to shape a renewed relationship between workers/users, their artefacts and the environment.

Lasse Brunnström, Ph.D., Visiting Professor
School of Design & Craft, Göteborg University
Göteborg, Sweden
lasse.brunnstrom@hdk.gu.se

Telephone Desing: a Nordic Arena

The Telephone as a device for communication is an American invention from the 1870s but I will claim that most of the new, innovative telephone models and advanced aesthetic solutions throughout history are of a Nordic origin. I can see two main reasons why there is so little awareness of the Nordic design impact in English speaking literature: the historical domination of the Bell System and the lack of large public telephone collections, necessarily for comparing and classifying different models. This study is much based on a collection at the Museum of Science & Technology in Stockholm where I had access to roughly 3000 devices from all periods and from all over the world.

During decades the Bell companies cling to old fashioned, unpractical candlestick models unwilling to change direction. At the same time the Swedish company Ericsson develops the hand set and cradle to an elegant and novel piece of engineering. When the state owned Telegraph Board (todays Telia Sonora) asks their architect to design a brand new model the widely copied Municipal type of telephone is born. It looks like a little house with a metal hood that covers and protects the fragile components and is at the same time defining the place for the aesthetic performance. The introduction of the hood marks the start of a division between the engineering and the design competence, where the engineer is responsible for the interior and the designer´s mission is to enhance the attraction of the surface.

Replacing steel hoods with moulded Bakelite bodies encourages a sweeping, more sculptural design. The new plastic material demands other skills and paves the road for both the streamline fashion and a new profession - the industrial designer. The first Bakelite telephone with reputation for its advanced, modernistic forms is the so called Swedish type from 1931, which in fact is a Norwegian design launched by Ericsson. Ten years later Ericsson´s inhouse designer develops two pioneer telephone concepts, the standing Erifon and the laying Unifon. The Erifon is launched in 1953-54, named the Ericofon, as the world´s first serial produced one piece telephone. The Unifon only reaches the prototype stage but will many years later influence e.g. Bells popular Trimline model.

The transistorisation and need for better internal office communication breeds another Swedish specialisation in the 50s and 60s - loudspeaking intercom systems. Advanced electronic voice-switching (duplex) technology and modern design is playing an incresingly important role in the product´s development and marketing. Also inspired by the electronic revolution male and female Danish designers in the 1970s and 80s develop several outstanding, simply organised, standard telephones with button dials.

Sweden and Finland are pioneers in the digital mobile technology and in the 1990s Ericsson, Finnish Nokia and American Motorola are the leading suppliers of mobile telephones. Nokia gives design top priority in 1998 and, as if by magic, thus gains total world domination. Since then Nokia has kept their leading position and also

established a design managed subsidiary, Vertu, the very first super premium brand for the mobile phone market.

It is my conviction that the Nordic contributions to world telephone design are extraordinarily. They need to be further analysed in a design history context as well as better recognised in international design surveys.

connecting

Anna Calvera, PhD, Senior Lecturer;
Mireia Freixa
University of Bercelona
Barcelona, Spain
acalvera@telefonica.net
mireia.freixa@ub.edu

The Nordic example: facing la "longue durée" within design culture after Miguel Milá's Work.

In most countries such as Spain, the local history of design has many decades to consider and many generations as well. Considered as a whole, a local tradition is build up through items and projects that has not been improved or changed one decade after another one: they don't loose its up-to-dated character and so doing, become the classic examples of reference still used and purchased by young people as well even if they are 40 years old. This is the case of many furniture and lighting items designed by Miguel Milá in the early sixties but it also happens with some other examples of the same time.

As far as Milá uses Finnish design as example of what he intends a good design must be an perform, Connecting offers an interesting opportunity to show how the Nordic design approach is understood abroad and, in some way, sometimes followed and adapted to local design.

The paper will consider Milá and his fellow's items considered by comparison with traditional Nordic designs concerning materials, crafts continuities and heritage, formal languages and aesthetic patterns seen from a long arch of time and; it will also reflect methodologically trying to understand what Braudel's concept means when applied to design evolution, what features identifies a design item as a classic and what are the constants and permanent waves that inspires design. The approach is proposed in the context of innovation cultures and the need of elements to measure when an innovation will be everlasting, or is supported by human constants.

Isabel Campi, Professor of Industrial Design History
Escola Eina, Universitat Autònoma de Barcelona
Barcelona, Spain
isabelcampi@auna.com

From Electronic DIY to Industrial Design
The Rise and Fall of the Domestic Appliance Industry in Catalonia

Research into the domestic appliance industry (Sparke et al.) shows that in the USA and Europe there were two well defined periods of growth: one was during the interwar period -mainly the thirties- when, through the purchase of electromechanical apparatus (ovens, refrigerators, washing machines, irons, toasters, kettles, gramophones and radio sets), electricity promised to save the housewife work and to provide the family with the enjoyment of never-ending entertainment.

The second period was the fifties when companies launched the myth of the "modern woman" as a happy housewife staying at home surrounded by sophisticated robots and the "modern family" as a group of people staying at home watching the TV set.

During the interwar period, Catalonia, mainly Barcelona, had a number of homes supplied with electricity as in France and the north of Italy as well as a well-developed textile and electromechanical industry. But the local appliance industry didn't appear. One reason could be the financial interest of American and German companies that made enormous investments in the Pyrenees to provide Catalonia with electricity...and appliances.

After the Civil War (1939) the Franco regime closed the borders and it was very difficult for Spanish consumers to buy foreign appliances. During the sixties, when electricity was cheap and the Spanish population's standard of living rose dramatically, a flourishing appliance industry grew up as shops, small companies and electromechanical amateurs quickly catered to a market of 30 million people. During the seventies and eighties, within the context of increasing competition among companies, design appeared as something important and some Catalan companies launched very good products. Unfortunately though it was too late. In the long term almost all of these small companies proved to be unprofitable and were acquired by multinational brands more interested in Spanish cheap labour than design. Only one local company, Taurus, in Oliana has survived and is constantly expanding thanks to its investment in R+D.
Today the Spanish appliance industry is well established in the Basque Country but it is interesting to note that it is often those Catalan studios who lost their local clients but kept the design know-how that come up with the design.

connecting ∎ a conference on the multivocality of design history & design studies ∎

Eduardo Castillo Espinoza, Designer, Teacher
Duoc UC School of Design
Santiago, Chile
ecastile@uc.cl

School of Applied Arts of the University of Chile (1928-1968)

This lecture approaches an educational experience aimed, in the Chilean milieu, at artistic and industrial sectors, an experience which helped to establish ties –and tensions– between the arts, crafts, mass production and the popular-local, in coincidence with twentieth century attempts to give production a local or national character - a premise that runs through the discourse of different governments and political factions during the historical phase known as the 'inwards' development model.

Introduction:
Any attempt to elucidate an identity or direction for Chilean design should involve the debate born in spaces such as the one we will discuss here. Far from settled, this debate has acquired new relevance today, when the scenario advanced by new technologies and the international alliances the country heads towards demand a redefinition of our professional and academic activity, establishing with greater clarity the way in which from its context it projects itself into the world.

School of Applied Arts
A dependency of the Faculty of Fine Arts of the University of Chile, it was an institution active between the years 1928 and 1968, years marked by local-level structural reforms in artistic and university education.
The foremost aim of the school was to channel artistic education towards practical ends, which drew it permanent criticism from different sectors during its existence as an institution. On the other hand Applied Arts, perhaps without knowing it, laid the foundations of the later development of design in the Chilean milieu, a role which became clearer during the University Reform in the late sixties.

The school hosted a numerous and diverse group of teachers and students, distinguishing itself from traditional artistic education in that its main interest was the popular world, as much in terms of its curricula as in the students that attended the school. This made it a space that in the span of four decades married a study plan based on european educational models with an emphasis on local culture, artisanat and traditional crafts.
Both the administrative difficulties faced by the institution and the loss of valuable documentation after the University Reform and the military regime of Augusto Pinochet have made any attempt to understand its importance hugely difficult. It is for this reason that the school has been discussed up to now through partial or secondary references, that sparked, notwithstanding, an interest in design education over the last few years.

This project was in its context a unique educational model, and up to this day there have existed no other institutions dedicated to imparting an aesthetic-functional education open to the whole of Chilean society, marked by the integration of knowledge, content and practises derived from diverse sectors. The latter is important in that Chilean design has a pending task in consolidating a firm standing in its own milieu, to have true impact on national life or become at last a cultural expression of the country, a rank it is still far from in the eyes of chilean society.

Leong Koon Chan, Senior Lecturer
University of New South Wales
Paddington, Australia
l.chan@unsw.edu.au

Graphic Design and the Corporate Management of Nation-building in Singapore, 1965-1985.

Nation-building campaigns are characterised by the symbiotic conjunction of messages and representations, the authorial voice of the state, and the target audiences which the designers of the campaigns intend to reach. The social construction of national identity and 'shared values' both connote and connect messages with associated imagery, as they also concretise representational codas which as Aynsley (1993), Aulich and Sylvestová (1999), Burke (2001) and Margolin (1995), have in their different ways argued, reveals the graphic as a medium for critical engagement.

This paper 'unpacks' the construction of the nation-state in the analysis of the broad range of graphic representations, in images and texts, which are constitutive of socio-cultural, economic and political discourses about national identity, post-colonialism and globalism. For most Singaporeans the meaning of belonging and sharing has become critically significant as the island republic emerges from a developing nation to become one of the most affluent and progressive Asian city-states in just over thirty years. Public knowledge about national identity and 'shared values' (a term coined by the Singapore government to define 'Asian values') is mediated by ideology and policy embedded strategically in various national campaigns including population control, language reform and public housing. The campaigns resort to graphics which codify the representations of bilingualism and multiracialism, thus reinforcing the textual-visual aspects of what Smith (1993) and Hobsbawn and Ranger (1983) refer to as 'invented traditions' which are used in the process of nation-building.

Although the reasons for why graphic design has been used for creating and symbolising the social cohesion of a nation are well examined, what is missing in the literature is a systematic analysis of how graphic communication is managed as a corporate strategy by the Singapore government in response to multiracialism, national identity and 'shared values'. This paper focuses on the materiality of Singapore's national campaigns during 1965-1985, thereby problematising the 'surface' or taken-for-granted meanings and values the images and texts embody, linking them as social constructions and commodified realities to official (government) knowledges which, themselves, are consistent 'truths' about identity and ideology.

connecting ■ a conference on the multivocality of design history & design studies ■

Soh Choi Yin, Student, Master of Design (Research)
University of New South Wales Australia
Kingsford, Australia
choiyin@myjotterbook.com

Mediated Cultural Identities: A Comparative Analysis of Chinese Media and Entertainment Websites in Hong Kong and Singapore

The Internet has brought about new arenas for design manifestation and meaning in local cultural identity from contemporary Chinese societies in Singapore and Hong Kong. Both societies are key players in Tu Wei-Ming's first symbolic universe - including Mainland China, Hong Kong, Singapore and Taiwan – which interact continually with the Chinese Diasporas outside of China (second symbolic universe) and the community of China academics/scholars (third symbolic universe) under a 'Cultural China' (Tu 1994). Hong Kong and Singapore are also regarded as cultural markers in discourses on contemporary Chinese identity. Despite the similarities in Chinese origins as well as a former British colonial history, the local cultural identities of Hong Kong and Singapore are also politically and economically determined.

Being positioned as the center of a hybrid cultural formation, Singapore is managed by an economic driven and tightly administrated government. However, Hong Kong, positioned at the periphery, has evolved differently and independently under British colonial rule followed by the 'return' to the motherland in 1997 under the 'One Country, Two Systems' policy. While the center has a reputation of representing the political culture, the periphery enjoys a more dynamic exploration and experience that often lead to interesting and unexpected outcomes. This is significantly manifested in the case study of two mainstream media and entertainment websites from Hong Kong and Singapore. Although media and entertainment form a key aspect of popular culture in contemporary Hong Kong and Singapore, the visual communication and content of the websites also provide an 'institutional memory' and design strategies which emphasize the distinctiveness of cultural identity.

The paper presents a comparative analysis of designs for cultural manifestation in two media and entertainment websites from Hong Kong and Singapore. Focusing on the key elements in visual interface design – colour, information architecture and metaphors – the analysis demonstrates the different approaches undertaken by Hong Kong and Singapore media corporations which have yielded different results and responses to the manifestation of cultural identity. The paper argues that cultural identity is mediated by design and communicative strategies to resonate with the target audience. The Singapore media site is carefully scrutinized, presented and aligned with its economic policies and agendas in presenting the country as a young and vibrant society. The less restricted peripheral Hong Kong media site builds on its historical background by drawing imaginary memories of the past contributions to commemorate the achievements of the media corporation, which has successfully captured the emotional sentiments of their local grassroots users.

Despina Christoforidou, Research student;
Lisbeth Svengren-Holm,Visiting Professor
Division of Industrial Design
Lund, Sweden
despina.christoforidou@design.lth.se
lisbeth.svengren@design.lth.se

Scandinavian design in the context of Globalization: a case study based on the internationalization of IKEA

Globalization is here to stay. One quick walk through any city centre is enough to see the fact: everywhere the same shopping malls, Seven-Eleven boutiques are to be found at central corners regardless country and the Mac Donald's should not be too difficult to find either. The positive effect is that it becomes easy to orient oneself in a new city as a tourist, feel at home even. But there is also a risk that this development is going too far, that the visitor is bored. In the end one might as well stay home. The same trend is possible to see when visiting international furniture fairs or browsing through interior design magazines. It strikes the eye that it has become in¬creasingly difficult to see any particularly country characteristics in for instance furniture styles. The question asked is if this is supported by peoples' association of certain design styles with certain countries, for instance Italian Design or Scandinavian Design.

A research project about trend development was initiated this spring, and is in its first stage. We have initially done two minor studies in order to develop further questions for a larger study. In the first one we wanted to see if there are certain product categories that represent trend development more than others. We therefore initiated a small test with a group of first year design students (from Lund University). We have analyzed global design issues at IKEA based on an interview with one category manager at IKEA. We end with some conclusions from this initial stage with some questions for the future study.

connecting ■ a conference on the multivocality of design history & design studies ■

Noemí Clavería Pelegrín, PhD Student;
Anna Calvera, Associate Professor
Facultat de Bellas Artes, Universitat de Barcelona
Barcelona, Spain
noclape@hotmail.com
acalvera@telefonica.net

Antoni Morillas, a graphic designer of the pioneer times. Barcelona 1932-1983.

The study that we are willing to present is about Antoni Morillas and any possible points of intersection with diverse international trends he may have had. It is an unpublished study about Morillas' graphic work consisting in cataloguing and analyzing all his professional projects.

During Morillas' time, differently from what was happening in the greater design producing centres arisen after the II World War, such as Swiss or the United States, Spain was recovering from the Civil War being itself in the post-war period. In Catalonia, the 60´s gave birth to important movements of native culture. In this cultural revival, design began to emerge by means of the foundation of schools, competitions and associations. In fact, the appearance of "Grafistas Agrupación FAD" Assosiation in 1961 was a key event in the history of the Catalan design. The Association was pushed forward by a group of designers that proposed "…dedication to all professional know- how and material that is directly or indirectly related to culture, aesthetics and graphic education" . G-FAD was member of ICOGRADA since its foundation, in 1963.

Among the G-FAD founders was Antoni Morillas. His work is very large (more than 600 catalogued projects), heterogeneous and complex. A famous cultural reporter and early design critic of the time, Juan Perucho, once wrote that "… he makes graphic art of an extraordinary quality, with baroque complements of heterogeneous points that succeed in giving a magical unity. His creations are very sensitive and reveal the important place he holds within our publicity design area…"
The complexity which we have mentioned in the previous paragraph is fed by various influences. Nevertheless, Antoni Morillas makes explicit references to two designers: Jaques Nathan and Jan Lenica. Jaques Nathan was "…the man who woke up the interest that was laying in him about an art he didn´t know: the graffic art." Jan Lenica is Morillas´ answer to an interview question about who was the most interesting   foreign designer for him .

Thus, throughout the paper we will try to check this kind of influences on Antoni Morillas. We will do it analyzing the catalogued works of the author and reading some publication references focusing on the similarities and differences of his work comparing to international currents. In this way, we deal with the subject from a theoretical perspective that is also sustained by field work based on Morillas' catalogued works.

This designer, as well as his Catalan partners, learns by the dominant trends (technical, aesthetic, concept...) but he develops and experiments by himself. On the other hand, it is evident that the Catalan culture and public had their own necessities. These designers not only looked for the answers to these necessities, but also led the way of following generations and instituted in Spain the profession of a designer making themselves the real national pioneers.

---- 1) Grafistas, agrupación FAD. Selección de Obras del Arte Gráfico Español creadas y realizadas por miembros de la entidad Grafistas, Agrupación FAD/ Barcelona (España) Barcelona: Editorial Blume S.A. (Introducción de J. Pla Narbona, Presidente) p. V

2) Perucho, Juan: "Invención y Criterio de las Artes" Destino, núm. 1490. Barcelona, febrero 1966, p. 45

Erika Marlene Cortés López, Architect
U.N.A.M. National University of Mexico
Mexico City, Mexico
erika.cortes@gmail.com

Connecting - social reactions + identities

It can not be assured that social reactions appearing lately in Latin-American are copied by rule from what has happened years before in Europe. Our societies are notably distant developed from theirs. But general interest on reacting against irreversible damage we are getting from all things recently created to fill our necessities is growing at the periphery.

This paper is supported with two opposite analogous cases, to connect reaction patterns perceived as influence social trends, fit to different contexts. Both cases are autonomous communities that are developing their own identity expressions and proposing an alternative way to face contemporary life.

The first case situated in Denmark a central country of strong democratic tradition, allowing for minority positions and alternative approaches to the overall political culture, with a socially homogeneous society that runs a risk of tending to focus on the interests of minority groups, this last feature means a significant paradox which play a role in the situation of the alternative commune Christiania, also called "Free Heaven" a society with its own structure and identity which has been built through time.

The second case is located in a province of Mexico, at a place called "Las cañadas" a cloud forest which was conceived for consolidating a conventional "green enterprise" to demonstrate success using conventional business practices such as regular financial growth and increased market share, while respecting and caring for the natural environment. But the project became even more ambitious, after understanding that the goal of developing a "green" business or modeling what is sometimes described as "sustainable development" is insufficient. It was necessary to recognize the need of "sustainable life practices" which go far beyond simply substituting conventional inputs and practices without altering the fundamental orientation of the larger system, and start attempting to re-design practical life systems – how to fill basic needs for food, shelter, the education of children, and honor the relationship to local community and the environment. In short, re-definition of the culture as a whole. The mission was to develop, implement, and transmit alternative practices which protect and conserve natural resources while generating fair and reasonable income to model an enduring and socially just development.

Both cases are exposed in extended way to evaluate positive and negative reaches of these new autonomous structures, and providing a reflection about new reaction alternatives impact.

Elizabeth Damour, Consultant associate
Suivi d'Effets
Paris, France
contact@suivideffets.com

Beyond 'the boarders'

Following these are the topics I will develop in the full paper. I left the first presentation on page 4 and 5.

I would like to share with you some hints concerning our human capacities in adapting ourselves to changes.

- 1) Considering two fundamentals in human behaviours and communication, 'reference frames' and 'group effect dynamic', we may wonder what makes us accept changes, given the fact that we are influenced by prevailing opinions, ideas and values from a group, especialy in a dominating social group.
From a cultural point of view, it is an attempt to understand how we perceive our surrounding reality and how we may value or disqualify it.

- 2) The success could be seen not only from an artistic point of view but also as a result of a gregarious infatuation due to any fashion trend. Being provocative in a kind of Devil's advocate, I wonder whether our reference frames and group dynamic would work as a trigger to my own decision to appreciate or to loathe something.

- 3) How do we stay inside or outside the group trend: what are the benefits, drawbacks and retaliatory measures?
Taking the risk to be on the fringe of the group you belong could be frightening and such a loneliness doom would make you prefer being in detachment from everything not uttering any opinions or commitment.

- 4) We can't ignore that dominating trends occur to be highly demanding in adaptable behaviours: this is to be seen through two examples from my practice even though they are not concerning Scandinavian countries, but they are in some way representing the trend...
African designers I am working with are highly aware of their culture and identity: they feel reluctant to follow the trend...and are asking for more 'space' in creating new paths.
A few months ago, a Design Manager was noticing that young Chinese designers with whom he is running projects seem to be lacking cultural background, meaning by that European or American artistic culture references!
No doubt that these young designers will learn quickly and fill the gap, perhaps jeopardizing their own identity. In fact, they have no alternative.

- 5) To bring to a conclusion:
The stake is to keep people exploring holding their own identity. Is this realistic?
Donald Winicott proposes a promising concept, from which I inspire myself when working with designers. The symbolic distance between two individuals (actually identified as mother and child) occurs to be the space where playing and creating can be found. This is called the 'Transitional space'.

Is this creative space designers are powerful enough in their identity and values to find new paths and combinations through a transversal dynamic. This is what I assume to be 'beyond the boarders'...

Design remains a privileged medium for transmitting values in innovation and contributing to people welfare.
From that point of view, I may confirm that positive values have played an important part in Scandinavian design success (I may testify this at least in France). And I am eager to discover how new European Members (and especially Estonia) will provide design with new paths and connections in order to open out their true talent and make us enjoying it.

References:
Berne, E. M.D. (First Published 1963) 'Structure and Dynamics or organizations and groups'. Penguin Books

Winnicott, D. W. (First published 1982) 'Playing and Reality' Routledge

Anzieu, D. Martin, J.Y. (1968) 'Small groups dynamic' Puf

Kaës, R. & al. (1998) 'Cultural gaps and ailing identity' - Dunod

Raymond Donovan, Dr, Senior Research Fellow
The National Centre in HIV Social Research;
Leong K. Chan, Senior Lecturer
College of Fine Arts
University of New South Wales
Sydney, Australia
Raymond.donovan@unsw.edu.au
l.chan@unsw.edu.au

Graphic Design and HIV/AIDS: Cultural Production of Epidemic Knowledge in Australia

The material culture of HIV/AIDS public health campaigns relies upon images and texts to inform about the epidemic in general, and caution against 'risk' behaviours in particular. Various forms of graphic designs, particularly posters, have been produced in response to the need for awareness, intervention and prevention strategies. Australian graphic responses to HIV/AIDS is not about one but several epidemics, exemplified by the range of poster designs which address the needs of specific audiences. This paper provides a socio-graphic analysis of selected Australian campaigns over the past two decades, emphasising the cultural production of epidemic knowledges, in contrast to biomedical representations which focus on HIV/AIDS as a disease entity. Drawing upon recent work in cultural studies, design studies and visual studies which question that graphic representations are 'reflections' or 'replications', it is shown that campaigns devised by community-based organisations frequently challenge the authority of naturalistic bioscientific representations, which privilege the notion of disease entity, in favour of more complex and layered images and tropes in devising awareness, intervention and prevention strategies for specific audiences.

One could access the world not of reality but of fantasy through the examination of representations of difference. These were 'real' cultural fantasies that could and did affect not only those who generated these images to represent and thus control the world, but also those who served as the objects of representation (Gilman 1995: 18).

Carlos Duarte, Ph.D., Associated Professor
IADE - Escola Superior de Design and researcher member of UNIDCOM/IADE
Lisbon, Portugal
cduarte@iade.pt

Kondratieff wave concepts and scenarios for industrial design

This paper is about new perspective on the history of Design. It can be a promising approach to correlate Kondratieff waves, especially the dominant technologies in the respective periods; to cycles / periods / fashions / ideologies / ... of design. All along the 20th century the strategies used by economic agents to create competitive products have lead to the evolution and diversity of Design. It was a time characterized by the systematic application of scientific knowledge to the resolution of economic problems, aiming the sustainable growth of the life-standard of people.

The new materials and the new technologies at principle of century XXI are a challenge for designers. They begin to make use of a bigger shared area of action. They provide a very important and accessible operating principle bridging science and history, and their understanding would fill the existing lack to operacionalize the long wave approach as a useful forecasting tool. We consider that there exists indeed a connection between what happens in the global socio-economic realm and the evolution of Design that, as we know, is strongly related to the context of the technologies developed in the corresponding periods. This finding allows alerting Designers to the probably time span involving the entire life cycle of a product, since its conception till elimination of the market; however the variety of products and forms will probably continue to expand. The importance of Design will continue to grow.

Within this general picture of reference, the role of Industrial Design can be synthesized as the activity that relates the technically possible with the culturally acceptable. Such activity allows confronting the set of relations depending of numerous interactions among the aggregation of several elements that connect them, and make them multidisciplinary. It is known that the values of product design are located in between the identities of things and the time at which they are embedded, in the realm of the effective socio-economic systems.

Some recent discoveries are presented suggesting a strong relationship between some socio-economic aspects of the long economic cycles (Kondratieff waves) and the known periods of the history of Design. It was found that amid the apparently random oscillations of the informational content, at least two characteristic periods of 25-30 and 50-60 years were present. We may conclude that there exists indeed a connection between what happens in the global socio-economic realm and the evolution of Design that, as we know, is strongly related to the context of the technologies developed in the corresponding periods. This finding allows alerting designers to the probably time span involving the entire life cycle of a product, since its conception till elimination of the market. The paper is a preliminary exploration of a challenging and difficult topic, linking design history with broad economic and technological cycles.

Kjetil Fallan, Cand.Philol. (MPhil), Research Fellow and Doctoral Candidate
Norwegian University of Science and Technology
Trondheim, Norway
kjetil.fallan@ntnu.no

The Realpolitik of the Artificial: Norwegian Industrial Design & International Free Trade in the 1960s

"The spheres of design and industry in Norway saw two distinct and dramatic developments in the course of the 1960s: The professionalisation of industrial design as a field and activity in its own right, and the proliferation of international free trade. These two trajectories are not naturally congruent, and they do not operate on the same societal level. Nor do they always have the same bearings or velocities, but they do at times converge, intersect or run parallel. This paper seeks to investigate some of these meetings between the macro processes of international economic politics, the meso processes of design ideology and mediation, and the micro processes of design strategies and product development. For the sake of clarity, these intense and intricate negotiations will be exemplified by a case study of the Norwegian earthenware factory Figgjo Fajanse.

The 1963 establishment of the Norwegian Design Centre was a landmark in the professionalisation of industrial design. The new institution was founded by the Norwegian Export Council and the Federation of Norwegian Industries, with the Industrial Designers' Association (est. 1955) as the primary professional partner. Such a coalition represented a dissociation with the traditions of the applied art movement - hitherto the dominant alliance in the Norwegian design community - and shows that brokers of industrial design was moving from the cultural sphere into the fiscal sphere. To understand this quite drastic turn in the professionalisation of industrial design, then, we must look to the other strand of development mentioned introductorily – that of Norway's new affiliation with international free trade.

To Norwegian industry, the 1960 establishment of EFTA represented a watershed. It can be seen as the culmination of a development throughout the previous decade towards international free trade instigated by the Marshall plan and catalysed by OEEC and GATT. EFTA meant serious challenges to, but also new possibilities for Norwegian industry. As import restrictions were expelled and tariff barriers fell, the opening up of the domestic market meant that only those who managed the readjustment to more export-driven enterprises and competitive operations would survive.

In this paper, I shall discuss how Figgjo Fajanse – a modest enterprise by any standard – sought to reorient themselves in this "brave, new world" of international free trade, focusing on the construction of new design strategies and negotiations of new product designs. Central issues are e.g. targeting new market segments, export infrastructure, balancing rational production with product diversification, and the domestication of modern design. By paraphrasing Victor Margolin's book title I wish to suggest that in order to improve our understanding of how design functions within society, we must include studies of the complex negotiations between ideology and pragmatism, between theory and practice."

Haruhiko Fujita, Professor of Aesthetics and Communication Design
Osaka University
Osaka, Japan
hfujita@let.osaka-u.ac.jp, hyper@hcn.zaq.ne.jp

Miura Baien's Philosophy of Design

The English word "design" has some equivalents in the Japanese language, such as "zuan," "sekkei," or "isho." "Zuan" sounds old, but it is a new word coined in the 1870's for "design." "Zu" means "drawing," and "an" means "plan" or "idea." While "Zuan" is in many cases used for graphic and decorative design, "sekkei" is usually used for engineering design. In today's China, "sekkei" is more general in use, not only for product and architectural design but for visual and fashion design. Neither "zuan" nor "isho" is often used. However, Chinese specialists still understand these words. Some of them may take "isho" as "creative design," because they know that "isho" has actually been used in China since the 7th or 8th century in literature. Even if not, they can tell that "i" means "idea" or "thought," and "sho" means "master" or "craftsmanship."

In Japan, the word "isho" is first documented in a Chinese text written in 1005. This means that the word "isho" has been used also in Japan for more than 1000 years. In those days, Chinese writing system was commonly used among intellectuals in East Asia like Latin in mediaeval Europe. It was in 1223 when the word is first documented in a travel note written in Japanese writing system. Though not a word in common use, we can find it in various texts related to architecture, painting, calligraphy, and literature. The latter two categories are very Chinese/Japanese aspects of "isho."

Because its use was limited, it was nearly forgotten in the early Meiji era, years of rapid Westernization except for some intellectuals. However, it appeared as a kind of legal terms. Design Bylaws for the protection of design were named "isho-ho(law)" and enacted in 1888. A government committee member explained it in the Diet as follows. "The isho-ho is a new act that is necessary for the progress of things. Because we do not have any equivalent word for design in English, we chose the term isho for it." It was the time when "isho" also became a Japanese equivalent for English "design."

It was a philosophical work of Miura Baien (1723-89) in which we can find the most systematic idea of "isho." Though his philosophy was not widely known before the 1890's, the first design registered in 1889 under Japan's Design Bylaws shows that local industrialists seem to have understood proper meanings of "isho" much better than central government officials who were better informed about Western things and affairs.

Baien's idea of 'isho" was on the tradition of Confucian thought, partly adopted Western natural sciences. Like Italian "disegno," it has a kind of divine dimension. Like English "design," it has a cosmological meaning. Above all, his "isho" also has time-space dimensions connecting the past with the future and macrocosm with microcosm. It is also significant that he placed women as designers of the world.

connecting ■ a conference on the multivocality of design history & design studies ■

Javier Gimeno Martínes, Ph.D.
Katholieke Universiteit Leuven
Antwerp, Belgium
javier.gimeno@arts.kuleuven.be

"We Do Not Just Make Clothes." The Institutionalisation and Intellectualisation of Belgian Fashion (1981-2001).

Belgian fashion experienced a growing process of institutionalisation and intellectualisation during the 1980s and 1990s. In the early 1980s, fashion emerged as a matter of State, as it began to be promoted by the government through the Textile Plan (1981-1989) of the Ministry of Economy. Thus, fashion entered the public agenda of economic and cultural politics and thereby gained a place among the main areas of culture for constructing national identity – a place traditionally reserved to Literature, Fine Arts and (symphonic) Music. The following decade, fashion was included in the acts organised in Antwerp as European Cultural Capital of 1993 and later it became the central subject of the major cultural event Fashion 2001 Landed-Geland. This evolution resulted in subsequent exhibitions and publications that configured a local concept of fashion, which was constructed around the cult of what was called avant-garde fashion and was underpinned by individual fashion designers.

This paper argues that the institutionalisation of fashion brought particular forms of cultural promotion that were inherited from high culture. In this sense, fashion was promoted as long as it fit in with highbrow patterns – i.e. as it conveyed concepts of authorship, artistic excellence and singularity. Inherent notions of commodity, mass production and serialisation were neglected. Accordingly, the fashion's entrance into the realm of national culture failed to present an alternative to pre-existing models and instead repeated already existing patterns of high culture. Along these lines, this paper explores the extent to which processes of institutionalisation involve parallel processes of intellectualisation. Public policies are approached in this paper as creators of an official but partial, dominant discourse on the creative industries and particularly on fashion. Therefore, public policies are not only responsible for the establishment of local, structured networks of production, promotion and consumption of fashion but also have conceptually redefined it.

The theoretical background against which this case is studied is twofold. Firstly, this case sheds some light on the current discussions concerning theories of national identity, particularly on the prevalence of national symbolism based on high and folk culture (Benedict Anderson, Eric Hobsbawn and Anthony D. Smith) and the role that popular culture (Tim Edensor) plays in it. Secondly, this case offers a nuanced analysis on the processes of de-differentiation between high and low culture that were announced (Scott Lash and John Urry) to arrive with postmodernity.

Jaime Francisco Gómez Gómez
Coordinator of Master on New Product Design and Development
Universidad de Guadalajara
Guadalajara, Mexico
jaimef@megared.net.mx

The early pedagogical influences on the School of Design of the University of Guadalajara: Pratt Institute

"The first influence on the school of design of the University of Guadalajara, came from the pedagogical program developed at Pratt Institute. Although many years had passed since its creation, the design curriculum laid by Alexander Jusserand Kostellow and perfected by Rowena Reed Kostellow remained as a model to be followed for many years in the institution and served the purpose of teaching industrial design not only at Pratt Institute but outside the United States of America. This design curriculum is known as foundation.

Designer and design educator Gerald Gulotta, former student of design at Pratt Institute, took this curriculum with him in the seventies in two different design projects abroad the USA: Portugal and Mexico. The Portugal project was oriented to open a Design Centre in that country, but as the Carnation Revolution took place, it soon came to an end and saw its completion interrupted. The México project was an invitation to help the opening of an industrial design school for the University of Guadalajara, which became a receptive space to establish its roots in the early stages of its development. The original curriculum of the school of design was heavily oriented to the technical aspects of design but lacked the esthetic focus that industrial design schools are known for. When Gerald Gulotta introduced these principles with the foundation course, most of the faculty -architects for the greatest part- that would be teaching design at the University of Guadalajara ignored that such course they were being introduced to, had its origin in the American Midwest, and not in central Europe. Mistakenly they were thinking of the Modern Movement as the source.

The purpose of this paper is to show that still, there are Euro-centric issues in the way design history is being written, and that influence comes from unexpected places.

References
• El Colegio de Arquitectos. "Seminario de Diseño Industrial". Revista del Colegio de Arquitectos del Estado de Jalisco. Abril de 1976. pp. 4-11
• GREET HANNAH, Gail, Elements of Design, Rowena Reed Kostellow and the structure of visual relationships, Princeton Architectural Press, 2002, (© 2002) 160 pp.
• GULOTTA, Gerald, "Education import for design export". Industrial Design, March, 1975. (© 1975 Billboard Publications, Inc) pp. 58-60.
• PULOS, Arthur, The American Design Adventure, 1940-1975, MIT Press, 1988, (© 1988) 446 pp."

Denise Hagströmer, PhD Candidate, Senior Lecturer
Royal College of Art, London, UK;
Konstfack, Stockholm, Sweden
hagstromer@madasafish.com

Connecting Cultures: The Swedish Embassy in New Delhi

My research examines how national values are reflected and materialised in Swedish embassies. It explores Swedish conceptions of national identity, investigating concepts of modernity and progress, and what the meaning and significance is of Swedish national tradition. I am also investigating how the public and private spaces compare, and how these administrative and domestic spaces were and are perceived by their users, as well as how they were received by their host nations.

The focus of my proposed paper for this symposium will be on one of my selected case studies, the Swedish Embassy in New Delhi, completed in 1959. This was Sweden's first large-scale modern embassy compound and included a chancery and 'model homes' for all who worked at the embassy, from the ambassador to the chauffeur and gardener. It was designed by a scarcely researched Bauhaus-trained architect, Sune Lindström together with Jöran Curman. The first ambassador to move in was Alva Myrdal, pioneering social democratic reformer and widely regarded as one of the founders of the Swedish welfare state. She was Sweden's first female ambassador and India's first accredited female diplomat.

Issues that I intend to address include how the embassy chose to project itself and how its public and official projection could be defined. How does the embassy building embody identity? And how does it communicate with its local environment? Although this will be a mainly design historical investigation, I will also draw on other disciplines, including architectural history, the history of ideas, European ethnology, social history, and sociology. My research will be based on mainly archival and secondary source material and interviews.

A significant aim for this paper will be an analysis of the meeting between on the one hand, the Swedish national narrative of 'modernity' and the 'Folkhem' (or People's home, a political methaphor for society as a large family in which the well off look after the less fortunate) together with European-American Modernism; and on the other hand, not only international 'high politics' but also local Indian tradition and local realities.

Widar Halén, Senior Curator
The National Museum of Art, Architecture and Design
Olso, Norway
Widar.halen@nasjonalmuseet.no

Scandinavian Design Beyond the Myth - 50 years of design from the Nordic countries

Scandinavian design has become synonymous with the development of modernism in the 1950s and 1960s, and it has been featured in numerous exhibitions, trade shows and publications. Either as a commodity in international trade or as part of a cultural project - official and unofficial - it was to represent Scandinavia. In this way Scandinavian design came to mean a range of things, often developed from a set of myths about Scandinavia, the place and the people who lived there. This may have been a fiction to suit the rest of the world, but it was aslo a fiction that suited the North, especially Nordic manufacturers. They made their was to the international markets with the objects that became icons of modernity and good taste some of which are still produced and bought today as classics. Traditionally, Scandinavian design has been associated with simple, uncomplicated designs, functionality and a democratic approach. These are the characteristics that must be reassessed in the light of recent research on modernism .In any case, Scandinavian design provides us with a paradigm in order to understand the making of modern life, and we see that it still has meaning for people the world over. In the course of half a century, Scandinavian design has become am established phenomenon, retaining its positive resonance. During the flowering of postmodernism in the 1970s and 1980s, there was less focus on the concept, but by the early 1990s however, it had made a comeback. The lecture will be based on the current travelling exhibition and book: Scandinavian Design Beyond the Myth (www.scandesign.org) and will feature the basic research on which it is founded.

Tomoko Hata, Assistant Curator
Museum of Architecture and Living
Kobe, Japan
hatat28@nifty.com

Pursuit of National Style -Nationalism and the Design of Decorative Arts in 19th Century in Japan

Japan's program of modernization provides one of the most startling examples of structural reform in the history. Meiji Restoration was speedily executed. But the Meiji government leaders could not make a success for modernization without embracing westernization. They were promoting industry to put up with western countries and tried to establish Japanese identity in the world.

Since the mid-19th century the world exhibitions have been held, which were good chances for each country to show off her industrial development and national power. Japanese government formally took part in the Exhibition in Vienna for the first time, when Japan got a great reputation for decorative arts, such as potteries, metalworks, enamels, textile etc. Then the government decided to have the domestic exhibitions for promoting industry and on the other hand they took an importance on the production of decorative arts for exports as 'traditional Japan'.

In the western countries the fascination with Japan began from 1860's, almost same time as Meiji Restoration. Japan was able to sell the idea of its traditional culture to the West and in so doing gained status and power among western nations.

The style of the decorative arts demanded for exports was western form and Japanese traditional motifs in it. One of the typical styles is the board works with frame. For example the board made by lacquer or pottery depicting Japanese motifs with frame like western pictures. Originally Japanese decorative arts such as pottery, lacquer works had more or less functional element, but the framed board had no function but the mere decoration work or object for exhibition. And the government faced the problem what is genuine Japanese. Some motifs were selected from Japanese traditional pictures such as Shijo School. It is interesting that the Chinese elements such as Buijinnga style, which was popular inner Japan at that time, were sometimes excluded. The government intended to show the genuine Japanese, not Chinese, for the western countries. It is also interesting that Meiji government had some designers who directed the design of decorative arts for exports.

The process of the creation of this style has strongly connected with political nationalism in Meiji era. This is also the process of recreation of tradition and making image of Japan in the western countries.

connecting ■ a conference on the multivocality of design history & design studies ■

Toshino Iguchi, Ph.D., Associate Professor
Saitama University
Saitama, Japan
iguchi@post.saitama-u.ac.jp

Cultural friction in Koza: Okinawa under the American occupation in the Cold War

Okinawa was originally the Ryukyu Kingdom, a peaceful and wealthy sovereign state founded in the fifteenth century that developed by overseas trading. Okinawa became part of Japan when it was annexed in the seventeenth century. After this point, it kept its original culture, while changing through friction and assimilation with the mainland. The postwar history of Okinawa began after the fiercely-fought battles in Okinawa ended in 1945. The American occupation established control, and this political system continued until Okinawa was restored to Japan in 1972. During the American occupation, Okinawa was at the fate of Cold War politics between Japan and the US as determined by the opposition of the USA and the USSR, the Korean War and the Vietnam War.

In this study I focus on the US military base town Koza, and consider the influences of American culture on Okinawan everyday life, language, music, fashion, food and currency (US dollar). I analyze these transformations from the point of view of visual culture, and compare them with the culture of another US military base towns in mainland to elucidate the three relationship structures that shape Okinawan visual culture: Japan-America, Okinawa-Japan and Okinawa-America.

The idea to construct Koza came out of a "Business Center Plan" to make a sound business relationship between US soldiers and civilian base employees in the 1950s. A market, a school and a hospital were built in the area, and residential neighbourhoods added along Center Street, the present Park Avenue. Center Street became the birthplace of Koza culture, Okinawan rock-and-roll, and a specific food and fashion culture. In 1962, the population of Koza stood at 50,000, and the town offered an exotic landscape of English signboards, coconut palm trees, souvenir goods from the Phillipines and Taiwan, commercial signs for Coca-Cola, bars with the official "A-sign" that marked establishments approved for American military use. The special design appeared on postage stamps and packets of cigarettes.

This spectacle showed a mixture culture and fascinated contemporary artists and photographers, whose work has had a large effect on Japanese visual arts. We can call this culture "colonial culture", a hybrid that is neither American nor Japanese, but "post-war Okinawan". Objects and visual information related to daily life and culture cannot form independently of their relationships with politics and economy. In the case of Cold War-era Okinawa in particular, they were formed in a clash of national power and everyday life.

connecting
■ a conference on the multivocality of design history & design studies ■

Mark Ian Jones, BArch (Hons), Masters Candidate
University of New South Wales
Sidney, Australia
mark@jonesarchitecture.com.au

A blind spot? The perception the 1950s glass designs of Vicke Lindstrand

Can the fact that an artist engages in prolific and commercially successful work alter the perception of its artistic integrity or significance?

This paper examines the reception of the work of Vicke Lindstrand during the 1950s and 60s in particular, omissions and oversights and how this history has been somewhat overlooked or revised. It discusses how particular narratives are constructed and their impact on perceptions of the designer's contribution, with specific reference to the Scandinavian context.

During the 1950s, the Nordic countries collectively set about promoting design and decorative arts, through exhibitions culminating in the highly successful Design in Scandinavia exhibition of 1954, Formes Scandinaves of 1958, and success at the Milan Triennales of 1951, 54 and 57. Through this collective effort and the resulting coverage in international press, the term Scandinavian Design was born, resulting in an unprecedented international awareness and commercial success throughout the Western world. It was partly through this forum that Swedish glass design, both utilitarian and as art, and the work of the Swedish artist Vicke Lindstrand, became particularly successful in promoting a Scandinavian ethic and aesthetic.

The subsequent perception of Lindstrand, who was carefully promoted during the 1920s and 30s as the young apprentice to Simon Gate and Edward Hald at Orrefors Glasbruk, is of particular interest. His considerable achievements during his time with Orrefors are recognised internationally and documented in much promotional and propaganda material generated by the glassworks. This legacy is widely held as Lindstrand's artistic high point in both contemporary and current scholarship. Commencing in 1950, Lindstrand became artistic director of the rival glassworks at Kosta, where he dominated the output of the factory for the next 14 years. During this time, and certainly by virtue of the Design in Scandinavia exhibition, he achieved considerable commercial and critical success, to the level of celebrity in some markets, yet his work from this period is rarely discussed or it is dismissed as inferior to his earlier work.

At Kosta, Lindstrand was placed in a position where he chose to apply invention and innovation to balance the economic constraints of production along with a management agenda with regard to some 500 workers in employ at the time. Through these constraints, considerable invention and innovation evolved that was to influence the technical considerations of production techniques. Lindstrand adapted and reinvented traditional techniques and pictorial subject matter to appeal to an increasingly fickle marketplace whilst keeping his workers employed, and producing a body of work unprecedented in Swedish glass design. Lindstrand is mentioned widely in various publications, however poorly represented in scholarly design literature.

This ongoing research sets out to unravel the elements of ideas, facts and the reception of the work of Vicke Lindstrand during the 1950s and 60s and how this history has been somewhat overlooked or revised in interpretation, fact and

significance. It is the perceptions of these phases of Lindstrand's career and how the particular narratives are constructed within the paradigm of the historiography of design, that further inform perceptions, and the apparent significance of the work that is the subject of this paper.

Minna Kaipainen, Post Graduate Student
University of Joensuu
Savonlinna, Finland
minna.kaipainen@joensuu.fi

Sewing as profession – Researching Country Tailor's and Dressmaker's Practice

This paper examines country tailors and dressmakers trade practices in the 1920´s to 1960´s. It was the period when garment making moved gradually from local handicraft to the clothing industry. The aim of my ongoing study is to reveal the unexamined phenomena in the history of garment making in Finland.

The target of the study is my late grandfather, who worked his whole life as tailor in a small village. His processes of designing and making of clothes and entrepreneurship as a tailor is researched by using his order books, account books and suits and coats he made in the 1960´s. Clients and former assistants have also been interviewed. The dressmakers of this study are two late sisters of my grandfather, who lived and worked in the same village. Their processes of designing and making of clothes is researched by interviews of clients and former assistant and examination of dresses made in the 1960´s. The examination of all clothes includes analysis of styles and production methods: use of sewing techniques, materials and machines.

My research is qualitative microhistorical case study but it also has a macrohistorical perspective in order to clarify how the socio-economic development influenced the tailoring trade. In order to see the development of the trade and society from the 1920´s until the end of 1960´s the tailors newspapers from the trade union and wholesale cloth agency are analysed by using qualitative content analysis. Those newspapers gave tailors lots of different kind of information; for example advice in how to succeed in the tightening competition with the clothing industry and possibilities to learn more of materials, garment making and especially pattern drafting.

The practices of tailor's garment making differed a lot from dressmaker's garment making. Valuable woollen materials of the men's suits were ordered from wholesale cloth agency. Their fabric selection was the starting-point of design. Suits were complex in construction. Women's dresses made by dressmakers were simpler in construction; they had no linings or interfacings. A common thing was that dresses and suits were made according to temporary fashion; pictures from magazines and tailors newspapers were the base of the designs. Especially for men it was important to follow fashion, not to create it. Women participated more to the design process, they bought fabrics for dresses, made own alterations or even designed dresses themselves.

Custom-ordered garment making was at its height soon after the Second World War when people needed lots of clothes but not many ready-made clothes were available. But when clothing industry gained a footing in the 1950´s the number of tailor's clients' reduced and annual turn-over decreased. Clients´ orders of custom tailored suits also changed to alterations of ready-made suits and trousers. Some of the tailors became shopkeepers or made-to-measure -agents, an alternative which was advised by the wholesale cloth agency newspaper Kuusisen Uutiset. My grandfather continued to make suits in the traditional way till the end of 1960´s.

His sister also continued dressmaking; women who were used to custom made dresses preferred them instead of ready-mades.

The study of the history of garment making helps to preserve knowledge of tailoring – a fast disappearing handicraft trade. Knowing the history also inspires us to design and produce future products. The results of the study can also be benefited in educational or vocational settings.

Mariko Kaname, PhD, Lecturer
Osaka University
Osaka, Japan
mariko@cscd.osaka-u.ac.jp

Japanese eyes: Opifact or Artwork as conceptualized by Roger Fry

The English art critic Roger Fry (1866-1934), who also has managed the Omega Workshops in 1910s, coined the word "opifact" from the Latin "opifex," meaning makers or workers. In his essay "Art and Commerce" (1926), Fry mentioned that a man needs the aid of art when he wishes to express to the outside world that sense of his own importance of which he has continually to remind other people. Art makes things more attractive, more magnificent. Such an endeavor for recognition turns to vanity. Fry proposed the word "opifact" as a decorative object (among both fine arts and applied arts) for gratification of the various forms of ostentation: like a symbol of one's importance and prestige.

 It is interesting to note that the Fry's ideas are presented in the book "Bijutsu no tatakai (Struggles in the arts)," written by the Japanese artist Hakutei Ishii (1882-1958). Traditional Japanese painters made some decorative objects to order; such as Fusuma-painting or screen, these have been recognized as both craft and art works placed in a living space. However, Japanese in those days often felt compelled to purchase western paintings and sculptures, "for the sake of Giri (social obligation)." Hakutei's attitude seems like a caution that Japanese of the time should not adopt uncritically European style.

In this presentation, I will consider Japanese craftworks, based on the theory of Roger Fry and Japanese acceptance of his idea.

connecting ■ a conference on the multivocality of design history & design studies ■

Yuko Kikuchi, Senior Research Fellow, TrAIN
University of the Arts London
London, UK
y.kikuchi@chelsea.arts.ac.uk

Russel Wright's Asian Projects and Japanese Post-War Design

Russel Wright was an American designer who promoted the 'American Modern' design and the Good Design movement during the 1930s-1950s. While he is well known in the western design context, his involvement in Asia through the American foreign aid programme promoting the idea of 'Asian modern' in the post-war period, is little known and has not been studied to date. Wright and his associates gave the governments of Japan, Taiwan, Vietnam and Cambodia advice on the promotion of handicraft, and informed the selection and modification of handicrafts for export to the USA. In Japan, his advice pushed forward the Japanese government's existing scheme on handicrafts and developing it into what became known as 'Marute' or the 'Japanese Good Handicrafts Promotion Scheme', which effected successful trade with the USA. This process also contributed to the development of the idea of 'Japanese Modern'. In Taiwan, Vietnam and Cambodia, Russel Wright's projects also made even more dramatic success.

In Japan, since the Meiji restoration in 1868, the preservation of 'tradition' and the export of crafts/designed products have been important components of the national agenda for trade, and have contributed to the creation of cultural identity. In order to define 'Japaneseness' in the modern context, Japan created her own aesthetic self-image in response to the western taste for Japanese things. Western taste was learned through participation in international exhibitions, as well as by taking advice from technical experts and modernist designers invited from the West. Gottfried Wagener, Bruno Taut, Charlotte Perriand and Isamu Noguchi are prominent among those western advisors, and they, in return, advanced their own modern design using Japanese materials. Accordingly, Japan managed to reinvent her tradition as modern, and created a discourse that argues that traditional simplicity and functionality are compatible with the Modernist aesthetic ideal. Russel Wright's intervention can also be placed in this cross-cultural fertilisation.

In this paper, I would like to investigate the nature and extent of advice that Russel Wright and his associates' gave to the Japanese government and to industry, and how it was appropriated into the national discourse of 'Japanese Modern'. I would also like to investigate what this Japanese project and other Asian projects did to generate impetus for Russel Wright and his national project for promoting the 'American Way' in the context of the American 'Good Design' movement. In other words, I would like to explore the cross-fertilisation of American and Asian design nationalism.

Ariyuki Kondo, Dr, Associate Professor
Seigakuin University, JAPAN
Tokyo, Japan
a_kondo@seigakuin-univ.ac.jp

**Neo-Classical Historiography of Design:
Design History in the Enlightenment**

This paper examines the ways in which eighteenth-century British neo-classical historiography of design differs from contemporaneous archaeological interests in classical designs, and attempts to reveal its true nature in connection with the eighteenth-century British local tradition of philosophy, viz., the Enlightenment.

In Neo-classical Britain, Grand Tours, motivated by exoticism and nostalgia for the ancient world, were in fashion. It was a climate dominated by the dogma of classical art and architecture. It was in this atmosphere that various studies of classical design in southern Europe were undertaken, amongst which the extensive archaeological undertakings of the Society of Dilettanti are the most notable. At the same time, a new creative approach to the historiography of ancient designs, viz., neo-classical historiography of design, was gaining prominence chiefly among designers who saw relics of the Greco-Roman era as sources of inspiration. The objects which inspired them varied from architectural monuments to trophies, from bas-relief to interior decorations.

This interest in the heritage of the past was undoubtedly based in archaeology, yet a designer's view was clearly different from that of an archaeologist's. Where an archaeologist observed and surveyed ancient relics with an eye to accuracy, a designer focused on their creative aspects, with the intent of adapting them for his own work. For instance, Robert Adam, one of the greatest designers of eighteenth-century British Neo-Classicism, regarded his own "private opinion" as superior to archaeological accuracy, which for him was "as hard as Iron, & as false as Hell." This view was informed by the aesthetics of the Enlightenment. It was during the period of the Enlightenment that the subjectivity of artistic taste was first emphasized by David Hume in his essay "Of the Standard of Taste."

For Immanuel Kant, the Enlightenment led to a liberation from what he felt was the dogma of Classicism. This was true for eighteenth-century designers as well and had momentous consequences for the historiography of design in the age of Neo-classicism. While the Grand Tours of designers were motivated by nostalgia for Classical precedents, their historiography of design maximized "personal taste" so that they were able to turn such Classical precedents into sources for their own creative work.

Ilpo Koskinen, Professor, Dr.
University of Art and Design Helsinki
Helsinki, Finland;
Timo Cantell, Professor, Dr.
Sibelius Academy
Kuopio, Finland
ikoskine@uiah.fi
timo.cantell@siba.fi

The Manhattan Phenomenon

In The Cultures of Cities, the sociologist Sharon Zukin has outlined some of the reasons for why symbolic economy, defined as cultural institutions, images of place, and traditional philanthropy, has grown in importance in recent years. In brief, her analysis links the growth of symbolic economy partly to the decline of industrial work, and partly to the suburbanization that has made American cities visually far more uniform than what traditional downtowns were.

The recent renaissance of downtowns, well exemplified by several areas in Manhattan, is not just an industrial, but also aesthetic and lifestyle statement, if Zukin's analysis is right. This paper coins the term "the Manhattan Phenomenon" to the concentration of both the supply and demand of the higher end of the symbolic economy into the same areas that come to acquire a specific, cultured look and feel.

We demonstrate that the Manhattan Phenomenon is at work in Helsinki, Finland, with a population of about 1/15 that of the Metropolitan area of New York. The paper studies how this geographic pattern results from government and city action, business decisions by entrepreneurs, and also the decisions by independent artists, designers and other cultural workers; the consuming public's behavior. The conclusions discuss the implications of the Manhattan effect. What does it mean for symbolic economy? Does it make culture a self-referential activity?

Paula da Cruz Landim, PhD,
Arquitecture, Arts and Communication, Paulista State University UNESP
Sao Paolo, Brazil
paula@faac.unesp.br

Considerations on the Brazilian Design

The present paper makes a historical reflection on the Brazilian Design; on how the profession has adapted itself to cultural, temporal, and technological changes. It addresses the creative and innovative forms Design responds to the market demands taking into account nature preservation, as well as the routes it chooses in order to fulfil these objectives.

It is important to have in mind in the historical studies of Design that its products cannot be fully understood outside of the social, economic, political, cultural, and technological contexts under which its conception and realization took place.   The issues of our national Design whatever of analytic or project nature are more than never appropriate and relevant in the present Brazilian context. It has been observed a much welcomed increment and flourishing of the activities and the production of the designer in the academic and entrepreneurial private sectors, during the last decade of the XX century and in the beginning of the XXI century. The Brazilian Design has now been well established and recognized internationally both by winning awards in competitions as well as by representing a differential competitor in the international market. This has been accomplished through the increment of our national Design together with a better definition of its identity, which makes this present setting a very rich environment for the exchange of experiences.

The Design academics in Brazil follow the classical tradition originated from the Superior School of Industrial Design (ESDI), which originally reports to the Ulm School (Gestalt), and before that one to the Bauhaus. As a consequence the main stream of ours designers is the functionalism, a characteristic feature of German schools. However, the Brazilian context is very different from the European context with respect to the industrial point of view, because to think of Design in peripheral countries is most of all to think about the industrialization process occurred in these countries.

The unfold of this process followed a diverse form different from the one occurred in Europe and in the USA which led to a hybridization of an already existent `pre-industrial` society with another `industrial society yet in formation`, where the traditional and the modern join together unevenly but in accordance to form a third society neither totally traditional, neither totally modern, but multiple and superposed in nature.

Hence, the phenomenon of the Brazilian Design modernization represents under several aspects, to experiment strategies to enter in and to retrieve from modernity; However, the appropriation of modernity by society occurs in most cases through `models` which do not necessarily are understood but because they constitute the formal repertoire of the elites, which `consume` the modern and again not because they understand it but because at some point it represented the formal repertoire of vanguard, which made it apart from the mass in such a relationship that reinforced itself.

By understanding this industrial phenomenon of the peripheral countries, such as Brazil, in a simplistic form, it is possible to envisage the real posture of the Design in this context.

This posture per passes the equation of two factors – a response to the demands of human needs (essential lives conditions) and the limits which ought to be established for the technological solutions and the utilization of the natural renewable and non-renewable (or renewable at a very slow rate) resources. The establishment of concepts of sustainability determines that the best product and the best process are those which are best for the environment preservation.

Glenn E Lewis, Professor of Industrial Design
North Carolina State University, College of Design
Raleigh, USA
glenn_lewis@ncsu.edu

Adinkra and Kente technology enhancement: Digital tools for West Africa Traditional Artisan Handicrafts.

This submission pertains to an on-going multiyear year project based in Ghana West Africa. The subject areas of this project are within Theme one, professionalisation in design and craft. The work is specific to traditional artisan handicraft, ethnographic research, cooperative education, and digital technologies.

Ghana has a long trade history with Europe. Since the 15"' century, the Atlantic shores of Ghana, dubbed the Gold Coast by the Portuguese, were trade sites for gold, slaves, and ivory between European coastal outposts and the Ashanti kings of the Ghanaian interior.
In the 18th century, the Ashanti kingdom relocated the most skilled craftspeople to craft villages surrounding Kumasi. Each village specialized in the production of a particular craft to provide royal regalia and everyday items to the Ashanti king and his court. Adinkra and Kente, are two of the primary crafts revered by the kingdom, exemplifying the unique palette of graphic symbolism embedded within the Akan culture of West Africa. Handwoven narrow-strip Kente and hand printed Adinkra cloth are worn at almost every important event. Annual village festivals, attended by both rural and urban Ghanaians, are lavish, dramatic, visual displays that bring static handcrafted objects into motion.

This study focuses on preservation and knowledge distribution of Adinkra and Kente, two of the primary crafts revered by the Ashanti kingdom, exemplifying the unique palette of graphic symbolism embedded within the Akan culture of West Africa. Assisted by the nongovernmental agency, Aid to Artisans Ghana (ATAG), apprentice artisans trained with appropriate technologies successfully acquired contextual historical information from master artisans via ethnographic inquiry, which served as the basis of this study. The study produced tangible artifacts, which serves as a tool to enhance the traditional craft of the artisans as well as an informational conduit for knowledge dissemination. An in-depth survey documenting the chronological history of Adinkra and Kente is presented within the study.

Apprentice artisans, matriculated students of Kwame Nkrumah University of Science and Technology (KNUST), Department of Integrated Rural Arts & Industry, trained with digital methodologies were instrumental in acquiring historical background information through survey and interviews. Documentation of visual graphic imagery was captured with digital technologies, i.e. scanners and cameras. The design and production of interactive CD-ROM's served as the conduit for preservation and dissemination of the resulting historical text supplemented with visual imagery.

In addition to the historical content, the CD-ROM's contained a digital font of the entire collection of graphic symbols, encapsulated postscript files, digital video with an interactive flash interface accessing each content area of the CD-ROM.

Patricia Yuen-Wan Lin, Ph.D., Assistant Professor
ChaoYang University of Technology
Taichung, Taiwan
patricia@mail.cyut.edu.tw

Craft and social change: An analysis on crafts policy in Taiwan (1979-2005)

Taiwan has a history of immigration and colonization. As a post-colonial society struggling for its cultural identity, Taiwanese craft development went hand in hand with its socio-political change. Analyzing craft policies and structures implemented by the Taiwanese government since 1979, I argue that Taiwanese crafts policy are not only cultural products of its colonial history, but also an instrument of social change.

The purpose of this study is to provide a social context research method to the current research trends on crafts development. Using Taiwanese crafts policy as an example, I intend to address three major issues, which include the concept of tradition; the implementation of design in craft industry, and cultural consumption. Tradition is a concept that goes in pair with modernity. The construction of the so-called, Taiwanese craft is itself a process of Taiwanese modernity that was strongly influenced by Japan, US and Britain. Japan, for example, has been actively involved in supporting Taiwan to rebuild communities and reviving local Taiwanese crafts since 1994. Britain, through the British Council, has played an important actor to exchange Taiwanese cultural officials to research on contemporary British creative industry.

The craft development in Taiwan since 1979 to 2005 demonstrates different ideologies of the government, and it was not until the awareness of local community that craft became a prevailing Taiwanese cultural concept. The crafts design industry and the consuming market also explains why there are crafts been forgotten and why there are crafts remembered as Taiwanese tradition. I will conclude that the fundamental ideologies of the craft policy in Taiwan are based upon its interpretation of colonial history and a strong base of socio-political awareness. For those who went through political turmoil and social change, such as most of the countries in Asia, the concept of tradition does not come easily.

Teresa Lorenzo, Lecturer fellow
Faculty of Industrial Design Engineering in Zaragoza
Zaragoza, Spain
tlorenzo@unizar.es

Public Policies of Design Promotion in Aragon (A region in Spain)

Aragon, a region in the north east of Spain, has been developing, since 1990, a series of activities to promote design. The regional administration, in relation with other institutions, organizes a series of plans in order to promote the development design activities. The main areas are education, business, market and general promotion. Action is focused on industrial products, graphical design, packaging and branding and corporate identity. The purpose of this essay is to inform about the practices fulfilled by the regional administration in the different sectors mentioned before.

The first area I want to comment on is education. The lack of university studies on design in Aragon, resulted in the search of professionals from other regions. For this reason, a Plan of grants for people to study design degrees in Spanish and European centers (France, Italy, United Kingdom) was created. A series of projects also took place with Aragonese companies and monographic courses directed at design professionals and management. Another important action was to give support to University education in design in Aragón. Nowadays the University of Zaragoza offers a degree in design. The second area is the Company. The activities developed have been assessment, support plans and subsidies to create products with the intervention of industrial design tools. Diagnosis and management of the project, assessement of the effective intervention of design in the company, assessement of the offer, control and supervision of the process and entrepreneurship of design services. The third issue I want to talk about is General Promotion.

The main activities developed have been conferences, publications, exhibitions of projects and products with the design process and its methodology explained clearly. Another important point has been the creation of CADI (Aragonese Center of Industrial Design). It is an organisation which assesses companies and developes activities of integration between industrial designers and companies. Moreover, this institution is in charge of integrating the network of regional organisations involved in promoting design with the Spanish Federation of Entities to Promote Design. In the crafts sector, different aspects have been dealt with. Trade protection and rights, support to productive sectors, design and professionalization, and also promotion through fairs and exhibitions.

Finally, I want to make an analysis and assement of performances, consequences and results. I want to comment on the conceptual lines and the position of Aragonese design (in the areas of innovation, management and competitiveness, and expectations of growth). The last point I want to comment on is Vocational training, documentation, investigation, diffusion and general understanding of design in the population.

Ana Maria Losada-Alfaro, Academic Head
Industrial Design Postgraduate Course
National Autonomous University of México (UNAM)
Mexico City, Mexico
alosada@editorialdesignio.com

Shared genius. Outstanding designer's partners and their professional role.

During the XX century, into the academic and professional field of design and architecture is well known the influence and development of great designers. A number of books, articles and conferences talk about its work and theoretical and ideological opinions, and the analysis of their projects sows their contribution to the material word that is today part of the cultural heritage in different countries.

Almost a few or nothing is known about the work realized by women linked to those designers, linked not only sentimentally but professionally becoming an important piece in the development of the projects who gave name and fame to those men.

This document analyzes the case of following couples, which at the first part of the XX century had an important presence en the merge of modern design in Europe and United States of America.

- Josef Albers and Anneliese Fleischmann (Anni Albers),
- Laszlo Moholy-Nagy and his two wives: Lucia Schulz (Lucia Moholy) and Sibyl Moholy-Nagy,
- Hannes Meyer and Helene Bergner (Lena Meyer)
- Alexander Rodchenko and Varvara Stepanova
- Robin Day and Lucienne Conradi (Lucienne Day)
- Russel Wright and Mary Small Einstein (Mary Wright)
- Charles Eames and Ray Kaiser (Ray Eames)

All of them were couples, joined together sentimental and professionally, starting from the Bauhaus proyect participated actively in the academic training of the very first generations of designers and set their influence in the built of a new profession in constant development.

Even as we know there are other important professional women who worked side by side with important designers the paper concentrates in this eight couples analyzing their working relations, the relevance of their work and their paper as wives.

Besides, will be analyzed why this women after been realized such an extraordinary work do not have the recognition they deserve in the international history of design and sometimes spend their professional life under the shadow of their partners. There is a growing interest in these women who demand a wider and deeper study who can lead us to set a background for contemporary women designers who in different places in the world again are little known and their excellent work is not recognized at the moment.

Maria Mackinney-Valentin, Ph.D. Scholar
Danmarks Designskole
Copenhagen, Denmark
mmk@dkds.dk

A Blast from the Past: Three Positions on the Retro Trend

The role of history in fashion trends, which is above all an industry of Now, is a complex topic. As Judith Clark says provocatively in the catalogue for SPECTRES: When Fashion Turns Back at the Victoria and Albert Museum in 2005, fashion has always had a love affair with history, old themes worn as new details. Fashion is about borrowing and stealing, concealing and manipulating. During the French Revolution, Roman and Greek styles were in vogue, in the 1920s Rococo styles were copied and the thievery from the closet of the past has only increased with time.

This sartorial stealing ranges from subtle inspiration to 1:1 copying. Second hand clothing forms a different perspective by embodying physical resurrections of past fashions. Second hand clothing has a variety of subcategories including punk, grunge, hippie and bohemian that each has different motivations for choosing clothes from the past. Since the early 1990s, fashion revivals have been strong not only in subcultures but also in the mainstream. The trend has been labeled 'vintage' fashion, from the assumption that at least a certain type of second hand clothes are worthy of being desired, savored or collected on the same level as wines or cars where the term has also been used.

However, vintage fashion is an even more complex phenomenon than the maturing process of grape juice. Because, while it could be argued that vintage simply follows the condition of fashion cycles albeit in a very literal way, the argument does not account for the development within the system of vintage. Because what is considered vintage is constantly changing and reconnecting within the context of the revival. In the 1970s for instance, the 1950s saw a revival in the styles of Ivy Leaguers and Greasers. The 1950s were forgotten during the unisex decade of dressed for success in the 1980s only to be revived again as one of several vintage trends during the 1990s in the guise of the suburban superwoman, the housewife. Suddenly, this domestic style icon was not only having her wardrobe raided, she was also bombarded with tributes: From cookbooks to campy embroidery kits.

The question then is what kind of history is at play in these fashion revivals. A quick glance at any 1st grade history book will reveal that the American 1950s were in fact uneasy times with nuclear testing, civil rights issues and the Korean War. In other words, revivals cannot only be described as nostalgic longing for simpler times.

Evidently, the notion of history is deceptive at best when it comes to fashion trends and the issue is whether a trend such as vintage is a reproduction of the past or a proliferation. The paper discusses the role of history, memory and trends in current fashion revivals. The paper is based on my Ph.D. project entitled On the Move: How and Why Trends in Fashion Change that I began in January 2006.

Victor Margolin, Dr, Professor
University of Illinois, Chicago
Chicago, USA
victor@uic.edu

Representation Of Ethnicity In USSR In Constructions, 1930-1941

"Published monthly between 1930 and mid-1941, USSR in Construction was a propaganda magazine whose principal mission was to promote a favourable image of the Soviet Union abroad. Though intended primarily for foreign distribution, it also appeared in a Russian-language edition within the Soviet Union. The subject matter varied. As early as the sixth issue, articles on the different republics and autonomous regions were included. By the second year, the editors had shifted to special theme issues. Not only did these feature the republics, but they also focused on different regions and territories of the country.

The beginning of the First Five-Year Plan in 1929 with its collectivization of agriculture and plans for industrial projects in outlying regions of the Soviet Union enhanced the Party's will to insure that life in the republics and autonomous regions conformed to its aims. Although it seemed that, with the development of Soviet federalism in the 1930s, the status of the territories was improved, in fact they were progressively deprived of their responsibilities. It became the job of USSR in Construction to present a narrative of ethnic socialization that masked the tensions and difficulties involved in the Party's attempts to gain control of the large number of republics and regions.

The theme of this paper is the representation of nationalities in USSR in Construction with particular attention being paid to the enlarged Constitution issue of 1937. In this issue as well, as those before and after, ethnic minorities were shown engaging in activities distinct to their regions and were presented as happy citizens. There was also a clear distinction in the magazine between portrayals of Russians and representations of minorities. Those engaged in heroic acts of labour and as participants in mass rallies were usually Russians of European background while the ethnic types, particularly the Central Asians and people of the Arctic were shown as indigenous natives engaged in local activities.

I will first briefly describe the nationalities policies of the Party in the 1920s and 1930s; then I will show through examples how minorities were represented in USSR in Construction and will end the paper with a discussion of how the 1937 Constitution issue was designed to present an integrated picture of Soviet federalism through its depictions of life in each of the Union Republics. "

Luís Miguel Marques Ferreira, Teacher
Escola Universitária das Artes de Coimbra (Portugal)
Porto, Portugal
marques.ferreira@sapo.pt

Graphic Design (Production) in the era of Fernando Pessoa (1910–1926)

Inspired by international trends, the Portuguese avant-garde of the second decade of the twentieth century intended to create an aesthetics based on challenging tradition and defining a new role for art in society. It was a manifesto for the creation of a new aesthetics.

A favourite medium to reach a wider audience were the literary magazines of the time, where they could impose their ideas, innovate and express their individuality. Using access to Portuguese print media, the writers and artists of the Portuguese avant-garde spread their ideas mainly using texts and manifestos.

The Portuguese avant-garde was contemporary to, amongst others, its French, Russian and Italian counterparts. It is important to explore the similarities between the ideologies of the Portuguese and its contemporary avant-garde movements since the latter were at the centre of the artistic, graphic and typographic innovation of the time.

An analysis of the exclusive group of literary magazines connected to the Portuguese avant-garde in that period enables us to not only review the impact of these new ideas in the Portuguese social and cultural models, identify their expressive paradigms and highlight the differences that made the Portuguese case an original and unique one, but also allows us to check whether or not their graphic expression was innovative, maintained local tradition or was subject to significant international influences.

In the first part of this paper the author will explore the key agents of change and main ideas and theories they promoted. In the second part he will analyse the impact he will explore these artists' and writers' involvement in the traditional typographic formats and concepts of the time.

Gay McDonald, Dr, Senior Lecturer
University of NSW/College of Fine Arts
Paddington, Australia
gay.mcdonald@unsw.edu.au

"Connecting/Reconnecting: Cultural Dialogues in Finnish and US Design"

"Connecting/Reconnecting: Cultural Dialogues in Finnish and US Design" maps some of the key exchanges between the US and Finland in the 1940s and 1950s and in doing so draws attention to aspects of the global reach of Finnish design. Through analysis of archival records, this paper uses as a case study the exhibition "American Design for Home and Decorative Use" launched at the Taidehalli Museum, Helsinki in 1953 by the Museum of Modern Art (New York) and the United States Information Agency. Curated by Edgar Kaufmann, Jr., the exhibition claimed to present the best quality US domestic design and to emphasize 'creative expression' through machine-made and hand-made American design.

The decision for the US to send such an exhibition to Finland did not occur spontaneously but followed various forms of contact that began from the early 1940s onwards. Despite (or perhaps because of) a sizeable imbalance of economic power between the two countries there existed a mutual interest in reconnecting. Emerging from WWII relatively unscathed the US quickly became an indisputable economic and political centre. By comparison, Finland occupied a peripheral position, having endured severe economic hardship in part the result of reparations owed to the Soviet Union after WWII. With debts repaid by 1952 Finland moved to a peacetime economy, focusing its energies on securing its autonomy from the Soviet Union by rebuilding foreign relations and augmenting foreign trade with the west. For its part the US was eager to foster ties with Finland in large part due to growing tensions between the US and the Soviet Union in the lead up to and during the Cold War. Taking the view that a secure economy might prevent the kind of social and political upheaval that had led to war, the US was proactive in the 1940s and 1950s in drawing Finland into its orbit via financial aid and trade, in the process to alleviate Finland's dependence on the Soviet Union.

This was the milieu within which MoMA and the USIA sent to Finland "American Design for Home and Decorative Use". The paper asserts that the exhibition organizers viewed this exhibition of quality design as a useful mechanism for furthering cultural connections and cultivating trade ties with Finland. Of interest here is that Finland was widely recognized by US artworld elites as a key 'centre' of design practice, a status that this paper argues influenced the way in which MoMA and the USIA conducted the dialogue.

The paper speculates that the exhibition organizers were keenly aware that the designation of 'centre' did not automatically confer equivalent cultural status, and carefully negotiated the matter through the construction and promotion of the exhibition. At one level an homage to Scandinavian (Finnish) design, this eclectic mix of machine made and hand productions presented a complex message about the US, about what it shared in common with Europe demonstrated for example, via its respect for handcrafted traditions, but also how it differed through the impact on design practice wrought by technological developments. This was a concerted (if nervous) effort to connect with private viewers, government agencies and other cultural institutions, to persuade them that far from mass-producing 'impersonal' design wares, the US had harnessed techniques of mass production to produce domestic design wares imbued with 'creative expression' and thus worthy of consideration.

Satu Miettinen, Researcher
University of Art and Design Helsinki
Helsinki, Finland
satu.miettinen@uiah.fi

Manifesto for Social Design. Collective process of conceptualizing social design

This research paper looks at collective process of conceptualizing social design agenda. The goal of this research paper is to outline framework for social design through series of group discussions and written proposals of the research group members. The process helps the group itself to understand its' mission more clearly. The research paper as such operates as a working document for the group to outline its' practical operations and projects.

The World Design research group at the University of Art and Design Helsinki is multicultural and multidisciplinary group of researchers and practitioners that are interested in broad alternative views for the understanding of design as social discipline and professional practice. In its' role in bridging gaps and putting their knowledge and skills to serve social more fair and interesting development for all.

The aim of this research paper is to look at different contributions and literature references that the group members propose to support their view on social design agenda. Another important and interesting aim of the paper is the process itself. How the multidisciplinary and multicultural team is able to construct common view on social design?

"Social design is Cool!" One of the themes where there is consensus among the group is that social design is an enjoyable activity and it shouldn't be framed with connotations of charity, aid donations, help etc. It is not voluntary work but it should be seen as professional contribution that contributes to local economical development or livelihoods. Yet one of the challenges for this research paper is to define the very social component of the design process that is applicable to be understood as phenomena for society at large.

"Social Design is strategic!" Another starting point for outlining social design is strategic thinking of design. Creating policies and implementing them on civil level. Many contributions from the group members look at two ends of the development as two poles: some look tradition on the other hand and some look at market economy on the other hand. One of models for social design could be placing these parameters in interaction with each others.

"Social Design is wealth with equity!" Through the glamour and strategic thinking, social design thinking joins developing human and social capital with new products and processes that are profitable. Profitability and ownership of the processes are the cornerstones of sustainability that underpins human wellbeing.

"Social Design Systems!" Designing systems that join the elements of communication, new product development and the environment is a challenge. It is argued that no single area of design is, by itself, sufficient to drive sustainable social development. What is needed is a system of design, one that encompasses all of the areas of design, towards an open system with multiple, self-adjusting and complementary actors that aim for a vision of a loosely defined common set of goals.

Katherine Mollenhauer, PhD., Professor
School of Industrial Design, Universidad Tecnologica Metropolitana (UTEM) of Chile
Santiago, Chile;
Venanzio Arquilla, Contract Professor
Faculty of Design of Politecnico di Milano
Milan, Italy;
katty.mollenhauer@gmail.com
venanzio.arquilla@polimi.it

Paralleli: Lombardy & Catalonia. Different methods, actors and actions to support SME development by Industrial Design interventions between regions

The paper will describe goals, methodology and results of a study promoted by Regione Lombardia and ICE (Italian Institute of Foreign Trade), searching new and better Design frameworks for the collaboration of public institutions with SMEs of both regions, Lombardy (Italy) and Catalonia (Spain), in the field of Design.

The regions of Lombardy and Catalonia have similar positions in the European and Regional Innovation Scoreboards (EIS & RIS), over more, comparative analysis of national and regional performances allow one to conclude that both regions are the most innovative of their own country. This was the reason why Regione Lombardia and ICE promoted a study called 'Paralleli: Lombardy and Catalonia', based on an original analytical model called 'Design System Map' developed by the Department of Industrial Design of the Politecnico di Milano (INDACO) and POLI.design (consortium of the Politécnico di Milano).

In both regions Industrial Design is recognized as one of the main competitive values both at a social and productive level. Making a comparative study in the field of design-driven actions and related design-driven projects developed in both regions, it is possible to noticed that the results are comparable, not only with respect to the economy involved, but also with respect to the efficiency of the actions. Differences are related to context characteristics in which the activities are developed: the Catalan System, with a planned approach, has specific actions and actors; the Lombard System, with a more informal and less explicit approach with respect to the Catalan, nevertheless not less effective.

This research - a benchmark survey - has aimed to: a) Identify the actors and actions present in Technology Transfer Local Systems. b) Identify funding programs that support Design-driven Technology Transfer. c) Identify those experiences where Industrial Design drives Technology and Knowledge Transfer actions. d) Identify the typology of Technology and Knowledge Transfer projects guided by Industrial Design in both regions.

The study has lead to the conclusion that there is a need of greater coordination between actions and actors, which operate in this field, in order to achieve better results of Design appliances and therefore to gain a more effective recognition and better Design promotions within innovation processes supporting SMEs. These conclusions lead to the awareness that the innovative potentiality of Design and the development of promotion activities for the improvement of Industrial Design conditions can also lead to the construction of a System of Services and Actions which support the SME design innovation processes and help to diffuse design culture as a support for innovation within SME and craft sectors.

In summary – as seen in Italy and Spain and also in England and North European Regions - we could say that Industrial Design is a peculiar kind of innovation, and as the same as others, transferable and fundable with appropriate methodologies and financial instruments.

Maija Mäkikalli, FM, Lecturer
University of Lapland
Piikkiö, Finland
mamakika@ulapland.fi

Modern furniture in the avantgarde architecture town Turku in late 1920s and early 1930s

The province town Turku, in the south-west coast of Finland, was the place where the Modern Movement in architecture and design first landed in Finland in the late 1920s. Alvar Aalto had moved his office in to this town in 1927, and here he met people with and for whom he was able to create his well-known early Modernist works both in architecture and furniture design (e.g. Turun Sanomat building 1928-30; Paimio Sanatorium, 1929-1933). Aalto's role is important in connecting the international Modern Movement and Finland, even though he was not the only architect or designer, who followed the international development at the time in Turku (or Finland).

Most of Finnish designers and artists working in the field of applied arts lived and worked in Helsinki at the time. In Turku, Carl-Johan Boman (1883-1969) worked as a furniture designer and managing director of a furniture manufacturing company. He ran the business of Oy N. Boman Ab (started 1871), which was at the time the oldest, and one of the most respected firms on the branch. Boman had studied furniture design in Berlin in 1905-06, and since then he had been working for the family business. In the 1920s the Modern Movement avantgarde seems remote from Boman's work, rather this company served the best they could their already established, wealthy and sometimes rather conservative clientele. However, the change to modern style occurred also in Boman's design at the turn of the decade. What kind of modern furniture Boman started to create? What kind of role plays Aalto when we try to make our interpretations of Boman's (interpretation of) modern furniture?

In this paper I will look at the Turku case, with Alvar Aalto and Carl-Johan Boman as main characters, and ponder the issues of influences and connections, center and periphery in the context of modern and Modernist design in Finland.

Takao Ota, Prof. Emeritus
Kyoto Institute of Technology
Kyoto, Japan
fwjg0797@mb.infoweb.ne.jp

Thinking "Akihabara Design" in Tokyo

Generally speaking, the postwar Japanese design has developed within the history of the reception of the Western modernism. Sony's Vaio personal computers and the Nishi-Shinjuku skyscrapers in Tokyo are the typical examples of this design. On the other hand it seems that "Akihabara Design" is in the opposite position.

"Akihabara" is the name of a famous commercial zone in Tokyo. After the postwar there were many stores?dealing with electric parts and household appliances. In the 90's it was famous for the special streets of PC stores. From about 1997 to the present, this zone has become a mecca of "Otaku Culture". "Otaku" is a computer nerd, preoccupied with games and animations. Moreover, in Japan at least, it has a common image of his staying in some peculiar private room: a cockpit surrounded by computers, with many manga magazines, videotapes and other software. This "Otaku Culture" has now come out in a big way in public space as Akihabara. Now, Akihabara is flooded with animation and game character goods. Its urban landscape is covered with advertisements and posters with kitsch icons. We can call these design phenomena , as a whole, "Akihabara Design". Main characteristic of it is a fusion of advanced technology and subculture. It has hitherto attracted only some animation and game fanatics and a few specialists of subculture. In fact "Akihabara Design" has often been criticized mainly for its subcultural and fanatic character. But recently, many specialists such as architects, design critics and researchers at universities take much interest in Akihabara and its design. One of the symbolic events is the exhibition entitled "Otaku persona-space-city" at Japanese Pavilion on the 9th International Architecture Exhibition: the Biennnale of Venice in 2004, where the whole image of "Akihabara Design" was displayed inclusively for the first time. Recently much more natives and foreigners have taken notice of "Akihabara Design". Today, many people try to overcome the exclusive dimension of the subculture in various ways. Some scholars and designers tend to lay stress on the connection between "Akihabara Design" and the media art of "Japan Media Arts Festival", and to establish a new "Akihabara Design Museum" in order to send more information about "Akihabara Design" to all over the world.

Through critical investigation of the previous studies on "Akihabara Design" I would like to explain possibilities and problems of "Akihabara Design", and to make a contribution to the solution of some problems which Japanese design is now facing.

Anty Pansera, Teacher
Politecnico di Milano, Accademia di Belle Arti di Brera
Milan, Italy
anty.pansera@fastwebnet.it

The Finnish Design and Italy

As historian and design critic, my knowledge of Finnish Design, during these last years, has been a special one: a knowledge not through its full bibliography but through a Finnish Design Products's Collection.
A very "precious" and not only important Collection (products but also prototypes) collected by Lillo Mangano , who knew Finnish Design on 1954 and became his most fervent supporter 'on this side of the Alps'. In 1957 he even founded a firm, Finn Form, to introduce and spread Fnnish's style in Italy and collected during the years a collection of extraordinary exemples by Finnish design which was subject of a book and a travelling exhibition.

Italy has known Finnish Design through Alvar Aalto since 30s, where he exhibited and introduced the poetry of his objects. Of course very appreciated and reviewed.
Aalto's work, but also Finnish designer's works, was particularly appreciated by Gio Ponti: especially the Finnish architect/designer/artist's approach was really congenial to the Italian architect, pioneer of the design made in Italy, who was able to appreciate Aalto's methodology dictated by the 'unity of the arts' he supported.

Enterprising by nature, Mangano was a far-sighted, sensitive and original entrepreneur with the skill and intelligence to capture the opportunities that came his way: precisely at the time when Italian Design was in the process of becoming consolidaded throughout the world!
It was in the successful graphic designer Antonio Boggeri (1900-1989) residence that Mangano met Franco Albini (1905-1977), already a successful architect and designer, who entrusted him with various responsibilities on the occasion of the X edition of the Milan Triennale (1954), which in turn led to important responsibilities in subsequent editions. It was then at the XI Triennale that he met the Sarpaneva duo, becoming firm friends with them.

One warm summer's evening, Mangano and his Finnish friends gave birth to Finn Form, a new company whose task would be to import and promote Finnish design in Italy. Within a relatively short time, Mangano had acquired the exclusive to import the products of more than thirty firms, including the prestigious, long-established Artek and Iittala. In 1962, he opened his first showroom Suomi, objects for man and his home, carrying the most significant works of Finnish design.
Mangano promoted a host of examples of Finnish design in the exhibitions and events organised in numerous cities up and down the length of Italy: until his own death on 26 June 2002, he continued acting as the ambassador of Finnish design in Italy, always launching new designers and products.

Therefore in the second half of the XX Century, the Finnish Design took place in Italy just for the engagement and dedication of Mangano: and now thank to his Collection, who consists of more than three hundred products (furnitures, lamps, furnishing accessories, glassware and artistic glass, ceramics and tableware) and covers a lot of the most prestigious designers: more than fourty from Alvar and Aino Aalto to Wirkkala, from Timo and Pi Sarpaneva to of Schulten from Antti and and Vuokko Nurmesniemi to Heikkila… to Frank.

Karin Paulus, architecture and design editor, lecturer
Eesti Ekspress/Estonian Academy of Arts
Tallinn, Estonia
karinmujal@yahoo.com, karinp@ekspress.ee

Copying: between resistance or steeling

In Soviet time copying was quite accepted practice. In some odd way it was considered even as progressive act. The main source of "inspiration" were for the Estonian companies and designers Nordic countries. Influence from there was for the art world something positive, all most contra-cultural resistance and it was conscious opposition to the official Soviet ideology. Western-world was our yearning and it's trends were just borrowed 1: 1 without any critical approach. Particularly Finland was for Soviet Estonia as better me - picture from that what our country would be without Nazi and Soviet occupations.

For example almost ten-year lag before pop art reached the Soviet Union and the objects of Western design reached Soviet mass production can strikingly be illustrated with the fact the Cognac chair (Konjakkilasi, 1966), designed by Finn Eero Aarnio, was coping with only few alternations and produced at the Kooperaator factory in the Soviet Estonia since 1974. The chair was in production for twenty years - until the mid 1990s. The Cognac Chair characterizes well the changes in mentality in the 1970s. The Soviets, who had regarded the future cheerily only in the 1960s were ten years later resignedly looking for locations where on could pleasantly relax from the unpleasant reality. The comfortable Cognac Chair suited for this purpose very well.

Raquel Pelta, Ph D, Professor
Elisava School of Design – University Pompeu Fabra (Barcelona)
Barcelona, Spain
raquelpelta@inicia.es, rpelta@uoc.edu

Design and Graphic Designs, 1984-1999. The North American Debate.

During the last two decades of the 20th century, graphic design underwent significant changes. As is well known several crucial technological events took place between 1984 and 1985 such as the appearance of Apple's Macintosh computer.
But technology was not the only cause of the changes that took place within the discipline. Although the computer may well have acted as a catalyst and accelerated the process of transformation, there already was a fertile field wherein many of the principles of the Modern Movement, which had been so important for design from the first third of the 20th century onwards, were being examined critically.

The results of this line of enquiry were filed together under the term "postmodernism". Between 1984 and the year 2000, these gave rise to a graphic design characterised by the fragmentation, indetermination, eclecticism and, in short, complexity that are so often related to the different forms of this postmodernism. An interesting phenomenon with regard to the adoption –or rejection- of postmodernity is that there were few graphic designers who have accepted the label "postmodern" for their work perhaps because of the negative connotations that this term in general had. Hence with regard to this, in the Anglo-Saxon world we find differences between the British, who were more reluctant to be defined under the umbrella of postmodernism and the North Americans who were, on the contrary, relatively satisfied with the classification. Indeed it is above all the Americans who have provided the most arguments and written the most from the postmodern perspective.

It is difficult to explain why they have embraced postmodernity with more appreciation than the rest of their colleagues have. In my opinion, it relates in some way to how the ideals of modern design were interpreted in the United States. As Milton Glaser commented in an article dated 1987, from the 1950s on – that is, shortly after the arrival of some of the European representatives of the Modern Movement - the concept of "good design" became identified with the concept of "good business", an idea which was quick to receive complete acceptance in the business world. Thus big companies assimilated the aesthetic of the Modern Movement but not its social ideals. This might explain why the phenomenon of the "officialisation" of the Modern Movement was perhaps faster and more solid in the United States than in other places and hence also why the reaction to it has been stronger there than in European countries whose economic, political and social development has been different. It makes sense therefore that the existence of an "oppositional" postmodernism has become more evident – following Hal Foster-, if we understand that the latter placed himself in the face of "Modernity" by which is to be understood the "official" Modern Movement.

The objective of this paper is to analyse how postmodernism has manifested itself among American graphic designers, how they took on the ideas of various different European thinkers –Barthes, Derrida and Foucault, among others- and how these ideas connected to the North American way of understanding graphic design.

Alberto Rossa Sierra, Professor;
Francisco González Madariaga;
Héctor Flores Magón;
Juan Leñero Espinoza;
Centro Universitario de Arte, Arquitectura y Diseño, Universidad de Guadalajara
Guadalajara, Mexico
arossa@cuaad.udg.mx

Design from and for the periphery: Wheelchairs design, an academic experience

Medical and rehabilitation products are normally designed and produced in the denominated "developed" countries and the problem is that, the sociocultural conditions of the countries in which they distribute, doesn't have to do with the conditions where they were conceived. A clear example of this are the wheelchairs. At Mexico these products are made by transnational companies following the standards that mark the first houses. The costs make them inaccessible to great part of the usuary population, that, in addition to the segregation by its physical limitations, adds the economic segregation when not having resources to purchase of this type of rehabilitation product.

Like an example of the innovation capacity that, from and for the periphery, can be offered, a university project with design students of advanced degree was developed, putting special attention on the necessities of this type of products in agreement with the problematic premises considered to them. The students investigated the types of chairs that require who suffer motor discapacities, arriving at the design of five different concepts of wheelchairs.

One of the principal characteristics that they had to observe is to manufacture the chairs completely in local market; another aspect was to diminish costs thus to make accessible the product to disabled people in México.

Five types of chairs were developed:
1. Wheelchair for third-age people, made in wood, with the objective to seem like a furniture.
2. Recreational wheelchair for children and teenagers, with the objective to integrate these children in games to the slight outdoors.
3. Wheechair for children, of low cost and possibilities of growth.
4. Wheelchair for trips, with the objective to allow displacements in buses to disabled people.
5. Wheelchair for speed competition, with the objective to replace the imports in this field.

Project results, as well as, the experience of the students with the disabled people that participated in the design workshop shows at complete in the proposal communication.

Rebekah Rousi, Nordic Arts and Cultural Studies Student
University of Jyväskylä
Jyväskylä, Finland
rerousi@cc.jyu.fi

'Unikko' and the technological workings of economic genderisation – establishing a concept of gender within Finnish design and technology

Over recent years the topic of gender in relation to product design and technology has been widely discussed by both designers and academics alike. The subject has been approached from a range of perspectives such as: gender politics amongst designers within the industrial design industry; female discrimination in the technology industry; formulations of products and colour promoted towards a genderised consumer (i.e. the lady in the kitchen). The way in which gender operates within this body of work is as a variable used to calculate specific strategic choices within the Finnish textile design industry, towards the adoption, use and promotion of digital technology. In addition, gender plays a role in my analysis of the female designer as public 'shadow' hero within the construction of national hero. I do this by describing the technological processes of design creation and production within the post-World War Two design environment in Finland. Further, I attempt to describe an historical sense of hierarchy amongst technologies employed by designers and used within the production process.

In order to focus this discussion I have chosen to use Maija Isola's Marimekko Corporation design Unikko. The reason for my choice is that this form represents a combination of factors, one that it is one of the most celebrated forms within the Finnish industrial art sector. It is also a design by one of the most celebrated female designers in Finland. Another reason is that it represents a progression of design technology progression, from free-hand drawing, to screen printing and industrial print production, to digital dissemination both via the internet and through contemporary modes of printing. This design is used not only as a case study, analysing the specific significance of gender play within the Finnish industrial design industry, but also as an anchor point which reflects the changing nature of the technology process considered and adopted by the sector. The way in which this is monitored is both through promotional material (the Marimekko Corporation internet site) and through product development. This research also follows the image construction of Unikko and textile design in regards to technological development. The way in which this employment of technology is framed according to genderised demographics will be gauged through the textual construction of its historical and social discourse. By textual construction I mean the way in which Unikko has been publicly created through texts such as books on the Marimekko Corporation and articles (journal, internet) in general. To do this most effectively I must also have a point for comparison and in this case I use writings about male designers such as Alvar Aalto in order to observe the differences of terminology used for designers of each gender.

Alfonso Ruiz Rallo, Professor of history and theory of design. PhD.
Faculty of fine arts. University of La Laguna.
Tenerife, Spain
aruiz@ull.es, aruiz@la.mirada.com

From Eco Design to Eco Tourism. The image of the Canary Islands in design for Tourism since 1970

The Canary Islands are considered a European ultra-peripherical region. And so they are. The seven Canary Islands are the southern territory of Europe, more than 3.000 kilometres away from the Continent. That means that all the changes and trends that affect to Europe use to arrive here later. This also affected to the developing of the Spanish tourist boom in the Region. We can consider that the political changes that allowed the growth of the Spanish tourism in the sixties arrived to Canaries in the seventies.

Two facts are relevant to understand this early period: The developing of zones and cities that in the future will be abandoned or changed as tourism destination and the influence of the work of the artist and architect César Manrique. This first affected to the image exported of Lanzarote and Tenerife, and later to other Islands, as Gran Canaria. These two facts gave to the archipelago an image of modern and quiet place to take a holiday in contact with a singular and exotic volcanic landscape.

Modern, because the works of Manrique, including the famous artist's house, a kind of womb built into a lava bubble (called "Jameo" in Spanish) and the sea water artificial lake "Lago Martiánez" in Puerto de La Cruz (Tenerife) transmitted to the world the idea of an environment friendly architecture in a volcanoes land, according with the eco architecture developed in other parts of the world. And also quiet; because the Islands offered an image of far away place to be in touch with virgin and exotic nature.

The idea of the conference is to tell the story of how this singular and well-defined strategy has changed across time. In the last 30 years, the image sold for tourism has been distorted to become more artificial: The idea of paradise, normally associated with other tourist destinations, as the Caribbean, has transformed the early image in a "sun and beach" destination. This process has allowed the local identity to be substituted by an artificial one (but more global) in the design works exported to the world, like logos, graphic design, advertisements, hotels, architecture, etc., in a clear example of influence of the global in the local culture.

These design changes focused to sell an universal idea of the paradise (associated with foreign and far away tropical places) had finally forgotten the local identity (the subtropical Atlantic volcanic islands) and also the possibility to export the culture of the Islands to the world, as Manrique has dreamed. Since the death of the artist in a car crash in 1992, the authorities of Lanzarote have been fighting to change the eco architecture principles that had directed the town planning principles in the Island to favour the interests of the construction companies to the point that now, the tourism plans are a serious menace to the future of the Land.

Toni Ryynänen, Researcher
University of Art and Design Helsinki
Helsinki, Finland
toni.ryynanen@uiah.fi

The McDonaldisation of Design - The representations of controlling industrial design practice in Finnish economical press

In this paper the term *McDonaldisation* refers to the process by which the principles of the fast-food restaurant are coming to dominate more and more sectors of the contemporary societies as George Ritzer (2000) has pointed out. This paper is to present some empirical examples concerning the possible McDonaldisation of industrial design practice in economical press in Finland. The analysed data is collected from the Finnish economical press from 1990 to 2005, including altogether 150 articles. The main purpose of this paper is to offer some new insights based on the Ritzer's model of the McDonaldisation of the Finnish society, especially when the media representations of the industrial design practice is considered.

The focus will be on the four alluring dimensions that lie at the heart of the success of the McDonaldisation model. In short, McDonald's has succeeded because it offers consumers, workers, and managers efficiency, calculability, predictability, and control (Ritzer 2000, 11-12). Applying the same logic, this paper will examine how consumers, designers and corporate level design organisations are represented in the sample of economical press articles. The first element of success is *efficiency*, or the optimum method for getting from one point to another. Like their customers, designers in the industrial design systems function efficiently following the steps in a pre-designed process. Organisational guidelines, rules and regulations also help to ensure highly efficient work. *Calculability* is an emphasis on the quantitative aspects of products sold and services offered. In McDonaldised systems, quantity has become nearly equivalent to quality; a lot of something, or quick delivery of it, means it must be good. (Ritzer 2000, 12). McDonald's also offers *predictability*, the assurance that products and services will be the same over time and in all locales (Ritzer 2000, 13). The workers in McDonaldised systems also behave in predictable ways. They follow corporate rules as well as the dictates of their managers. In many cases, what they do, and even what they say, is highly predictable. The fourth element in McDonald's success, *control*, is exerted over the people who enter the world of McDonaldising systems: strict resources, limited possibilities and few options to choose from.

However, despite the advantages the McDonaldising systems offer, these organisations suffer from *the irrationality of rationality*, also referred as '*the Iron Cage of Rationalism'* by Max Weber. The McDonaldised system can be quite a dehumanising place to work and to be serviced in. There are other irrationalities as well. For example, instead of remaining efficient these systems can become increasingly inefficient because of exploding bureaucracy. Also, the McDonaldised systems may become unpredictable as employees and other interest groups grow unclear about what they are supposed to do and clients do not get the services they expect.

Basically, Ritzer raises a question whether local cultural realities are powerful enough to modify McDonaldisation and to make it local, or does it and the cultural imperialism associated with it overwhelm local cultures and lead to increased

homogeneity around the world. These questions are out of the scope of this paper and still waiting for proper answers. Is the industrial design practice McDonaldised *in the representations of economical press in Finland*? This is the question the paper tries to answer by interpreting design related articles. Based on the study findings, the industrial design practice seems to have some difficulties. In some cases, the practice is fairly unsuitable to the McDonaldised industrial systems. Also, the industrial design practice seems to be quite rational when the analysed article material is reflected upon the Ritzer's model of McDonaldisation.

Oscar Salinas Flores, Phd, Head of the Industrial Design Postgraduate Course
National Autonomous University of México (UNAM)
Mexico City, Mexico
osalinas@servidor.unam.mx

Exiled from the Bauhaus in Mexico. Cultural influence and professional contribution.

This document presents the analysis of an historical fact few known: the presence of some prominent "bauhausler" in Mexico and the influence this country and its popular tradition had over their professional development.

Hannes Meyer, Helene Bergner (Lena Meyer), Josef Albers, Anneliese Fleischmann (Anni Albers), Michael Van Beuren y Klaus Grabe, six professors and ex students of the German Bauhaus had a meaningful presence in México, at a historical moment where its professional training, their ideological commitment and their respect for the cultural expressions evident in this country, take them to settle temporarily or permanently and become related with the intellectual and artistic class.

All of them had a long relation with Mexico: Hannes Meyer and wife Lena, lived there for ten years starting 1938; Josef Albers and wife Anni, from 1935 started series of long visits to Mexico during almost twenty years; Klaus Grabe who remained some years working in the country as a businessman, and Michael Van Beuren who arrives after Second World War and begins working as a designer and furniture manufacturer in this country.

Which was the impact that produced the culture and traditional art of Mexico in these characters? Which of their projects showed that influence, and which was their relation with the Mexican pioneers of design? The answers will be presented in the paper and establishes how this group of prominent professionals converge in expressions linked to art and design transcending in the history of modern culture.

Serena Selva, PhD Student
UdR ProgettoProdotto - Dipartimento Indaco -Politecnico di Milano
Milan, Italy
serena.selva@polimi.it

Cultural, Historical, Industrial and Economic context and teaching processes: is there the possibility to develop a single product design teaching process?

Objectives: The product designer's education is well established and the findings emphasized by this paper are posited on the design teaching, in particular the process and skills that lecturers adopt when they communicate the skills necessary to develop a product.
In this paper the author will underline similarities and differences between select countries, through the product design curriculum. In particular the author will analyse the educational approaches within Design Studios.

Methods: Through the analysis of a country, (analysis of industrial context; economic context; historical and cultural contest; et.) the researcher can identify the competences which a product designer should have in order to meet the requirements of both local and international markets.
The analysis of the product design curriculum helps the author to understand the educational contexts of designing for differing business and demographic segments.
This study will allow the drawing of comparisons between context and curriculum, and as a consequence, to highlighting of coherences and incongruities.
Case studies are used for the basis of empirical research.

Results: The paper discusses the findings from the research and draws initial conclusions. Results obtained through empirical research are compared with the literature review and main conclusions are drawn.

Conclusions: This paper discusses similarities and differences within Design Studios in select countries to ascertain if it could be the proposal of a single ""teaching process"" could be propose in a Society, where the product designer is required to work throughout differing design and business contexts.

Ana Beatriz Simon Factum , Professor of Design;
Maria Cecília Loschiavo dos Santos;
University of The State of Bahia
Bahia, Brazil
anabiasimon@uol.com.br

Slave Jewelry: Questions of gender and race in Brazilian Design History

The "Slave" Jewelry that was crafted in the state of Bahia in the 19th century is the story or the history of an object that was projected to be specifically used by black or mixed race women who were in the condition of slaves or former slaves. These jewels did not usually belong to the women who wore them, but yet to their Portuguese masters who adorned their slaves to show richness and power.

The approach on jewelry as a symbol of vanity, property, social position, superstition, beliefs, and also as a wish for material richness is already a common fact. But the consideration of a jewel with its features of gender and race as an important characteristic of the social diversity in the practice and history of design seems to be essential in our search for possible ways in design and design research.

This work aims to contribute towards the expansion of the academic studies that work on the importance of gender and race matters in the understanding of the state of the art in design research.

Our general goal is to show the way the adornment objects were used to establish differences in gender and race in the history of design, in the sense of stimulating a reflection on the current practices that perpetuate, either in a conscious or in an unconscious way, the use of objects as symbols of gender or ethnic domination.

Having this specific objective in mind, it is our intention to produce reference bibliographic data for the development of design research in Brazil, reviewing the androcentric and ethnocentric historiography that does not usually take the meaningful feminine contribution into consideration, especially when it comes to those women who have been historically prejudiced, like the African-Brazilian ones.
In figuring out the way the power relations take place in the material world, in understanding the phenomenon of the "slave" jewelry – a product project that is already predetermined to black or mixed race women – it is necessary to study the social context considering all its characteristics, especially when using the differences in gender and race to justify the so called righteousness of the social differences.

People appropriate artefacts into their daily lives in ways that are not always predetermined. The uses to which artifact are put have shown that human beings are most creative when it comes to maintain existing power relations or initiate and implement new ones. As a significant example of this, slave jewelry can allow our entry into an intriguing discussion on design and power. As a methodological framework, we make use of Michel Foucault's corpus on genealogy and archeology, which are still the most valuable sources of use for unraveling relations of power acts upon bodies, and how the effects of power are distributed through ever finer channels and material (and cognitive, according to Nietzsche) artefacts.

This way, the approach used is the historic method, as well as the critical studies in an analytic-synthetic way, choosing the contributions of Braudel and Paulo Freire, respectively on historic durations and critical education as the research theoretical basis. When understanding the materialization of the power relations, having a specific object that represents it, we have a structure, a reality that requires a long time to be changed.

The expected result is a change of attitude in the theory and practice of design that is capable of promoting equality between men and women as well as between the people. An enlightening to a new project and professional behavior, by abandoning the western cultural model of domination and also by understanding that being different should not mean being unequal.

Outi Sipilä, Lecturer of Craft Science, PhD Student
University of Joensuu, Finland
Savonlinna, Finland
osipila@cc.joensuu.fi

Everyday design of women – decorations on aprons on the time scale 1920-1960

People communicate through clothing about their persons as well as about their placing in society. Basically, clothing code is highly context-dependent. In other words, clothing styles do not mean the same things to all the members of society and the meanings are varying depending on users, makers, occasions, time and places. In the first half of the twentieth century, it was presumed generally, that clothing styles in countryside and in towns had differences. Advises, how one should dress up in varying social contexts, were published in women's magazines. In addition, the accepted ways of the decorations of clothing were under discussions.

This paper bases on the PhD research, in preparation, in the middle of two fields; Craft Science and Women's Research. The hermeneutic research concentrates on aprons, on the everyday clothes mostly used and made by women. The point of the study is in the Finnish context from the beginning of the 1920's to the end of the 1960's. The focus is on the aprons, which have been used and made in everyday context at home but also at schools. Professional aprons like nurse uniforms or the aprons of waitresses are not under examination.

The main source material of the study has been collected mostly from women's magazines, in which have been articles about clothing and needlework, and from needlework books, including the schoolbooks of textile crafts. Those sources tell how women in general have been leaded to use and to make their aprons. In addition, old Finnish films and novels have been used as sources to light on the question how the rules have been represented in everyday life.

The purpose of the study is to find out what kind of clothes aprons have been for women. On one hand, there have been many rules how, where and when to use aprons. Those written rules shed light, not only on clothing codes, but on the unwritten, even unconscious, social norms of being woman as well. On the other hand, there have been different kinds of rules and advices how to make aprons. When women, including little girls, have learned the rules, they have simultaneously learned how to behave themselves like socially accepted women.

In this paper, I concentrate on the published rules and instructions, in which have been told how to decorate aprons. What kind of decorations were recommend; colors, designs and techniques? What kinds of relation of the designs made by professionals to the designs made by uneducated public were according the source material? What kinds of differences in the rules between the people from different social contexts have been found out? Accordingly, the rules for using and making aprons have been looked through the generation theory (Roos, 1988) bearing in mind, that the generations are not similar in different social and local contexts. In spite of that, the theory of the study consists of craft science in the perspective of clothing and craft making, and woman's research in the perspective of social construction of gender.

Katja Soini, MA, Researcher
University of Art and Design Helsinki
Helsinki, Finland
katja.soini@uiah.fi

Industrial Designers as Facilitators: How to Enable Collaboration in Multidisciplinary Workshops?

Design thinkers, such as John Thackara, Liz Sanders, Charles Leadbeater and Paul Miller, have emphasized that designers should evolve into a new role; enabling collaboration between designers, users and clients is increasingly important. While work practices and teams are dispersing, various collaborative practices have penetrated current work culture. Collaboration is not at its best self-made activity. In order to succeed, collaboration is controllable activity that requires feasible practices. Collaborative design events are defined in this paper as workshops in which researcher-designers meet users, partners and other actors. The events gather central actors of a project to generate solutions – insights, opportunities or answers – by applying design-related tools or methods. A precondition to succeed is good facilitation. Facilitator enables others to collaborate, be creative and innovate. It is essential to understand facilitation practices to nurture collaboration.

This paper examines a case concerning facilitation of four workshops in a feasibility study. The study defined development needs for resident-oriented building renovation and modernisation. Design and research approaches, i.e. generative research, were employed. The study included three workshops focusing on residents' user experience and one workshop outlining development needs. To be more specific, the focus of this paper is on two facilitators, industrial designers working as researchers, and their objectives on facilitation. This paper seeks the answer to the question: What facilitators emphasised in workshops to enable collaboration of multidisciplinary actors?

John Thackara's 'seven design frameworks' are used as an interpretation model to discover the emphasis of facilitation. Each of the frameworks describe a development trend in design and the expectations design is facing today; the aim of design is extending from concrete design tasks to open and complex challenges to be solved in collaboration. The paper examines facilitation in a case concerning four workshops. The result is that design is, or it should be, looking for a new attitude that leans on continuous collaboration and willingness to help others to look things differently. Work of facilitation requires in addition to ideation and visualisation skills at least good social, communication and research skills. It is clear that this kind of work is a new challenge for design. We do not need to start from a scratch since design is trained in various user centred design and participatory practices.
In order to evaluate facilitation and results of collaboration, it is essential to clarify the facilitation emphasis. This paper provides a ground for contemplation of the facilitator's role in collaborative design events.

connecting ■ a conference on the multivocality of design history & design studies ■

Anne-Louise Sommer, Associate Professor
The Danish School of Design & Centre for Design Research, Copenhagen
Copenhagen, Denmark
als@dkds.dk

Golden age revisited – The creation and sustaining of a myth. Danish Design in the 1950'es and on

In the 1950es the phenomenon Danish Design reached an almost mythological status focusing on furniture design by Arne Jacobsen, Finn Juhl, Børge Mogensen, Hans Wegner, Poul Kjærholm and the like. They became icons worshiped in an international context as illustrated by the 1950es travelling exhibition success 'Design in Scandinavia', which enthused the American public. The clearly regionally based Danish Modern paved the way for a redefinition of tradition and history and allowed for the growth of a new tradition. At the same time we can trace an international influence at the Danish design: The break through of foreign inspiration from japonism and cool, organic modernism from the America.

The aesthetics of the designs embodied the vision of a refined modernism as well as epitomizing the Nordic ideals of a growing and democratic welfare state. The notion of 'the good life' saturated the designs. The idea of the 'human approach' was essential to the designers not only in Denmark but in the Nordic countries as well. Further more an intriguing combination of the Danish tradition of craftsmanship and notion of materials blended with the condition of serial industrial production served as a hallmark of the designs.

This paper addresses two different issues. On the one hand it explores the relationship between the iconic designs of the 1940es and 50es and the broader material culture of the same period and questions to what extend they gained influence beyond the elitist avant-garde of the privileged few. Through a historiographic reading of chosen, seminal objects it shall be discussed how and to what extend this first and foremost ideological construction succeeded. On the other hand a contemporary perspective deals with the 21st Century's reviving of this exclusive trend in a completely new social context. Focusing on how the popular retro vogues decontextualize the earlier days examples of 'Good Design' it will be discussed how these canonical masterpieces blend in with – and upgrades - the mainstream, global consumption culture of a new Century as exemplified in glittering lifestyle magazines, music videos from the MTV culture and the fashion industries staging of supermodels. For the moment these classics reach popularity as never before as inevitable parts of a stylish bricolage interior; and put up to auctions these collectors items are well sought after in Scandinavia as well as United States of America and Japan. In more than one way they become social narratives and strategic resources in the market and illustrates the intimate relation between 'Good Design' and business.

Naoko Tanimoto, PhD, Part-time Lecturer
Kyoto, Japan
t_naoko@mbox.kyoto-inet.or.jp

The transformation of Wiener Werkstätte in Kyoto - Felice Lizzi Ueno Rix; on her education and design

I will give a presentation that is intended as an investigation of the reception of Wiener Werkstätte(Vienna Workshop) through the activity of Felice Ueno Rix (1893-1967). She was born in Vienna, studied under Josef Hoffman in Vienna arts and crafts school and became a designer in Wiener Werkstätte. In 1925 she married Isaburo Ueno and lived in Kyoto (Japan) from 1930 until her death. I'd like to talk in particular about her teaching methods and designs during her professorship at Kyoto City University of Arts (1951-1963) and throw some new light upon the problem about the positioning of Ueno-Rix in the industrial design history in Kyoto.

connecting ■ a conference on the multivocality of design history & design studies ■

Maria Dolors Tapias, PhD, Associate Professor
Head of the Department of Design and Visual Arts
University of Barcelona
md.tapias@terra.es

Designing and building up the self-image of a city. The catalan photographic movement of the sixties

The aim of this paper is to present the work done during the sixties in Barcelona about Barcelona as a city. At that moment, some photographers developed a project devoted to the representation of towns through photographic pictures that resulted in a self-representation and self-understanding of Barcelona as a town. The paper proposes a historical revision of that team's work understanding what has been their contribution to the local town life and reality, and through it, to grasp Barcelona's self-image and, at the same time, to discover international influences concerning photographic as a visual art and a graphic mean of communication existing in those works. There will be considered things such as the dominant trend existing everywhere at that moment, trying to show what has been its adaptation to a local reality and so, its contribution to the main stream of work in a feedback process. At last, there will be the local culture and the community life what will be really worth when what is at stake is to build up icons and visual symbols where the town sees clearly reflected its idea of itself. The aim is to balance contributions done from a periphery basis to build up a model of reference of its own in front of the dominant international model though a constant dialogue between them.

The paper will also reflect about the ways images are build and its constitutive elements especially when a peculiar project gives the idea through which a town self-image is disposed and becomes a visual discourse.

Sarah Teasley, Assistant Professor
Department of Art History, University of Massachusetts Dartmouth
Massachusetts, USA
steasley@umassd.edu

Unbalancing Centre and Periphery in Professional Design Organizations in Japan, 1910-1940

In the early 1920s, Woodwork and Decoration, the monthly journal of the Ken'yokai, Japan's first professional organization for interior and furniture designers trained in the new polytechnic system, began to show evidence of tension between the organization's headquarters in Tokyo and regional chapters around Japan. Local chapters used the pages allotted for reports of regional activities to display their frustration with a national economic and educational system that concentrated higher education and the authority for economic and educational policy in Tokyo, the national capital, resulting in what they saw as the "internal colonization" of Japan's other regions.

Interestingly, the tension ran two ways, as design researchers sent from state research centres in Tokyo to improve regional design and manufacturing practices found themselves representing Tokyo's cosmopolitan modernity and the superiority this implied, but unskilled in the artisanal practices that actually dominated furniture manufacturing. Furthermore, the distinction between centre (Tokyo) and periphery (provinces) was situational at best, since most designers in this system originated in other regions, went to Tokyo to complete their education and were then sent back out to regional teaching or research posts. This situation only intensified after the establishment of the Ministry of Commerce and Industry's Industrial Arts Research Institute in 1928. Staffed principally by Tokyo-trained researchers but located in the northern city of Sendai, the Institute troubled the equivalence of political authority with geographical centrality. Finally, Tokyo's claim to centrality was continually and tacitly challenged by the design establishment in Kyoto, the former capital, in Western Japan.

In my paper, I employ Ken'yokai archival documents, designers' diaries and memoirs and school institutional records to disentangle the complex web of power relations and designers' actual movements within the geographical and social space of modern Japan in the years between Japan's victory in the Russo-Japanese War in 1905 and its defeat in the Second World War in 1945. Referring to larger conceptions of centre and periphery in the Japanese Empire, I demonstrate how these influenced the formation of the furniture and interior design industry in modern Japan, and propose a method for mapping and understanding constructions of centre-periphery relationships in imperial-colonial systems.

connecting ■ a conference on the multivocality of design history & design studies ■

Maarit Tevanlinna-Alvarez, Doctoral Candidate
Visual Culture (Graphic Design), University of Art and Design, UIAH.
Pretoria, South Africa
mtevanli@uiah.fi

Visual cultures: connecting the township and the city [in Pretoria, South Africa].

> A week before the elections [1994], there was a political rally in Kroonstaad. Some comrades were singing 'America – six foot under the ground' one moment, and cheerfully chanting the next: 'Viva pap en boerewors, viva Calvin Klein Jeans!' One of the speakers pointed out emphatically at the fancy white neighborhood and said, to tumultuous applause: 'After the election all of this will be ours!'
>
> Antjie Krog: A Change of Tongue, 2003

For the purposes of the theme of connecting, I propose to discuss the notions of affinity and distance, both factual and abstract, of two localities in South Africa. In order to bring the dichotomy of distance to tangible terms, I intend to juxtapose instances of visual communication, in two different localities: downtown Pretoria and in the township of Mamelodi, located in the immediate vicinity of the city. These instances are large-scale billboards, ubiquitous in South Africa, along the travel routes and in the cityscapes.

The billboards and signposts, are commercial as well as aimed for public awareness, but regardless of the subject matter, may contain political agendas, hidden from the eye of the observer.

It is my aim to discuss semantics and significations in the visual and verbal messages of the billboards context of their respective localities, and analyze them as modalities of communication, as presented by Gunther Kress and Theo van Leeuwen. Moreover, it is worthwhile to examine these instances of visual design, as manifestations against the backdrop of the now fashionable and all-encompassing paradigm of visual culture.

The geographic proximity of Pretoria city centre and Mamelodi is *minute*, but there ends the closeness. The advertising billboard in the city portrays the affluence of the affluent living sphere, and bears symbolism detected by an educated perceiver; the billboard in the township - sectioned and sanctioned for the black people to live in, as before during the apartheid regime – carries a message whose intentions are pragmatic, but all the same enigmatic to the township audience. There, the "empowerment" and "service delivery" and "affirmative action" – the fashionable rhetoric of the New South Africa – appear similarly undecipherable. How do these slogans devised for egalitarianism, "hit home" in the minds of the Mamelodians in their neighborhood streets, the pragmatics of the 'visual culture' of the everyday: the hair braiding stalls, the public phone containers, the used tire sales, or the vacant lots full of trash bags.

Anna Valtonen, Researcher, Visiting Professor
University of Art and Design Helsinki; ESSEC Business School, Paris
Paris, France
anna.valtonen@uiah.fi, valtonen@essec.fr

Professionalisation in industrial design - Connecting and comparing alternative routes; architecture and engineering as examples.

Industrial design is a culturally reflexive activity in manufacturing (Järvinen&Koskinen 2001) and therefore a professional practice heavily affected by cultural, industrial and societal changes.

There is an extensive body of literature on professionalisation (such as Abbot 1998, Larson 1977, Elliott 1972, Weber 1947) that describe how occupational groups aim to ameliorate their professional standing. In addition, there are several studies on particularities in professionalisation practices in Finland (Rinne & Jauhiainen 1998, Konttinen 1991&1993). In contrast, there is not much research on the professionalisation process of industrial design. This paper will give new insight into the professionalisation of industrial design in Finland, based on a large amount of empiric material, and compare it to that of two professions that have existed for centuries and which members are counted in thousands: architecture and engineering (Konttinen 1993,1993, Korvenmaa 1992, Michelsen 1999, and others). In Finland industrial design is a fairly new and small professional practice; professional industrial designers have been educated since 1961, and there are only some hundreds of practitioners. This paper will also question the existing theoretical framework of professionalisation, and contribute to these theories by showing how crucial societal and economical settings are for professionalisation, as well as for the success of the professionalisation strategies chosen by the occupational groups.

Architecture in Finland has followed the archetypical path of professionalisation very closely. It has developed all the criteria of professionalisation, as early as in the beginning of the 20th century. Architects had to differentiate their profession from the technically oriented master-builders, and therefore emphasised their artistic competence. Architects have a very well defined professional role, and are highly organised in their professional organisation. Albeit this, the situation for architects has not been particularly prosperous, for example during the Finnish recession of the 1990s architects suffered heavily of unemployment. The engineering profession, in contrast to architecture, has not followed the traditional path of professionalisation as precisely. They have a long history, and many of the required prerequisites for a profession, but not all. The role of an engineer, or for a person with an educational background in engineering, is very diverse: there is not a particular organisation that would represent everyone, the different roles appear on various levels in organisations, and there are many narrow specialisations within the field. However, in today's Finnish society, engineers occupy high positions in companies, especially those based on high-tech industries.

Industrial design in Finland has not been able to create all the prerequisites for professionalisation yet, but the learning from the two older and better established professions can prove beneficial in this strive for professional status in industrial design. Many of the events share similarities, such as the birth of the professional practice and the sudden expansion of education. The theoretical contribution of the paper is to show that to fulfil all professionalisation aspects still does not mean that

the situation is the most advantageous for the professional practice. In choosing alternative routes of professionalisation one should not rely on professionalisation theory alone; the different national, economical and cultural settings are also of utmost importance and should be taken into consideration.

Mauricio Vico Sánchez, Teacher
School of Design of the University of Chile, Metropolitan Tecnological University
Santiago, Chile
mauriciovico@hotmail.com

Popular Unity posters: an unfinished visuality

From 1970 to 1973, under the Popular Unity (Unidad Popular) government, a great number of posters were created, all of which signified a radical change in the way design was understood and practised - a quality leap in the development of Graphic design in Chile. Though there are forerunners to be found in the second half of the sixties, the phenomenon reaches full maturity and profusion between the years 1970 and 1973. This essay presents the main graphic works of the period in sequence in an effort to recover the legacy of a visuality that was cut short, explaining it in terms of the demands of the context of the time.

Similarly there is a revision of the main influences that went into the design creative process and which helped professionalize the discipline, such as Hippie culture and psychedelia, Pop art, the rationalist Swiss typographic design school, the contributions of the Bauhaus and Cuban poster movement, Muralism and vernacular graphic arts. Influences, that gave way to a truly local mode of graphic expression with a distinguishing value. That the poster is born during the Popular Unity government makes it, as a testimony of the times, a complex canvas that, beyond merely functional aspects, is inscribed in the poetic dimension of works with an underlying historical discourse.

Barbara Videira, de Souza, Lecturer and Researcher
Faculty of Fine Arts, University of Lisbon/University of Barcelona
Lisbon, Portugal
bb_videeira@yahoo.com

Analysing Editorial Design. The Construction of a Referencial Model to Support a Research on Design and Emotion.

This paper is based on a PhD research project that intents to verify how it is manifestated and applied the relationship between Design and Affect in a concret situation. It is focused on the field of Editorial Design, specialy on magazine design, specifically in a type of magazines that can be defined as "alternative", with a strong cultural contents and remarcable by its graphic quality. They differ from other magazines by its contents and its design. The value of these magazines overcomes its semantic contents and adquire another sensorial and objectual quality where its materiality becomes an extra value.

Based in the perception of these affective aspects comes the interest on the study of this Design–Emotion relationship. The geographic limits of this research concerns magazines available in Iberic Peninsula (Portugal and Spain). It is interesting to see how the design of magazines published in Portugal and Spain are very much influenced by dominating trends in magazine's design coming from other foreign countries (European and American), as well it produces some local specificities.

One aim is precisely to trace some aspects that should and can be considered to elaborate an evaluation dispositive of editorial design of magazines. In this sense one searches to systematize the analytical process through the creation of a referencial that conceeds more credibility to the evaluations that can be made concerning magazine's design.

One defines each element of the magazine's structure based on the type of contents and the relationship to its positioning (localization) on the magazine. One focuses on the cover design and goes on a deeper analysis on the aspects concerning magazine's layout.

Even if this systematized analytical tool have been constructed to sustain a particular research, the grids here elaborated can be a usefull tool to designers and editors in the evaluation of the product in the process of publishing magazines.

Kerstin Wickman, Professor in Design History
Konstfack, University College of Art, Crafts and Design
Stockholm, Sweden
Kerstin.wickman@konstfack.se

Constructing and reconstructing a modern design identity

Big exhibitions used to be the arena for discussing and comparing national identities on one hand and avant-garde expressions on the other. These characterizations were formulated by what we today call the international design community.

In this lecture I will use a Swedish/Scandinavian approach and compare some exhibitions as The Baltic in Malmö in 1914, the world exhibition in Paris in 1937 and the H55 in Helsingborg in 1955 - in order to show what happened with the concepts of design identity and quality. During the last decade, written, often governmental, programs have taken over the task of creating national design identities. The result of this is that the focus has changed towards constructing structures and organizations for design instead of as earlier creating visual identities. From visual identity there is a change towards an identity of strategy. National identity is not what it used to be.

connecting ■ a conference on the multivocality of design history & design studies ■

Anthea Winterburn, PhD Student,
Faculty of Art, Design and Architecture, Kingston University, UK.
Wiltshire, UK
anthea@pinkelephant.co.uk

A British perception of Swedish design: interpretations and representations of the Swedish retail outlet, NKBo by the Council of Industrial Design.

The British government looked to Sweden for inspiration on industrial design during and after WW2. The socio-economic climate and the methodologies used to improve the domestic conditions of the Swedish people were of interest to a government who wished to encourage the wartime homogeneity of its populace and improve its export potential in the post-war world. The British Council of Industrial Design was charged with much of the work of implementing a strategy to achieve this aim.

The unique form of Modernism in the area of design for the domestic interior also attracted attention. The Swedish manufacturer and retail outlet AB Nordiska Kompaniet's achievements in this area were a focus for British official visitors who appreciated the innovative approach to both their 'flat-pack' furniture and their retail strategy. Their 'outlet-within-a-store', NKBo, was not only a retail outlet designed to attract customers who could not afford to shop in the parent store but also provided a package of planning and education within its sales area. After a visit to Sweden in early 1945, Kenneth Clark, a future member of the Council, who had been sent to Sweden by the British foreign Office, '…to find out about the state of design in industry….', singled out '….the best modern Swedish furniture….. so made that it can be dismantled and packed into a suitcase'. In February 1947, Nordiska Kompaniet supplied '"knock-up" or "package furniture"' for the exhibition, 'A Modern Swedish Home', held in Glasgow in January 1947. In 1948, Gordon Russell, the then Director of the Council, visited Sweden and wrote very favourably about the NKBo approach. He was followed by Jean Stewart, who became Retail Officer for the Council and who ultimately credited the display technique the Council were later to adopt for retail outlet Travelling Exhibitions to that which was being used at NKBo. In 1951, Rudolf Kalderen, as Vice-President of AB Nordiska Kompaniet, addressed the 1951 Design Congress, sponsored by the Council and held in London on "Design in Management", during which he spoke about the new designs formulated for NKBo.

This paper examines the British Council of Industrial Design's discourses in relation to the Swedish company, Nordiska Kompaniet's products and display strategies for its NKBo enterprise in relation to the developing design ideologies for the British domestic interior. It will draw upon documents and images from the Council of Industrial Design Archives, their journal Design, the Royal Society of Arts Archive and newspaper and Local Authority archives. It contributes to my on-going PhD research into Swedish domestic interior design discourses and their interpretation and representation in Britain, by the Council of Industrial Design, between 1945 and 1955.

NOTES: 1) Clark, Kenneth. Extract from a letter to the Director of the Council of Industrial Design, April 1945. Minutes of Council Meeting, May 1945
2) Ibid. 3) Council of Industrial Design, Scottish Committee Minutes, December 1946. Minutes of Council Meeting , December 1946.

Eva Wängelin, PhD student
Magnus Olsson, MBA
Department of Design Sciences, Lund University
Lund, Sweden
eva.wangelin@design.lth.se
magnus@magnusolsson.se

**The transformation from impression to expression:
a model for visualising different viewpoints and goals in craft, art, design
and company work**

Design is often described as a profession where the result of the work is future oriented. Herbert Simon defined it as work that aims at "changing existing situations into preferred ones" . This may refer to a design process where the result can be very unpredictable even if the goal is thoroughly outlined. David Pye has portrayed this performance as "workmanship of risk" which differs from "workmanship of certainty" which is production performed by industry. There is limited knowledge regarding the design profession in manufacturing companies. Descriptions of why and for what industry shall use designers cover a broad spectrum of design competence, from an omnipotent saviour at the centre of strategic product planning to someone who applies nice colours to objects at the end of a production process.

Artists were the first group with specific creative competence that were employed by industries to work with product design. For artists in industry, the social aspects of their work — related to democracy, social equality and cultural education — were important. Working in manufacturing industry gave them both economic security and an arena in which to achieve idealistic objectives.

The shift to a professionalisation of design meant that the purpose of the work changed. It also meant a shift in both the influences used to perform work and the expressions illustrating the result. To understand the transference from an impression to a visual component in a product, a time aspect can be added. In this way it is possible to illustrate the variations as an effect of different working processes, but above all as a result based on different aims. In this paper a model is presented. Four professions — and four aspects of their working processes — are compared: artisans, artists in industry, marketers and designers. In reality, the professions consist of heterogeneous groups that themselves have disparate strategies, goals and ways of working, but by simplifying and focusing the attention on differences, it is possible to understand the respective outcomes of the working processes. The aspects compared are: impression ¬— influences and the effects due to references outside the individual; mark — external memory: common values and interpretations from the surrounding culture; imprint — internal memory: the effect of impression revised by the individual; expression — the way in which an individual manifests his or her interpretation or point of view.

Is it the way we posit ourselves on a timescale in reference to input and goal that causes variations in the design result? The model illustrates significant differences between the professions, from the craftsman, who attends to traditions and the surrounding culture, and aims at a contemporary product, to the designers' way of using both impressions from history, contemporary influences and internal memories (bricolage), and aims at products for future use.

The model also illustrates the discrepancies between working processes in marketing and design. Today many companies acknowledge the need to invest in design proficiency, and accept a design process with a goal that is less predetermined, even though profound knowledge of the possibilities and limitations of the design profession is scarce. An increased comprehension of different work processes and viewpoints can contribute to better understanding and a more fruitful collaboration between stakeholders in the design process.

1) Simon, Herbert. 1996. The Sciences of the Artificial. (3rd ed.) MIT Press, Cambridge, MA, USA, p. 130.

2) Pye, David. 1995, (First edition 1968). The Nature and Art of Workmanship. The Herbert Press, Great Britain, pp 20-24.

Kun Xue, Teacher
Shan Dong University of Art and Design, China
Shan Dong, China
amandar2000@msn.com

The spread of Buddhism in China and its influence on Chair - through the analysis of a new source Scrolls by Chang Sheng-wen, Sung Dynasty

Buddhist Images by Ta Li Painter Chang Sheng-wen during Sung times，a masterpiece equally famous with Qingming Festival by the Riverside, portrays the procession of Lizhen, the king of Ta-li kingdom, marching to venerate the Buddha with his officials. The scroll is 1636.5 centimetres long, and was finished in A.D. 1180. There are 68 furniture figures in the scroll, including a monastery chair, armrest, recessed-leg table, platform, screen, stool, etc. It's a newly found source of historical furniture design, which will provide invaluable reference material for research on traditional Chinese furniture, especially for the research on temple furniture during Sung times. The furniture is of diversified categories, including monastery chair, armrest, recessed-leg table, platform, screen, stool, etc., and there are various sizes and shapes in each category. The form of the furniture displays structural honesty, perfect proportions, and purity of line with various decoration methods such as concave moulding, beading, carving, and colour painting. Some pieces were well decorated but not overloaded with details, and some others demonstrate an aesthetic of primitive simplicity. Many types of high seating furniture had developed and been commonly in use by then.

Artemis Yagou, Dr, MA Course Tutor
AKTO Art and Design (Athens)
Athens, Greece
artemis@yagou.gr

Connecting Past and Present: Narratives of Heritage and Modernity in 20th Century Advertisements for Products "Made in Greece"

The conference call refers to the interplay between dominating cultural trends and local conditions. This paper responds to the call by exploring narratives of heritage and modernity in 20th century advertising for Greek industrial products. Greekness constitutes a key concept in the social, political and cultural history of modern Greece. Following Hobsbawm and contemporary Greek historiography, I describe Greekness as a concept not actually preserved in popular memory, but selected, recorded, pictured, popularized and institutionalized during the process of the emergence of the Greek nation-state in the nineteenth century. Since its inception, this concept has been exploited in multiple ways to support various ethnocentric and nationalist ideals. Furthermore, this invented element has been deeply internalized by the Greek people, as it constituted an appropriate medium of national identification and satisfied deeper psychological needs of community building in a young and insecure state facing modernization. The master narrative of Greekness incorporates sub-narratives of a bipolar nature, for example "craft versus industrialization" and "tradition versus modernity", where the branches of the dipoles correspond to a local and a European dimension respectively.

Greekness-related narratives have had various manifestations in the design domain, where they operate on the sensitive border between the familiarity of the old and the attractiveness of the new. Advertisements of industrial products "Made in Greece" throughout the twentieth century provide telling examples of the ways this dichotomy has been appropriated and transformed for promotional purposes. Designers, advertisers, and other related professionals have created highly expressive advertisements, where heritage and modernity are manipulated, in often unexpected ways, in order to communicate desired messages to the public. Conceptions of past and present have proved to be particularly malleable, and their usage in advertising exemplifies the skilful exploitation of nationalist values and symbols for commercial purposes. The arguments of this paper will be illustrated by a range of 20th century Greek advertisements promoting, among others, beer, cigarettes, silk fabrics, furniture and electrical equipment.

Lori Young, Assistant Professor
Graphic Design, Bowling Green State University
Ohio, USA
lyoung@bgnet.bgsu.edu

Decoration by Design: Cultural Narrative in Ornamental Initial Caps

Ornamental (or decorative) initial caps, the large letterforms that are found at the beginning of a paragraph in some manuscripts, are not mere decoration. These letters do much more than call attention to the text they precede. They are reflections of the culture in which they are produced. The visual iconography is loaded with religious, social, and political implications that can be teased out through design analysis. In the first part of this paper I will examine such implications embedded within the formal aspects of several decorative initial caps in the Book of Kells, and in the decorative initial caps of Rococo type designer Pierre Fournier le Jeune. The visual narrative in these artifacts functions as direct communication as well as suggestive innuendo for the viewer.

Decoration as communication calls into question the modernist rejection of ornament. Modernist graphic designers claimed that ornament served no function, that is was purely formal and therefore unnecessary for functionality. I intend to show not only that ornament functions as a profound form of communication, but that it is impossible for any typographic design artifact, however stripped down, to be totally void of ornamental qualities.

The second part of the paper features a font I have designed based on the ideas discussed in the first part of the paper. In my design process, I play with a range of attributes to be incorporated into two typographic fonts that merged into my third and final font design. While I designed, it was not clear which cultural hallmarks would ultimately be reflected in the fonts, but I was always attentive to the approach decided ahead of time for each typeface. All of these fonts were created by manipulating Helvetica type only, and by repeating one and only one letterform in each initial cap. For example, to create a lowercase "h," I used only Helvetica lowercase letter "h's." The first font design is additive. I added letters to one original letter to create the final character. The second font is subtractive. I subtracted the negative shapes of letterforms from an original character. The final font is a hybrid of the first two fonts. This approach allowed me to inject the sorts of cultural qualities that I analyze in the first part of this paper without knowing what the outcome would be. Finally, I analyze the design of my fonts in the context of our culture and propose reasons that these designs—which turned out to be surprisingly Neo-Rococo—are relevant to our culture.

connecting ■ a conference on the multivocality of design history & design studies ■

POST-CONFERENCE WORKSHOP

"Design Policy as Civil Action"

August 28th-29th, 2006
University of Art and Design Helsinki

Melanie Harteveld Becker, Lecturer
University of Namibia
Windhoek, Namibia;
Satu Miettinen, Researcher
University of Art and Design Helsinki
Helsinki, Finland
mach20@mweb.com.na
satu.miettinen@uiah.fi

Craft Policy process for the City of Windhoek- aiming for capacity building in the area of design business development

The City of Windhoek initiated a policy drafting process in an attempt to strengthen the arts and crafts sector in the Windhoek region. Pambili Association has been working with the policy process and background research since February 2006. The research methodology included 30 semi-structured interviews with knowledgeable participants from the art and craft sector (people from various ministries, educational institutions, art and craft organizations, cultural institutions, the private sector and art and craft producers and traders).

This policy document is drafted to outline the background, mission and goals and vision of the arts and crafts sector. An art and craft development strategy and action plan for implementing the policy is included. The policy formulation process included a workshop in which the stakeholders contributed in the process by sharing their views on craft development priorities in the Windhoek region. A common interest to coordinate activities in the art and craft sector exists.

Many cities lack creative potency and organized creative movements and allow fear to halt their creative progress. Richard Florida, author of The Rise of the Creative Class, sums up the impact of creative thinking and the creative class on economies. The City of Windhoek can use creativity as a potential strategic competitive resource that can uplift the existing trade sectors.

The City of Windhoek has realized the important role the art and craft sector can play in terms of income generation and its potential to create employment opportunities in the immediate future. Such a development initiative must however, be supported by an appropriate policy and development programme for training, skills and capacity building, marketing and the economic empowerment of the individuals and groups involved in the art and craft industry. The following art and craft areas have been identified: ceramics, woodwork, basketry, textiles, fashion, jewellery and recycling, art, printmaking, painting and other.
This research paper is looking at the policy drafting process. What were the difficulties in drafting the policy. The paper will present the policy itself and also focus on the implementing strategy in practical sense. What are the roles of key stakeholder and what are the threats in the way to implementing the policy?

Andrea Castello Branco Judice, Doctoral Candidate;
Marcelo Ortega Judice, Doctoral Candidate
University of Art and Design Helsinki
Helsinki, Finland
ajudice@uiah.fi

Design Policy in Brazil: is it connecting to craft?

Brazil is a country made of contrasts with a huge cultural diversity. Brazil is a Country composed of many countries, with an estimated 181,4 million people in 2005 (Economist Intelligence Unit, 2006). Brazil could be seen as a developing country, and at same time it has elements that could insert it in the first world. The country's community is proud to be recognized as the most successful football team, as nice people, and as economical Latin America's leader, based in its vast natural resources and its large labor pool. Brazil has important textiles, shoes, chemicals, cements, lumber, tin, steel, aircraft, and other machineries and equipments industries, recognized on the internal and external market (Braun, 2001). At the same time, about one in three Brazilians lives below the international poverty line, and they can not afford to buy food.

As a country that wants to improve their social-economical and cultural situation, the government implemented a National Design Policy. According to Programa Brasileiro de Design (PBD – Brazilian Design Program), "An analysis of governmental plans points to a scenario in which greater emphasis is being placed on C&T&I (Science, Technology and Innovation) as a strategic factor for boosting competitivity of goods produced and services rendered in Brazil, a fundamental ingredient for adding greater value to both production and exports".

Face this situation this paper will describe and discuss the design policy in Brazil. To this purpose we are going to analyze and explain: research and development; design education; and design Policy (public and private sectors).

Our main focus will be on Via Design Program, which is a subprogram of the PBD. This program was launched in April, 2001 by the SEBRAE (Brazilian Micro and Small Business Support Service). By providing national products with added values, higher standards of quality and innovation, this program enables companies have the opportunity to compete in larger markets. And the target groups are marginalized communities and small enterprises.

As a conclusion we intend to provide evidences about how Brazilian government and the private sector thinking the design policy, and stressing positive and/or negative points of these policies. And, we want to draw conclusions based on our insights related to this issue.

Marcelo Ortega Judice, Doctoral Candidate;
Andrea Castello Branco Judice, Doctoral Candidate
University of Art and Design Helsinki, Finland
marcelo.judice@uiah.fi

The boundaries between handicrafts and design in Brazil: how to work together?

"Singular expression of the Brazilian cultural heritage, handicraft results of knowledge accumulated by generations in several communities organized in territories all over the country. These groups, depositories of techniques transmitted through generations, have deep knowledge of natural resources which exist in their regions. They are capable of transforming this knowledge in objects inspired in their values and world view, women and men create and reinvent one of the most singular forms of representation of the national identity."
http://www.artesanatobrasil.com.br/frameset0.htm

Design started to be seen as a key-word for the handcraft sector development in Brazil. As an important sector of the expression of the Brazilian culture handcrafts sector finally started to stand out in our society. But, unfortunately handcraft work is, some times, fill of stereotype. As Back & Cabral (2004) stressed handcraft is an area where Brazilians cultural traditions are preserved. However, what we can observe is the sub utilization and the vulnerability of this activity.

Facing this situation we want to discuss some facts of Brazilian design education history – from 1960 to nowadays – that can configure the boundaries between handcraft and design. We intend to underline the design education philosophy to try to define how the designers perceive their work and the way they answered demands for projects to marginalized communities

To reach the expected results for this paper, we are going to focus our ideas on design as a strategic area for supporting the handcraft sector development. And we will guide our study based on the question: Which elements of the design education evolution, in Brazil, can underline the way that the designers build their knowledge (background) to respond the handcraft sector demands.

As a conclusion, we want to underline the main characteristics of educational structures in Brazil followed by a discussion of the adequacy of the "formal" system design education to the real needs of the handcraft sector.

Pekka Korvenmaa, PhD, Professor
School of Design
University of Art and Design Helsinki
pekka.korvenmaa@uiah.fi

Design, Innovation and National Development: Finland 1995-2005

This paper addresses, presents and to a certain level analyzes the actions taken in shaping a national agenda of design policy issues in Finland. The focus is on the 1990s but even a historical backdrop is provided with data concerning the period from WWII to 90s.

Finland, it´s economy and social structure was severely affected by the deep economic recession - worse than the Great Depression in the early 30s - hitting at the beginnig of the 90s. Traditional industries merged and collapsed, the banking system almost collapsed and unemployment rate rose to near 20%. This led to serious efforts of re-engineering the whole infrastructure of the country and to innovation policies of national dimensions. When industries again picked up in a re-modelled, highly automatised shape and policies of industrial segmentation and clusterisation began to take shape the question surfaced: can design, and if, how, again be a dynamic factor in the development of industries and society - as had been in the Golden Era of Finnish design in the post-WWII era?

Actions were soon taken in form of think-tanks, reports of present condition and future actions. This led finally to the formulation of the governmental action policy program Design 2005!, to be put in motion between 2000 and 2005. Also the major stakeholders of industry joined the consensual public-private effort to boost design on several sectors, including education, research and R&D. In this way the policy paper began to be realized almost instantaneously which is not very often the case with official documents intended to shape the raw reality of design, production and commerce. One reason for this was the fact that the policy program was conceived by the drivers of the design field itself and not by bureaucrats. - The program also caused criticism, especially for the reason that craft had a minor role in it. But the whole effort was very much conceptualized to focus on the industries and especially export industries - this reflecting the hard lessons of the 90s depression.

Marketta Luutonen, PhD, Docent
University of Joensuu
Joensuu, Finland
marketta.luutonen@joensuu.fi

Craft policy development in Finland

My aim is to study the situation of craft sector and craft policy in Finland. Crafts represent one sector of the Finnish micro-sized-enterprise and account for estimated 9000-10,000 businesses employing directly nearly 14,000 people. The impact of the work of the craft entrepreneur has economic, cultural and social significance. Craft entrepreneurship basically means the ability to convert personal artistic input into a commercial, innovative product and then market and sell it. The products tend to be items for interior decoration, garments or accessories. The Finnish advisory and teaching network on crafts is unique in its scope and extent.

Ministry of Trade and Industry have prepared a strategic plan for craft sector: "Craft entrepreneurship in Finland. Draft for a development strategy for craft entrepreneurship 2006-2015". Vision is: "A growing number of craft enterprises will have entered the profitable growth track, but the majority will still consist of small, profitable enterprises. Finnish enterprises will be internationally known for well-designed and interesting client-oriented products and services. Products and services will be easily accessible for customers via the Internet, shops and other retailers. Craft enterprises will be networked to each other and professionals in the tourism, culture and welfare sectors. The business and core skills of entrepreneurs will have improved".

My context is UNESCO´s program, Building confidence: crafts for development, the principles of fair and ethical trade and Ulla Suojanen´s thinking about sustainability crafts. I use for my analyse frame made of these elements.

DIMENSIONS	POSITION	CHALLENGES
<u>cultural</u> cultural diversity crafts and design innovation, training		
<u>social</u> livelihood self-confidence fair and ethical trade		
<u>economic</u> quality of life for producers trading partners small businesses		

Situation of crafts are quite similar in different countries. Principles of UNESCO and fair and ethical trade are in use in many developing projects, but many artisans are still working in difficult conditions. Lack of respect for craft as profession is common. Written craft policies are exceptional, but most common are craft in job creation or tourism scheme. Producers and retailers do not have enough knowledge

of consumer behaviour and marketing possibilities. There are possibilities for useful and pleasurable products. Crafts seem to get higher place when people like and have possibility to bay unique products, especially clouding and decoration.

Katherine Mollenhauer, PhD, Professor
Metropolitan Technological University
of Santiago de Chile;
Josep Maria Martí, PhD, Professor
Department of Design and Image of the Faculty of Fine Arts,
University of Barcelona
Barcelona, Spain
katty.mollenhauer@gmail.com
jmarti@ub.edu

Design Project as a Politic Act and Design Policy as a Civil Action. Chilean Case.

This paper is an intent to use history method and tools as an apply research for contribute to Design policy-makers. In the context of University of Barcelona's phd programme called "Design Research", the authors are working on an instrumental model which permit to designers[i] (not only historian designer) incorporate history study field as a strategic device in applied research for National Design policy-makers.[ii]

The context of the study is Chile.[iii] Questions are about relations between two periods of Chilean Design's history and their implications within a potential National Design policy-maker strategy at present-day in Chile.
This study is developed according to methodology of "Single Case Study"[iv] and it is presented as a "work in progress" by authors. We expect that this study could contribute to inquire about role of the historiography in this national policy-maker context.

This is not really a theoretical study however it is an honest and practical intent - from out side of history as a discipline to answer some questions, that let to those designers which are not belonging to History as discipline to outline causes and reasons for present Chilean Design condition; analyse these conditions: and get conclusions to present an action-plan for future development on national level where Chilean Design could co-operate from its own competences.
In the case of Chile, we have backgrounds related to National Design policy-maker process, however there are not enough clearly. Our Politic history in last 35 years and their consequences demand us to make efforts to rescue these memoirs. In case of Chile, we think that historiography could help to change this *'status quo'* situation into positive future actions that allow us to appreciate our own past, build our present and project our own future. Chilean Design need to re-construct its own Design history to going on.

Barbara Videira, de Souza, Lecturer and Researcher
Faculty of Fine Arts, University of Lisbon/University of Barcelona
Lisbon, Portugal
bb_videira@yahoo.com

Theory and Critics of Design. An Approach to Communication Design Education in Peripherical Countries (Portugal)

This paper focuses on some aspects on Theory and Critics of Design. On design environment it is possible to see the representation of arguments how life "should" be lived. Design is the result of options. Who makes thoses choises and why? Which points of view are behind it, which theories sustain them and in which way the designers expect to show a view of the world in their work? Through a theoretic and critical approach those questions will be focused in a way to propose to the students of design a bigger conscience of their work in a cultural sense.

This subject intents to become part of a new scholar curriculum concerning the education of future designers. It has a theoretic, historic, critical and reflexive dimension. It has as principal objective to promote the critical thought about relevant aspects related to design domain and its relationships to the actual cultural, comercial, technological development. One intents also to contribute to develop the analytic and critical capacities, particularly usefull on the research and gathering of information on the development of design projects, as well on the fase of the argumentation of the project.

It will be approached the following subjects:

- The design context;

- Design definitions from the point of view of scholars and professionals, going on a deep approach concerning cultural, social and communicative aspects;

- The confrontation of design with other limiar activities: Art, Arts and Crafts, Technic and Technology;

- The fundamentals of communication design, it means, the aspects of the graphic culture that can help define the particularities of Communication Design

- As well the theoretical approaches on prejectual activity of design in general and graphic/ communication Design in particular

All of these aspects will be considered on the portuguese scholar reality, as an emergent and growing field as a design community.

NOTES