Priscila Lena Farias / Anna Calvera
Marcos da Costa Braga / Zuleica Schincariol (eds.)

DESIGN FRONTIERS

TERRITORIES/CONCEPTS/
TECHNOLOGIES

ICDHS 2012 8th Conference of the International Committee for Design History & Design Studies

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PRESENTATION /

This book is a collection of the papers presented at the 8th Conference of the International Committee for Design History and Design Studies (ICDHS). It registers the main ideas and trends on design history and design studies discussed during this academic meeting held in São Paulo, Brazil, in September 2012, which gathered researchers from 26 different countries, coming from America, Europe, Asia and Australasia.

Promoted by a committee composed by well-known design scholars from America, Europe and Asia, ICDHS conferences aim to assess the current state of affairs of design history and design studies. The activity of the group began with a conference organized in Barcelona (Spain) in 1999, which was followed by a second meeting in La Havana (Cuba), in 2000. The Committee was inaugurated in the Istanbul (Turkey) conference, in 2002. The activity continued in the conferences held in Guadalajara (Mexico, 2004), Helsinki & Tallinn (Finland & Estonia, 2006), Osaka (Japan, 2008), and Brussels (Belgium, 2010).

The theme chosen for the 8th edition of the conference, "Design Frontiers: territories, concepts, technologies", aimed to provoke discussions on how design history and design studies may push the limits of design knowledge. The frontiers of design may be challenged in many ways: by the exploration of new territories, by the establishment of new concepts, by the emergence of new technologies, as well as by rediscovering the past and by finding new ways of applying current wisdom; and the papers published in this volume address one or more of those challenges.

The Call for Papers announced 6 tracks, proposed by members of ICDHS board and the Brazilian organizing committee, and resulted in 369 proposals, in form of abstracts, coming from 36 different countries. All proposals were carefully reviewed by at least 2 members of the Program Committee, composed of 88 researchers from 57 institutions in 19 different countries, appointed by the track chairs. Efforts have been done in order to ensure that the proposals selected would cover different areas, methods, approaches and positions, resulting in 150 accepted proposals. Following a second round of reviews, based on the full paper version of the proposals, 112 papers were indicated to be presented in parallel sessions, and 13 in the poster session.

This book, therefore, combines the 125 papers resulting from the Call for Papers, divided in 6 sections (History of design education, Identities and territories, National policies on design, Techniques and technologies, The New Imperialism, Open strand), with the text version of the lectures by three keynote speakers.

The first chapter includes papers by Régulo Franco Jordan, director of the El Brujo archeological site and of Museo Cao in Peru, about the art and symbolism of the Moche, a pre-Inca culture; Guilherme Cunha Lima, professor and researcher at Rio de Janeiro State University School of Industrial Design, on design history in Brazil; and Veronica Devalle professor and researcher at University of Buenos Aires Faculty of Architecture, Design and Urbanism, on current problems in the historiography of design.

The second chapter includes the 19 papers presented in the 'History of design education' sessions chaired by Haruhiko Fujita (Osaka University, Japan) and Silvio Barreto Campello (Federal University of Pernambuco, Brazil). Those papers focus on historical studies of design education, with a particular interest in comparative studies of design education in different countries, cultures, periods, in its relationship with art and technology education.

The next chapter gathers 30 papers that aim at design from the perspective of identity and territorial issues, approaching topics such as micro history, collective identities, gender, internationalization, marginalization and globalization. Such papers were presented in the 'Identities and territories' sessions chaired by Oscar Salinas Flores (National University of Mexico, Mexico) and Clice Mazzilli (University of São Paulo, Brazil).

Chapter 4, 'National policies on design', includes 12 papers presented in the sessions chaired by Javier Gimeno-Martínez (VU University Amsterdam, Netherlands & Artesis University College of Antwerp, Belgium) and Cyntia Malaguti (University of São Paulo, Brazil). The papers address totally or partially state funded plans and institutions for the promotion of design, studied as signifying practices in both their economic and cultural dimensions.

The following chapter contains 28 papers presented in the 'Techniques and technologies' sessions chaired by Paul Atkinson (Sheffield Hallam University, UK) and Charles Vincent (Mackenzie Presbyterian University, Brazil). The focus here are methodologies and different models of process and practice, including histories of technique and practice and studies on cross and inter disciplinary collaborations, and on the impact of emerging and enabling technologies on the production, reception and consumption of design.

Chapter 6 gathers 14 papers that were presented in the sessions entitled 'The New Imperialism: the international face of design and design history', chaired by Jonathan Woodham (University of Brighton, UK) and Denise Dantas (University of São Paulo, Brazil). Such investigations draw attention to the nature of design practice and history in the wider world, beyond the orthodox mapping of activity in the mainstream industrialized nations of the west, helping to redraw the world map of contemporary design activity, history and politics.

Finally, Chapter 7 brings further investigations on territorial, conceptual and technological frontiers of design, congregating 22 papers presented in the 'Open strand' sessions chaired by Victor Margolin (University of Illinois at Chicago, US) and Priscila Farias (University of São Paulo, Brazil).

We would like to thank all authors, track chairs and members of the program committee for their contribution in setting a very high standard of quality while assuring a wide-range of perspectives and views for the conference, and the members of the organization committee for making it all happen. We are sure that the papers published here will foster more investigations and discussions on design history and design studies.

The Editors
Priscila L. Farias
Anna Calvera
Marcos da Costa Braga
Zuleica Schincariol

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The signature of Portuguese posters from 17th Century to 20th Century: one history of identities

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Portuguese poster / Design / Authorship / Signature

This paper presents the history of the identification of Portuguese poster authors from the 17th century until the end of the 20th century. While this information is presented in a micro scale in the artefact, the paper refers to the reasons for its relevance, either due to their presence or absence, explaining how the authors identified themselves in the public sphere, during that period.

1. Introduction

The use of the terms "design" referring to a specific professional discipline in the modern sense, and "designer" referring to a professional who creates or is the author of designs did not exist in the Portuguese context until the first half of the 20th century. This lack of articulation between the specific field and the profession was linked to the lack of specific professional education of the designer[1]. Concomitantly, this paper addresses the identity issues pertaining to each century, privileging authorship as a cultural interpreter of the available technology and of the programmes proposed in the production of posters, which were partly responsible for the shift in the representation of the signature. In turn, the different typologies are analysed in terms of drawing, typography, colour, composition, location and through a set of designations associated with authorship that sprang up in different periods. For that purpose, the paper offers a selection of posters[2] over a timeline, zooming in on the information pertaining to the representation of the signature in order to illustrate the history of four centuries. The paper also refers cases that go beyond the single author, providing examples in which the author is unknown or in which there is some form of collective authorship.

2. Identification of posters from the 17th century

The identification of authorship in the field of artefact conception is not always simple or even possible In fact, even in the so-called greater arts, the practice of signing works was slowly established as a result of the progressive social valorisation of art and of the artist, serving as a quality seal. In the case of the so-called lesser arts, this process took even longer.

In the 17th century no single-authorship posters were found; instead, only anonymous posters. The references to the *Sancto Officio,* on all posters, as part of the text message contents, provide an indication as to the origin of the order and arouse suspicion on the involvement of some of the elements of this ecclesiastical court in their conception. However, it seems more likely that, conceptually, they were the work of typographers, in a direct answer to the programme, without aesthetic concerns of differentiation, aiming to render the poster noted among their peers. For these reasons, it is considered that the poster output of this period reflects an author's intervention with little poetic concern. One of the elements that seems to characterise this type of poster is related to the presence of identification, through the signature, of a group of persons, which results from the need of validation of the artefact rather than any sense of authorship. Such is the situation of the posters from 1665 and 1694, whose elements were printed and handwritten, and are in both cases centred at the bottom part of the page. (fig. 1, fig. 2).

Figure 1. Anonymous. 1665. Typography and woodcut. BNP.

Figure 2. Anonymous. 1694. Typography and woodcut. BNP

3. Identification of posters from the 18th century

This century became famous for the inauguration of the teaching of *drawing*. Although this process was implemented in a sporadic

1 The first school IADE (1969).

2 From the archives of BNP – Portuguese National Library, ML/UA- Madeira Luís/ University of Aveiro.

manner and had little impact, it was enough to nourish a latent desire to create an artistic academy, which ultimately did not take place in the Portuguese territory. If, on the one hand, *drawing* was linked to architecture as a means to provide answers to the needs of the building activity carried out by the kingdom, on the other hand, it was necessary to create a kind of teaching associated with artistic disciplines, as was the case of the Academia Portuguese das Artes (Portuguese Academy of the Arts) located in Rome and founded upon order of D. João V (Lisbon 2007:14).

A significant amount of the artefacts from this period was produced by people who worked with *design* on a daily basis, but who, nonetheless, had never received specific training. Handmade production was the result of not only the experience acquired in a working environment, with more or less talent for the production of artefacts, but also of the technical and design expertise capable of ensuring their quality. The designations *painter and artist* stood out during these periods as interveners who achieved distinction for their quality of representation, for being committed to the art of drawing in a more artistic sense, i.e. to the *art*-related production.

As regards posters, authorship remained anonymous, and the lessons taught during this century trained many draftsmen, typographers and engravers who became experts in their fields, but whose universe of identification concerning the posters produced remains unknown. Similarly to what had happened in the previous century, for cultural reasons the poster was still not honoured with the identification of authorship or that of the printer, perhaps due to the lack of relevance assigned to the artefact itself. The only possible identification is to be found in the text message contents of the posters featuring the *Santo Officio*, but this information does not fit the goal in question. At best, it would only be possible to establish that identification of visual discourse typology, which to some extent heralds a style that could be associated with this institution, but whose drawing was certainly the responsibility of the person who produced the poster in terms of visual communication, rather than the person who commissioned it.

4. Identification of posters from the 19th century

The anonymous poster remained the hallmark of poster production throughout the 19th century, possibly as a consequence of the lack of acknowledgement given to this professional practice at that time. The sporadic emergence of institutions related to the printing shops sought to counteract that situation, although their interests were mostly focused on labour issues rather than on the issues pertaining to copyright.

The posters of this century possibly kept on being produced by those more closely involved in their reproduction, the drawing being the responsibility of the printer or of someone who worked at the printing shops and was known to possess some creative sensibility. The posters were the reflection of individual knowledge and experience. An empirical universe about the representation of the visual communication of the text and image message and which in all likelihood remained unchanged up to the artists' participation. It is perhaps for this reason that 19th century posters, similarly to the previous centuries, have been characterised by their anonymity. Only two records of identification have been detected. The first was found on the trade poster of 1880, conceived to market an edition of "Os Lusíadas", whose author identifies himself with the name Casanova (fig. 3). The representation of the identification was achieved through the author's signature, which is located on the bottom left-hand part.

Figure 3. Casanova. 1880. Lithography. BNP.

The second was discovered on the cultural poster of 1892, produced to announce an event promoted by a commission as a tribute to the Associação Typographica Lisbonense e Artes Correlativas (Lisbon Association of Typography and Related Arts). The integration of the composer's identification thus corroborated the importance of the professional practice developed at that shop. The visual communication of the poster reflects that intention, symbolising a rupture in the representation of the poster when compared to its peers. In addition, this poster has a superior printing quality compared with the rest. The identification of the respective author is also located at the left-hand foot of the poster and was produced in typography with the following description: "Composition of Ernesto Justino Cordeiro" (fig. 4).

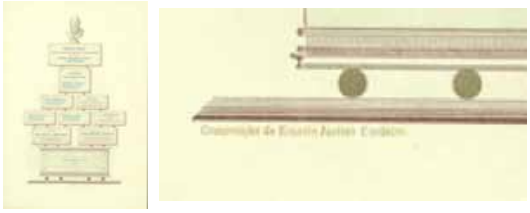

Figure 4. Ernesto Justino Cordeiro. 1892. Typography and engraving. BNP.

The fact that there are two forms of representation for the purpose of identification, one through drawing and the other though

typography, indicates that the author of the first poster was possibly connected to the artistic disciplines, unlike the second author who, for working in the graphic arts, did not reveal his identification by means of a signature. At international level, the first author who sought to regularly include identification on the posters he produced was Adolphe Lalance, since 1830 (Collins 2000: 18). But his example was not followed by other poster-makers, and there are no identifications available, especially until the decade of 1840 (2000: 18). The need to reveal authorship was felt mostly by authors who were recognised and considered influential (2000: 18).

5. Identification of posters from the 20th century

The practice of graphic design was perhaps a kind of 'professional' accomplishment for those who, for a number of reasons, did not garner the status of 'artists'. Simultaneously, artists devoted themselves to graphic design as a means of livelihood. In parallel, the experience bought by direct contact with the graphic arts in terms of printing led to the emergence of other professionals with greater knowledge of the reproduction technologies who made drawings for the posters, as well as draftsmen employed by graphic shops who normally did not identify their work. The identified poster gained a novel *status* as an artefact, as did its author, who was deserving of identification, simultaneously adding value to the contents of the poster announcement and the graphic shop. Consequently, this process of identification represented, to some extent, an invaluable asset for all those involved in the process of conceptualising, printing and publicising the information irrespective of it being a political, cultural or commercial poster.

In the first decade, the identification of authorship is characterised by the use of the author's signature, which is usually located at the bottom part of the representation - and exceptionally on the poster of 1904 the drawing itself offers the indication of authorship, which is also placed on the lower part of the representation -, and of the atelier, which is represented by means of typography and placed on the bottom right-hand part of the poster (fig.5).

Figure 5. R. Perez; Atelier Jorge Colaco. 1904. Lithography and typography. BNP.

In the 1910s, the identification of the posters by Diogo de Macedo is normally placed according to the composition of the poster, aiming to maintain balance between both. However, unlike the posters identified thus far, Diogo de Macedo is the first author to create a brand for his identification (fig. 6). An identical situation is that of the ETP (Technical Advertising Agency) of Raul de Caldevilla, who, in addition to the brand, used to include the identification of his authorship on the bottom part of the posters (Barbosa, Calvera, Branco 2009).

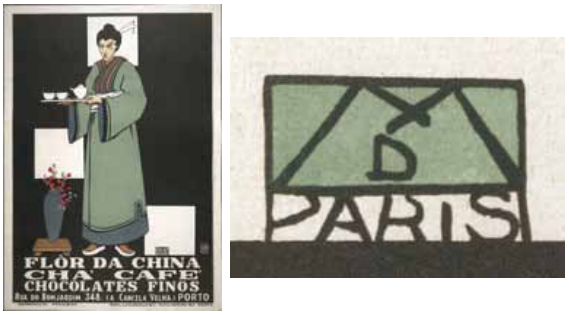

Figure 6. Diogo de Macedo. [1916] . Lithography. BNP.

In the decade of 1920, the identification continued to be placed below the lower-middle section of the poster, as was the case of Ten. Alberto Baptista and the poster by Eduardo Romero (fig. 7) are both identified with the signature of the artists revealing that in the 20's the calligraphic signature was regarded as a record of great importance, as was the case with the works of art.

Figure 7. Eduardo Romero. 1928 . Lithography. BNP

The identification of posters in the 1930s continues to be characterised by the presence of a handwritten signature (calligraphic), with the exception of Fred Kradolfer (fig. 8), who created a hand-drawn brand that characterises his identification, and José Rocha. The latter author draws his identification but it comes forth as a novel concept, whose representation consists in using capital letters, resembling the typographical drawing. Meanwhile, Stuart Carvalhais chose to place his signature on the upper part of the image, alternating between left and right according to the representations featured on the poster.

Figure 8. Fred Kradolfer. 1931. Lithography. BNP.

In the 1940s, the handwritten signature still predominates

among authors. It was possible to verify that the identification of Paulo Ferreira's posters was generally placed on the upper left-hand corner of the poster, using only the first name with a simplified calligraphy and a full stop. Bernardo Marques signed his family name in cursive, and as a rule he did not have a fixed place for it. Its integration in the poster depended upon the drawing. Carlos Botelho, on the other hand, placed his identification at the top of the poster. His signature was a drawing in capital letters, featuring an enhancement of the 'B' by prolonging the middle stem of the letter, thereby creating a kind of brand (fig.9).

Figure 9. Carlos Botelho. 1942. Lithography. BNP.

As for the identification of 1950s posters, the authors chose to identify their work mostly through the calligraphic signature, and a significant amount of these posters were printed in lithography. From a drawing perspective, the identification of Cândido is simplified, containing the acronym "cp", whose meaning is unknown. In turn, during that decade Sebastião Rodrigues signed his posters in the same manner, both in terms of drawing and in terms of placement, indicating his first name and using an acronym for his family name. With the emergence of the offset, as a reprographic system used in printing shops, new posters slowly came out featuring the typographic typeface. This situation occurred with Studio Tom, where the identification is placed at the bottom right-hand side of the poster aligned with the other information, seemingly downgrading its relevance as an authorship element in comparison to the aforementioned examples (fig. 10).

Figure 10. Studio Tom. 1959. Offset. BNP.

The 1960s are mostly characterised by the presence of the calligraphic and typographic signature. Several authors such as António Alfredo continued to use the calligraphic signature, whereas in that period Sebastião Rodrigues started to rely on typography to identify his posters, as did also the atelier of Rogério Ribeiro (fig. 11). The typographic signature is characterised by its placement at the bottom part of the poster, close to the limit of the paper.

Figure 11. Atelier Rogério Ribeiro and collaboration of Orlando Domingues. 1969. Offset. BNP.

The presence of typographic identification in the 1970s posters increases, and the term 'design' is used for the first time. Despite this innovation, many authors still preserved the calligraphic signature as a means of identification, as was the case of Câmara Leme. The poster by Ernesto Neves was possibly one of the first posters that used the author's identification as a designer, with the representation executed by means of typography (fig. 12). It was possible to observe that the presence of this word on the posters is prior to the public teaching of design undergraduate degrees in Portugal (1975).

Figure 12. Ernesto Neves. 1972. Offset. BNP.

Although Vitor Manaças began his career at the Calouste Gulbenkian Foundation in the 1960s, it was not until the 70s that he used the term "design" to refer to the identification of posters through typography. In this regard he tells the following story: "in the beginning they didn't let us put it on (...) but at some point we had that intention", simultaneously the situation was frowned upon"(...) take that out!, We can't have that! (...) From a certain moment onwards, I don't even think it was me. It was Américo Silva that started to put it on. We have to start to put it on! And so we did" (Barbosa 2009). In fact, the term became widespread and from this decade onwards its use gradually increased. However, new terms emerged to name the poster-maker as: "graphic layout", "drawing", "graphic design" and "graphism".

In the 1980s, the identification of authorship is generally placed

Figure 13. João Machado. 1988. Offset. ML/UA.

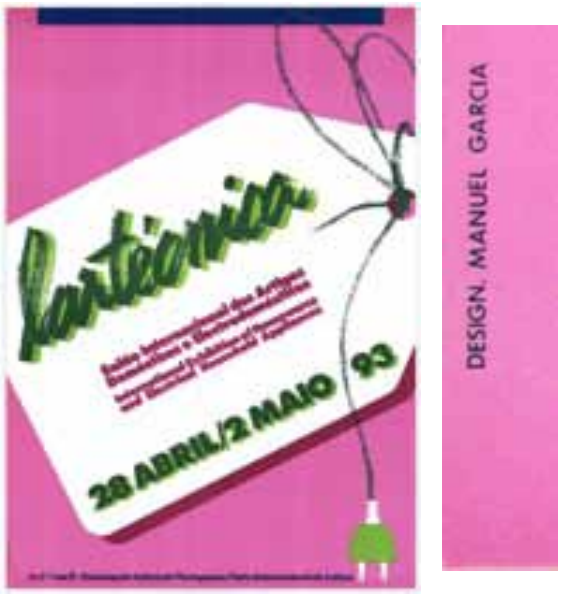

Figure 14. Manuel Garcia. 1993. Offset. ML/UA.

close to the margins (top or bottom), especially at the bottom part of the poster, with typography as a means of representation of the signature. As regards professional acknowledgement, the authors' work was coined as: "graphic layout", "artistic conception", "drawing", "graphic drawing", "design", "graphic design" and "graphism". However, the (non) use of these terms also characterises the authors, such as, for instance, Vitor Manaças, who chose to use the term 'design' on his posters, as did João Machado (fig.13), whereas A Zenoficinas of Armando Alves and Marcelino Vespeira chose not to use these denominations, preferring instead to use "graphic arts" and "symbol".

In the last decade of the 20th century, there were no significant changes in terms of the identification of authorship, which continued to rely on typography, using some of the terms of the previous decade such as "graphic drawing", "design", "graphic design" and "graphism", while introducing a new designation, i.e. "graphic conception". Similarly to the 1980s, most authors from the 1990s used the term 'design' more frequently (fig. 14). However, Henrique Cayatte introduced an exception when he used the word "poster" to refer to his production.

6. Conclusion

Despite the absence of the denominations 'design' or 'designer' in the Portuguese context, this does not mean that the designer-as-author or artist was necessarily absent from production, particularly in the graphic arts and especially in relation to the poster. It does mean however that the question of authorship, especially before the 19th century, is very complex, carried out in different ways over time and varying from anonymity to signature. The manner in which authorship was identified in posters changed over the centuries in terms of representation and placement on the poster, and also in terms of indication of the status ascribed to the professional activity. It was verified that technology influenced the representation of identifications, and aesthetic influences were further observed. The knowledge about the signature on the poster allows for a deeper understanding of the identity of the Portuguese poster designers and, consequently, of the history of design in Portugal. The set of topics presented provide a more specific overview of the practice of design based on the details of the signature to tell a (hi)story spanning from the 17th century to the 20th century, thus contributing to the construction of Portuguese Design History.

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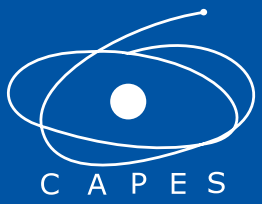
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