Back to the Future
The Future in the Past

ICDHS 10th+1
BARCELONA 2018

Conference Proceedings Book

Oriol Moret (ed.)

ICDHS 10th+1 Conference / Barcelona 2018

0 Opening Pages

In memory of Anna Calvera (1954–2018)

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(1954–2018)

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(1954–2018)

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Back to the Future
The Future in the Past

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1 Design History and Histories of Design

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

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

Luciana Gunetti
Politecnico di Milano

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

Since 2013, articulating ideas across history by means of images has been the main objective of the course in History of Visual Communications at the School of Design of Politecnico di Milano, which is attended by all the students of the Degree Course in Communication Design. This has been done by introducing, as a material source of reference, a historicised artefact, namely Albe Steiner's *Research Notebook* (1913–1974), kept at the Archivio del grafico Milanese and donated to the Historical Archives of Politecnico di Milano. Thanks to this approach, it has been shown how a design research instrument of the past can become, in contemporary teaching, a tool to help students gain knowledge of the history of graphic design and of the instruments of historical research with a professional designer's attitude. The students adopt a curator's approach to understand, retain and mediate the contents of their own theme-based path in the framework of the general programme of the course, and translate it into their own visual work: a self-produced research notebook. The students' aim is to understand the past and create instruments that synthesise the contents, techniques and languages of the past into new narrative forms, which they design themselves using the concept of active learning oriented towards a 'visual history, to the innovators and the technologies that have influenced and transformed visual communication practices' (Bloomer, 2016).

History of Visual Communications at Politecnico di Milano

At the School of Design, Politecnico di Milano, the general history of design has been presented for years as a design tool, i.e. one that is useful for design. However, in the last 20 years, within the course in History of Visual Communications, professor Daniele Baroni has adopted a different approach: since the publication of his first textbook *Storia del design grafico* in Italian in 2003, he has been trying to work with a view to telling a history that is 'useful to design in the wider sense of the word, since it is one of the elements that contribute to training the technical intellectual that was often mentioned by Maldonado' (Riccini, 2015: 39) [my translation].

When, in 2013, prof. Baroni first introduced the author to the course, he gave an inaugural lecture entitled "What's the purpose of a course in History and culture of graphic design?". On that occasion, he addressed the students with the following words:

> We believe that it is important to integrate the pragmatic concept of 'doing' – of the "job", with the higher value of "knowledge" and, therefore, to choose an orientation that takes into account a wide-ranging interdisciplinary knowledge, in which also history – in its wider sense – takes on a fundamental meaning. Today there is still a need to consolidate the cultural aspects that are peculiar to this complex subject. History, theory, methodology and, finally, design. [...]
>
> Let's go back to the issue of history or, better, historiography, which entails the study of every historical subject and should be included among human sciences: it is associated to the concepts of "theory", "aesthetics", and "criticism".
>
> In the book *Storia del design grafico*, Maurizio Vitta and I have tried to highlight all the important events that have characterised the history of visual communication and of graphics in the past 120 years, reaching the early 21st century. I believe it is interesting to explore, in particular, the various trends and the new phenomena that characterised the second half of last century. Examples of these include the birth of groups, the national or local schools, the movement leaders, as well as the various sectors: advertising, poster design, publishing, corporate image and a cross-cutting theme that affects all of the sectors – iconography, from abstraction to the wide variety of figurations (Baroni, 2013).

From that moment onwards, each book-object – like Baroni and Vitta's handbook in which the study of each historical subject explored is opened by 'windows' onto "theory", "aesthetics", and "criticism" – has been accompanied by a critical exercise in the form of the study of a research artefact, a design idea, namely Albe Steiner's notebook, named *Ricerche*. In this notebook, in the early 1930s, one of the intellectuals of Italian graphic design started to stick images taken from Italian and American magazines and books – at a time when information was censored if not altogether non-existent – with the aim of triggering the process of integrating historical research into contemporary teaching.

The notebook – which features cut-outs of images of architectural projects, exhibitions, studies on movement, machines, technological objects, physical phenomena, sculptures, paintings, abstract movies, typography, furnishings – raises the attention of critics and a documentary interest thanks to its well-struc-

tured 'mise en scène' and to Steiner's ability to document a new culture of vision with experimental research and works, looking to "new graphic design", no longer only to new typography. The notebook has been deemed a suitable educational framework to experiment with the dialectics of images in which past, present and future shed light onto each other.

It is not a mere collection of images, but a tool for research and for the representation of contents, languages and techniques expressed in the form of exemplary images, of communicative prototypes that enable one to construct a veritable rhetoric based on the visual grammar founded by Moholy-Nagy in the 1929 Bauhaus book *Von material zu Architektur*, and later expanded in *The new vision* (1947), and on Gyorgy Kepes' book *Language of vision* (1944).

Being a personal research notebook, it is little known or explored by critics; notwithstanding, it shows how Steiner's training in the late 1930s through the 1940s was largely based on experiences ranging from the outcomes of Expressionism and Cubism, to Abstract Art, Constructivism, and optical-kinetic experimentation.

The reconstruction of the notebook's visual contents, accompanied by short captions, generates endless relations with the books and magazines of Steiner's collection and research library, and with his graphic and photo-graphic projects of the 1940s–50s (the Albe and Lica Steiner Archive at the Historical Archives of Politecnico di Milano also keeps the designer's library). It is not a mere review of specific, isolated themes, like modern typography, experimental photography, industrial design, and exhibition design, but rather a research based on the integration between the cultural tensions and the visual expressions of Moholy-Nagy, Bayer, Bill, Picasso, to name but a few, and Steiner's own design experiences.

[1] The research-notebook is kept in AALS, Section 'Newspapers and magazines cut-outs', collages of images, 1938/[1951], R – b. 1, instalm. 3, it is described in the following way: 'a notebook with cut-outs of images of architectural projects, exhibitions, studies on movement, machines, technological objects, physical phenomena, furnishings, geometries. A few covers are the work of Albe Steiner'. In *Archivio Albe e Lica Steiner. Inventario sommario*, Graziella Leyla Ciagà with classification and summary of the works of Anna Steiner with Lica Steiner, 2000–2002. Since the very beginning, the investigation of the visual sources at the basis of the notebook identified the monographic issue of *Costruzioni–Casabella*, no. 159–160, March–April, 1941 as one of the main magazines from which Steiner takes the images of exhibition designs he reconstructs in his notebook.

The use of a historicised artefact like the "research" notebook testifies to how historical-philological archive research can support and construct a responsible design, a design culture in general and a graphic culture in particular as symbols of a new *constructive spirit* inspired by Teal Triggs' arguments in "Curating Graphic Design and its History", in which the author tells us how 'the history of graphic design is more than a history of graphic objects: it is also a history of narratives formulated around process, production, social interaction, and discourse' (Triggs, 2016: 20).

In particular, in her work Teal Triggs insists on the fact that the importance of graphic design archives within schools is increasing its visibility, and is defining what a history of the profession and its pedagogical framework can be. The scholar's idea is to explore the potential of this type of archive as 'an intersection for (re)mapping a future for graphic design history, research and education'. In this perspective, archives can definitely be crucial to devise new forms of discourse, new narratives.

Albe Steiner. The "research" notebook 1938–1952

Graphic designers like Albe Steiner (1913–1974), pervaded by this spirit, do not only bear witness to the cultural liveliness of those years but, as designers, they give both their individual and collective contribution to the foundation of 'new graphics' by means of experimental research and works, not only of the New Typography.

In this perspective, a fundamental element is constituted by Albe Steiner's unpublished *quaderno*, which bears in its title the word *ricerche*,[1] in which – from the late 1930s and through the early 1950s – he designs starting from images taken from magazines such as *Casabella, Domus*, or *Architecture d'aujourd'hui*, at a time when information is either censored or altogether non-existent.

A logbook in which he weaves the fabric of the poetics of the time, in a sort of *cultural reduction*, to say it with De Fusco (1976), putting together a picture of research lines that go in the same direction as Gyorgy Kepes' theory in the book *Language of Vision* and that, at the same time, show how Steiner has learned from László Moholy-Nagy's teachings, studying with passion the Bauhaus book no. 14 *Von material zu Architektur* of 1929, which would be later published in English as *The New Vision*, the first and only issue of the magazine *Telehor*, I, 1–2 of 1936 and the last book, *Vision in Motion* of 1947.

Rather than identifying himself with specific themes, such as modern typography, experimental photography, or rationalist architecture, he shows an intellectual tension that is, interestingly, oriented towards the *new vision*, which he develops over a decade of research focusing on constructing his own visual culture. (Fig. 1–5).

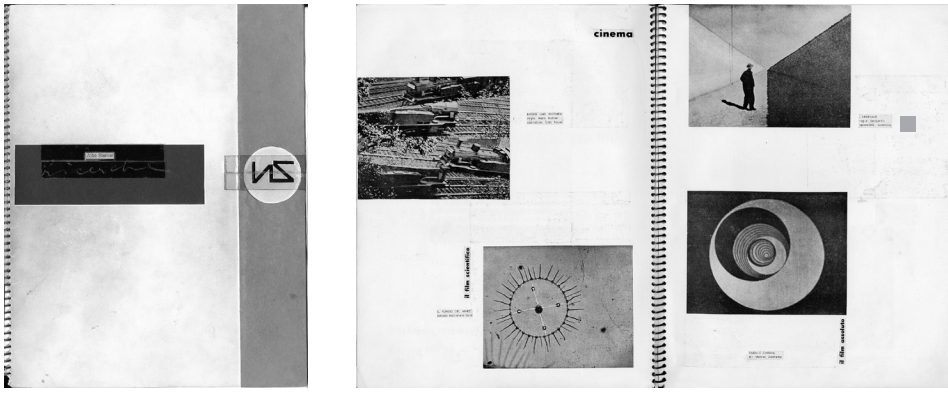

Fig. 1–2 Research notebook 1938–52 (© ASAB–AALS–Politecnico di Milano).

Fig. 3–5 Research notebook 1938–52 (© ASAB–AALS–Politecnico di Milano).

Little known and unexplored by critics, it is a sort of testament in which he recollects the history of his early experiences in the 1930s and 1940s, seen through the lens of many figurative currents – from Expressionism to Cubism, from Constructivism to Purism and Abstract Art – and in which he puts forward visual contents, accompanied by short captions or left without a text, borrowed from the volumes and magazines of his own collection of books and research, which is far less explored than his much larger archive of projects.[2]

The genesis of this *research notebook* appears in a bridge position, in a virtually unexplored area in which Steiner is trained and then sets up his study with his wife and partner Lica Covo.

Their study soon focuses on photo-graphics: Steiner devotes himself to *writing with light*; this is how his *photographic experiments* and his *photos in action* are born, together with his first designs for the magazines – in-house publications – *Bemberg* and *Note fotografiche* of the early 1940s.

This educational path, which he recounts in the notebook, is not merely a review showing his interest in Moholy-Nagy's exhibition design and experimental photographs, in El Lissitsky's integration of photography into functional graphics and, in more general terms, in all the visual poetics of historical avant-gardes.

The *notebook* documents the research and cultural tensions underlying the visual expressions of Moholy-Nagy's, Bayer's, Bill's, and Picasso's works – to name but a few; the fundamentals, the theoretical and practical aspects of Abstract Art, Constructivism, Functionalism, Expressionism in a view to investigating the landscape, the turning point between pure visual research and real design, in the search for a communicative functionalisation of avant-garde arts.

Therefore, comparing Max Bill's *Fifteen variations on a single theme* of 1935–38 – two of which are mentioned by Steiner – to the *notebook* itself does not seem to be an exaggeration; both the *variations* and the *notebook* synthesise the new possibility to access graphics, visual design meant as a professional activity, following the idea that all the figurative '-isms' are interrelated in an organic relationship. With his *Fifteen variations on a single theme*, Bill starts from one single idea to *search for* 15 different structures and determine the correlations in the theme and in the variations, stating that this very fact alone is immediate evidence of the fact that concrete art encloses endless possibilities.

The method to transform a basic figure or theme into other definite, varying forms of expression, is the same that Steiner adopts in the system of images he has constructed in his *notebook*. Needless to say, we are moving within a group of emblematic, pre-set images, with interrelated variations. However, those who will look at the notebook as an open work will realise that, to Steiner's eyes, Max Bill's *plays on shapes and colours* and Lucio Fontana's abstract sculpture in concrete and iron of 1934 represent structure and sign, the point of arrival and of departure.

The former ones – Steiner's chosen variations are no. 2 and no. 15 – represent the origin and synthesis of his research into concrete art, while the latter – Fontana's work – is one of the many examples of a path on Abstract Art in which Steiner will show us works by the international movement of Abstraction-Création and of Italian artists whose works are on display at the Milione gallery, such as Luigi Veronesi, Osvaldo Licini, Manlio Rho.[3]

These are the two extremes between which his personal research swings, representing and narrating *life in art* that in the following years will turn him into 'the founder of that ideological graphics which is not subjugated by the cre-

[2] For official information on the Albe e Lica Steiner Archive, held at the Historical Archives of Politecnico di Milano, please go to: http://www.biblio.polimi.it/sedi/archivi/archivi-storici/elenco-fondi-archivistici/archivio-albe-e-lica-steiner-1932-1974/.

[3] Precisely at the Milione Gallery, a very young Steiner displays for the first time his fabric designs at the exhibition of fashion sketches by Brunetta, Gruau, Pagotto, Soresina, Sormani, see *Il Milione. Bollettino della Galleria del Milione*, no. 13, 19 April –1 May 1933. After more than ten years, in 1944, his mature abstract works will appear in the volume *Disegni astratti* published by Görlich together with works by Ciuti, Fontana, Lupo, Munari, Pintori, Radice, Soldati, and Veronesi.

ation of consumer products, but rather involved in the educational process and aware of its own cultural responsibility' (Insolera, 1988: 90) [my translation].

And life in art is the beautiful double page of the notebook that Steiner dedicates to Le Corbusier's and Picasso's works of art on display in the French pavilion of *Modern Times* – designed by the Swiss architect – and in the Spanish one – designed by Josep Lluís Sert in collaboration with Luis Lacasa – at the Paris *Exposition of Art and Technology in Modern Life* of 1937. Steiner realises that the two exhibitions are exceptions, reviving interest at several levels: innovation in the display of great works of art and the very content of these works.

The first work is *Habiter*, one of Le Corbusier's four panels on the four laws of urban planning (*Habiter, Recréer, Travailler, Transporter*) established by the Athens Charter, displayed in the large tent-pavilion; the second one, Guernica, is a symbol of Picasso's deep political and intellectual commitment against violence in the Civil War, displayed in the Spanish grid-pavilion which amplifies symbolic policies.

These are two opposing representations of modern life – one Cartesian order, the other the powerful suggestions of a post-cubist figuration torn by the expressionist *epos* – told through art, which is not only in the work itself, but also in its container, i.e. the exhibition. Architecture dialogues with figurative art. Steiner's composition is closed by an image of the 7 November 1948 demonstration in Milan, which throws *life into art* and viceversa with an even greater intensity, picturing the demonstrators – men among men – holding the large-sized banner *The world was a pile of blood and mud* by the painter Ampelio Tettamanti.

Actually, this double page shows Steiner's will to mix the various languages, techniques and contents he is displaying. He does not censor any movement, pays attention to the evolution of techniques and the changing of languages. However, most importantly, his idea is already one of *ideological* visual design which, being a discipline common to teaching in all sectors of arts education – art, architecture, design – has the task to bring together art and the public, offering itself as the ultimate goal an impact on society. In this particular aspect Steiner embodies the spirit of the European Bauhaus, namely, the commitment to re-establish a communicative relationship between art and the public, developing his poetics with a sociological intention, a way to communicate, a guide for teaching. This is Steiner's starting point, and if we really wish to identify the major inspirational figure for him, then it will be Klee, in whose work he sees 'the effort to communicate the data of the new vision and the presence, alongside a concrete educational approach, of a representative need typical of all the other trends that had not forsaken a narrative function' (De Fusco, 1966: 66) [my translation].

In his later works, Steiner will always try to continue his figural research alongside the abstract-concrete one, just like Klee. However, as we shall see concerning his *visual research*, Steiner organically relates all the figurative *-isms* to the *new vision*, in line with what Moholy-Nagy theorised in setting up the new visual didactics at the New Bauhaus in 1937.

The sequences of the *notebook* present this educational shift – from the basic design taught at the Bauhaus of Dessau to the *visual design* that Moholy-Nagy and Kepes practised in Chicago in the 1940s, and the influence of their innovative pedagogical reform, focused on designing an *education of the senses* in close connection with the transformation of society.

In the ten years and more over which he collects and puts together emblematic images in his research notebook, where he develops the themes of his reference figures, Steiner formulates an idea of visual design that goes beyond the teaching experience and becomes an operational activity through which the designer determines, in full awareness, some design outcomes having a social impact. In Kepes's words, 'to put earlier demands into concrete terms and on a still wider social plane' (Kepes, 1944: 6).

Exercises about the future. The research notebooks 2013–2018. With his *notebook*, Steiner explores the "communicative functionalisation" of all the '*-isms*' with a view to founding an independent discipline of graphics at last. Steiner's visual review of a crucial decade for the then budding visual design, based on visual sources taken from magazines and specialised publications like *Casabella* or others on current events like *Life*, is a founding rhizome of sources for present-day historical-critical research and for an active learning of Communication Design in our schools and universities. It is the most organic Italian contribution to the visual design of those years, and – for Steiner – it is a tool of self-education, in line with the idea that teaching means committing oneself to the construction of responsible design.

Today the *notebook* – an archive-like artefact, visual container of his educational path and, above all, potential Wunderkammer of the future – is used in the course of History of Visual Communications as a teaching tool activating critical processes. The students are required to retain the idea of the so-called "research-notebook", that is to say the possibility of dialogue through images, constructing alternative narratives to the history they learn in their textbooks, all too often only through the lens of linear history. The students adopt a curator's approach to develop their own theme-based path in the framework of the general programme of the course, and translate it into their own visual work: a self-produced research notebook. The students' aim is to achieve an understanding of the past and create instruments that synthesise the contents, techniques and languages of the past into new narrative forms, which they design themselves using the concept of active learning oriented towards a 'visual history, to the innovators and the technologies that have influenced and transformed visual communication practices' (Bloomer, 2016).

The artefacts-notebooks they produce make a number of original paths immediately available, new visual libraries are created with a contemporary perspective, triggering a process in which,

starting from the study of the visual materials it contains, all the relationships involved are re-designed: history and design, past and present dialogue. It is an attempt to find critical methods to circulate the knowledge about history once again and to produce a new design culture (Drucker; McVarish, 2008).

The students are encouraged to view it as a *research notebook*, or a *notebook on research*, in which the dimension of experimentation is to be understood not only in terms of contents and language, but also of the technical aspects such as the cutting of images – including in the literal sense of the cut-out photocopy. It is the exercise of re-designing the framing of the "original" visual quotation for the new layout, of "cutting out" a new point of view: to make these images one's own after selecting and taking them from other sources, turning them into *quotations of quotations* in a translation process. This form of visual quotation is an exercise typical of another kind of school, a type of research that re-interprets the techniques of collage and photo-editing. The *layout* of the *notebook* is a technical test of the editing possibilities of an artefact, a sort of test of layout techniques and, as a whole, it constitutes a linguistic experimentation, a *communicative prototype*. By *writing* through images, by linking them in *graphic discourse*, the students affirm the authoritativeness and autonomy of the discipline of design, with roots in the memory of design – which allows us to say, with Fallan (2013: 13–19), that the history of graphic design today is 'a service subject in design education and an academic research subject'.

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ICDHS 10th+1
BARCELONA 2018
Conference Proceedings Book
Oriol Moret (ed.)

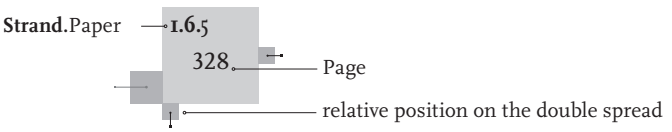
Addenda

10th+1 Keywords Map

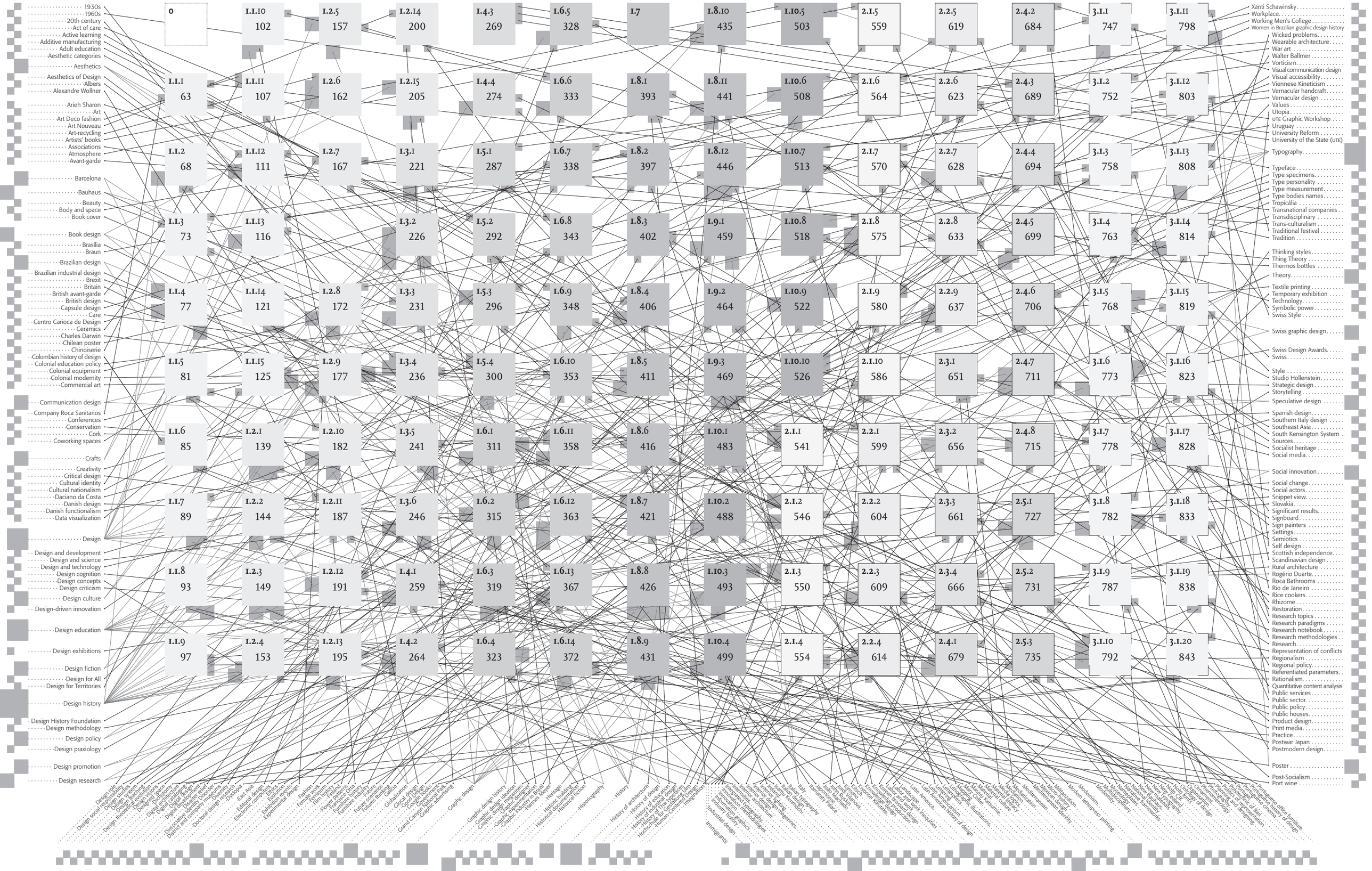
This book of proceedings was conceived, commissioned and laid out with the aim of capturing relationships at different levels, typographic and conceptual.

Paper keywords have played a significant role here. The first three keywords (or four in case of compound keywords) of each paper have been registered and represented by means of em quads, and arranged in alphabetical order, at precise positions, on the margins of a master double spread. Their size echoes keyword recurrence, i.e. the number of times a keyword is mentioned in different papers:

The map overleaf presents a web of keywords from the papers included in this book, identified by strand and page numbers:



It is intended to give a schematic overview of the links and connections—otherwise hidden or unnoticed—between the papers presented at this special ICDHS 10th+1 Conference in Barcelona 2018.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Bauhaus
Beauty
Body and space
Book cover
Book design
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Braun
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Brexit
Britain
British avant-garde
British design
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Care
Centro Carioca de Design
Ceramics
Charles Darwin
Chilean poster
Chinoiserie
Colombian history of design
Colonial education policy
Colonial equipment
Colonial modernity
Commercial art
Communication design
Company Roca Sanitarios
Conferences
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Coworking spaces
Crafts
Creativity
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Cultural identity
Cultural nationalism
Daciano da Costa
Danish design
Danish functionalism
Data visualization
Design
Design and development
Design and science
Design and technology
Design cognition
Design concepts
Design criticism
Design culture
Design-driven innovation
Design education
Design exhibitions
Design fiction
Design for All
Design for Territories
Design history
Design History Foundation
Design methodology
Design policy
Design praxiology
Design promotion
Design research
Xanti Schawinsky
Workplace
Working Men's College
Women in Brazilian graphic design history
Wicked problems
Wearable architecture
War art
Walter Ballmer
Vorticism
Visual communication design
Visual accessibility
Viennese Kineticism
Vernacular handcraft
Vernacular design
Values
Utopia
UTE Graphic Workshop
Uruguay
University Reform
University of the State (UTE)
Typography
Typeface
Type specimens
Type personality
Type measurement
Type bodies names
Tropicália
Transnational companies
Transdisciplinary
Trans-culturalism
Traditional festival
Tradition
Thinking styles
Thing Theory
Thermos bottles
Theory
Textile printing
Temporary exhibition
Technology
Symbolic power
Swiss Style
Swiss graphic design
Swiss Design Awards
Swiss
Style
Studio Hollenstein
Strategic design
Storytelling
Speculative design
Spanish design
Southern Italy design
Southeast Asia
South Kensington System
Sources
Socialist heritage
Social media
Social innovation
Social change
Social actors
Snippet view
Slovakia
Significant results
Signboard
Sign painters
Settings
Semiotics
Self design
Scottish independence
Scandinavian design
Rural architecture
Rogério Duarte
Roca Bathrooms
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