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Introduction

When *Design Issues* was founded more than twenty years ago, the editors made a decision to call it a journal of history, theory, and criticism rather than a journal of history, theory, or criticism. The intent was to insure a more holistic discussion of design that would facilitate connections between different types of design thinking, research, and discourse. The current issue is a particularly good example of such a discussion. It is evident, for example, as the reader moves from an historical article on the history of the HfG Ulm's influence in Latin America to a book review on the gendered world of the Bauhaus. Although *Design Issues* publishes articles and reviews in separate sections, the journal sees both as related forms of reflection on design. Historical articles are never simply factual, nor is a good book review ever only opinion. In both forms, fact, interpretation, and judgment come into play. As editors, we have held that design history is as relevant to an understanding of the present as the past just as a book review can tell us as much about the reflective process of the reviewer as about the thought of the author.

The intricate web of discourse that constitutes the field of design studies and the practice of design research is addressed in a framing article by Guy Julier on the theme of design culture. Julier presents design culture as a new way to organize diverse modes of reflection on design, claiming that it transcends the limitations of other fields such as material and visual culture. He offers six ways to understand design culture that cover a range of activities from thought to action. Julier's multidisciplinary and multifaceted approach to understanding the way "design is practiced, circulated, and perceived" involves the same kinds of shifts from one kind of reflection to another that we foster in the journal.

The articles in this issue provide a strong emphasis on history, although all are written from different positions and each is grounded in a different mode of argument. Silvia Fernández describes the influence of the Hochschule für Gestaltung Ulm on the spread of design education in Latin America in the 1950s and 1960s. Highly conscious of design's relation to economic policy and industrialization, Fernnández seeks to explain why the HfG Ulm was a particularly good model for Latin American countries. Eric Van Schaack also writes about a political subject, the production of American propaganda posters during World War I. He discusses the iconography of the posters but gives particular emphasis to how the Division of Pictorial Publicity, headed by Charles Dana Gibson, fit into the larger framework of America's propaganda efforts. Jocelyne

Le Boeuf concentrates on the career of one person, designer Jacques Viénot but in doing so has much to say about the introduction and adoption of industrial design, known as industrial aesthetics, in France after World War II.

Stuart Walker's article on enduring artifacts does not relate directly to any of the history articles but it does indirectly continue the relation to economics and politics by positing a view of artifacts that can broaden our understanding of how they assume meanings that make them socially sustainable. Walker's emphasis on sustainability is echoed by JohnPaul Kusz's review of McDonough and Braungart's seminal book *Cradle to Cradle.* Though Kusz agrees with much of the authors' argument, he raises a fundamental question about their methodology. While supporting their "cradle to cradle" model, he nonetheless asks how the authors can be certain of their claims without a quantifiable method that distinguishes their approach from those of others.

The reviews of Adam Kallish and Jonathan Schroeder also address contemporary themes. Kallish responds to Suguru Ishizaki's attempt to answer the question of what skills and knowledge a designer needs to fully engage with digital experiences, while Schroeder looks at an unusual exhibition of trademarks and logotypes at Stockholm's National Museum and relates it to the thick catalog of scholarly essays that accompanied the exhibition. Design educator Roger Remington reviews Anja Baumhoff's book, *The Gendered World of the Bauhaus* and finds a wealth of new material, despite the voluminous literature already published on the school. Designer Paul Shaw provides an expert's opinion of Alan Bartram's *Five Hundred Years of Book Design* and raises questions about Bartram's "essentialist" method of judging the design of historical volumes by his own modernist standards. Jan Conradi, a teacher of graphic design and typography, reviews a book on typography by Willi Kunz, who uses his own work as examples to communicate a strongly personal method of design.

As editors, we are pleased that our authors come from the ranks of design, design education, and scholarship. All are participants in the design culture that Guy Julier is proposing and their different forms of expertise and modes of reflection are part of that culture's diversity.

> Richard Buchanan
> Dennis Doordan
> Victor Margolin

The Origins of Design Education in Latin America: From the hfg in Ulm to Globalization[1]

Silvia Fernández

During the 1960s and '70s, the economies of Latin American countries, whether socialist, liberal, or conservative, generally reoriented themselves towards a policy of import substitution and industrial development. Design was placed within this overall industrial policy. The creation of the first institutions for design education proliferated. This reform was never completed, however. From the 1980s on, Latin America was dragged into globalization and a policy of foreign debts that generated a new form of dependence.

The current deep economic crisis in Latin America opens a space for critical reflection including, by extension, the role of design. The Hochschule für Gestaltung (hfg) ulm is a starting point because it had a great influence on the propagation of design education and design discourse in Latin America.

What were the contextual conditions that made this influence possible?

1. The emphasis on industrialization was imposed by a change in foreign trade conditions. (Argentina, for example, was the victim of a trade blockade imposed by the European Community.)[2]
2. Governments, as a response to the dilemma of underdevelopment, formulated policies of national industrial upgrading, with management policies and the utilization of human resources, which included design as a profession.
3. The local artistic avant-garde already had begun, in the early 1950s, to withdraw from traditional art, and extended their activities to the new field design.
4. Latin American students and visitors to ulm returned to their own countries with new information.[3]
5. Faculty members of the hfg established contacts, traveled, and participated in programs assisting Latin American countries in their development of the design profession.

Why was the hfg an important option for Latin American countries?

1. It was the only institution that offered in this context an operative, concrete answer to the challenges of industrialization.

1 This research has been carried out using bibliographies, published works, works-in-progress, personal communications, and testimonies from the little-documented history of design education in Latin America. Factual errors that were found in a series of publications have been corrected. hfg ulm will be written in lower case, in the ulmian manner.

2 Julio Godio, *El mundo en que vivimos* (Buenos Aires: Corregidor, 2000), 18.

3 Jorge N. Bozzno, *Proyecto: razón y esperanza. Escuela Superior de Diseño de Ulm* (Buenos Aires: Eudeba, 1998), 142.

2. The hfg championed the insertion of design into the industrial process, and discarded all artistic or decorative speculations about design activity.

Lucila Fernández, in *Modernity and Postmodernity in Cuba*,[4] argued with implicit reference to the influence of ulmian teachers in Latin America:

> It was in the middle of the crisis of the modern movement, towards the end of the 1960s, when the image of design was exported intensively to peripheral and unindustrialized countries. Perhaps it would appear that the ghost of the romantic escapes of the nineteenth century, and the idyllic lives lived outside of Europe, will now reappear. When the ideal gives way in Europe, hope places itself in other spaces overseas.

The idea of exportation does not fit the case of the hfg, and even less the adjective "romantic." Max Bill, Otl Aicher, Tomás Maldonado (from Argentina), Gui Bonsiepe, Claude Schnaidt, and other teachers and students were the propagators of the base of the school in Latin America, under the explicit wish of local authorities. In a rare case of inverse transculturalization, they motivated other European colleagues to get to know Latin America. Nor is it a case of the imposition of a model, since the school understood design as a tool of emancipation. Brazil, Argentina, Chile, Mexico, Cuba, Colombia, Venezuela, and Peru started design education during the 1960s, to a considerable degree with an ulmian approach.

Latin Americans who studied at the hfg in ulm (thirty-one, according to the school's archives) include:

- Brazil (ten): Jorge Bodanzky, Elke Koch-Weser, Frauke Koch-Weser, Almir Mavignier, Isa Noeira da Cunha, Yedda Pitanguy, Mary Viera, Günter Weimer, Alexandre Wollner, and Mario Giraldo Zocchio;
- Argentina (nine): María Luz Agriano, Francisco Bullrich, Horacio Denot, Andrés Miguel Dimitreu, Mario Forné, María Fraxedas, Alicia Hamm, Roberto Hamm, and Jeanine Meerapfel;
- Chile (three): Roger Magdahl, Eduardo Morales, and Eduardo Vargas-Stoller;
- Mexico (five): A. Casillas de Alba, María Díaz Gómez, Raúl Díaz Gómez, Ana María Rutenberg, and Elena Graciela Vismara;
- Colombia (two): José Gamez Orduz and Herman Tobón;
- Venezuela (one): Maurice Poler; and
- Peru (one): Elsa Villanueva.

4   Lucila Fernández, *Modernidad y posmodernidad desde Cuba. Historiar desde la periferia: historia e historias del diseño* (Actas de la 1ª Reunión Científica Internacional de Historiadores y Estudios de Diseño. Publicacions, Universitat de Barcelona, Barcelona, 2001), 73.

La Habana
- (EDI) School of Informational and Industrial Design (1969-1976).
- (ONDI) National Office of Industrial Design (1980).
- (ISDI) Superior Institute of Industrial and Informational Design (1984).

Guadalajara
- Autonomous University. First Courses (1972).

México DF
- Latin American Jesuit University. College of Architecture. First Courses of Industrial Design (1961).
- Iberoamericana University. Course of Design (1969).
- (UNAM) National Autonomous University of México. College of Architecture. Courses of Design (1969).
- (UAM) Metropolitan Autonomous University (1974).

Caracas
- Institute of Design through initiative of the industrialist Hans Neuman (1964).
- University Institute of Technology Antonio José de Sucre (1972).

CUBA

MEXICO

VENEZUELA

Medellín
- Pontificia Bolivariana University. College of Design (1972).
- (ACD) Association of Colombian Designers (founded in 1976).

Bogotá
- National University of Colombia. First Course of Industrial Design (1966). Design Department (1969).
- University of Bogotá Jorge Tadeo Lozano. First Courses (1967). College of Industrial Design (1974).
- Arts and Crafts of Colombia (1964). School of Design (1973).

COLOMBIA

ECUADOR

Lima
- PREVI Project (first and second stage) (1970).
- COPESCO Plan (equipment for tourism in the Andean South of Perú) (1975-1985).
- (PUCP) Catholic University of Perú. Course of Industrial Design (1981).

PERU

BRAZIL

BOLIVIA

PARAGUAY

Rio de Janeiro
- (ESDI) College of Industrial Design (1962).

São Paulo
- (MASP) Art Museum of São Paulo.
- (IAC) Institute of Concrete Art (1951).
- (USP) University of São Paulo (1961).

Rosario
- University of Litoral. (IDI) Institute of Industrial Design (1960).

Mendoza
- National University of Cuyo. Department of Design and Decoration in the School of Fine Arts (1958-1961). Department of Design (1962).

URUGUAY

ARGENTINA

CHILE

Santiago de Chile
- Catholic University. First Courses of Industrial Design in the College of Architecture (1966).
- University of Chile. Department of Industrial Design (1967-1970).
- (SCT/CORFO) Service of Technical Cooperation, Ministry of Economy (1968).
- (INTEC) Committee of Technological Research, Product Development Group (1970-1973).

Valparaíso
- University of Chile. First Courses of Design (1966).

Buenos Aires
- First article about industrial design by Tomás Maldonado in the magazine cea2 (1949).
- (CIDI) Centre for Industrial Design Research (1962-1973) depedent on (INTI) National Institute of Industrial Technology.

La Plata
- National University of La Plata. Superior School of Fine Arts. Department of Design (1960).

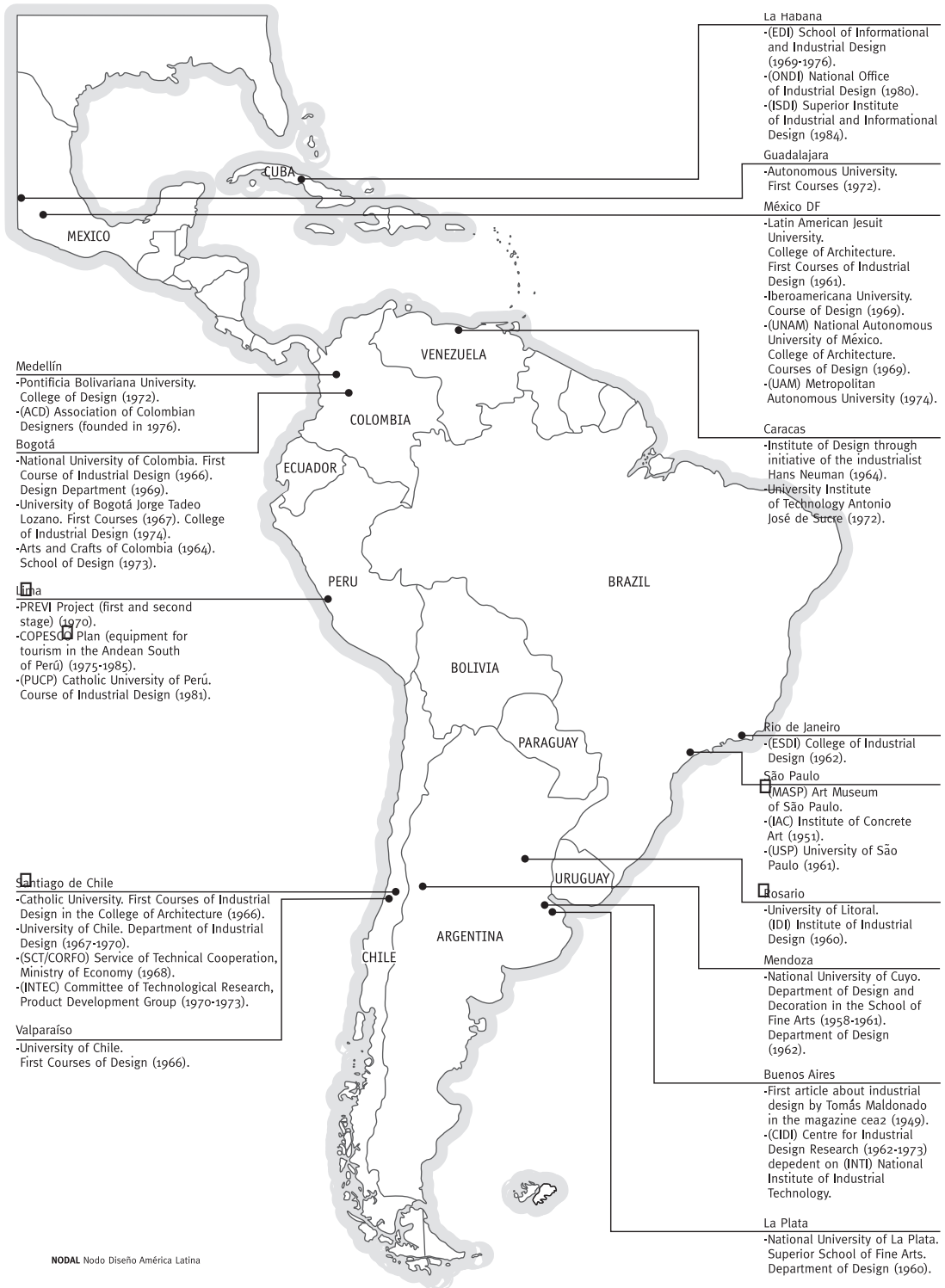**NODAL** Nodo Diseño América Latina

Figure 1
Design institutions in Latin America created in the period between the fifties and the eighties of the 20th century.

This reality, little-known elsewhere, led Yves Zimmerman to sustain in his prologue, "Regarding Otl Aicher" for *El Mundo como Proyecto,* "Just as there are numerous publications of the Bauhaus, we, in turn, almost completely lack texts or testimonies regarding the hfg, at least in Spanish. This is due, no doubt, to the fact that there has been no debate over the innovative pedagogical propositions for design this school has to offer in Hispanic latitudes."[5] Perhaps there were neither texts nor discussion in Spain, but in the Latin American institutions for design education there was no lack of testimony, and much less confrontation, which, in the best ulmian style, was the way to design and learn. The hfg had shown itself as an institution of strong character, free, self-critical, intransigent on programmatic questions, with a transparent educational strategy which more than once has pushed beyond the limits, clear in the area of project definition, immune to soft compromises, with strong convictions and objectives which went beyond simple academic formation and demanded of its participants social commitment and a critical attitude towards reality. These characteristics often generated irreconcilable differences as a result of their own dialectic. These differences nevertheless resulted in innovation that allowed for the definition of an avant-garde educational project that, due to its coherence, exerted during the 1960s a broad influence on the creation of design institutions not only in Latin America, but also on preexisting curricula elsewhere. "During the '50s and '60s, all schools found themselves influenced by Ulm."[6]

Testimonies
In 1950, the Museum of Modern Art in São Paulo (MASP) offered an introductory level course in craftsmanship and introduction to the arts at the Institute of Contemporary Art (IAC). The director, Pietro Maria Bardi, sustained that it was absurd that the largest industrial city in Latin America was totally unconcerned with the form of its industrialized products.[7]

The Institute's first group of instructors included Pietro M. Bardi (art history), Lina Bo Bardi (industrial design), and Jacob Ruchti (basic course, brought with him to IAC from the Chicago Institute of Design and Moholy-Nagy's ideas regarding design education).

In this first IAC course were—among others—students such as Alexandre Wollner, Antonio Maluf, Mauricio Nogueira Lima, and Emilie Chamie who participated in the concrete art movement and later on became pioneers of design in Brazil.

Lina Bo and Pietro M. Bardi brought a number of internationally known personalities to Brazil, including Max Bill. In 1951, just before the First São Paulo Biennial Art Exhibition, at which Bill was awarded the international prize, MASP put together a retrospective exhibition of his work.

On the occasion of the Second Biennial in 1953, Max Bill again went to Brazil at the invitation of the Brazilian government to

5   Otl Aicher, preface to Yves Zimmermann, *El mundo como proyecto* (Barcelona: Gustavo Gili: 1994), 8.

6   Klaus Lehmann, Victor Margolin, Jordi Pericot, Tony Russel, et al., *Temes de Disseny Nº 6.* Pedagogía del diseño, Jordi Pericot, ed. (Barcelona: Escola de Disseny Elisava, 1996), 55.

7   Alexandre Wollner, *Design visual, 50 años* (São Paulo: Cosac e Naify, 2003), 49.

lecture in Rio de Janeiro and São Paulo. He spoke about the creation of a new design school in Ulm, and asked Bardi to recommend a student for the new school. Alexandre Wollner went to Ulm and, after his return, became one of the most influential graphic designers in Brazil.

Bardi closed down the IAC in late 1953.

In 1961, the University of São Paulo offered the first course in visual communication and industrial design. (In Brazil, the term "industrial design" covers both product design and visual communication.) But it was the creation of the College of Industrial Design of Rio de Janeiro (ESDI) that is the model for the hypothesis presented here: it came about through a political decision, in support of a national program for industrialization, and with the local artistic and architectural avant-garde's explicit support from ulmian teachers.

In 1956, Niomar Moniz Sodré Bittencourt, executive director of the Museum of Modern Art (MAM) in Rio de Janeiro, met with Max Bill and Tomás Maldonado in Europe to develop an idea for a design school (Escola técnica da criação). Maldonado formulated the outline based on the ulm experience.[8] Thus, the idea of a new school of design in Rio de Janeiro and the implantation of the hfg ulm are almost contemporaneous.[9]

In 1960, the capital of Brazil was moved to Brasilia. The City of Rio de Janeiro was transformed into the State of Guanabara; and Carlos Lacerda, a militant politician of the National Democratic Union (UDN)—a conservative party opposed to the Social Democratic Party (PSD), whose president was Jucelino Kubitschek— was elected as first governor. The intensity and speed of Brazilian industrial development, which appeared to give the new State of Guanabara an important role to play, made the idea of creating an industrial design course attractive to the governor.

There were precedents for this. The Secretary of Education, Carlos Fleixa Ribeiro, had been the executive director of the Museum of Modern Art of Rio de Janeiro (MAM) a few years earlier, and had created a working group in order to propose and define the base for the project.[10]

Between 1959 and 1960, Maldonado and Aicher taught the first courses at the MAM. Others were taught by Aloísio Magalhães and Alexandre Wollner (a hfg ulm graduate), both members of the foundation commission for the ESDI. Karl Heinz Bergmiller, a classmate of Wollner at ulm, moved from Germany to São Paulo in 1958. He became a member of the commission in 1963. His clear ideas regarding the teaching and practice of industrial design were decisive in the formulation of the study program.

The ESDI was officially created in December 1962, with a predominantly scientific-technical program. The ESDI was the starting point for many other design schools that were created later on in Brazil, when its graduates became design teachers.

8   Laura Escot, "Tomás Maldonado: Notes de parcours d'un 'intellectuel technique'" *Tomás* (Milan: Senior Service Books, 2002), 99.

9   Pedro Luiz Pereira de Souza, *ESDI, biografía de uma idéia* (Rio de Janeiro: Universidade do Estado de Río de Janeiro, EDUERJ. Editora da Universidade, 1996), 3.

10   Pedro Luiz Pereira de Souza, *ESDI, biografía de uma idéia* (Río de Janeiro: Universidade do Estado de Río de Janeiro, EDUERJ. Editora da Universidade, 1996), 3.

In 1981, the National Council of Scientific and Technological (CNPq) started a broad industrialization program that explicitly involved industrial design. This was rather unusual because designers generally do not have access to policy circles dominated by engineers, economists, and other scientists. Gui Bonsiepe, at that time in Argentina, was invited to participate and moved to Brazil, creating in 1983 a design institute with the aim to train human resources locally—particularly design teachers from universities—and to introduce design to medium- and small-scale regional industries.

The Argentine Connection

The strong influence of Tomás Maldonado in the local context started before his ulmian period. From the 1940s, the publication of the magazines *Arturo* (1944) and *Nueva Visión* (1951); his activity in the group Arte Concreto-Invención (1946); the publication of the first article about industrial design in Argentina in the magazine *cea2* (1949), and through his teaching activities, he mobilized and established a new discourse in art and architecture.[11]

On his first trip to Europe, in 1948, he established contact with representatives from concrete art, modern architecture, and design. He interviewed personalities such as George Vantongerloo, Henry van de Velde, Max Bill, Max Huber, and Friedrich Vordemberge-Gildewart.

The political-economic context in Argentina was ripe for this influence. Under the presidency of Arturo Frondizi (1958–1962), a systematic plan for Argentine industry was promoted by the government.

In 1962, a group of representatives from Argentina visited the hfg ulm. It included Blas González (National Director of Culture), Jorge Romero Brest (Director of the Museum of Fine Arts), Ignacio Pirovano (industrialist and member of the National Committee of Science and Technology), and Amancio Williams (member of the Academy of Fine Arts).[12]

The government plan of 1962 included the creation of the Center for Industrial Design Research (CIDI) within the National Institute of Industrial Technology (INTI), with the objective of establishing relations between industry and design, and carrying out research and development (these missions varied with time, and eventually it became a center for design promotion).

The first manager of the CIDI was Basilio Uribe, an engineer. He organized seminars, expositions, design awards, and invitations to international specialists.[13] Maldonado was a regular collaborator. In 1966, Gui Bonsiepe, as a consultant to the United Nations, taught a course on packaging design. Uribe asked Bonsiepe for an extended curriculum for teaching industrial design. The curriculum was completed, although never implemented.

In 1968, sponsored by UNESCO, the *Seminar of Industrial Design Education in Latin America* was organized in Buenos Aires, at

11 Tomás Maldonado, *Escritos Preulmianos,* preface by Carlos Méndez Mosquera (Buenos Aires: Ediciones Infinito, 1997), 12.

12 *ulm* 6 (Ulm, January 1963), 39.

13 Jorge Néstor Bozzano, *Proyecto: razón y esperanza. Escuela Superior de Diseño de Ulm* (Buenos Aires: Eudeba, 1998), 146.

which the board members of the ICSID were present. The speakers were: Tomás Maldonado (ICSID President), Misha Black (UK), Arthur Pulos (U.S.), Roger Tallón (France), Iimari Tapiovara (Finland), Josine des Cressonnières (Belgium), Alexandre Wollner (Brazil), Teresa Gianella Estrems (Peru), and Basilio Uribe (Argentina). Among the seminar's conclusions was:

> If in our industrial reality the processes of craft fabrication belongs to an industrial protoform—industry with craft methods—it does not mean that our attitude to design should be less responsible towards the public to whom the objects are destined. What is more, it concerns everyone linked with the design of the human environment to adopt an objective attitude, which does not necessarily stifle creativity, but merely conditions it. What is necessary is a greater scientific knowledge of our society and a greater involvement in its reality.

In 1974, Gui Bonsiepe was designated coordinator of the Product Development Sector, which designed equipment for national needs (a bark-stripper for the quebracho tree, windows for the Patagonia region, solar-powered water heaters, charcoal-gasifying ovens, among others). The work ended abruptly in March 1976 with the military coup.

During the 1950s and '60s, five other design institutions apart from the CIDI were created: three at the university level (in the provinces of Cuyo, Litoral, and La Plata); the Pan-American School of Art (1955), oriented towards advertising; and the Institute Torcuato Di Tella (1958). The Di Tella Institute depended on the Center for Visual Arts (CAV), directed by Jorge Romero Brest, with the aim to promote initiatives and the works of artists with experimental character. The Department of Graphic Design was directed by Juan Carlos Distéfano, accompanied by Juan Andralis and Rubén Fontana, among others. The CAV was closed in 1970.[14]

In 1958, the Department of Design and Decoration was established at the University of Cuyo (Province of Mendoza), with a Bauhaus profile. In 1959, the then director visited Ulm and met with Bill and Maldonado, although without updating the program. Under a new director, however, it changed in 1962 with two strong influences: the ulm school and the Royal College of Art.[15]

In 1960, the Institute of Industrial Design (IDI) was created at the University of Litoral (Province of Santa Fe), with explicit and exclusive ulmian influence putting more emphasis on cooperation between the university and industry.[16]

The Design Department at the National University of La Plata (Province of Buenos Aires) formed its first design curriculum and started courses in 1961. Roberto Rollié, a member of the department wrote:

14 Horacio Bedegain, *Arte visual en el Di Tella* (Buenos Aires: Emecé, 1986).

15 Guillermo Eirín and Ivette Colque, *Historia del Diseño en Mendoza. Hasta 1966* (Research project, Universidad Nacional de Cuyo, Mendoza, 2000).

16 Carlos Méndez Mosquera, "Veinte años de diseño gráfico en la República Argentina," *Summa* 15 (Buenos Aires, 1968).

The importance of the ulmian model for myself and my colleagues is evident, including all of its critical postures, which, from Tomás Maldonado's point of view, were directed towards the Bauhaus experience.[17]

University Rebellion and Socialism: Chile

Towards the end of the 1950s, the first proto-design courses were given with the title "Aesthetic Speculation about Domestic Objects,"[18] at the College of Fine Arts of the University of Chile in Santiago. The result was a "contemporary craftsman."

In 1966, courses for design began at the University of Chile in Valparaiso, influenced by the Bauhaus and the integral design of Max Bill, with a faculty, for the most part, formed by architects, and at the College of Architecture of the Catholic University, with an art (sculpture, poetry, and theatre) and Italian design influence.

In 1960, the College of Applied Arts was founded at the University of Chile in Santiago. And in 1967, an industrial design workshop was implemented. Two factors determined industrial design education at this institution: one political, linked to the national economic development; and the other educational—the orientation and content of the existing design course was criticized by the design students because it was not up-to-date. It was unclear as to what constitutes the domain of professional industrial design practice. In October 1968, Gui Bonsiepe, an expert in industrial design under contract from the International Labor Organization (ILO), arrived from Germany at the request of the Christian-Democratic government of Chile to work in a multidisciplinary program for the development of small- and medium-sized industrial companies.

The group of students who had criticized the design course at the University of Chile in Santiago contacted him, and started to work at the Technical Cooperation Service (SCT)—the counterpart institution of the ILO project. Towards the end of 1970, Bonsiepe was contracted by the government of Salvador Allende to direct, in the Committee of Technological Research (INTEC), a Product Development Group into which were integrated the four graduates and a young mechanical engineer. Later, some foreign designers also participated: Werner Zemp and Michael Weiss (both graduates of ulm) and Wolfgang Eberhagen. In 1973, Bonsiepe left Chile in the wake of the military coup.

Design education in Chile was, in its time, the most advanced example in Latin America of design successfully integrated into a political-economic project in support of a social program.

Design, Production, and Education: Mexico

Mexico is a singular case in which design activity linked to companies started earlier than formal design education. Many of these professional designers later became design educators.

17   Roberto Rollié, "La carrera de diseño en La Plata," Silvia Fernández, coordinator, *Tipográfica* 2 (Buenos Aires, 1987): 4.
18   Fernando Shultz, *Apuntes acerca del origen de las carreras de diseño en Chile* (Universidad Autónoma Metropolitana, Mexico, 2001).

According to Oscar Salinas Flores,[19] during the 1940s, in the context of a government with a nationalistic bent, the Mexican furniture industry began to integrate design. In this way, the first generation of self-taught professionals appeared. Clara Porset Dumas, of Cuban origin, was one of these pioneers. Educated abroad and having practiced with teachers such as Josef Albers, she moved to Mexico and was influenced by its culture. This polarity produced a syncretic design, which somehow manifests the tension between the foreign influence and the prehispanic roots that characterized Mexican design.

In 1961, the first industrial design course at the College of Architecture at Iberoamerican University was taught by designers Horacio Durán, Jesús Virchez, and Sergio Chiappa. The curriculum was modified in 1963 to allow for a Bachelor's degree and, in 1969, a major in the subject was offered.[20] Omar Arroyo, influenced by ulm, was its professor during the first four semesters.

In 1969, a few months after the creation of the design major at Iberoamerican University, design courses began at the National Autonomous University of Mexico (UNAM) in the College of Architecture, under the direction of Horacio Durán. Both recognized the influence of the Bauhaus. In 1972, the Autonomous University of Guadalajara also started courses.

The Metropolitan Autonomous University (UAM), from 1975 on, based its courses on the ulmian approach, inviting educators such as Bernhard E. Bürdek (a graduate of ulm); Fernando Shultz (from Chile and a former member of the INTEC group); and Bonsiepe, who provided discourses that strengthened the foundations of design.

At the same time design education was growing at these institutions of higher learning, the Mexican government continued its policy of promoting industrial production and exports. In keeping with this objective, the Design Center at the Mexican Institute for Exterior Commerce (IMCE) was created in 1971. It lasted for five years until 1976, and was dedicated to design promotion, professional training, and organizing awards for designers and the companies that employed them.

Another interesting example of design integrated into the development process is the case quoted by Salinas Flores in the redesign of the Mexican airport system, produced with national technology, under the direction of Ernesto Velasco León. The team intervened in everything from public to operational areas, and even in the development of a crop-dusting airplane. There also is the design of public transport, coordinated by Miguel Angel Cornejo as well as the system of science and marine technology, directed by Cristina Jaber. These multidisciplinary teams combined representatives of public administration with teams of design educators and students at the UNAM.[21]

19 Oscar Salinas Flores, *Historia del Diseño Industrial* (Mexico: Trillas, 1992), 278.

20 María de Cosío (Personal communication, e-mail, 2001).

21 Oscar Salinas Flores, *Historia del Diseño Industrial* (Mexico: Trillas, 1992), 287.

Economic Blockade and National Industry: Cuba

Cuba has shown, since its 1959 revolution, a development in graphic design supported by a graphic industrial infrastructure and preexisting schools of an advertising and fine art bent, that formed illustrators with a respectable tradition in design.[22] In a country dominated by agricultural production, there was no tradition of industrial production.

Iván Espín Guillois, a Cuban architect educated at the Massachusetts Institute of Technology, was invited by the Cuban government to develop the first regional plan for the Province of Havana. He practiced as both educator and architect in the same city.

In 1960 the government commissioned the curriculum for a new college of architecture. In 1966 he traveled to Europe with the architect Olga Astorquiza, under a scholarship awarded by the United Nations Industrial Development Organization (UNIDO), to study the teaching methods of architecture and design.

In 1962, the Argentinean architect Roberto Segre had visited ulm. He contributed to make the ulm school known in Cuba where in 1972 he started a course on the history of industrial design in the school of literature and arts at the University of La Habana.

In 1965, by request of the Ministry of Industry, the first technical assistance in design from the German Democratic Republic with the aim to form industrial designers for light industry began. Friedrich Saalborn was the foreign specialist who directed this first technical school project.[23] In 1967, Espín organized the first Design Team for Light Industry. Saalborn was the educator of this team until 1968. But it became obvious that this experience was not enough to face the numerous and complex tasks. Therefore Espín proposed to the Ministry the foundation of a full-fledged design school.

In 1969, the first university-level course started at the School of Industrial and Information Design (EDI). It served for a small group of students, and depended on the Ministry of Light Industry. The course dealt with the necessities of the immediate context. Real life problems were mixed with *ad hoc* projects. The program was characterized by a solid methodological research base, particularly in the field of psychological phenomena.[24] The curriculum required five years of study. Ten designers graduated. Towards the end of 1976, the last classes were given (years later, the university-level of these courses has been recognized).

In 1972, Fernando Salinas and Roberto Segre invited T. Maldonado,[25] G. Bonsiepe, and Claude Schnaidt to Havana to participate in a cycle of lectures together with Martin Kelm (at that time, director of the Central Office of Design of the GDR) and Yuri Soloviev (his counterpart in Moscow).

The EDI served as base for the creation, in 1980, of the National Office for Industrial Design (ONDI), a central institution in charge of organizing design practice, promoting design, and evaluating the design quality of products. To this end, a commission

22 Pedro García Espinosa Carrasco, *Un camino diferente. Diseño industrial en Cuba* (La Habana, Cuba: Departamento de Diseño industrial, Instituto Superior de Diseño Industrial, 1993), 3.

23 Brigitte Wolf, "Design in Cuba" (Interview with Ivan Espín) *Tendenzen* 162 (Munich, April–June, 1988).

24 Santiago Pujol (Personal communication, e-mail, 2002).

25 Laura Escot, "Tomás Maldonado: Notes de parcours d'un "intellectuel technique'" in *Tomás*, 108.

was formed headed by the minister, himself, with Espín as executive secretary and later as director. Architects Olga Astorquiza, Lourdes Marti, and graduates of the EDI also participated during its first phase. In 1984, the College of Industrial and Information Design (ISDI) was founded.

Espín recognized the influence of socialist countries in the creation of these institutions, but did not mention, even during an interview by Brigitte Wolf in 1988 for the German magazine *Tendenzen,* the influence of the hfg ulm, despite the obvious linkage.

In 1984, Bonsiepe was sent as an expert of UNIDO to carry out, among other activities, the reformulation of the original plan of the ONDI.

Lines of Influence: Colombia

In Colombia, design education did not originate directly from political-economic conditions.

According to existing bibliographic sources, three currents can be traced in the early development of design education, which showed the Bauhaus influence. In 1945, the architect Alvaro Ortega returned to Colombia after having studied at Harvard University with Walter Gropius. The University of the Andes was founded in 1948, and he was appointed professor of the First Workshop of Basic Design in recognition of his knowledge of the Bauhaus course. Dicken Castro was assistant professor.

In 1957, Castro and another architect, Enrique Triana, directed the first basic course at the College of Architecture at the National University of Colombia.[26]

In 1966, the first course of industrial design at the National University of Colombia was organized by Guillermo Sicard Montejo. Jaime Gutiérrez Lega and Daniel Obregón were professors. Colombia received more Bauhaus influence the following year through the Swiss-American designer Alfred B. Girardi, a consultant to the UN. He taught industrial design courses, and did research on Colombian arts and crafts.[27]

In 1969, a design major was initiated at the National University.

The University of Tadeo Lozano began its first graphic design program in 1967 with courses under David Consuegra and Ana de Jacobini. In 1974, the College of Industrial Design was created, with Giulio Vinaccia as dean. The faculty consisted of graduates of the founding courses and two German professors, Ingo Werk and Gerd Schussler, both from the College of Design of Offenbach, which followed the lines of ulm, with an emphasis on semiology. This new line of influence, therefore, was indirectly, ulmian.

In 1964, "Arts and Crafts of Colombia" was created as an autonomous institution which now is linked to the Ministry of Economic Development, whose objective is the support of the

26 Dicken Castro (Personal communication, e-mail, 2002).

27 Proyectodiseño, *Historia del diseño de producto en Colombia* (Bogotá, Colombia: Proyectodiseño, Revista de diseño, Siglo XX, www.proyectod.com/historia/3hispor60s.html), 2002.

crafts sector in technological processes, commercialization, promotion, and the development of human resources. In the beginning, recently graduated American students (members of the U.S. Peace Corps) lived and worked together with craftsmen, and reevaluated the vernacular culture.[28]

In 1973, this experience gave rise to the School/Workshop of Design, under Arts and Crafts of Colombia. The artist Carlos Rojas was its first director. In this third line of arts and crafts influence the University Pontificia Bolivariana created, in 1972, parting from the Art and Decoration Program, the College of Design.

Other Latin American Territories
During the 1950s, Venezuela, similar to other countries, initiated a policy of import substitution through the establishment of industrial parks for the production and assembly of components. The universities reoriented themselves towards science and technology. The first research centers were established. Most of this effort was devoted to developing the country's furniture industry.
In this context, the first educational institutions were created:

1. The Institute of Design Neumann, in 1964, through initiative of the industrialist Hans Neumann;[29]
2. The University Institute of Technology Antonio José de Sucre, in 1972; and,
3. The University Simón Bolívar, in 1989. Its Department of Mechanical Engineering established the Model and Prototype Development Section at the undergraduate and post-graduate level to meet the needs of the public sector and private industry.[30]

The development of design education in Peru is described by Teresa Gianella-Estrems, who was involved from the beginning:

> Personally, my assistance at the seminar organized by the CIDI in October of 1968 had a great influence in my perception of design, through the influence of Tomás Maldonado. Gui Bonsiepe, with whom I was able to converse in Santiago de Chile (1969) and in Lima (1971), when he visited the PREVI Project, and at the end of 1973 when he left Chile, had an influence the students of architecture through the magazine of the ulm school ... Also, the relation with Bonsiepe's students during the first years of the 1970s and the manuscripts he sent us—written from Chile—were always factors of influence although they began to conflict increasingly with the Peruvian context; a difficult country, due to its geography and great cultural and biological diversity, which in the 1970s was the leader in the constitution of the Andean Community ... under a populist, leftist, and statist military regime. The Agrarian Reform, the new Law of Industry and the import substitution policy

28 Artesanías de Colombia (www.artesanias decolombia.gov.co), 2002.

29 Elina Pérez Urbaneja, *Breve Historia del diseño Industrial en Venezuela* (www.analitica.com/va/arte/portafolio/ 6742383.asp), 2003.

30 Alberto Sato, *El diseño industrial en Venezuel Detrás de las cosas* (Caracas: Centro de Arte la Estancia, 1995), 77.

were designed to be the engine of industrial development but ... industrial development and technological innovation— which involved Peruvian industrial design—never became a reality in Peru. An example of a government initiative was the creation of the National Institute of Industrial Technology and Technical Norms (INTINTEC). It had an industrial design office, and sponsored the study and publication of the *Anthropometric Manual of the Peruvian Population.*

Rationalism and social sensitivity, by the light of the theory of dependence, were, in the 1970s, ideological currents that were very congruent with the conceptual proposal of design generated by Bonsiepe during his stay at the INTEC-Chile.

The experiences of industrial design in the 1970s (the experimental housing project PREVI, first and second stage) received this impact; in the last period of the first stage of PREVI worked a foreign expert—an industrial designer of the post-Maldonado ulm worked there. The COPESCO Plan (equipment and infrastructure for tourism in the Andean south of Peru, 1975–85) has been another attempt and a partial success of industrial design in our country, but in this case the influence of the functional trend in the design of equipment/furniture was less.

In 1981, the Catholic University of Peru, Lima (PUCP) decided to create an industrial design course that became operative in 1983. In this case, the first curriculum shows influences from the hfg ulm and the Royal College of Art, but is adapted to the demands of a country where small industry—with little capital investment and a lot of labour—prevailed and continues to prevail, particularly in the production of durable goods for internal consumption, with low technological profile.[31]

The Urgency of Utopia
The program and the values of the hfg ulm marked the strongest influence in the origin of design in Latin America, principally in those countries where consciousness of design as an economic factor was most developed, and where politicians showed receptivity for the importance of design in the process of industrialization and commercialization.

An important factor has been that academics, workers, and intellectuals understood that the path towards the realization of the political project was only possible through a democratic socialism, oriented towards social inclusion and not—as the neoliberal model—towards social exclusion.

31 Teresa Gianella-Estrems (Personal communications, e-mail, 2002).

Often in cooperation with the U.S. CIA, local military and conservative politicians thwarted this process.[32, 33, 34] The result was the execution without trial of a great number of Latin Americans who dreamed of continental liberty, of a life with equal rights. It also marked the end of industrial development, as well as a certain degree of economic autonomy.

The following governments imposed policies based on the privatization of public enterprises, and the taking out of loans from international financial organizations that did nothing more than increase the debt and misery of each country. The consumption of imported goods was encouraged, with the corresponding decrease in internal production to the point of dismantling the productive base, putting a strain on the balance of payments (because the foreign products had to be paid with hard currency gained from exports).

This process, increased during the 1990s, caused a demographic explosion of institutions for design education, the majority established as "educational businesses."

Today, both old and new, public and private, institutions coexist, with different objectives that have suffered in different ways from the impact of globalization:

1. Globalization redefined the profile of the Latin American designer;
2. The market, dominated by private industry and interests, was the client (and not defined by broader social interests);
3. Demand required the specialization of CI (corporate identity) and communication, following the example of large, multinational companies that imposed new standards in product presentation and multimedia communication;
4. Branding, corporate identity, product differentiation, competition, efficiency, impact, prestige, and power are the arguments that support design under globalization;
5. The institutions for design education that appeared in the 1960s attempted to keep up with the new developments but, with few exceptions, encountered difficulties in handling the impositions of the new demand;
6. These older institutions promoted, in general, scholastic research leading to a repetitive theory, separated from design practice;
7. The institutions had, as well, budget difficulties when faced with the necessity to incorporate computer equipment;
8. The private sector used this competitive advantage, along with the inclusion of the topics of management and marketing;
9. Enrollment in graphic design courses and related studies grew exponentially in contrast to industrial design, which dropped due to a lack of demand;

32   Alentar Kennedy, *Embaixadora admite erros dos EUA* (Folha de São Paulo, September 5, 2002).

33   *Powell afirma que su país „no está orgulloso, de su apoyo a Pinochet* (Madrid: El País, February 23, 2003).

34   Paci Peña, *Gli interventi statunitensi in América Latina* in Il libero nero del capitalismo (Milan: Maro Tropea Editore, 1999).

10. The indispensable design experience for design teaching is found only on a minor scale, and the lack of faculty renovation generates an inertia in the pedagogic process that is opposite to the principles of the hfg ulm;

11. The current academic order of merit tends, in many institutions, to give preference to postgraduate titles over professional design competence;

12. The academic promotion in the university career (master, doctorate); controlled to a great extent by external, nondesign criteria; runs the risk of negatively influencing courses, workshops, and the very profile of design education, leading to a design (and theoretical) anemia;

13. In this context, design is seen as a minor issue and subordinated to the theoretical production it fosters;

14. Some graduates achieve professional practice, but a good many are reinserted into the education profession, in which the "education industry" offers a demand and guarantees a career and personal economic stability; and,

15. In Argentina alone, there were nearly sixty institutions for design education in the 1990s.

In Brazil, more than fifty currently are registered, and Chile and Mexico each have more than sixty institutions for educating designers. Design in Latin America today is much stronger rooted in the academic area than in industry and public and private business, demonstrating a lack of impact on the economic, social, and cultural environments. A profession based on innovation to a great extent has been trapped in bureaucratic processes in academia or economic interests, abandoning its intrinsic dynamic.

The history described here shows the extent to which a pedagogic project depends on socioeconomic processes. In the 1960s, with the creation of the first institutions for design education, it was the influence of the hfg ulm, and since the 1980s, it has been the imposition of the neoliberal paradigm.

My hope is that the disenchantment with globalization will open a reflection about the model of society to be desired, and that design can revise its contribution and accompany a more just social project.

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Object Lessons: Enduring Artifacts and Sustainable Solutions
Stuart Walker

Introduction

The relationship between sustainability and product design has been the subject of extensive debate in recent years, and is clearly complex and multifaceted. It is frequently presented in terms of product life cycle, materials, manufacturing, and environmental issues.[1, 2] There also has been considerable discussion about the design of longer-lasting products, and of the links between products and services.[3, 4] These approaches make important contributions to sustainability. They can help reduce product impacts and improve production efficiencies. However, they also tend to be rather prosaic and dominated by pragmatic concerns. As such, they seldom ask more fundamental questions about the meaning and place of products in our lives, and the contribution of material goods to what might be broadly termed "the human endeavor." Therefore, these approaches neither address the crux of the problem nor do they allow us to fully appreciate the magnitude of the shift in attitudes and expectations that is demanded by "sustainability."

Here, a different path is taken in an attempt to address this deficiency and, hopefully, to increase our understanding of sustainability and product design. Artifacts are considered in terms of their characteristics and meanings. The artifacts have been specifically chosen because they have existed in one form or another in human societies for millennia, and are still made and used today. When objects have been produced over such long periods of time, spanning diverse cultures, languages, and understandings, then we can be sure that there are lessons to be learned from them about our relationships with material things, and our contemporary efforts to tackle sustainable issues in product design and manufacturing.

In pursuing this line of thought, objects have been classified into three broad categories: (1) functional, (2) social/positional, and (3) inspirational/spiritual. The characteristics of objects in each of these categories are described, and their relationship to sustainability is discussed. These broad areas overlap, and objects that combine these characteristics also are discussed; and it is suggested that the "functional" plus "social/positional" combination is the most problematic in terms of sustainability. Furthermore, there are some objects that combine all three classifications. One of these in particular has been present in human societies for thousands of years, and

1 W. Sachs, R. Loske, M. Linz, et al., *Greening the North: A Post-Industrial Blueprint for Ecology and Equity* (London: Zed Books Ltd., 1998), 110.

2 P. Hawken, *The Ecology of Commerce: A Declaration of Sustainability* (New York: HarperCollins, 1993), 148.

3 *Eternally Yours: Visions on Product Endurance,* E. van Hinte, ed. (Rotterdam: 010 publishers, 1997).

4 E. Manzini and F. Jégou, *Sustainable Everyday: Scenarios of Urban Life* (Milan: Edizioni Ambiente, 2003).

is ubiquitous today across much of the world. This object, which has an exceptionally intense sense of "possession-ness" associated with it, will be considered in more detail to explore what lessons it might hold for sustainable design and manufacturing.

Sustainable Objects

A perusal of the collections in many of our large, national museums[5] reveals that certain kinds of artifacts have been prevalent in human society since very early times; notably items such as pottery, tools, weapons, jewelry, and statuary. These types of objects have been in continuous production for at least five thousand years, and the earliest examples of jewelry recently were estimated to be some seventy-five thousand years old.[6] These objects generally are valued for their utility, their decorative and aesthetics qualities, and/or for their symbolic or ritualistic roles. The value attributed to an object usually will emphasize one of these above the others; and while a particular artifact might be rather ephemeral in terms of its materials, its style, or its motif, the general "object types" mentioned above have persisted over very long periods of time.

These kinds of objects can rightly be characterized as "sustainable," the sheer longevity of their production and use clearly testifies to their enduring importance in supporting human existence or in nourishing human culture. Therefore, it will be useful to examine some of their general characteristics. In turn, these characteristics can be considered in relation to human needs and values, and therefore can inform our contemporary response to product design and sustainability.

Object Characteristics

The examples of enduring objects introduced above can be classified into three broad categories: (1) *Functional Objects:* Tools, weapons, and everyday pottery are valued primarily for their usefulness. If a tool is ineffective, its value is severely diminished—it would be described as "useless." Similarly, a weapon is judged by its usefulness in hunting or in affording protection, and a ceramic pot by its ability to hold liquids. These objects are designed to accomplish practical tasks; design considerations focus on effectiveness, safety, and user comprehension. Therefore, their chief characteristic is "functionality."

(2) *Social/Positional Objects:* Jewelry items such as necklaces, earrings, and bracelets; cosmetics and tattoos; and badges, brooches, and medals all are nonutilitarian. While they serve a purpose, they are not practical implements or utensils. Instead, they are used to express identity, to be decorative, to enhance one's appearance, or to indicate one's rank, achievement, or affiliation. The chief characteristics of these products are their "social" or "positional" qualities.[7,8] They serve as social signifiers that can enhance one's sense of self-esteem, one's social acceptance, or indicate one's social status.

5   A number of national museums have online collections, such as the British Museum at: www.thebritishmuseum. ac.uk and the National Archaeological Museum of Athens at www.culture.gr.

6   J. Amos, *Cave Yield "Earliest Jewellery"* (BBC News Online) www. news.bbc.co.uk/2/hi/science/nature/ 3629559.stm (4/15/2004, 7:27 p.m.).

7   K. Betts, *Positional Goods and Economics. Lecture Notes,* Swinburne University of Technology (Australia) http://home.vicnet.net.au/~aespop/ positionalgoods.htm (4/14/2004, 2:59 p.m.).

8   S. Lansley, *After the Gold Rush—The Trouble with Affluence: "Consumer Capitalism" and the Way Forward* (London: Century Business Books, 1994), 98, 103.

9   V. Postrel, "The Marginal Appeal of
    Aesthetics: Why Buy What You Don't
    Need," *Innovation* (Spring 2004, The
    Journal of the Industrial Designers
    Society of America, Dulles, Virginia):
    30–36.

10 J. Hick, *An Interpretation of Religion:
    Human Responses to the Transcendent*
    (New Haven, CT: Yale University Press,
    1989), 129–171.

11 S. Walker, *Games on a Stone Pavement:
    Design, Sustainability, and Meaning*
    (Lecture presented at The Royal
    Society of Arts, London, October 2001)
    (www.rsa.org.uk/events/search .asp.) Full
    text available at: www.ucalgary.ca/uofc/
    faculties/EV/people/faculty/profiles/
    walker/index.htm.

12 Postrel, "The Marginal Appeal of
    Aesthetics: Why Buy What You Don't
    Need," 36.

13 Objects that have "functional" and
    "spiritual/inspirational" characteristics,
    without possessing some "social/
    positional" qualities, probably are impos-
    sible to find. This conclusion would
    correspond to Maslow's suggestion that
    human needs are hierarchical, in which
    case objects that have both "functional"
    and "spiritual/inspirational" character-
    istics also would possess some "social/
    positional" qualities.

(3) *Inspirational/Spiritual Objects:* A third category can be clas-
sified as inspirational or spiritual in character. It includes religious
statuary, icons, and fine art objects. These objects refer to or convey
inspiring, sacred, or spiritual ideas. They are physical expressions
of profound understanding and beliefs, and because of this they are
considered deeply meaningful. They often have religious, magical,
or talismanic associations, and can serve as reminders or touchstones
for our most deeply felt yearnings.

These three categories represent three very significant types of
objects—objects that have stood the test of time and held their place
in human society irrespective of culture, class, beliefs, and language.
Therefore, we can conclude that such objects are "nontrivial" and, at
least in terms of their continuous presence and use in human society,
sustainable. We can infer that they fulfill important human needs.
Indeed, when we compare their characteristics with our under-
standing of human needs, such as the modified version of Maslow's
Hierarchy of Human Needs[9] and Hick's natural, ethical, and spiritual
meaning,[10, 11] it becomes clear that, taken together, these three sets of
product characteristics correspond to a broad and comprehensive
range of human needs:

Functional objects allow us to fulfill our physiological and
biological needs, as well as our safety needs such as ensur-
ing personal security or fending off danger.
Social/Positional objects refer to our need for love, belonging,
social acceptance, our standing within a social group, our
sense of achievement, and self-esteem.
Inspirational/Spiritual objects refer to our need to know, our
search for meaning, our aesthetic sensibilities, personal
growth, our spiritual needs, and our need to reach out
beyond ourselves to help others attain their potential.[12]

However, there are many objects that are not adequately described
by just one of these three sets of characteristics; instead, they bridge
two or, in some cases, all three of the categories. A consideration of
these more complex objects yields, on the one hand, insights about
object types that are problematic in terms of sustainability, and on
the other hand, object types that hold fundamental lessons for the
design and manufacture of sustainable products.

We can identify objects that have both "functional" and "social/
positional" qualities, others that have "spiritual/inspirational" and
"social/positional" characteristics, and still others that have "func-
tional," "social/positional," and "spiritual/inspirational" characteris-
tics. (Objects that have only "functional" and "spiritual/inspirational"
characteristics probably are not feasible).[13] Let us now briefly look
at objects that combine these various characteristics:

Inspirational/Spiritual + Social/Positional Objects include orna-ments, commercial art pieces, souvenirs, home décor items, and statuary or art objects that have social/positional meaning attributed to them, such as status, esteem, or personal identity. This category also can include items based on traditional cultures and religions such as the commercially produced Haida Masks of the Canadian west coast. These types of sculptures are produced today for the tourist or collector markets and, in the process, changes occur. Some of these changes can be very positive, creating new opportunities for artistic expression while simultaneously opening up new avenues for economic development and self-determination. However, the changes also can be negative. The objects can become modified, clichéd, and stereotyped in order to serve the market.[14, 15] When these nonfunctional objects become commercialized; their religious, ritu-alistic, or cultural significance is no longer relevant, they become primarily decorative, and there is a danger of them becoming a pastiche or falling into kitsch.

These object types do not pose much of a problem in terms of sustainability—on the contrary, their production can be a positive development. They are generally "low-tech," frequently handmade at the local level, employ local skills, and cultural and aesthetic sensi-bilities, and perpetuate cultural ties albeit, in some cases, in a new and often diluted form. Taken to extremes, this last point can become destructive to a culture's heritage. Nevertheless, local employment and the use of local materials and local designs—frequently with natural materials—can be socially and economically beneficial, and environmentally of relatively low impact. In addition, the handmade and cultural or personal significance of these types of objects means that people often will keep them for a long time, even passing them down from one generation to another. Frequently they are regarded as precious personal possessions and they may have heritage value which, in turn, prevents them entering the waste stream.

Functional + Social/Positional Objects include consumer goods such as automobiles, watches, music equipment, footwear, and "designer-labeled" goods. All these possess positional value in addi-tion to their essential utility. (Ornaments and souvenirs derived from functional objects such as decorative pots also can combine func-tionality with social value but, in these cases, the primary purpose is decorative so their functionality is largely irrelevant.)

These are functional products that set one apart from the crowd and in terms of sustainability they are, by far, the most problematic. For the most part, they are mass-produced goods that are promoted and distributed globally; they drive consumerism and are the cause of many environmental and social ills. They not only combine functionality with positional value, they also become quickly outdated. There are two main reasons why these objects are so exceptionally time dependent. First, both their functionality and

14 K. L. Howard and D. F. Pardue, *Inventing the Southwest: The Fred Harvey Company and Native American Art* (Flagstaff, AZ: Northland Publishing, 1996), 7.

15 V. Papanek, *The Green Imperative: Natural Design for the Real World* (New York: Thames and Hudson, 1995), 234.

their positional value are intimately connected to advances in technology. Secondly, their positional value is tied to changes in fashion and styling. Within our contemporary market-driven, mass-production system, the linking of technological progress and/or styling with social status has become an extremely potent combination. Today, virtually all our utilitarian goods have the potential to be positional, from cars and audio products to refrigerators, kettles, and bathtubs. When this occurs, an object's value is determined not simply by its ability to properly function, but also by its ability to convey social position, aspiration, or affiliation. This positional value inevitably is short-lived because technology is always advancing and styling is always changing. It is these factors that spawn the upward spiral of consumerism that is so environmentally and socially destructive.

Functional + Social/Positional + Inspirational/Spiritual Objects is the final category to be considered here. It includes objects related to religion and particularly to forms of prayer, for example, a Muslim prayer mat, a Buddhist prayer wheel, or a Jewish prayer shawl. Each serves a functional purpose: the prayer mat defines a space for prayer, each rotation of the prayer wheel represents a prayer's recitation, and the prayer shawl is a mnemonic device.[16] Inseparable from these functions, each has a symbolic religious or spiritual significance, each is a signifier of social identity, and, potentially, each also may be associated with social status or position. These are important religious and cultural artifacts that all pertain to our inspirational or spiritual understandings, and each is "used" in an active, functional way that is quite different from a religious statue or painting.

These types of artifacts are considered precious because of their sacred associations. Their design and use is steeped in tradition, and they are not simply discarded when a newer model or style comes along. Therefore, they can be described as "sustainable"—they have a long history in human society, they are highly valued, and they have profound meanings. That said, these examples, the prayer shawl, prayer wheel, and prayer mat, each are specific to a particular religious culture. There is, however, a similar object that is found all over the world and in most of the major religions. We will consider this object in rather more detail because it holds important lessons for our understanding of sustainability and material culture.

An Enduring Object
Imagine an object that is used today by rich and poor, young and old, healthy and sick; an object that fulfills a prosaic, utilitarian role, and has a deeply spiritual significance; that can be decorative and highly aesthetic; and has for its owner a profoundly personal value independent of price, quality, or materials but is inherent to that *particular* object. Imagine, too, that such an object has a wide variety of designs and manifestations; that it can be mass-produced for a few pennies or, for a similar cost, made at home. Perhaps the contemplation of such an object would allow us to see anew some

16 *Numbers 15:39,* The Holy Bible—New International Version (London: Hodder and Stoughton, 1979), 174.

17 M. MacKinnon, *Would-be Warriors
Return from Abroad: Iraqi Call to Arms*
(*Toronto Globe and Mail,* April 2, 2003).

18 Apostolic Letter *Rosarium Virginis Mariae
of the Supreme Pontiff John Paul II to the
Bishops, Clergy, and Faithful on the Most
Holy Rosary,* October 2002–October 2003
(October 16, 2002) (www.vatican.va/
holy_father/john_paul_ii/apost_letters/
documents/hf_jp-ii_apl_20021016_
rosarium-virginis-mariae_en.html#top)
(October 19, 2002, 10:48 a.m.).

19 M. Kennedy, *Artist Trims Tate Tree*
(*The Guardian,* Manchester, December
13, 2003) (www.guardian.co.uk/print/
0,3858,4818609-110427,00.html) (March
17, 2004, 3:08 p.m.).

20 W. Langland, *Piers the Ploughman* (four-
teenth century) (London: Penguin Books
Ltd., 1966), 5.401–5.402, 73. Middle
English version quoted here available
at: http://etext.lib.virginia.edu/cgibin/
browse-mixed?id=LanPier&tag=public
&images=images/mideng&data=/lv1/
Archive/mideng-parsed (May 25, 2004,
10:30 p.m.).

21 R. Gribble, *The History and Devotion of
the Rosary* (*Our Sunday Visitor* Publishing
Division, Huntingdon, IN, 1992): 130 and
169.

22 Ibid., 169.

23 E. Wilkins, *The Rose-Garden Game: The
Symbolic Background to the European
Prayer-Beads* (London: Victor Gollancz
Ltd., 1969), 32 and 56.

24 Gribble, *The History and Devotion of the
Rosary,* 166.

25 D. Chidester, *Christianity: A Global
History* (New York: HarperCollins, 2000)
275.

26 L. C. Bauman, *The Anglican Rosary*
(Telephone, Texas: Praxis, 2001), 4.

of the failings of our contemporary, rather limited approaches to product design and production, and offer some pointers for a more sustainable and more inclusive future.

In the tragedy of Baghdad, a man scarred with the wounds of conflict holds this object.[17] High in the Himalayas, a young boy uses it to keep a tally. A smaller version can be seen in the fingers of an old man in a café in Athens. In New York, it may be found in the pocket of a business suit or in a fashionable Gucci handbag. Many Chinatown stalls can be found bursting with different versions in all shapes, sizes, and colors. It is an object that crosses boundaries of time, belief, gender, culture, and class. The year October 2002–October 2003 was dedicated to it.[18] In December, 2003, five-hundred of these objects were used by British artist Mark Wallinger to decorate the Christmas tree at Tate Modern in London.[19] It is variously known as the *mala*, the *tasbih*, the *rosary*, or simply as "prayer-beads." Throughout the centuries, it has carved out a unique place in human culture as an object that ties the physical or outer person with the inner, contemplative, and spiritual self.

The widespread and enduring use of prayer-beads, together with their fundamental relationship to the human search for meaning, make them an important artifact for consideration by the product designer seeking to better understand the relationship between sustainability and material things.

Prayer-beads

> And if I bidde any bedes, but if it be in wrather,
> That I telle with my tonge is two myle fro myn herte.
> – William Langland, fourteenth century, England[20]

At their most basic, functional level, prayer-beads are used for keeping track of repeated chants or prayers. Their most common form is a simple circle of beads or knots on a string, ending in a tassel or religious symbol. They are thought to have originated in Hinduism about three-thousand years ago.[21] Buddhists have used them since very early times,[22] the Muslim *tasbih* dates back to about the ninth century,[23] and the Catholic *rosary* to the fifteenth century.[24, 25] The Orthodox churches use knotted *prayer ropes,* Anglicans have a version,[26] and the Baha'i faith uses beads similar to the *tasbih.* There also are secular versions known as "worry-beads."

Characteristics of Prayer-beads

Let us now look in a little more detail at prayer-beads in order to develop some insights that will be useful in our understanding of product design and sustainability. The various uses and meanings of prayer-beads include:

> *A Tallying Device:* A bead, representing one prayer in the cycle, is held in the fingers while the prayer is recited. In this respect, they serve as a functional tool.

27 Gribble, *The History and Devotion of the Rosary,* 167.

28 M. Ward, *The Splendor of the Rosary* (New York: Sheed and Ward, 1945), 7–9.

29 Ibid., 8.

30 B. Pascal, *Pensées* (London: Penguin Books, revised edition, 1995), Series II (The Wager), section 418, p. 125, including footnote.

31 Wilkins, *The Rose-Garden Game: The Symbolic Background to the European Prayer-Beads,* 14.

32 Abbot O. Kido article in Rokuon-ji Zen Centre (California) newsletter (August 2000) available at http://www.pages.prodigy.net/monkkido/news/august-2000.html (February 10, 2004, 7: 23 p.m.), no longer available.

33 G. R. Sims, *In an Alien Land* (Jarrold & Sons, 1911) available at: http://www.thhol.freeserve.co.uk/simsalie.html (May 25, 2004, 9:27 p.m.).

34 E. Herrigel, *Zen in the Art of Archery* (New York: Vintage Books, 1953), 43.

35 J. Needleman, *Lost Christianity* (New York: Bantam Books, 1980), 212.

36 Wilkins, *The Rose-Garden Game: The Symbolic Background to the European Prayer-Beads,* 29.

37 Gribble, *The History and Devotion of the Rosary,* 131–2.

38 Wilkins, *The Rose-Garden Game: The Symbolic Background to the European Prayer-Beads,* 29.

39 A. Vail, *The Story of the Rosary* (London: HarperCollins, 1995), 104–5.

40 B. Perkins, *Bottom Line Conjures Up Realty's Fear of 13* (2004) available at: http://www.realtytimes.rtcpages/20020913_13thfloor.htm (January 3, 2004, 4:24 p.m.). Example: Lufthansa, see Seatmaps available at: http://cms.lufthansa.com/fly/de/en/inf/0,4976,0-0-780757,00.html (May 30, 2004, 1:25 p.m.).

An Aid to Concentration and Meditation: Essentially, prayer-beads are a device to assist concentration while praying or meditating.[27, 28] The fingering of the beads is a repetitive activity that can be done without thinking; more important, it is an activity that occupies the physical body. Pascal talked of using such routines in order to enable us to act unthinkingly and mechanically, in order to subdue the machine and the power of reason.[29, 30] This is a critical aspect of prayer-beads; the repetitive action produces a quieting effect.[31] We see similar mechanical routines practiced all over the world because they are associated with spiritual growth, including: the spinning of the prayer wheel, the raking of a Zen garden,[32] and the rocking action of Orthodox Jews during prayer.[33] These practices are thoughtless or "unreasoned" actions, which facilitate meditation and, potentially, inner growth. It is this fundamental purpose that raises prayer-beads above the merely mundane and functional. The simple string of beads is an instrument of synthesis—an aid in bringing together the inner and outer, or physical and spiritual.[34, 35] Thus, the prayer-beads are profoundly meaningful, which, as we shall see, is relevant to our understanding of sustainability.

All the major spiritual traditions are expressed, on the one hand, through teachings and traditions that often are somewhat esoteric and difficult to grasp and, on the other hand, through popular understandings and customs. In this respect, prayer-beads have various other meanings that add to their widespread appeal.

A Talisman: Prayer-beads often are regarded as a lucky charm.[36] In some religions, losing one's prayer-beads is an ominous sign[37, 38] and, in Catholicism, even in recent times, the rosary has been associated with apparitions and miracles. It is commonly viewed as an object of comfort[39] and, in many Latin countries, it is a ubiquitous adornment of a car's rearview mirror. Such associations are deeply rooted in the human psyche and, despite scientific and technological progress and our rationalistic outlook, they still are very much present in modern, secular societies. Other common examples include the omission of row thirteen in aircraft by major airlines in some of the world's most scientifically advanced countries,[40] and the commonly held superstition that walking under a ladder brings bad luck.

A Touchstone: Prayer-beads can serve as a "remembering object." It is not a mnemonic device in the usual sense. Rather, it serves as a benchmarking device—a "reminder object"—similar to a souvenir, but for a person of faith it is

a reminder of that which is true and meaningful.

Jewelry: Prayer-beads also can be worn as jewelry. In this case, they are valued for their aesthetic and decorative qualities.

A Badge of Identity: In various ways throughout their history, prayer-beads have been used as an outer sign of one's religion, denomination, or vocation.[41]

Up until this point, we have discussed the object in terms of its use and meanings. It also can be considered in terms of its physicality and materiality:

A Physical Expression of the Accompanying Prayer Cycle: In Catholicism, the name "rosary" is actually the same as the name of the prayers that accompany its use. The design of the rosary, a circlet of beads attached to a pendant with a crucifix, is essentially a tactile map and visual diagram of the prayer cycle. Hence, its physical design is an indicator of its use and meaning.

The Physical Qualities of the Object include the size, weight, color,and texture of the beads, whether they are warm or cold to the touch, and how they sound when they are picked up and used. These are key aspects of one's aesthetic experience of the object. Prayer beads can be of plain wood or of precious jewels, simple or elaborate. The reasons for such variety can range from a genuine attempt to achieve an appropriate expression for a devotional object, to a choice that has more to do with social standing. Simple wooden beads can be an authentic expression of simplicity and humility, or a disingenuous outward expression of piety. A costly, bejeweled set of beads can be an entirely appropriate object for use in religious practice, or it can be a sign of wealth and social standing.[42] Thus, the appearance of prayer-beads can be diverse, variously interpreted, and used to express a broad range of values.

Varieties of Manufacture: Prayer-beads can be handmade from the simplest of materials or batch-produced in larger numbers by local artisans. They also are commonly made by mass-production processes. How it is made, what it is made from, and where it is made may have a bearing on the value ascribed to it by its owner. However, a cheap, mass-produced set of beads can be as precious to its owner as a set made from rare and expensive materials. Moreover, prayer-beads often include an emblem identifying the place it was purchased, such as a pilgrimage site. This adds a souvenir quality to it, but also a particular sacred association.

41 Wilkins, *The Rose-Garden Game: The Symbolic Background to the European Prayer-Beads,* 50 and 179.

42 Ibid., 49.

From this brief overview, it is apparent that there are a wide range of meanings associated with this object. They span the utilitarian, the deeply reflective and contemplative, the talismanic, the emblematic, and the decorative. It also can serve as a touchstone of values and an indicator of social status. For these reasons, this object can acquire an exceptionally intense and highly personal quality of "possession-ness." It is an object that one tends to really "own" in a very intimate way,[43] regardless of the fact that it may have cost very little and be made from mass-produced plastics.

There are two more aspects of prayer-beads that are important to bear in mind when considering the relationship between sustainability and the design of material objects:

Evolution over Time: Neither the "prayer-beads" as an artifact, nor the cycle of sayings that accompanies its use were "designed" as such. Rather, both evolved over a long period into the forms we see today. These forms are the result of both popular (or bottom-up) practices and institutional (or top-down) approval and modification.[44]

Evolution among Different Traditions: The different forms of prayer-beads around the world demonstrate that it is an object that is easily adaptable to diverse cultures and traditions, which then make it their own through modifying the design and, in the process, it becomes a symbol of both belief and identity. Hence, its flexibility allows it to become acculturated, and this contributes to its continued but diverse use and meaning.

Object Lessons for Sustainability

In this paper, we have looked at various types of enduring objects, and categorized and discussed them in terms of human needs and values. One object in particular, the prayer-beads, has been discussed in more detail as an important example that spans the various categories that have been introduced. We now can examine the lessons this object might hold for sustainable product design, bearing in mind that we cannot necessarily draw any firm, generally applicable, conclusions from the specific characteristics of one object. Nevertheless, from the above discussion, we can make the following observations:

The Physical and the Meaningful: It seems that a very powerful sense of personal possession-ness can be attributed to an artifact in which there are strong, interwoven relationships between physical object, physical activity, tactility, visual understanding, aesthetic experience, meaning, inner growth, and allusions to the numinous. The object discussed here is fundamentally profound in its conception as a thing, and this is articulated through its physical design, its use, and its meaning to its owner. It is a deeply evocative artifact that is neither trivial nor trendy, nor is

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43   Ibid., 26, 29–30, 48.
44   Apostolic Letter, *Rosarium Virginis,* 19.

it based on transient technological novelty or styling. For these reasons, it is not susceptible to many of the factors that render so many contemporary products short-lived and unsustainable.

The Heart of Sustainability: It is an object that relates to a broadly acknowledged set of human understandings that are independent of culture, religion, language, or era—what Leibniz called the *philosophia perennis*,[45] and Lewis referred to as the *evangelium eternum*.[46] This undoubtedly contributes to its enduring and widespread use. However, one could say the same thing about a ceramic pot. So what is it that distinguishes one enduring artifact from another, and makes it such an intensely personal and precious possession?

Objects that have a wide range of characteristics and meanings, including the profound, greatly surpass those of basic, utilitarian goods, and this is what makes prayer-beads, and not pottery, so important in our understanding of sustainability. It is an artifact that has been conceived in response to our highest needs, which have been termed "self-actualization" and "transcendence,"[47] and which refer, respectively, to attaining one's potential and relating to something beyond the ego.[48] In addition to these higher intentions, prayer-beads also reference other needs such as social standing and identity.[49] They also serve a basic function and have a variety of meanings related to popular culture, e.g., talisman. Thus, they can be understood, used, and acknowledged in many different ways.

An Essentially Personal Object: The intimate "personalness" of the ownership of this object is a rare, but very important, characteristic to bear in mind when considering the nature of sustainable objects. When we value an object in a deeply emotional and personal way, it becomes precious to us and worthy of our care.

A Challenge to "Localization" and Its Link to Sustainability? There has been much discussion about the need for increased "localization" to contribute to sustainability in product design and manufacturing.[50, 51] However, to some extent at least, prayer-beads would appear to challenge this claim. It is certainly true that, in many parts of the world, this object is made at the local level from local materials such as plant seeds. However, it also is mass-produced from inexpensive, "anonymous," unsymbolic material, and yet can still hold a profound meaning and a deeply intimate sense of "possession-ness" for its owner. This is because the locus of this sense of ownership is related more to what the object represents, or to that which it points, rather than to what it actually *is* in terms of its materials

45 A. Huxley, *The Perennial Philosophy* (London: Triad Grafton Books, 1945), 9.

46 C. S. Lewis, *The Pilgrim's Regress* (Glasgow: Collins Sons and Co. Ltd, 1933, Fount Paperback edition, 1978), 171.

47 Postrel, "The Marginal Appeal of Aesthetics: Why Buy What You Don't Need," 36.

48 W. G. Huitt, *Maslow's Hierarchy of Needs* (Valdorsra, GA: Valdosta State University, Educational Psychology Interactive, 2003) available at: http://chiron.valdosta.edu/whuitt/col/regsys/maslow/html (February 10, 2004, 7:03 p.m.). Alternatively, http://chiron.valdosta.edu.

49 Wilkins, *The Rose-Garden Game: The Symbolic Background to the European Prayer-Beads,* 50.

50 S. Dresner, *The Principles of Sustainability* (London: Earthscan Publications Ltd., 2002), 161–4.

51 S. Van der Ryn and S. Cowan, *Ecological Design* (Washington: Island Press, 1996), 57 and 65.

or mode of manufacture. Any detrimental reaction due to its cheap, ubiquitous "thingness" is overcome by its iconic associations, so that it can still be a deeply meaningful and intimate personal possession. This is, perhaps, the most important lesson for sustainability. The *meaning* of an object, even of a newly manufactured, mass-produced, plastic object, can provide a deep sense of ownership and value, and can eclipse the specific physical characteristics and any physical shortcomings of the object.

From this it seems reasonable to draw a further conclusion. At its most basic, utilitarian, "undesigned" level, we could say that a functional object is capable of fulfilling an identified human need. When we go beyond this basic utility and introduce "design" to give the product market appeal, then we start assigning to the product facets that will, ostensibly, satisfy a range of other human needs such as "a sense of belonging" and "self-esteem" needs. Objects designed to appeal to these needs (i.e., "functional, social/positional goods") often are rapidly outdated and unsustainable. Beyond these "middle-level" needs, however, there are higher needs such as aesthetic and spiritual needs. Products conceived to refer to these can appeal to our highest potential and, in doing so, *the very factors that spur unsustainable practices in objects are overcome.* In the one example of prayer-beads at least, we have a product that is inherently sustainable, more than simply functional, and ubiquitous. This example demonstrates that this combination is possible to achieve. The challenge is to see if it is possible in more common, everyday products.

At this point, we may try to take a few steps beyond the example of prayer-beads, to include some less explicitly religious products that are, at least to some extent, simultaneously "functional," "social/positional" and "inspirational/spiritual." It is difficult to find such examples, and any selections inevitably will be subjective and perhaps contentious. However, they might include some of the work by Philippe Starck, such as his "Juicy Salif" lemon squeezer of 1990 for Alessi. This product may not be especially functional, and its prime role would appear to have become positional, but it also is a strikingly sculptural and perhaps inspirational design. Similarly, the designs of Daniel Weil, Ron Arad, and the Droog designers are not merely functional, nor are they simply a combination of function and social/positional characteristics. Their sculptural and aesthetic attributes tend to endow them with "inspirational/spiritual" qualities.

These examples perhaps are not ideal, their durability has yet to be tested, and, in some cases, it often is difficult to rise above their strong "positional" associations. However, they do provide some indication of direction. They combine the various product characteristics discussed above, and encapsulate meanings, beauty, and sculptural qualities that allow them to rise above the mundane.

Conclusions

Many of our contemporary products go beyond basic utility, to include a multitude of technical features, along with styling and aesthetic considerations. The vast majority of these products are short-lived, unrepairable and, by any measure, unsustainable. Given this state of affairs, we are faced with the question: "Is it possible to have an object that is more than merely functional, but which also can be understood as sustainable, and if so, what would be the characteristics of such an object?"

This discussion has attempted to answer this question, and has shown that sustainable product design is not to be found simply in the physical definition of an object, in the types or scale of manufacturing, or even in the nuances of the design. It also suggests that sustainability does not necessarily *require* a return to local production, the use of natural materials or high-value materials, craft-processes, or even high-quality production. Instead, once basic utility is surpassed, we enter an area of design that deals with the social and positional aspects of material culture, and it is this area, when added to function, that appears to stimulate consumerism, disposable products, and unsustainable practices. Furthermore, beyond the "social/positional" lies another area of human understanding—the "inspirational/spiritual"—that seeks and brings higher meaning to our endeavors. When this level of understanding informs our material productions, the destructive tendencies within the "social/positional" can be overcome and lead to objects that are, in their fundamental conception, deeply meaningful. And it is only by attempting to make our material culture meaningful that we can hope to contribute to a sustainable future.

The Division of Pictorial Publicity in World War I

Eric Van Schaack

When America entered World War I, Washington quickly realized that the successful prosecution of the war would require a sustained effort of a magnitude and an intensity hitherto unimagined. The need for men, supplies, and self-sacrifice on the home front was totally unprecedented. What is particularly interesting to an art historian is the government's decision to bring home this message through the visual arts.

On April 13, seven days after signing the joint Congressional resolution that declared war on the Imperial German Government, President Wilson issued Executive Order No. 2594 that created a Committee on Public Information (CPI) which was to act as an agency for releasing news of the government; issuing information to sustain morale in the United States, administering voluntary press censorship, and, later, developing propaganda abroad. Three of the ex officio directors of the Committee were members of President Wilson's cabinet: Newton D. Baker, Secretary of War, Josephus Daniels, Secretary of the Navy, and Robert Lansing, Secretary of State.[1] The fourth director and Chairman of the Committee was George Creel (1875–1953), a forty-one-year-old journalist, editor, magazine writer, and zealous advocate of reform causes. As the editor of the *Rocky Mountain News,* Creel had advocated Wilson's nomination for the presidency as early as 1911, and had corresponded with Wilson during his first administration.[2]

At first, there were several meetings of the full committee, but Creel soon took charge and the CPI was, essentially, George Creel and his staff. He had no illusions about the difficulty of his job, and he knew that, in spite of Congress's overwhelming support of the war resolution, the country was deeply divided over the war. Looking back on his work, he wrote:

> During the three and a half years of our neutrality, the United States had been torn by a thousand diverse prejudices, with public opinion stunned and muddled by the pull and haul of Allied and German propaganda. The sentiment of the West still was isolationist; the Northwest buzzed with talk of a "rich man's war," waged to save Wall Street loans; men and women of Irish stock were "neutral," not caring who whipped England; and, in every state demagogues raved about "warmongers...."[3]

1   Frank Hardee Allen, *Classification Scheme: Records of the Committee on Public Information, 1917–1919* (Washington, DC: Division of Classification, The National Archives, 1938), vii.

2   For Creel, see *The National Cyclopedia of American Biography* (New York: James T. White & Company, 1956), 41, 575–576, and Creel's autobiography, *Rebel at Large: Recollections of Fifty Crowded Years* (New York: G. P. Putnam's Sons, 1947).

3   Creel, 1947, 157.

4   The Committee's work was cut back
    after July 1, 1919. Its domestic activities
    ended after the armistice was signed
    on November 11, 1918, but its foreign
    operations continued until June 10,
    1919. The fundamental studies of the
    Committee are James R. Mock and
    Cedric Larson, *Words that Won the War:
    The Story of the Committee on Public
    Information 1917–1919* (Princeton, NJ:
    Princeton University Press, 1939); and
    Stephen Vaughn, *Holding Fast the Inner
    Lines: Democracy, Nationalism, and
    the Committee on Public Information*
    (Chapel Hill, NC: The University of
    North Carolina Press, 1980). See also
    *Complete Report of the Chairman of
    the Committee on Public Information,
    1917:1918:1919* (Washington, DC: U.S.
    Government Printing Office); G. Creel,
    How We Advertised America (New
    York and London: Harper & Brothers
    Publishers, 1920); henceforth cited as
    Creel (1920); and *A Report Concerning
    Papers, Films, Records, Public Property,
    and Liabilities, etc. of the Committee
    on Public Information. Made by the
    Director of the United States Council of
    National Defense in response to Senate
    Resolution 323 of the 65th Congress,
    Second Session, adopted March 5, 1920*
    (Washington, DC: National Archives).
    See *Records of the Committee on Public
    Information, Record Group 63, CPI 1 - D2,
    Box 1, Entry 23*, and the hearings
    in the House of Representatives at which
    some CPI personnel were questioned.
    U.S. Congress, House Committee on
    Appropriations, *Hearings Before the
    Subcommittee of the House Committee
    on Appropriations in Charge of Sundry
    Civil Appropriations Bill for 1919, Part 3*,
    65th Congress, 2nd Session, 1918.
5   Creel (1920), 133–134.
6   On Gibson, see Fairfax Downey, *Portrait
    of an Era as Drawn by C. D. Gibson* (New
    York: Charles Scribner's Sons, 1936); and
    Nick Meglin, "Charles Dana Gibson and
    the Age of Exclusivity," *American Artist*
    39: 392 (March, 1975): 62 ff.
7   Creel (1920), 139.

The mission of the CPI, as he saw it, was to unify the country and to fight for "the verdict of mankind." To carry out this task, he created a large number of subcommittees, or "divisions," as he called them. By the time the CPI went out of existence, Creel had created twenty-one divisions devoted to domestic propaganda, including the News Division, the Film Division, the Advertising Division, and the Women's War Work Division. There also was a Foreign Section with sixteen divisions which dealt with the foreign press cable service, foreign mail service, and a Work with the Foreign Born Division that had nine national bureaus.[4]

One of the most successful of these divisions was the Division of Pictorial Publicity (DPP). Creel understood that posters could have an important role in influencing public opinion. He wrote:

> Even in the rush of the first days ... I had the conviction that the poster must play a great role in the fight for public opinion. The printed word might not be read; people might choose not to attend meetings or to watch motion pictures, but the billboard was something that caught even the most indifferent eye .... What we wanted—what we had to have—was posters that represented the best work of the best artists—posters into which the masters of the pen and brush had poured heart and soul as well as genius.[5]

Creel chose Charles Dana Gibson (1867–1944) to head the Division of Pictorial Publicity.[6] Gibson was the president of the Society of Illustrators, an organization of professional artists that had been founded in 1901 to promote the art of illustration and to hold exhibitions of its members' works. He was one of the best known and highest paid artists in America, and in the decade before the war, the elegant and attractive "Gibson Girl" had become a national institution.

All of the published accounts of the DPP have stated that it was organized in April, 1917, shortly after the country went to war.[7] But the CPI's records in the National Archives in Washington tell a different story. They make it clear that, initially, Creel only wanted Gibson to get the Society of Illustrators to appoint a loosely organized committee of artists to help government agencies with their publicity campaigns. The committee was called "The Society of Illustrators, Subcommittee, Pictorial Publicity," and its original members were Frank De Sales Casey, the Art Editor of *Colliers*; Charles Buckles Falls (1874–1960), a well-known illustrator and designer; Henry Reuterdahl (1871–1925), the painter and illustrator who had sailed around South America with the U.S. Fleet; Louis Fancher (1844–1944), an illustrator; Charles David Williams (1875–1954), also an illustrator; Robert J. Wildhack; (1881–1940), an illustrator and painter; and Frederick G. Cooper (1883–1961), a painter and designer. Gibson was the chairman, Fancher was the production director, and Frank De Sales Casey was the secretary. The surviving

records now make it possible to follow the various transformations of Gibson's group of artists until, in November of 1917, it emerged as the Division of Pictorial Publicity.

Creel was not pleased with the posters produced early in the war. In a letter to President Wilson dated June 20, he expressed his dissatisfaction with the posters that had been produced up to that time:

> Posters are only effective when of the highest class. For four months, I have been trying to get some effective posters from the artists of America and I have not yet seen a single one that appeals to me as the real thing.[8]

It was not until the fall of 1917 that Gibson began to reorganize his group. On November 8, Creel wrote to Gibson that:

> It is stupid to assume that the artistic genius of America has yet received effective expression. Some of the work done has been hopelessly bad, much of it mediocre, and only in rare instances has the product been something in which pride could be felt .... May I suggest a more aggressive attitude in the interest of American art, and a more complete appeal to the imaginations of the American people. State just what it is you are willing to do, and let me put this explicit offer of service up to each department of the government that is concerned with posters, cards, and other forms of pictorial appeal. Form some committee that will distinguish between mere willingness and real ability, so that the drawing will represent effectiveness as well as individual patriotism .... Art is to be conscripted no less than manhood, and every man and woman who puts paint or brush to paper must get the feeling that neither time nor energy may be denied when the country calls. There is a great work for you to do, and you know, as well as I do, that the full obligation has not been discharged. There must be an organized enlistment, marked, if necessary, with the utmost sacrifice. These things I urge are not only in the interest of government, but in the interest of the art and artists of America.[9]

Gibson wrote to Creel on November 13, telling him that he was "glad to be able to read your good letter to the Committee last Friday night." He also reported that:

> ...the men are entering with more and more enthusiasm into the work as they begin to see results and see their efforts count.
>
> They show a fine spirit and I often regret having said in a letter to you some time ago that I thought it might be necessary as time went on to pay a man if all of his time was taken. I couldn't have been further off the truth.

8   George Creel Papers, Container 16, Manuscripts Division, Library of Congress.

9   National Archives, Record Group 63, CPI 1 - A1, Box 9. Henceforth, material in Record Group 63 will be cited as CPI, followed by the reference number. CPI 1 contains the records of the Executive Division.

Not one of them would listen to such a thing. So please forget that I ever brought the subject of money in connection with this work. It's a privilege to be of use and for the opportunity. We all feel that we have much to thank you for....[10]

Two days earlier, on November 11, Gibson had sent a telegram to Creel telling him that it was:

Not necessary to call it commission [stop] A short letter from the President would do the trick [stop] We want some men whose word the government will take [stop] Put fresh heart into the men who must do the work by letting them feel their efforts will be judged by competent men and we promise results [stop] Would suggest Cass Gilbert as one....[11]

In an undated draft of a memorandum to government department heads, Gibson pointed out that:

If time were of no object, artists capable of making good posters could no doubt be found through a system of holding competitions and offering prizes, but they would be few and far between, and it would take years to locate them.... The National Committee of Pictorial Publicity is composed of men whose business it is to know who the reliable poster makers are, where they are to be found, and under what conditions they are likely to do their best work. Three of the department heads at Washington have shown a disposition to trust this committee.... I would respectively suggest that the heads of all departments needing posters keep in mind that, as final judges, their work will be simplified if, instead of making selections from a countless mass of inferior work (among which a good thing could be easily overlooked), they only have put before them the best.

Gibson asked that the muralist and illustrator Edwin Howland Blashfield (1848–1936), President of the National Fine Art Foundation, Herbert Adams (1858–1945), a sculptor and President of the National Academy of Design, and the noted architect Cass Gilbert (1859–1934) be put on this committee, in addition to the members appointed by each department. He sent a copy of this notice to Creel, adding in his own hand that "Here are some of the things I want your advice on Monday. I have made it as short as possible so if you will read it over we will get that much of a running start."[12]

The Division of Pictorial Publicity officially came into being in November, 1917, and by the beginning of January, 1918, Gibson was able to send Creel a summary of the Committee's work for December, 1917.[13] This was the earliest of the surviving reports of Gibson's committee. It was typed on letterhead which still had the

10 Ibid.
11 Ibid.
12 Ibid.
13 The statement called for in Senate Resolution No. 323, adopted March 5, 1920 (see Footnote 4) gives the date of the organization of the DPP as November, 1917. For Welsh's report, see CPI 1 - B1, Box 2.

logotype of the Society of Illustrators, but also identified the organization as the Division of Pictorial Publicity. The Division now had office space in Room 1203, 200 Fifth Avenue, in New York City. The report was entitled "Summary / Division of Pictorial Publicity for December 1917," and it had been prepared by Horace Devitt Welsh (1888–1942), the Assistant Secretary of the DPP. Welsh worked out of the CPI's Washington office, and was the "contact man" who went to the government offices to determine what sort of publicity they needed. He then would pass this information on to Gibson, who would choose the artists. Welsh's report began:

> I submit herewith summary of the work of the Art
> Department which was previously formed and has now
> branched out into a Division of Art for Pictorial Publicity.

Welsh then listed the officers. Gibson was the Chairman, and Frank De Sales Casey was the Vice Chairman and Secretary. The Board of Associate Chairmen consisted of Adams, Blashfield, and Gilbert, as well as the painter and etcher Joseph Pennell (1860–1926). There also was an Executive Board composed of fourteen artists: the painter William Jean Beauley (b. 1874), Frederick G. Cooper, Charles Buckles Falls, Louis Fancher, the sculptor Melvina Hoffman (1885–1966), the illustrator Wallace Morgan (1873–1948), the painter and illustrator Herbert Paus (1880–1946), the painter and illustrator William Allen Rogers (1854–1931), the illustrator and painter John E. Sheridan (1880–1948), the painter and print maker Harry Everett Townsend (1879–1941), the illustrator and writer Frank J. Sheridan, Jr., and Adolph Treidler (1886–1981). Casey and the illustrator Charles David Williams had been appointed to "secure for the government work of the highest merit along artistic lines."

The report outlined the way the Division intended to function. Government departments would contact the committee when they needed artwork, and the Division would provide it at no cost, since most of the artists, Casey pointed out, were volunteering their services. The Division would not be involved in printing the work, since this would be the responsibility of those who had commissioned the work. "The coordination of the various artistic resources," Casey wrote, "should do a great ways [sic] in enabling the United States to be in the front rank of artistic patriotic appeals for the duration of the War."

Casey then summarized the work accomplished during the month of December:

> …We have procured for the Red Cross Committee, from
> the various cartoonists of the country, a series of cartoons
> for the drive for membership. We have assisted the Liberty
> Loan by sending a jury composed of Messrs. Gibson, Casey,
> Adams, and Gilbert to Washington to pass on their draw-

ings, besides which we added to those drawings already there a group of seven which we considered to have a great deal of merit.

At the present time, we are working on drawings for the Aviation Branch of the service under major Stiever. We are also making posters for the United States Boys' Working Reserve, which is a part of the Department of Labor. Work is being done for the Food Committee, Fuel Committee, and a drawing is being made for a Mr. Paterson referred to us by Mr. Creel.

Although by January 1, 1918, Gibson's Division had spent only $277.51 for salaries and $49.61 for expenses, a good deal of work had been accomplished. In an article that appeared in the *New York Times* on January 20, 1918, Gibson stated that:

It is the greatest opportunity the artists of America have ever had to serve their country .... We have a meeting every Friday night. This takes place at our headquarters, 200 Fifth Avenue, where we meet men who are sent to us with their requests by the different departments at Washington. The meeting is adjourned to Keene's Chop House, where we have dinner. Suppose we have with us someone from the Food Administrator's office sent to us so that we can get more clearly in mind the needs of his division through personal contact. Casey, once having got the suggestion, picks out two of the best men he thinks can be found for the work and, at dinner, places them on each side of the official emissary. In the course of the dinner, views are exchanged on all sides, and we come to understand each other pretty thoroughly.

Gibson shared the President's vision of the war as "making the world safe for democracy." He felt that the posters produced up to this time had been too literal and, as examples, cited posters with illustrations of food and inscriptions such as "Food will win the war," or posters in which a garbage can was presented with the injunction to house-wives to cheat the garbage man and beat the Kaiser. He wrote:

We must see more of the spiritual side of the conflict. We must picture the great aims of this country in fighting this war. They have already been pictured in words by the President, and I want to say now that he is the greatest artist in the country today, because he is an idealist. He is the great Moses of America.... The work of the artist will be made easy by putting into pictorial form the last message of the President.... At any cost ...the artists of America must visualize the needs of the country so vividly that they would be seen at all times—in the country village and along Broadway, and everywhere else in America.

The message to which Gibson was referring was the President's address to Congress on January 8, 1918, in which he put forward his famous fourteen-point program for world peace.[14]

A week after the article appeared in the *New York Times*, another article on the DPP appeared in the *Philadelphia Record*.[15] In the article, H. Devitt Welsh added some details to Gibson's account of the DPP's work. Requests for pictorial publicity were turned over to a newly formed Board of Associate Chairmen who would pick two or more artists for the job. "Then the ideas are thrashed out, one of them finally decided on, and the work assigned to the man who can, in the judgment of the committee, execute it best."

Gibson told the interviewer that he felt that American posters to date had not been really "vital or epic," and that when the casualty lists began to appear, they would be the "horror for which we are waiting, knowing it will soon come. And when it comes, it will electrify the country into an energy capable of all the things of which America is capable." Artists, the men of imagination, will supply that enthusiasm.

"It is to them that we look for the posters that will shake out of their lethargy the thousands who clutter our streets, smug in the safety granted by 3,000 miles of water .... One cannot create enthusiasm for war on the basis of practical appeal. The spirit that will lead a man to put away the things of his accustomed life and go forth to all the hardships of war is not kindled by showing him the facts .... We are being purged with fire, and the work of the artist will be to catch the new spirit of the people, to blow on the new flame."

In the article, a number of the newly formed DPP's posters were illustrated: *Over the Top* by Harvey T. Dunn (1884–1952), *Over There* by Albert Edward (1863–1946),[16] *Hunger* by Henry Patrick Raleigh (1880–1944),[17] Frank Brangwyn's *Help Your Country/Stop This*,[18] Charles Buckles Falls's *Premiers au Feu/Means in French/ First to Fight/in English/U.S. Marines*,[19] Gibson's *House Manager*,[20] and Herbert T. Paus's *Save Your Child/From Autocracy*.[21] On Paus's poster, below his signature, is the "S of I" logotype of the Society of Illustrators. This would soon be replaced by the DPP's own logo, the superimposed letters "DPP" inscribed in a square.[22] On most of the Division's posters, though, it was omitted.

On February 1, Gibson wrote to Creel, enclosing a copy of a letter that he was sending "to every artist in the country, chiefly for the reason that we do not want anyone to feel that he or she has not been asked." The letter was typed on DPP letterhead and announced:

> This national committee has been organized with the intention of giving the United States Government the best work that can be produced by artists throughout the country, to be used for posters, etc., and we are, therefore, desirous of enlisting the cooperation of every artist in the country.

14 *New York Times Magazine* (January 20, 1918): 11.

15 Louis J. F. Moore, "Win the War: The Poster as Power," *Philadelphia Record* 3 (January 27, 1918): 1 ff.

16 Walton Rawls, *Wake Up, America! World War I and the American Poster* (New York: Abbeville Press, 1988), 80.

17 Gary A. Borkan, *World War I Posters* (Atglen, PA: Schiffer Publishing Ltd., 2002), 63.

18 Rawls, *Wake Up, America!* 80.

19 Libby Chenault, *Battle Lines: World War I Posters from the Bowman Gary Collection* (Chapel Hill, NC: University of North Carolina Rare Book Collection, 1988), 133.

20 George Theofiles, *American Posters of World War I: A Price and Collector's Guide* (New York: Dafran House, Inc., 1973, No. 106).

21 Borkan, *World War I Posters*, 135.

22 See Rawls, *Wake Up, America!* 186 – 187; and Borkan, *World War I Posters*, 56.

If you have any ideas that can be used for this purpose, please send them, if only in rough preliminary form, to the above address. The different Governmental Departments are constantly requesting posters, sketches, or cartoons; and we would like to have on hand ideas for their immediate needs. Thinking you could not fail to be interested in a letter Mr. Herbert Adams, President of the National Academy of Design, wrote me, I am quoting it to you below: "The present time offers the artists of the country a glorious opportunity such as they have never had before and probably never will have again. There is to be a great campaign of pictorial publicity to emphasize the needs of our government. What more important or patriotic service could any man do than to create a war poster so striking, so beautiful, or so impressive that it drives its message home to every eye, and makes an indelible impression on the millions of people who will see it. May we have your cooperation in this service and receive from you, not only now, but from time to time, such sketches as you may conceive that will help and inspire the patriotism of our country?"[23]

After the DPP's report of its activities during December, 1917, there are no more reports until July 23, 1918, when Casey and Gibson sent Creel a report of the Division's activities during the months of May and June. A report for March was sent to Creel, and he acknowledged its receipt in a letter dated April 5, but this has not been located. There also is a report dated August 5 for the month of July, a report dated August 22 for the week ending August 22, a report dated September 16 for the activities during the month of August, a report dated October 24 for the activities during September, and a final report dated November 18 for the work done during the month of October. These reports not only document the activities of the Division, they give us a good picture of the way the Division functioned.[24]

The reports are quite extensive, some of them as long as fifteen pages, and they list the governmental departments that had commissioned pictorial publicity and the artists who carried out the work. However, since the captions or slogans on the posters are seldom listed, it often is impossible to identify individual posters.

The amount of work produced by the DPP was astonishing. During May and June, the Liberty Loan Committee for the Fourth Liberty Loan Drive, which opened on September 28 and closed on October 19, 1918, requested some posters. More than fifty designs were submitted by forty-eight artists. All the designs were shipped to Liberty Loan Headquarters in Washington. After the Liberty Loan

23 CPI 1 - A1, Box 9.
24 CPI 1 - B1, Box 1, Entry 13.

25 *New York Times* (September 20, 1918): 4;
    and the DPP report for the months of May
    and June (CPI - B1, Box 1, Entry 13).

26 Fred Strothmann (1879–1958) was a
    pupil of Carl Hecker, and then studied in
    Paris and at the Berlin Royal Academy.
    He had wanted to be a portrait painter,
    but shifted to comic illustration. He
    was a regular contributor to the old *Life*
    Magazine, *Harper's Monthly, The Century,
    Hearst's International,* and *The Saturday
    Evening Post;* and also worked as a polit-
    ical cartoonist and a book illustrator. See
    Walter Reed, *The Illustrator in America
    1860–2000* (New York: The Society of
    Illustrators, 2001), 124; *Who Was Who
    in American Art 1564–1975: 400 Years
    of Artists in America,* Peter Hasting Falk,
    ed. (Madison, Connecticut: Sound View
    Press, 1999), 3, 3207; and the *New York
    Times* (May 14, 1958): 33.

27 John Warner Norton (1876–1934) stud-
    ied and later taught at the Chicago Art
    Institute, and was active as a muralist
    and as an easel painter. In 1926, at the
    Institute's annual exhibition, one of
    Norton's works won a bronze medal and
    a $300 prize and, in 1931, he won the
    Architectural League's Medal of Honor
    in painting for his paintings in the Tavern
    Club of Chicago. See *Who Was Who in
    American Art 1564–1975: 400 Years of
    Artists in America,* Peter Hasting Falk,
    ed., 2, 2440–2441; and the *New York
    Times* (January 8, 1934): 17.

Figure 1
Fred Strothmann, *Beat Back the Hun,*
Picker Art Gallery, Colgate University.

Committee had selected the designs for the drive, nine of which
were chosen from among those submitted by the DPP, the Food
Administration then chose five more. The remaining designs were
sent back to New York. Eventually, ten of the DPP's designs were
used.[25]

Most of the ten designs chosen by the Liberty Loan Com-
mittee confronted the public with the horrors of a possible German
invasion. The lowering Hun in Fred Strothmann's *Beat Back the
Hun* with his blood stained fingers and bayonet, still wears the
Pickelhaube (spiked helmet), which Americans understood as a sym-
bol of Prussian militarism, even though German forces had switched
to the *Stahlhelm* (steel helmet) in 1916 (figure 1).[26] The bloody boots in
John Norton's *Keep These Off the U.S.A.* were a grim warning of what
Americans could expect from an invading Germany army (figure 2).[27]
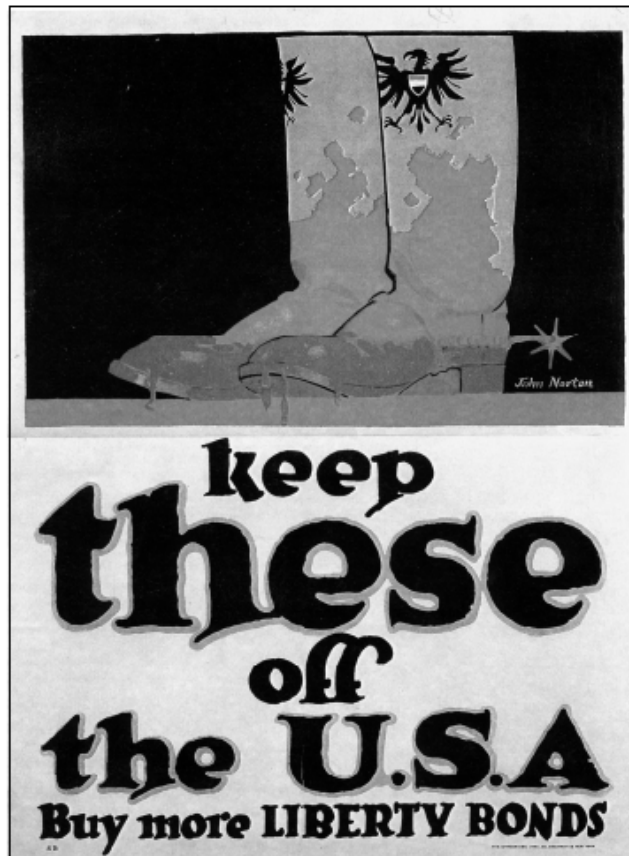
28   Joseph Pennell (1860–1926) was one
of the leading American illustrators of
the late nineteenth and early twentieth
centuries, and during World War I he
created illustrations of the war produc-
tion efforts in Britain, France, and the
United States. He also was the author
of a number of books including a biog-
raphy of his friend, Whistler. See Reed,
The Illustrator in America 1860–2000,
60; and *Who Was Who in American
Art 1564–1975: 400 Years of Artists
in America*, Peter Hasting Falk, ed., 3,
2567–2568. Pennell's poster is one of the
best documented of the war. He wrote
that "The idea came into my head on my
way back from New York, where I had
attended a meeting of the Committee on
Public Information at which the loan was
announced and posters asked for. See
Joseph Pennell, *Joseph Pennell's Liberty
Loan Poster: A Text Book for Artists and
Amateurs, Governments and Teachers
and Printers, with Notes, an Introduction
and Essay on the Poster by the Artist*
(Philadelphia and London: J. P. Lippincott
Company, 1918), 9 and 18.

29   Elsworth Young (1866–1953) was an
illustrator and landscape painter who
had come to Chicago in 1895 to work
for *The Chicago Tribune*. Later, he did
illustrations for *Popular Mechanics*.
See *Memorial Fielding's Dictionary
of American Painters, Sculptors &
Engravers 2nd Newly-Revised, Enlarged,
and Updated Edition*, Glen B. Opitz,
ed. (Poughkeepsie, NY: Apollo Books,
1987), 1068; and the *New York Times*
(September 27, 1952): 17.

But for dramatic effectiveness, none could match Joseph Pennell's striking portrayal of New York City under attack: *That Liberty Shall Not Perish from the Earth*. Pennell wrote that "My idea was New York City bombed, shot down, burning, blown-up by an enemy," and his original idea for the caption was "BUY LIBERTY BONDS OR YOU WILL SEE THIS" (figure 3).[28]

Ellsworth Young's *Remember Belgium,* of which more than a million copies were printed, played on American outrage at the atrocities committed by the German army in Belgium in 1914 (figure 4).[29] And the choice offered to Americans by the prolific magazine and book illustrator Henry Patrick Raleigh's *Hun or Home?* reminded Americans that only their dollars stood between them and an onslaught of merciless barbarians (figure 5).[30]

While it may seem absurd to us today that Americans could actually believe that a German invasion force could land on American shores, there were millions of Americans who thought that a German invasion of the continental United States was not only possible, but quite likely and possibly even imminent. In 1915, Bernard Walker, an editor at *Scientific American,* had written
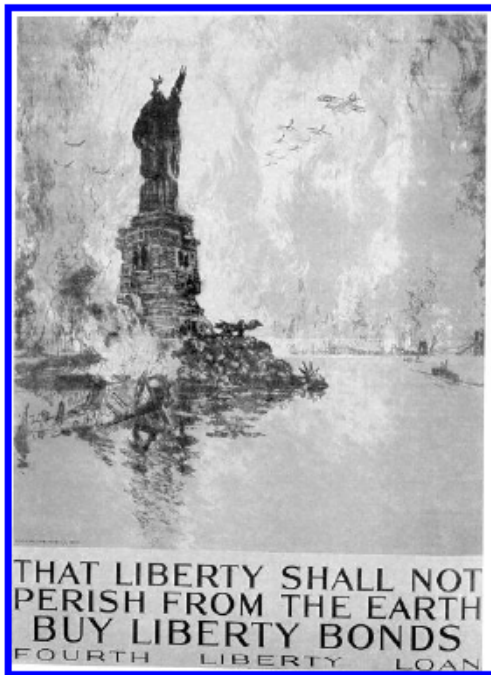
Figure 3
Joseph Pennell, *That Liberty Shall Not Perish from the Earth,* Hamilton Public Library, Hamilton, New York.
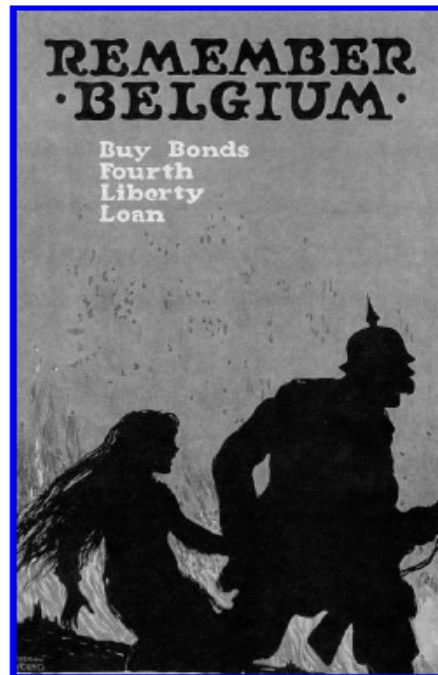
Figure 4
Ellsworth Young, *Remember Belgium,* Picker Art Gallery, Colgate University.
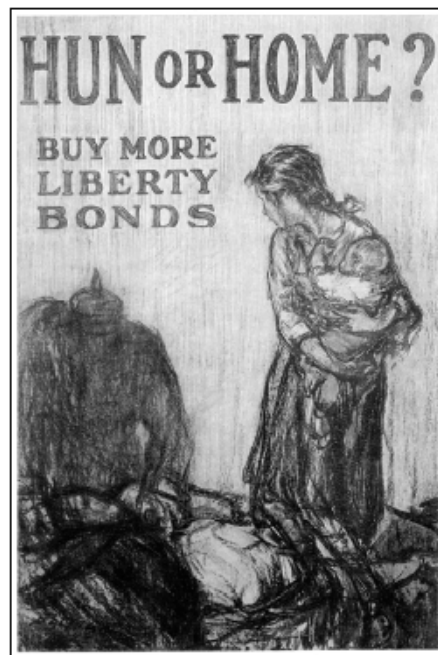
Figure 5
Henry Patrick Raleigh, *Hun or Home?* Pickering Art Gallery, Colgate University

30   Henry Patrick Raleigh (1880–1944) was one of America's most popular illustrators during the 1920s. He worked for the New York *World* and also did illustrations for *Harper's Bazaar, Saturday Evening Post, Colliers,* and Hearst. He also was active as an etcher, a lithographer, and a portrait painter. See *Who Was Who in American Art 1564–1975: 400 Years of Artists in America,* Peter Hasting Falk, ed., 3, 2695; and Reed, *The Illustrator in America 1860–2000,* 158–159.

31 J. Bernard Walker, *America Fallen! The Sequel to the European War* (New York: Dodd, Mead and Company, 1915).

32 Hudson Maxim, *Defenseless America* (New York: Hearst's International Library Co., 1915), passim.

33 Edward Robb Ellis, *Echoes of Distant Thunder: Life in the United States 1914–1918* (New York: Coward, McCann & Geoghegan, Inc., 1975), 424–425.

34 There is a great deal of information about the Marine Corps's recruiting campaign in *The Recruiter's Bulletin: Published Monthly in the Interests of the Recruiting Service of the U.S. Marine Corps,* 1:1914 to 5:1919.

35 Charles Buckles Falls (1874–1960) was a book illustrator and also provided artwork for a number of advertisements. The ABC book he designed for his daughter became a classic of children's literature. See Reed, *The Illustrator in America 1860–2000,* 141; and the *New York Times* (April 16, 1960): 17. There has been a good deal of uncertainty about the attribution of this poster, which is unsigned, but the correspondence between Mrs. C. B. Falls and Col. F. B. Diehard makes it clear that Falls was the artist. On February 22, 1983, Mrs. Falls wrote: "I have several memorabilia, snapshots of my husband painting the [*Books Wanted*] poster in front of the Library ... also the two helmets used in the *Teufel* poster, one of my favorites. (United States Marine Corps Historical Center, Washington, DC). Apparently, the German helmet almost ended up in the hands of the Marines. On October 1, 1918, Capt. T. G. Sterrett, U.S.M.C., wrote to Falls "Here's that helmet back just to show that we are not Indian givers. Our Washington headquarters were very keen to borrow these things, but they were not so keen to return them. I just got them back this morning." Papers of Charles Buckles Falls, Chapin Library, Williams College. Falls Papers.

36 Alfred Emile Cornebise, *Art from the Trenches: America's Uniformed Artists in World War I* (College Station, TX: Texas A & M Press, 1991), 11–24.

37 *Branch Library News: Published Monthly by the New York Public Library* 5:4 (April, 1918): 53–55.

38 CPI 1 - A1, Box 9.

America Fallen, a vivid account of a German invasion.[31] That same year, Hudson Maxim's *Defenseless America* appeared, in which the author claimed that an enemy power could land an invasion force of from 100,000 to 200,000 men on our shores in two weeks.[32] Robert R. McCormick, publisher of the influential *Chicago Tribune* was so concerned about the threat of a German invasion that he urged the government to erect a series of fortifications in Albany, Boston, Pittsburgh, Atlanta, Vicksburg, and Houston, and in all the passes of the Sierra Nevadas and the Rockies. One member of Congress suggested that, since the Germans might attack the west and east coasts simultaneously, Americans living on the seaboards should retreat to safety behind the Allegheny and Rocky Mountains.[33]

The emphasis on the possibility of a German invasion in the publicity for the Fourth Liberty Loan was one of the reasons for its tremendous success. The Treasury estimated that more than twenty million people, more than half of the adult population of the United States, had purchased bonds. Nearly seven billion dollars was raised.

While the work of the DPP certainly was extensive, there were many other organizations and agencies that produced pictorial publicity. The Marine Corps Recruiting Bureau, the YMCA, the YWCA, the Red Cross, and the U.S. Navy all ran their own campaigns.[34] Charles Buckles Fall's poster entitled *Teufel Hunden,* one of the few humorous posters of the war, was commissioned from the artist directly by the Marine Corps (figure 6).[35] The DPP was involved in the selection of the artists who were sent to France to document the activities of the American Expeditionary Force.[36] They also participated in a number of promotional activities, several of which took place on the front steps of the New York Public Library.[37]

Creel was very pleased with the work of Gibson's division. On September 24, he wrote Gibson that:

> I cannot refrain from writing you a very sincere word of appreciation for the work being done by the Division of Pictorial Publicity. The report of the work accomplished during August is particularly inspiring, and the artists of the United States should feel a great and lasting pride in the contribution to the national cause that they have been privileged to make. I have always had a full understanding of the importance of this work, and I am glad to tell you that the other Divisions of Government are commencing to have the same appreciation.[38]

When the armistice was announced on November 11, the activities of the CPI and the DPP officially ended, but the artists of the DPP were not yet ready to give up their work. On November 22, 1918, representatives of the various sections of the country held a meeting in Chicago and unanimously adopted a resolution "to continue this Division of Pictorial Publicity as certain very important work

Teufel Hunden
GERMAN NICKNAME FOR
U.S. Marines
DEVIL DOG RECRUITING STATION
NEW GIFFORD BUILDING
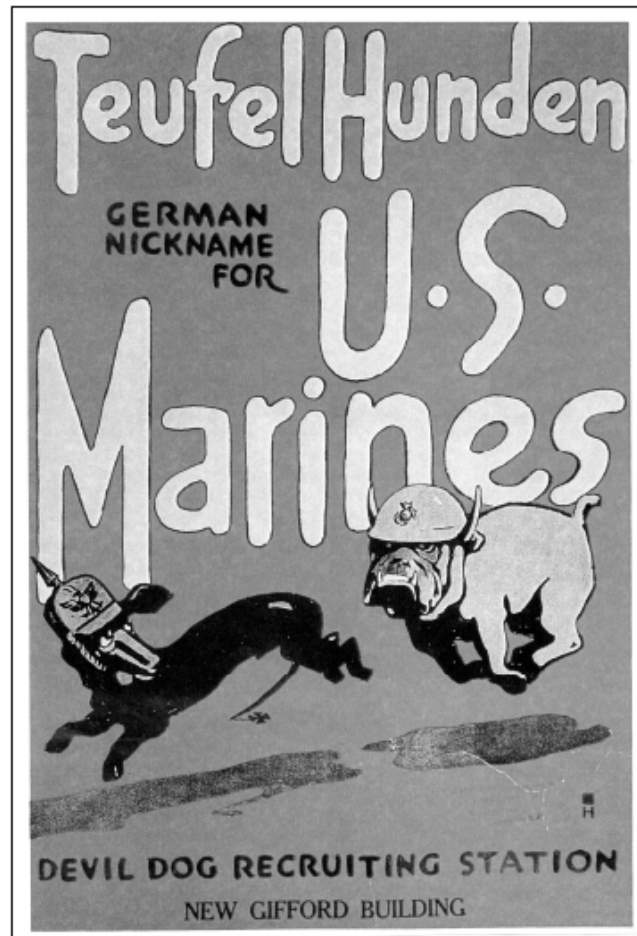
has not yet been completed, and that more important work must be undertaken in the near future."[39] But the work of the DPP officially ended on December 15.[40]

In late November, Gibson already was making plans for a gala victory dinner for the artists of the DPP. It eventually was held on February 14, 1919, at the Hotel Commodore in New York. There is a paragraph in the program that catches something of the spirit that bound these diverse temperaments together, and reveals the pride they felt in the service they had rendered to their country.

This was the first time in the history of the United States that the government used pictorial art in connection with a war, and all departments, recognizing its importance, used this direct agency in every appeal to the public. In the war, artists stood on their own feet as part of the social structure. The government wanted them, the government used them, and they made good. In so manfully

39 Ibid.
40 Letter from the Secretary of the CPI
    to the Reverend B. F. Cast in Tolland,
    Connecticut, CPI - A1, Box 3, Folder 102.

answering the roll call of patriotism, like the men in blue and khaki, the artists incidentally shattered the foolish fallacy that they were dreamers, with loose hair and still looser morals—individuals who never knew the value of time.[41]

During its brief existence, the DPP had produced pictorial publicity for fifty-eight governmental departments and committees, submitted seven hundred designs for posters, one hundred and twenty-two for cards, three hundred and ten pieces of newspaper advertising, two hundred and eighty-seven cartoons, and nineteen designs for seals and buttons: a total of 1,438 designs created by 318 artists. Also, during the Third Liberty Loan Drive (April 6–May 4, 1918) Henry Reuterdahl and N. C. Wyeth had completed a 90-foot-high and 25-foot-long painting for the Sub-Treasury Building. To publicize the Fourth Liberty Loan (September 28–October 19, 1918) Reuterdahl had painted three paintings more than twenty feet long in Washington, DC.[42] And the total cost to the government for all this work was only $13,170.97.[43]

Reviewing the work of the Division of Pictorial Publicity in 1920, Creel wrote that he considered it one of the most remarkable parts of the Committee on Public Information.

At America's call, however, painters, sculptors, designers, illustrators, and cartoonists quickly and enthusiastically rallied to the colors, and no other class of profession excelled them in the devotion that took no account of sacrifice or drudgery... [their posters] called to our own people from every hording like great clarions, and they went through the world, captioned in every language, carrying a message that thrilled and inspired.[44]

D. H. Lawrence once wrote that, for the generation that lived through the horrors of World War I, "all the great words were cancelled out,"[45] but the posters show no sign of this disillusionment; instead, they brought the "great words" to life for millions of Americans, inspiring them to make sacrifices for the war effort. They were the words men believed in and were willing to die for, and their power still resonates across the gulf that separates the beginning of the last century from its end.

41 See the program for the dinner and a copy of an article about the dinner in *The Evening World* (February 15, 1918) (Falls's papers).

42 Creel (1920), 137–138 and the list of artists in CPI 1 - B1, Entry 13, Box 1.

43 For some time, Gibson paid the Division's operating expenses out of his own pocket. See James R. Mock and Cedric Larson, *Words that Won the War: The Story of the Committee on Public Information 1917–1919*, 102.

44 Creel (1920), 133.

45 Quoted in Barbara Tuchman, *The Guns of August* (New York: Macmillan Company, 1962), 440.

Jacques Viénot and the "Esthétique Industrielle" in France (1920–1960)

Jocelyne Le Boeuf

1   *Esthétique industrielle* 1 (First trimester, 1951).

2   *L'Institut d'Esthétique Industrielle*. The Institute of Industrial Aesthetics was created in 1951. Members included several industrialists and representatives of national, public establishments. Georges Combet, President of Gaz de France; Claudius-Petit, Minister for Reconstruction and Urbanism; Raymond Boisdé, Secretary of State for Commerce; Paul Gambin, director of an important company that manufactured machines and tools; as well as many others. These people, along with Jacques Viénot, were the organizers of an international conference on industrial aesthetics in Paris in 1953, held under the auspices of *l'Institut*. The Institute also was the instigator of the label *Beauté-France* in 1953, which later became the label *Janus of Industry* under the responsibility of Anne-Marie Sargueil, current director of *l'Institut Français du Design* (new name given to *l'Institut d'Esthétique Industrielle* in 1984).

Introduction

The circumstances leading to the emergence of French industrial design have remained overshadowed by the general history of modernity. The privileged stance of the furniture creator / designer, and the frequent use of the word design when referring to a style, reflects a cultural tradition which attaches little importance to the mode of production and to the execution of a project. Indeed, French industrial design has long suffered from a lack of recognition because it was not acknowledged as a clearly defined professional activity.

In the fifties, one did not speak of industrial design but of industrial aesthetics, a confusing term which was subject to much controversy. When misunderstood, the term could relegate design to the role of a lesser subcategory of the fine arts. Nevertheless, even though the question of aesthetics comprises a fundamental aspect of industrial design, it belongs to a separate, distinct field of study. Confronted with the principles of mass production and the consumer society, it becomes inseparable from the notion of usage. Subject to social and economic forces, aesthetics implies a collective know-how and effort. The aesthetic families that emerged, carrying the values and belief systems of the time, belonged, as Jacques Viénot claimed, to "an art form dependent on neither fine arts, nor decorative arts, nor on pure technique alone."[1] Jacques Viénot has been one of the most important mediators in this collective effort. His moral and philosophical engagement in humanizing technology has contributed to creating the industrial framework for a whole new profession.

Jacques Viénot created the Institute of Industrial Aesthetics,[2] the first trade union of the profession, a magazine which was the union's voice for more than twenty years, and the first international liaison committee (which later became the International Council of Societies of Industrial Design). He was the instigator of the first specific teachings in the discipline, and he also ran one of the foremost agencies of the fifties, "Technès." The chronological study presented here analyzes his professional choices, and offers insight into his commitment to the founding theories of modernity and the historical events of the time. The underlying question is that of the significance of the industrial aesthetics project during the reconstruction period after the Second World War, and how it was linked with

projects in other industrialized countries, as well as how it differed from those in other countries.

During a speech in Prague,[3] in 1929, Jacques Viénot posed the question: "How will we live tomorrow; that is what must determine all our research." The "law of finality," which he had included in the Industrial Aesthetic chart written in 1953,[4] permitted the projection of the notion of beauty and good that was attached to objects onto a wider social context. The aim was "to help mankind progress." But what was the role of the designer in this endeavor, and how could he negotiate this role? Tackling the history of industrial design from the point of view of the circumstances in which it emerged, and the programs which shaped the artifacts of the era, involves bringing to light the complex relationships governing the work of the different protagonists; be they industrialists, theorists, or aesthetic industrialists; and regardless of whether they were or were not confronted with the question of distinct creative interpretations.

The impact of design on the environment and the challenge of innovation for companies and for end-users raise a number of questions for professional practices which constantly must be looking for the best compromise between different outlooks. An historical view which sheds light on the maneuvers of the different actors could nourish an understanding of present practices in the profession. This requires putting into perspective each actor's role in the processes and objectives of creation so that one may more accurately determine the role of design.

This vast study remains to be undertaken. In the framework of the present article, I have retained the essential conclusions of my monographic work on Jacques Viénot.[5] The period prior to the 1950s is only sketched out here, although it could, in itself, constitute a whole field of study.

The Decorative Arts to the Defense of Industrial Aesthetics

By the time Jacques Viénot became the figurehead of "industrial aesthetics" after the Second World War, he already had acquired substantial experience in the decorative arts field. During his time as head of *DIM*[6] a leading decoration company in Paris during the 1920s, Viénot met many artists and personalities from various countries. He was in charge of a team of "artistes décorateurs," and not a creator himself. Due to his charismatic personality and untiring efforts, he constantly was coming to the defence of the avant-garde movement alongside his friends from *L'Union des Artistes modernes* (The Union for Modern Artists),[7] as well as working for *Porza*.[8] With the international success[9] of *DIM* came a more cosmopolitan awareness, which was showcased by the creation of a French branch of the international organization founded in 1928 by the German painter Werneralvo von Alvensleben. *Porza* is mentioned in the very first edition of a revue entitled *Ce temps ci* (*Our Epoch*), which Jacques Viénot created in the same year. He hoped to foster the same enthu-

3   Henri Viénot (Jacques's son), archives, Paris.

4   Under the Presidency of Jacques Viénot, the members of *l'Institut d'Esthétique Industrielle* were asked to establish a Charter of Industrial Aesthetics. The main rules of this charter were published in volume no. 7 of the *Esthétique Industrielle* revue (Second trimester, 1952).

5   I've devoted my monographic research to Jacques Viénot (Master in research, "Histoire et critique des arts," Université de Rennes 2, 2004). The research largely has relied on documents from private archives, Jacques Viénot's many writings, and numerous interviews with Jacques's son, Henri Viénot. The systematic study of the magazines he founded, in particular *Art Present* (thirteen issues between 1945 and 1950) and *Esthétique Industrielle* (thirty-seven issues between 1951 and his death in 1959), have been valuable sources of information.

6   *DIM* stands for *Décoration Intérieure Moderne* (Modern Interior Decoration), and also for *Décore-Installe-Meuble* (Décor-Installation-Furniture). This company undertook only prestigious orders. An article appearing in *Le décor d'aujourd'hui* (*Décor Today*) in 1953 mentioned that *DIM* had undertaken the interior decoration for the Queen of Roumania, the Queen of Greece, the Prince of Wales, and the King of Afghanistan. The second volume of the revue *Ce Temps-ci* (*Our Epoch*, created in 1928 by Jacques Viénot, of which twelve volumes would appear between this date and 1931), presented the model of a bedroom for the Queen of Afghanistan which was reminiscent of the sumptuous décors for the film *l'Inhumaine* by Marcel l'Herbier (1923). The décor for this film was carried out partly by the architect Robert Mallet-Stevens and the artist Fernand Léger. The film was a manifesto for modern decorative art.

7   In the first part of my monograph, I have outlined the engagements undertaken by Jacques Viénot, and the functioning of his company within the context of the creation of the Union for Modern Artists in 1929, and also in the context of the ideological debates that occurred within the Society of Artists and Decorators. These debates were particularly virulent at the time of the grand "International Exhibition of Decorative and Industrial Arts" in 1925 in Paris.

8   This is the name of an international association whose aim was to create, in European countries, establishments called: "Porza Houses." These houses would offer an agreeable place of sojourn, and all necessary work commodities, to all intellectual creators linked to the association. Supported by donations, they would solicit "the generosity of all those interested in its aims." (Chronicled by Jacques Viénot in *Our Epoch* 1 (1928): 20.

9   *DIM*'s commercial catalogue shows a waxed mahogany buffet which won a gold medal at the Amsterdam exhibition. Another photo shows a sculpted oak dining suite exhibited at Wiesbaden in 1921. Henri Viénot mentions an exhibition in London in 1928 that Jacques Viénot attended in person with his wife, Henriette. There are no traces left of all this in documents from the time. However, a later article by Jacques Viénot mentions a trip to London in 1927 where, "for the first time, he sees antique furniture made to look recent" by "sandblasting by an antiquarian (...) concerned with new ideas." After having seen this, Viénot concluded that not only modern furniture can benefit from the whiteness of its wood. "Out of yesterday's decorative arts, let us find those of tomorrow," *Art Présent* (*Present Art*) 1 (First trimester, 1945).

10   Concerning the role of Paul Desjardins, see *Paul Desjardins et les Décades de Pontigny*, François Chaubet, ed. (Villeneuve-d'Asq: Presses Universitaires du Septentrion, 1999).

11   Henri Viénot mentions his parents' voyages in 1929 to Prague and Berlin, where they met Jacques's brothers, Pierre and Henry Viénot. The year before, Jacques Viénot had traveled to Venice, Bucharest, and Vienna. Henri Viénot says that his mother could not accompany her husband on these trips because she was to give birth to their third child, Marc, in November of that year. In 1930, Viénot went to Portugal "with the perspective of an important deal." Henriette, at this time, wrote to her husband saying "You should not overdo your nervous fatigue, and you are living at a rhythm which is difficult to keep up." The absence of documents, unfortunately, makes it difficult to understand exactly what Jacques Viénot was doing on these trips. All this information comes from Henri Viénot's memories, and from his parents' letters.

12   "After contacting Raymond Loewy in 1929 in New York, and once I had returned to France, I was taken to thinking that many French industrialists could take advantage of advice from competent men, who could help them to do better," Jacques Viénot in "Esthétique des formes," *CNOF*, the organization's monthly revue (May 15–16, 1950): 35.

13   "Applications pratiques des recherches d'esthétique à l'industrie," *Esthétique industrielle*, Jacques Viénot, ed. (Paris: Presses universitaires de France, 1952), 101.

14   *Nouvelles Brèves*, 1932–1938, private archives. I was lucky to find these collections that constitute the only traces enabling me to reconstruct the history of *Porza*, whose momentum was broken by the Second World War. Many of *Porza*'s archives were burned during the war.

15 Henriette closely supported her husband in his commitments. She was a modern woman, who spoke several languages, loved sport, attended classes at *l'École du Louvre*, extolled the values of tolerance and despised "bourgeois conventions"; from family archives. Henriette Brunet died at the beginning of the Second World War.

16 A dossier compiled when Jacques Viénot was hired by *le Printemps*, specifying that the candidate came from "an honourable family with good relations, with one family member being in Parliament. Having an excellent reputation." The file also stated that Jacques Viénot spoke English and German fluently. *Printemps* archives file no. 45248.

17 In my study of Jacques Viénot, I have been able to bring to light the important role he played in the development of the *Primavera* workshop for *Printemps*. This workshop forged his reputation as someone committed to "the democratizing of modern decorative arts" and to the introduction of novelty into the department store's traditional furniture range, defending the introduction of quality, low-priced, modular furniture.

18 Viénot founded the Clermont editions in 1945. These editions published the book he wrote on the poster designer Leonetto Cappiello, whose daughter he had married in 1943. Apart from two other monographs on painters, Edouard Goerg by Gaston Diehl (1947) and Moïse Kisling by Georges Charensol (1948), these editions concentrated on the publication of the *Art présent* revue (1945) which, in 1951, became *Esthétique Industrielle*.

19 *La République des arts*, Jacques Viénot, ed. (Paris: Horizons de France, 1941).

20 *Technica*, a revue edited by *l'Association des Anciens Elèves de l'École centrale lyonnaise* (Old Scholars' Association) no. 308 (September, 1965).

21 Paul Souriau, *La beauté rationnelle*, Félix Alcan, ed., Bibliothèque de philosophie contemporaine (Paris, 1904).

siasm in France as existed in other countries for developing "these havens of intelligence and art where creators can meet and exchange for the good of culture and international comprehension." He helped to set up one such haven at L'abbaye de Pontigny in 1931 along with Paul Desjardins[10] who, over a period of thirty years, had assembled intellectuals, men of letters, journalists, and politicians with a view to defending European humanism. The Abbey was a particularly fertile ground for those who aimed to defend Enlightenment thought in the face of totalitarian perils.

The *Porza* adventure began at the same time as the economic crisis of 1929 was hitting the *DIM* company. Viénot undertook many overseas trips to try to combat the problem of its ever-dwindling clientele.[11] After a meeting with Raymond Loewy in New York in 1929,[12] Viénot began thinking about starting up an advisory committee for industrial aesthetics. He presents this idea in an article published in *Esthétique Industrielle* in 1952, in which he outlines how he had clashed at the time with closed-minded industrialists jealously guarding their prerogatives.[13] The advisory committee never was created, and *DIM* gradually ceased activities. A small publicity spot in a liaison bulletin for members of *Porza* called *Nouvelles Brèves*,[14] which Viénot had started in 1932 and which his wife, Henrietta Brunet[15] ran, shows that *DIM* still existed in 1933. However, on August 1, of the same year, Viénot was hired by the *Grands Magasins du Printemps*,[16] where he completed his commercial experience as *conseiller du commerce extérieur ou intérieur*, advisor on external or internal commerce.[17] He resigned in 1943, and created his own company.

After having tried his hand at editing art books,[18] and after having prolonged pluridisciplinary exchanges with *Porza* within the revue *Art Présent*, he felt ready to set into motion the ideas laid out in a book he had finished writing in 1939. In *La République des Arts*,[19] he outlined a framework for a specific action plan: *Art du machinisme*.

Industrial Aesthetics and "An Aesthetics Dear to Philosophers"

An article appearing in *Technica*[20] in 1965, which highly praised Jacques Viénot's work, expressed the feeling that the term "industrial aesthetics" was somehow clumsy. According to the author of this article, the term was too reminiscent of the philosopher's concept of aesthetics. On the contrary, I would like to stress that aesthetics, as a philosophical discipline, was the keystone to the thought process of this pioneer in industrial design. We are not referring to Kant's model of the aesthetics of "finality without end," but rather to the idea of defending "useful beauty" as defined by Paul Souriau,[21] whose sources are to be found in ancient tradition. Also encompassed in this vision of aesthetics is the medieval concept, so dear to the pioneers of modernity, which was expressed by Saint Thomas Aquinas:

22 Umberto Eco, *Art et Beauté dans l'esthétique médiévale*, references made to diverse texts by Thomas Aquinas (La Somme 1, 67,1 ; I–II, 77, 5 à 3), (Milan, 1987 ed.), (Paris: Grasset, 1997), 151–2.

23 *Art présent* 7–8 (1948).

24 In this volume of *l'Esthétique industrielle* (No. 7), Jacques Viénot presents all those who contributed to the *Charter*: the architect Bauer, member of the Administrative council of *l'Institut*; Boutteville, Vice-President of the *Société alsacienne de construction métal-liques* (Alsacian Metallic Construction Company); Combet, President of the *Congrès international d'Esthétique industrielle* and Director of *Gaz de France*; Desroches, President, *commission des bancs d'essai* (trials commission) of *l'Institut* and Assistant Director, research and development of the Compagnie Française Thomson-Houston; Jacques Dumond, President, exhibition commission, member of the Administrative council of *l'Institut*, and Vice-President of *SAD*; Fourastié, member of the patronage committee of the *Institut* and professor at the *CNAM, Centre National des Arts et Métiers* (National Arts and Trades Center); Fournier, Director of the department *Temeg* at the Merlin and Gerin Establishments; Friedmann, member of the patronage committee of the *Institut* and a professor at the CNAM; Gamin, Treasurer of the *Institut* and Director of the establishments Gambin and Co.; Gourdon, President of the Institut and delegate director of the establishment *Equipements et Travaux à la Compagnie Electro-mécanique* (Electro-mechanical Works and Equipment Company); François Le Lionnais, engineer; Levantal, secretary for the 1953 Industrial Aesthetics conference and Director of the Company for the Development of Industry for *Gaz de France*; Souriau, philosopher, member of the patronage committee of the *Institut*, Director of *l'Institut d'art et d'archéologie* (Institute for Art and Archaeology) and a professor at the Sorbonne; Pierre Vago, architect and member of the *Institut* council.

Ce qui confère cette spécificité du beau, c'est donc sa mise en rapport avec un regard connaissant par laquelle la chose apparaît belle. Et ce determine l'assentiment du sujet et le plaisir qui en résulte, ce sont les caractéristiques objectives de la chose. [22]

The question of "educated eye" leads directly to that of judgment of taste. The problem of defining the criteria for objective beauty is compounded by the problem of what constitutes an accurate judgment of beauty. The questions lead us directly to the classic conflict of reasoning versus heart and truth versus feeling.

La République des Arts, a book published in 1941, opens a vast debate on all these subjects which the theorists of modernity were well versed in. Indeed, this philosophical basis supported the defense of a form of beauty arising from industry. The photographic reports in an article entitled "The Beauty of Technique" [23] pay homage to the beauty of the "machine society" which Le Corbusier, among others, supported. These ideas conflicted with any desire to copy from the past. They merged with artistic research at the beginning of the twentieth century, which sought new tools for representing the world. Both major and minor art forms could join forces in their quest to construct a modern society. Progress for all henceforth would be inseparable from a material environment, the quality of which would be guaranteed by artists who would bring a new know-how to industry—a know-how emanating from a synthesis of technical competence and an ability to capture the beauty in industry.

Industrial Aesthetics and Functional Ethics

The charter of industrial aesthetics drawn up on the initiative of Jacques Viénot by a committee from *L'Institut d'Esthetique Industrielle*, and published in 1952 in their revue *Estéthique Industrielle*, [24] stems directly from the philosophy of "useful beauty" mentioned earlier. Despite the fact that a certain number of the charter's rules agreed with the ideals of functionalism, it was contested by members of the functionalist movement of the time. Max Bill, a member of the Central Committee of the *Schweizerischer Werbund* and rector of the *Hochschule für Gestaltung* of Ulm, in his address to the first international conference on Industrial Aesthetics organized by the *Institut* in Paris in 1953, stressed the danger of using the expression "aesthetic" in the context of a functionalistic morale. He questioned the significance of choosing to place the conference under the aegis of the sign "I," as in Industry, encircled by a serpent symbolizing aesthetics. His comment is particularly interesting in that it allows one to nuance the question of ornamentation, whose rejection always is associated with functionalism. Indeed, the ornament can be retained if it is not a superficial addition, but an integral part of the coherence of the

whole object. Max Bill pointed out that certain decorations do not "cheat," and that the serpent around the "I" somehow committed the Conference to the "symbol which denotes that aesthetics adorns industry":

> It is a starting point, but I do not believe it is one shared by all Conference members, especially not by those who are here to represent idealist associations, such as, if I may say so, the Swiss Werkbund or the German Werkbund.... What interests us most is not industry but man. ...neither form nor function. The basis is need; the needs of man. The functions which are taking shape will be destined to meet the needs of man and, in order to fulfill these needs, there must be unity between the functions which emerge.[25]

The danger which was felt at the time was that the artist may begin to help "industrialists to decorate their objects, and to begin to shape them without the guarantee that unity of function be achieved."

The numerous writings of Jacques Viénot, and the energy he put into defending the notion of industrial aesthetics against the Anglo-Saxons at the time of the formation of the ICSID, an international organization launched on his initiative during the Paris Congress on Industrial Aesthetics in 1953, have shown his distrust of those who have made "of beauty, a tactic."[26] In fact, he was particularly distrustful of Americans, but he never hid his admiration for the American sense of commerce. Industrial aesthetics must not be reduced simply to a marketing element (to use modern terminology), but it is an element of marketing. Jacques Viénot shared with Raymond Loewy the certitude that "good taste" does exist, and that a specialist in industrial aesthetics would lead mankind "towards a material, intellectual, and spiritual life."[27] However, as Denis Huisman and Georges Patrix upheld, in response to the "enemies within" represented by André Hermant, there is no reason to begrudge the commercialization of aesthetics.

> ... Yes, industrial aesthetics does lead to publicity, public relations, productivity, sales figures: in other words, to commerce in its most venal form. But what is wrong with that? As long as the undeniable, positive, aesthetic qualities of a car, a plane, a telephone, or a hydro-electric dam are not the result of piled-on ornamentation ... suffice that the qualities be directly inherent to the object, suffice that the object be successful and accomplished, perfect in its genre and that the shape and form be excellent, well-adapted to, and expressive of, the function.[28]

Tomás Maldonado, co-director of the *Hochschule für Gestaltung* of Ulm, expressed similar ideas in a lecture to the "Liaison Committee for Industrial Design in the European Common Market"[29] in 1963. He stressed the link between the economic value and the cultural value

25 "Base et but de l'esthétique au temps du machinisme," *Esthétique industrielle* 9 (Second trimester, 1953): 60–63.

26 Conférence de Liège 1954, *Esthétique industrielle* 15 (avril-mai, 1955).

27 See the book written by Raymond Loewy in 1952, *Never Leave Well Enough Alone* French translation: *La laideur se vend mal* (Paris: ed. Gallimard, coll. Tel, 1990).

28 Georges Patrix and Denis Huisman, *L'Esthétique industrielle* (First publication 1961) (Paris: ed. PUF, coll. Que sais-je? 1971), 51–52.

29 Association created at the initiative of Belgium in February, 1961.

of the industrial product, reiterating some of the arguments put forward at the international conference in Aspen organized in 1956, about the advantage of competition based on an honest practice of design which would not limit itself to "formal novelty," but which would integrate "formal, structural and functional novelty."[30]

Industrial Aesthetics and Fine Arts

An exhibition on the theme of the object,[31] which was held at the *Musée des Arts Décoratifs* in Paris in 1962, is mentioned in a bulletin issued by *l'Institut d'Esthétique Industrielle*, where an international conference to be held at UNESCO in June 1963 was announced. Georges Combet, Director of Gaz de France and President of the Institut, regrets, in this bulletin, that "modern-minded artists" are so far removed from the "realities of our industrial civilization." This remark highlights another misunderstanding concerning the notion of industrial aesthetics. Fueled by philosophical ideas which placed emphasis on the spiritual dimension of artistic creation, and the quest to understand the forces at work in the emergence of styles, industrial aesthetics also sought its theoretical basis in a certain history of art as represented by René Huyghe[32] and Henri Focillon.[33] The involvement of artistic movements, whose formal research work met with the functionalist ethic, also wove links between art and technique which could lead one to believe that common ground could be found between aesthetic propositions from both the artistic and industrial worlds. Despite Jacques Viénot's claims that industrial aesthetics is an art form "which does not depend on fine arts," as is common when a misunderstanding persists, artists (and here the artists referred to are those who recently had been labeled "the new realists" by the art critic Pierre Restany) were reproached for not "servicing a society whose economic and social imperatives they scorned." This reproach should not have had any founding or reason to be from the point of view of Jacques Viénot's vision of industrial aesthetics. In an article written in 1945, Viénot clearly showed that action taken by some artistic movements, in particular surrealism, exposed "a constant aspect of humanistic preoccupations devoid of insipidness or nonsense," but there was nothing "in this school, which, as we were expecting, could help art to resolve the main problems of the time."[34]

Industrial Aesthetics and Industrial Design

In his homage to Jacques Viénot,[35] the American Peter Muller-Munk, an old friend with whom Viénot worked on the founding of the ICSID, wrote that they both shared a common idea of industrial design as being not just a profession, but a "discipline of reflection." But Muller-Munk also alluded to a disagreement on the question of methods. This disagreement appears as early as the Paris Congress on Industrial Aesthetics in 1953. An article by Muller-Munk published in the Acts of the Congress clearly states the fact that he

30 Bulletin of *l'Institut d'esthétique indus-trielle*, volume dedicated to the *Comité de liaison pour l'Industrial Design dans les pays du Marché commun* (Liaison Committee for Industrial Design in the Common Market Countries), Bibliothèque des Arts décoratifs (Paris, 1963).

31 *Antagonismes 2, l'Objet*, catalogue, Musée des Arts décoratifs (Paris, 1962).

32 During a meeting at *l'Institut d'Esthétique industrielle*, René Huyghe spoke of "unit-ing again, and not just in a superficially affected way, the positive conquests which machines afford and the moral conquests which beauty affords." He added, "It would mean putting humanity in a position of having to choose between its material loss or its spiritual loss," and he congratulated the *Institut* members for "having assigned themselves the task of reconciling the two," *Esthétique industri-elle* 7 (1952): 17.

33 Jacques Viénot often refers to *La vie des formes* ("The Life of Forms") by Henri Focillon (1943) (Paris: ed. PUF, 1970).

34 "Des tendances de l'art décoratif d'hier, dégageons celles de demain," *Art Présent* 1 (1945).

35 *Esthétique industrielle* 39 (March–April, 1959).

and his colleagues from the Society of Industrial Designers were not interested in the aesthetic construction of a project:

> ... nor that a specialist approves of our taste. What concerns us most of all is that we have been able to resolve the particular problems of our clients, that we have been able to meet the demands of the product and that we have evaluated the receptiveness of the market accurately. Besides, as you know, we are the market it is the work staff of our industrial clients, the specialists and tradesmen who operate the machines that produce the enormous quantities of our products. We, in our Society, are content with putting into practice the techniques and the finely tuned sensitivities which enable us to get close to the desired sales results. Beauty is indispensable—that is accepted—but what does beauty matter to us if all our production lines are unemployed just so that we can congratulate ourselves on our fine artistic taste.[36]

The humanism that the American claimed to be attached to, evoking, as did his French colleague, the Renaissance ideal of "universal man," detached itself from a philosophy linked to value judgment, which only an elite minority would hold the key to. The official definition of design which was finally adopted by ICSID maintained the principle of coherence of form, stemming from a global consideration of an ensemble of constraints inherent to the object, but also dependant on the producer and the consumer:

> Industrial design is a creative activity whose aim is to determine the formal qualities of objects produced by industry. These formal qualities concern not only external aspects, but refer mainly to structural and functional elements which impart a coherent unity to the system from the viewpoint of both the producer and the user. Industrial design embraces all aspects of human reality which are conditioned by industrial production. (Tomás Maldonado, ICSID, London, 1959)

This wording has, as its basis, the idea of "honesty" inherent to industrial aesthetic, but it opens out towards other methods of evaluating aesthetic value. The concept of beauty soon would be replaced by interpretation charts conceived by sign theorists using, in a philosophical context, models coming from linguistic studies[37] better suited to the development of the consumer society, in which information and communication are omnipresent.

36   "L'esthétique industrielle aux Etats-Unis," *Esthétique industrielle* spécial 10, 11, and 12 (1954): 73.

37   See the chapter, "Design et sémiotique": 287–339, Danielle Quarante, *Eléments de Design industriel* (1984), Nouvelle édition Polytechnica (Paris: Économica, 2001).

The shift from industrial aesthetics to industrial design marks the end of the domination of a philosophy which was meant to guarantee the improvement of the conditions of life for mankind. Functionalism was reproached with having forgotten that objects not only had a use value, but also a sign value. It also was reproached for somehow having diminished the notion of human need. This reproach, however, could not apply to industrial aesthetics in that everything was subject to a fundamental requirement—that of beauty. But the references to semantics which have invaded discussions on design are faced with the same difficulties that aesthetics faced with its word play ambiguities on apparent beauty or implied beauty. On a wider scale, a social science role in design conception implies the need for an understanding of what their input to the project is, as one always must be able to clearly distinguish between "cheating effects" and "applied discussions."

Industrial Aesthetics and the Creation of Models for the Engineer
"The field of action before us is immense."[38]

In an article entitled *les arts impliqués* ("Implied Arts"), Viénot wrote: "If the supporters of decorative arts and applied arts wish to retain appellations which no longer really correspond to their concerns, then let them."[39] This remark reveals a certain irritation due to endless discussions on the respective roles of industrial creation and applied arts, which he participated in and which he recounts in his *République des Arts*. The enthusiasm of the mobilization for the defense of "constructive art for tomorrow's France," as well as the enormous need for equipment of all sorts, gave him the opportunity to commit himself to a pathway that was much less hindered by values attached to the past. Industrial aesthetics must orient itself towards the creation of models for the engineer. The article in *Technica*, previously mentioned, highlights this French specificity which involves placing enormous importance on the value of constructed models in the field of mechanical production. However, Viénot regretted that other "sectors of design (e.g., glassblowing, plaster molding, furniture, and textiles) seemed to be "second relations." He had a different point of view: he considered that industries already had their model makers. There were those who continued to defend "the artistic trade," in keeping with a decorative arts *esprit*, and there were the "modernists" who were for the *Formes Utiles* (Useful Forms).[40] The aim was to concentrate efforts where they were needed most. This procedure corresponded to an evolution within the teaching of applied arts that had been placed under the auspices of "technical education." It was under this educational body that an industrial aesthetics course was created in 1956. Viénot's desire for a well-defined industrial aesthetics territory, as well as the difficulty in setting up a recognized tertiary course within the engineering sector, contributed to placing French industrial aestheticians in an uncomfortable situation. The founder of industrial aesthetics had,

38 Des tendances de l'art décoratif d'hier, dégageons celles de demain, op. cit.

39 "Les Arts impliqués," *Esthétique industrielle* 8 (First trimester, 1953): 22.

40 The Association *Formes utiles* (Useful Forms) was created within the framework of UAM in 1949. While the *UAM* venture ended at the end of the 1950s without having ever regained the energy it mustered before the Second World War, "Useful Forms" begins to play, at this same time, an important role in the diverse domains of home equipment.

nevertheless, other ambitions. He never abandoned the idea that all forms of industrial creation somehow could come together within the *Institut*. The situation was a temporary one, and a very high level of education was envisaged for those who dreamed of one day forming an inter-European pedagogical commission, and of restoring to France *la parole que le monde écoutait jadis* (the dominant world position it once had).[41]

The French Rooster Preens His Feathers[42]

Under a title worthy of Jacques Viénot, *l'Avenir passe par les formes* ("Forms Are the Future"), the November/December 1967 issue of *l'Express* highlighted how the French lagged behind other European Common Market countries. French products were considered as "ugly" and "old-fashioned" when compared to Italian, German, Dutch, and British goods and were perceived as not being able to confront the economic competition.

When Jacques Viénot came to the defense of French industrial aesthetics within the arena of the International Liaison Organization (the organization he had launched at the Paris Conference on Industrial Aesthetics in 1953), he naturally used the *supplement d'âme* (intangible extra) that the Charter's propositions offered. Of course, he also was defending France's position on the world stage. The convictions he had forged within the intellectual environment of *Porza* were based on humanist values open to the world, and France had to play the role of enlightened leader on the world scene in order to spread the values it upheld. Despite declaring, when *l'Institut* was founded, that it was to be even more effective than its English model, the Council of Industrial Design, because it was in the hands of private initiatives, Viénot never ceased to call on and remind the French state authorities of their responsibility toward defending French renown and quality through industrial aesthetics. One of the essay subjects he gave to his students in 1958 was *mobilisation du beau au service de la nation* (mobilization of beauty in the service of the nation).[43] The essay correction he proposed, after having thought of all the possible services that could be rendered to a nation that was open to such a mission, ended bitterly as follows:

> The fall back to reality is severe.
> We are in France where, in the domain dear to us, the
> powers that be apply the famous adage: We don't care!
> And yet ...

41   Open letter to the National Ministry for Education, *Esthétique industrielle* 14 (January–February, 1955).

42   "En prévision du Marché commun, le coq gaulois hérisse ses plumes" and "l'Avenir passe par les formes," *l'Express* (November 27–December 3, 1967): 89.

43   *Esthétique industrielle* 35 (September-October,1958).

During a visit from the Director of Mechanical and Electrical Industries at the Ministry for Industry and Energy, Viénot said to him:

> When my friends and I founded, in 1951, l'Institut d'Esthétique Industrielle, it was with the thought that once we had proven ourselves, the French administration would, as has happened overseas, hurry to recognize, encourage and subsidise us.[44]

Despite the enthusiasm and support of famous national leaders after the War, and the involvement of several industrialists, a report by UNESCO, some extracts of which were published in the issue of *l'Express* mentioned earlier, shows a rather pessimistic situation in the 1960s:

> … the public has remained indifferent to design because industrialists propose very few good examples … and public powers see no need to address the problem. It is symptomatic that the 5th plan not only does not offer any subsidies for design, but does not even mention the activity. One may also note that there is no design section within the National Scientific Research Centre…. The State offers no subsidies to help present quality French productions at international exhibitions. In general, French industrialists do not clearly understand what this discipline can offer them. They tend to confuse design with publicity, and thereby to expect from it an immediate return. This conception renders long-term studies practically impossible….
>
> In all fairness, one must judge the professionals severely. It is their duty to educate the industrialists and to make them understand that design brings that something extra and something more noble than just immediate sales increases.

The article in *l'Express* shows that the report reproaches the profession for being disorganized, and regrets a lack of teaching. Despite *un noyau solide d'industriels à l'esprit ouvert* (a solid core of open-minded industrialists), it still is the *temps du mépris* (time of contempt).[45] Some pioneers are cited: Henri Viénot, who had taken over the agency *Technès,* and the designers Roger Tallon, Claude Ternat, Denis Fayolle, and Harold Barnett. *Technès* is deemed *une des seules agences françaises dignes de ce nom* (one of the only French agencies worthy of the name). The author of the article adds:

> … even before their profession becomes official, it is questioned. They are accused of being the mercenaries and the "daddies" of industry. Used only to renew "brand images" and worried only about increasing the need for consumption. (Raymond Loewy, who so often explained how design could sell, would not be a stranger to this judgment.)

44 *Esthétique industrielle* 21 (April–May, 1956).

45 Expression which the journalist attributes to Georges Patrix, an industrial aesthete, and co-author, with Denis Huisman, of *l'Esthétique industrielle, Que sais-je* (1961).

The criticism of the consumer society also comes in the form of "anti-functionalism." Functionalism was accused of not taking into account the emotional expectations of the users, and also of wanting to hide its sellout to economic interests, incompatible with the humanism it tried to display, under the cover of a morale of beauty and good. Not only was industrial aesthetics considered to be too submissive to market forces within the general protest movement of the 1960s, it also was attacked by avant-garde art (such as "pop art," with its references to supermarket culture, comic strips, and publicity), which flouted modernist aesthetes and their attachment to the canons of abstract beauty. Whether the reference is to industrial aesthetics as Jacques Viénot defined it, or functionalism, all of the stress placed on formal and ideological problems has contributed to obscuring the comprehension of design as a creative, methodical procedure upheld by professionals.

Figure 1
Model of the bedroom for the Queen of
Afghanistan, *DIM, Ce Temps-ci* 2 (1928).

Figure 2
"Les Beautés de la Technique,"
cover page, *Art présent* 7–8 (1948).

Figure 3
Esthétique industrielle 10–11–12, special
edition, Congrès de Paris, 1953, cover page.

Figure 4
Jacques Viénot's apartment, rue Michel Ange
in Paris, the original location of the *Technès*
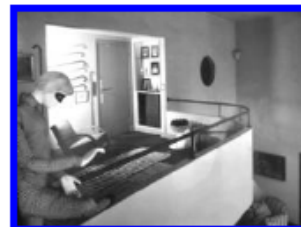offices in the 1950s, from Henri Viénot's
family photo albums.

Figure 5
Jacques Viénot, in the 1930s,
from Henri Viénot's family photo albums.

Figure 6
Jacques Viénot's country house, built in 1928
in Senlisse, Yvelines (outside Paris), from
Henri Viénot's family photo albums.

Figure 7
Jacques Viénot's country house, built in 1928
in Senlisse (outside view in the 1930s), from
Henri Viénot's family photo albums.

Figure 8
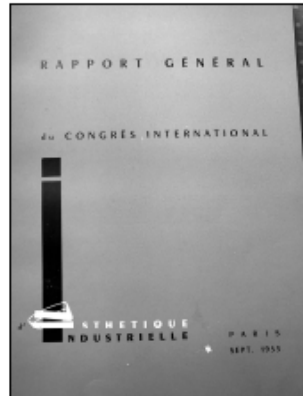Report of the Congrès de l'Esthétique industri-
elle, Paris, 1953, cover page.

Figure 9
Esthétique industrielle 14, Apparatus for
mobile handling and moving of materials,
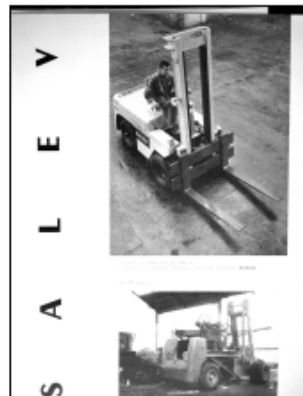*Technès* for the Salev Company.

Figure 10
The stand for *Label Beauté France* at the
Paris fair, *Esthétique industrielle* 8 (1953). In
keeping with the desire to promote French
products, *l'Institut* created a French industrial
aesthetics award in 1953 entitled *Label
Beauté France*. This award was officially
ratified on November 13, 1953 by Raymond
Boisdé, the then Secretary of State for
Commerce. This award still exists today under
the name *Janus de l'industrie*. *L'Institut fran-
çais d'Esthétique industrielle* became *l'Institut
français du Design* in 1984. The Institute's
current president is Anne-Marie Sargueil.

Figure 11
Advertisement for *Technès, Art présent* 7-8
(1948).

Figure 12
Projects for metal and glass tables by *DIM, Ce
Temps-ci* 7 (1930).

Figure 13
Esthétique industrielle 2, cover page, (1951):
"You have also demonstrated that the plastic arts could find healthy and fruitful inspiration in the 'machinery' world. We, the upholders of industrial beauty, needed just such a demonstration, and this example, nobly given by you, must now be followed, firstly, by yourselves, and then by all those with a feel for man at grips with life to whom you have revealed a truth." (Letter by Jacques Viénot to Fernand Léger, *Esthétique industrielle*, 2 (1951).
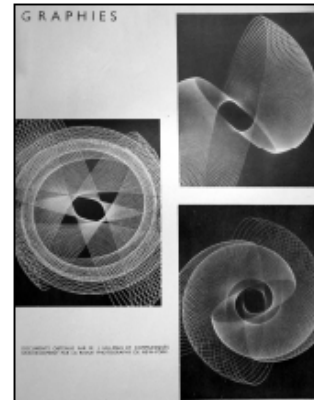
Figure 14
"Physiographies," document coming form the revue *Photography*, (New York) *Esthétique industrielle* 3 (1951).

Figure 15
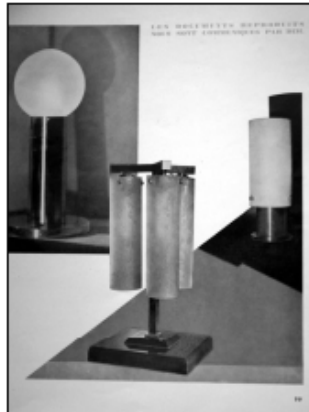Lamps by Le Chevalier, *DIM, Ce Temps-ci* 3 (1929).

Figure 16
"Dame de cœur" rug by Joubert and Petit for *DIM* catalogue (between 1925 and 1930), from Henri Viénot's, private archives. René Joubert and Philippe Petit were two artist/decorators employed by *DIM*. They often received awards and distinctions at the *Salon de la Société des Artistes décorateurs* in the 1920s.
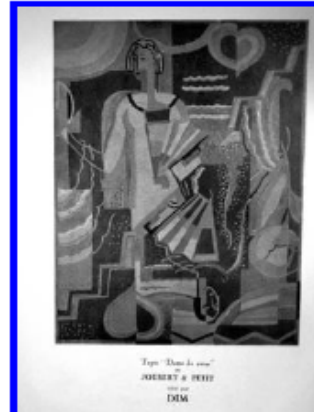

Figure 17
Esthétique industrielle 15 (1955). Drilling machine *Micox, Technès* for the *Gendron Frères* company, Villeurbanne. This product received the *Label Beauté France* award in 1953.

Figure 18
Esthétique industrielle, 3 (1951).
Photos 1 and 2 show a car designed by M. Paul Arzens, industrial stylist.
Photo 3 (bottom) shows *Diagnodyne 4B* control stand for radiology apparatus, *Technès* for the Massiot company, Courbevoie. Winner of the *Label Beauté France* award in 1953.

Introduction to the Charter

The Industrial Aesthetics Charter and "Useful Beauty"

Under the presidency of Jacques Viénot, a commission composed of members of *l'Institut d'Esthétique industrielle*,—architects, stylists, and philosophers—published in 1952 (revues 7 and 8 of *Esthétique industrielle*) what was the first code of ethics which aimed to codify the practices within a new profession in France.

The laws of the *Charter* are essentially based on the thesis of the philosopher Paul Souriau. In his book *La Beauté rationnelle* (1904), he supported the rationalistic tradition of a "reasonable aesthetics," which would orient "our tastes towards real beauty." His chapter on "The Beauty of Organization" [1] stems from the fascination that many leading thinkers of the nineteenth century had for the functional perfection of living organisms. One passage in this chapter leads directly to the "Law of Unity and of Composition" in the *Charter*:

> In order to appreciate the physiological beauty of living beings, one must have a knowledge of the interplay of the internal organs, how they reciprocally depend upon each other, how they carry out their essential functions. [2]

The "Law of Evolution and Relativity" and the "Law of Style" relate to *The Life of Forms* [3] by the art historian Henri Focillon to whom Jacques Viénot often referred.

The notion of "implied art" proposed by the philosopher Étienne Souriau [4] (son of Paul Souriau and member of the commission which instigated the *Charter*), had been the subject of discussion within the *Institut*. Jacques Viénot supported this notion in order to clearly outline the domain in relation to the fields of applied and decorative arts. However, the engineer, François Le Lyonnais, regretted that this debate tended to relegate "decor" to the domain of applied arts in a derogatory manner. Within the applied arts, decor could also be "implied," that is, not be "tacked on" after. What then is the difference between applied art and implied art?

We have mentioned these debates in order to stress the fact that the Laws of the *Charter* were, in the mind of the Charter's founders, a basis for reflection. In an article addressed to an Italian journalist from the journal *Civilta delle macchiniste*, [5] Jacques Viénot declared he was ready to go even further. He brought up the question of the human and social aspects which had already pre-occupied his team, and requested an international collaboration.

The laws of the Charter which were to guide the conception of products and industrial environments seem to us, and are, from another epoch. What is worth noting, however, is the concern for professional ethics which serve the wider community. The tenth Law, "the Law of Hierarchy or of Finality," raises an ever-valid question: what industrial production "helps mankind to progress"?

1   *La Beauté rationnelle*, op.cit., 375–393. See also chapter "La Beauté du Mouvement," 395–405, regarding Law number 9.
2   *La Beauté rationnelle*, op.cit., 389.
3   Op. cit.
4   "Passé, Présent, Avenir du problème de l'esthétique industrielle," 1–27, *Esthétique industrielle* (Paris: Presses universitaires de France. 1952).
5   *Esthétique industrielle*, 38 (January–February,1959). Article published after the death of Jacques Viénot in January 1959.

Industrial Aesthetics is the science of beauty in the domain of industrial production. Its domain is that of work places and work atmospheres, means of production and products.

1 Law of economy: The cost efficiency of means and of materials (minimum cost price), as long as this does not detract from the product's functional value or quality, is a determining factor of useful beauty.

2 Law of aptitude: To the product's use and functional value: only those products which are perfectly adapted to their function (and recognised as technically viable) can be considered to possess industrial beauty. Functional aesthetics implies intimate harmony between function and appearance.

3 Law of unity and of composition: To form a harmonious ensemble, the different parts constituting a useful whole must respectively be conceived in relation to one another and in relation to the whole.

4 Law of harmony between appearance and use: in a work complying with the laws of industrial aesthetics, there is never conflict, but always harmony between the aesthetic satisfaction felt by an objective admirer and the practical satisfaction felt by a user of the work.
   All industrial production generates beauty.

5 Law of style: The study of the aesthetic characteristics of a work or of an industrial product must take into consideration the normal period of time to which it must be adapted.
   A useful piece of work can only claim to have lasting beauty if it has been conceived without the influence of fashion.
   From the aesthetic characteristics of useful works comes a style which expresses their epoch.

6 Law of evolution and relativity: Industrial aesthetics is not definitive: it is perpetually evolving.
   The beauty of a useful work is a function of the technological advancements used in its creation.
   All new techniques require a maturation period before reaching their peak of balanced and typical aesthetic expression.

7 Law of taste: Industrial aesthetics is expressed through structure, form, balance of proportions, the line of the work.
   The choice of materials, presentation details, colours, relate more to taste which must be complementary in keeping with the Law of Economy.

8 Law of satisfaction: The attributes imparting beauty to a work must express themselves in a way that calls upon all our senses: not only sight but also hearing, touch, smell and taste.

9 Law of movement: Machines which are intended for movement (by air, sea, road, rail) find in that movement the essential characteristics of their aesthetics. Further to the law of aptitude to function and the law of harmony between appearance and use, we now add the factor of the work's behaviour within its element (ground, water, air) which will dominate the other judgement factors.

10 Law of hierarchy and finality: Industrial aesthetics cannot fail to take into consideration the finality (final use) of industrially produced works.
A moral hierarchy is naturally established. Those industrial products whose essential objectives contain a noble character and which are destined to help mankind progress or which impact positively on social structures will have a favorable bias. On the other hand, products whose objective is the destruction of humanity will not have the right to claim unreserved admiration.

11 Commercial Law: Industrial aesthetics finds its main application on the commercial market-place. The law of highest possible demand from buyers must not diminish the value of the laws defining industrial aesthetics.
Sales will not be considered a criterium for aesthetic value. When being considered, sales will bear witness to the equality between the creator and the buyer, regardless of price.

12 Law of integrity: Industrial aesthetics implies integrity and sincerity in the choice of subject and materials.
An industrial piece of work cannot be considered beautiful if it contains any element of deceit or cheating.
Nevertheless all coverings and accessories necessary to the functioning of the work are legitimate as long as they express the object's essential function and do not serve to cover up materials or parts which compromise the use or value of the object.

13 Law of implied arts: Industrial aesthetics involves an input of artistic thought encompassed in the structure of the work.
Far from the more or less arbitrary or artificial decor of applied arts, the arts involved in industrial aesthetics can be considered distinctly implied in the model to be produced forming an osmosis with the technique.

From Visual Culture
to Design Culture
Guy Julier

1   The *Journal of Visual Culture* (Sage, founded 2002) and *Visual Culture in Britain* (Ashgate, founded 2000).

2   For example, see Malcolm Barnard, *Approaches to Understanding Visual Culture* (New York: Palgrave Macmillan, 2001); Richard Howells, *Visual Culture: An Introduction* (Cambridge: Polity, 2001); Nicholas Mirzoeff, *An Introduction to Visual Culture* (New York: Routledge, 1999): Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture* (New York: Oxford University Press, 2001); and *Visual Culture: An Introduction,* John Walker and Sarah Chaplin, eds. (New York: Palgrave Macmillan, 1997).

3   For example, see *Visual Culture: The Reader*, Jessica Evans and Stuart Hall, eds. (Thousand Oaks, CA: Sage, 2001); Nicholas Mirzoeff, *The Visual Culture Reader* (New York: Routledge, 1998); and *The Feminism and Visual Culture Reader*, Amelia Jones, ed. (New York: Routledge, 2003).

4   Malcolm Barnard, *Art, Design, and Visual Culture: An Introduction* (London: Macmillan, 1998) includes some short references to design.

5   See Victor Margolin, "Design History and Design Studies" in *The Politics of the Artificial: Essays on Design and Design Studies* (Chicago: University of Chicago Press, 2002).

From Visual Culture to Design Culture

The past ten years of academia have seen the establishment of Visual Culture, Material Culture and, most recently, Design Culture as scholarly disciplines. Visual Culture partly has emerged from art history through its incorporation of cultural studies. Material Culture's provenance is in a mixture of anthropology, museum studies, and design history. The term "design culture" has been used more sporadically, and not just in academia. It also has been employed in journalism and the design industry itself. But if design culture is to be consolidated as an academic discipline, what relationship would it have to these other categories and, indeed, to design practice itself? Given the foci of Visual Culture in images, and that of Material Culture in things, they should, theoretically, provide a scholastic springboard for Design Culture.

Visual Culture is now firmly established as an academic discipline in universities across Europe and the Americas. It sports two refereed journals,[1] at least five student introductory texts,[2] and three substantial readers.[3] Undergraduate and postgraduate courses have been established. While differing in their approaches, Visual Culture authors generally include design alongside fine art, photography, film, TV, and advertising within their scope.[4] Visual Culture, therefore, challenges and widens the field of investigation previously occupied by Art History. This project was instigated in the 1970s within the then-called "New Art History." Proponents turned away from traditional interests in formal analysis, provenance, and patronage to embrace a more anthropological attitude to the visual in society. Henceforth, all visual forms are admissible into the academic canon—a notion spurred on by the rise of Cultural Studies, Popular Culture Studies, Media Studies and, indeed, Design History. As the academic discipline of Visual Culture emerged through the 1990s, its central concern was the investigation of the relationship between the viewer and the viewed. Nonetheless, despite this apparent openness, this article contends that the methods of Visual Culture have limited use for developing an understanding of the cultural role of contemporary design in society. Victor Margolin previously has suggested the need for doctoral-level studies of design and culture.[5] In essence,

my ambition is to move beyond Visual Culture and consider the conditions of, and the procedures for, Design Culture that take Margolin's proposition a step or two further.

The principle focus of this article is on the way these disciplines situate themselves in relation to their objects of study and their scope. First, it develops a critique of Visual Culture as a "way of looking," exposing its limitations in relation to design. I contend that the hermeneutic position occupied by some Visual Culture authors, so far, explains their discomfort and inability to deal meaningfully with the functions of contemporary design. Secondly, I review the conditions that may give rise to the superceding of Visual Culture by a concept of Design Culture, and the meanings it occupies. Finally, this article proposes a conceptual model that helps to structure how the study of Design Culture might be pursued.

Given the limitations of space, issues, and debates that have emerged in Material Culture studies are given less attention in relation to this problematic. This is not to underestimate its role in the emergence of a Design Culture conception. Rather, I acknowledge that the openness with which Material Culture studies are pursued, alongside Design History and Design Studies, provides an intellectual flexibility that is largely absent within Visual Culture. As we shall see, the use of the term "design culture" is pluralistic in academic institutions, and this resonates with similar debates that have run through design history and design studies. Earlier attempts to define these fields with specific boundaries, discursive features, and pedagogic aims have led to a more mature agreement among its supporters that expresses a reverse situation. Nowadays, these disciplines and their sub-areas interact in a secure and complex way.[6] In seeking to define and propose a conceptual framework for the study of Design Culture, its debt to these other disciplines, as well as Visual Culture, is acknowledged.

The Periodization and Scope of Visual Culture

The periodization of visual culture[7] is understood in two ways. One is that the visual has come to be the dominant cognitive and representational form of modernity. This certainly is the position that was taken by W. J. T. Mitchell[8] and Mirzoeff.[9] In this account, the emergence of a "visual turn" in Western society is the effect of the creation of mass consumer markets and urbanization during the industrial revolution. Indeed, the proliferation of images became a key characteristic of modern social organization.[10] From a design point of view, commodities and services needed to be made more self-consciously visual in order to advertise and market them to a wide, anonymous audience. The Victorians saw the growth of the department store, catalogue shopping, mass tourism, and entertainment as spectacle—all of which hinge on the mediation of visual experience. And, of course, this also was the period of new visual technologies such as film, animation, and photography.

6   Ibid.
7   Henceforth, I refer to "visual culture" in lowercase to mean the field that "Visual Culture" (uppercase) as an academic discipline studies, and likewise for "design culture" and "Design Culture."
8   W. J. T. Mitchell, *Picture Theory* (Chicago: Chicago University Press, 1994).
9   Nicholas Mirzoeff, *An Introduction to Visual Culture* (London: Routledge, 1998).
10 Jessica Evans, "Introduction" in *Visual Culture: The Reader,* Jessica Evans and Stuart Hall, eds. (London: Sage, 1999).

Alternatively, we might view the issue of visual culture as a hermeneutic one. It is not a question of one era superceding another or of binary opposites. There isn't a clear historical break between, say, a literary era and the visual era. Vision is neither hegemonic nor non-hegemonic.[11] In the first instance, all media are hybrid or, as Bal claims, "impure."[12] They do not merely engage one expression—visual, textual, aural, material—but are dissolved within their mediatory contexts. (One cannot talk of the Internet in terms of either visual or textual culture but, perhaps, as screen culture.) Therefore, it does not follow that the advent of a new visual technology—from oil painting to Internet—means the strict dominance of one cognitive form over another in any era. Forms of visual presentation emerge and indeed occupy some discursive prominence at various historical junctures. An era of visual culture, Mitchell argues, is where the perception of the visual becomes commonplace; something that is mentioned casually.[13] In doing so, assumptions are automatically made about the ubiquity and role of the visual in society.

In considering this more nuanced notion of visual culture, we slip from an essentialist view (the visual is the medium of our times) to a complex view (we regard the visual as an intrinsic and important social and cultural expression of our times).

While proponents of the latter position may acknowledge the visual as part and parcel of a complex, interlocking web of cultural production, the visual plays a lead role in cultural formation and representation. They are concerned with images, pictures, visual things, and what they are doing. The chief focus of interest is on them as representations and in the relation of viewers and practices of vision. The dominant transaction of interest is between singularized object and individual viewer, between produced object and consuming subject. Issues of "scopic regimes," vision, ways of looking, the gaze, and semiotics dominate the literature. The "reading" of the image is a central faculty of the discipline.

This ocularcentricism in Visual Culture studies therefore renders the viewer almost inanimate in relation to the viewed. A sensibility is embedded in its practices whereby things external to the subject are seen, analyzed, and contemplated. This rigid process of looking is underpinned and promoted by the habit of disembodying images from their primary contexts of encounter.[14] Adverts or photos are quite literally cut out of newspapers and magazines for analysis, a process that is not dissimilar to practices undertaken within traditional art history that Visual Culture studies critiques.[15] Furthermore, to date, the traditional objects of interest to scholars of Visual Culture have predominantly been static forms. A survey of the key introductory texts for the discipline reveals the preponderance of static visual forms such as photography and advertising.

11 W. J. T. Mitchell, "Showing Seeing: A Critique of Visual Culture" in *Journal of Visual Culture* 1:2 (2002): 165–181.

12 Mieke Bal, "Visual Essentialism and the Object of Visual Culture" in *Journal of Visual Culture* 2:1 (2002): 5–32.

13 W. J. T. Mitchell, "Showing Seeing: A Critique of Visual Culture" in *Journal of Visual Culture* 1:2 (2002): 165–181.

14 Carol Armstrong, "Questionnaire" in *October* 77 (1996): 26–28.

15 Mirzoeff, however, refutes this notion of the "disembodiment" of images. See Nicholas Mirzoeff, *An Introduction to Visual Culture* (London: Routledge, 1999).

How one looks and how looking is represented may be a multifaceted performance. Indeed, Martin Jay identified three common historical forms. The first is embedded in the perspectival-ist Cartesian relationship between viewer and viewed that relates to Renaissance painting. Here a single, static position for the viewer is expected. Second, observational empiricism that was embedded in Dutch seventeenth century art does not make the assumption of three-dimensional space external to the viewer, but revels in the particularity of surface detail. Third, the multiple and open picturing of visual phenomena prevalent in baroque art demands the viewer to piece together visual objects into a coherent narrative.[16] These are useful starting points for exploring visual encounter, and may be transferred into the exploration of designed objects and environments. However, Jay's argument, it seems, still positions the practice of viewing in the foreground as the prior function that such objects fulfill. Furthermore, his interest is in whatever is, quite literally, within the frame rather than around or behind it. The notion that such artifacts also function as things in space or circulation, or in individual or collective reproduction, memory, or aspiration, is absent.

Contemporary Design and the Limitations of Visual Culture

As visual information has become ephemeral and immediate, so the ground on which culture is played out has shifted up a gear. The growing ubiquity of design as a self-consciously distinguish-ing feature in everyday life expands the grounds on which visual values lie. As Scott Lash notes, "Culture is now three-dimensional, as much tactile as visual or textual, all around us and inhabited, lived in rather than encountered in a separate realm as a representa-tion."[17] He describes an architectonic, spatially-based society, and information is reworked in these planes. Culture is no longer one of pure representation or narrative, where visual culture conveys messages. Instead, culture formulates, formats, channels, circulates, contains, and retrieves information. Design, therefore, is more than just the creation of visual artifacts to be used or "read." It is also about the structuring of systems of encounter within the visual and material world.

Academics at the core of Visual Culture studies are not oblivi-ous to this development. Hal Foster's recent writings, in particular, resonate with Lash's "architectonic" conception of culture. Foster places himself at the end of discursive tradition that recognizes the remaking of space in the image of the commodity—itself a prime story of capitalist modernity. This tradition, he claims, runs from the work of Georg Simmel, through Sigfried Karcauer and Walter Benjamin, the situationists, to David Harvey and Saskia Sassen.[18] In the same way that the commodity and sign appear as one (through, for example, branding), so, he contends, does the commodity and space. This is nowhere more evident than in the use of design to

16   Martin Jay, "Scopic Regimes of Modernity" in *Vision and Visuality,* Hal Foster, ed. (New York: Dia Art Foundation, 1988).

17   Scott Lash *Critique of Information* (London: Sage, 2002), 149.

18   Hal Foster, *Design and Crime (And Other Diatribes)* (London: Verso, 2002), 23.

define the cultural value of locations—place branding in other words. Thus, for Foster, Frank O. Gehry's design for the Guggenheim Museum in Bilbao creates a spectacle that is "an image accumulated to the point where it becomes capital."[19] This observation closes the loop instigated by Guy Debord, arguing that the spectacle was "capital accumulated to the point where it becomes an image."[20] Here design is used to establish symbolic value over a location; or, as Foster would have it, image and space are "deterritorialized."[21]

Equally, Camiel Van Winkel speaks of a "regime of visibility ... that permeates all levels of culture and society ... [so that] ... increasingly works of art and other cultural artefacts are no longer simply made but designed ... a productive model dominates that is all about styling, coding, and effective communication with an audience."[22] In agreement with Van Winkel, Bryson argues that, as they proliferate, "A primary experience in everyday life is that of being engulfed or overwhelmed by images."[23] Together with Foster, these Visual Culture writers resonate a profound and enervated anxiety as to what to do about design in contemporary culture.

At the heart of these narratives concerning the instrumentalization of design in the commodification, corporatization, and formatting of culture is a telling diffidence and anxiety as to how to deal with this. The imperative of modern capitalism to make things visual in order to commodify them implies a flip side—that more and more things are passed from a non- or pre-visual state into this aestheticized state. There is an implied "before" and "after" here and, equally, there is an implied "them" and "us." "They" are the forces and objects of modern capitalism and design therein, and "we" are viewers and subjects of them. Visual Culture then becomes a project in how to deal with this asymmetry.

The commentaries of Van Winkel and Foster therefore seem to assume an alienated position on the part of the subject. In this account, modernity has entailed a shift from a bodily, practical relationship with the world to a more abstract and intellectual one, and the "disembedding of aspects of life from the social relationships and activities with which they have previously been implicated."[24] This process began, according to Marx, with the passivization and routinization of labor and the process of objectification, whereby human values are invested into alien processes of capital, exchange, and the commodity.[25] This discourse emerges in Weber's account of the spread of legal-rational thought and the resultant processes of disenchantment that forms the basis of Ritzer's "McDonaldization thesis."[26] Systems are orchestrated and routinized for maximum perceived efficiency, leaving the consumer as a passive participant. Equally, it has influenced studies of alienation from the urban milieu promoted by Richard Sennett[27] that subsequently has influenced John Urry[28] in his conception of "the tourist gaze." Here, the conceptual

19 Ibid., 41.

20 Guy Debord, *The Society of the Spectacle* (Cambridge, MA: Zone Books, 1967), 24.

21 Hal Foster, "The ABCs of Contemporary Design" in *October* 100 (Spring, 2002): 198.

22 Camiel Van Winkel cited in Norman Bryson, "Visual Culture and the Dearth of Images" *Journal of Visual Culture* 2:2 (2003): 229–32, 230.

23 Norman Bryson, "Visual Culture and the Dearth of Images" *Journal of Visual Culture* 2:2 (2003): 229–32, especially 230.

24 James G. Carrier, "Mind, Gaze, and Engagement: Understanding the Environment" *Journal of Material Culture* 8:1 (2003): 5–23.

25 Karl Marx, *Karl Marx: Early Writings,* T. B. Bottomore, trans. and ed. (New York: McGraw-Hill, 1964).

26 George Ritzer, *The McDonaldization of Society* (London: Sage, 1996).

27 Richard Sennett, *The Fall of Public Man* (New York: Vintage Books, 1976).

28 John Urry, *The Tourist Gaze: Leisure and Travel in Contemporary Societies* (London: Sage, 1990).

emphasis is on tourism as a form of spectacular consumption in which sites are arranged for visual pleasure. Tourist spaces are produced and viewed as an alien "other."

Meanwhile, the emergence of a range of visual technologies during the 1990s perhaps has broken this relationship between viewer and viewed. Among these, the idea of virtual reality in its raw state (before it was sublimated into applications such as computer games) indicated a direction for an alternative conception of how we might handle visual culture. The discourse of "immersion"—where the subject "steps into" the object—signifies a paradigmatic shift of the ground on which visual culture might be played out. Thinking about virtual reality shifts us away from an ocularcentrism into an account that takes on board the embodied nature of engagement.[29] Furthermore, virtual reality becomes an, albeit extreme, metaphor for change in the rules of engagement between subject and object. In the new conditions of design culture, cognition becomes as much spatial and temporal as visual. Information is presented within architectonic planes rather than in the bounded, two-dimensional space of representation. The processes of encounter go further and are more complex than the analytical tools of Visual Culture can fully aid. The last decade has seen the ascendance of a range of overlapping and interdependent visual technologies. These promise not so much convergent media, but rather, simultaneous and concurrent experiential moments. The same visual information may be generated and encountered via a range of platforms: picture phones, DVD cameras, Webcams, and LED and plasma screens.

Meanwhile, the insistence on the singularization of the objects of analysis within Visual Culture accounts for the discipline's inability to make substantial contributions to the study and understanding of design. The presumption is that visual objects are intrinsically alienating. To follow a parallel Material Culture studies argument, their singularization through consumption is what interrupts and reverses this process of alienation. Its quest for meaning is in the investigation of the transactional relationship between seeing and the thing seen. But this leaves out the possibility, even more probable in design culture, that it can be encountered through a range of media or even that its multiple reproduction itself produces meaning. By extension, it does not necessarily follow that the primary experience of design is that of being overwhelmed or engulfed by it. Indeed, the multiplication of its artifacts may even be what makes it meaningful. So how are the ways that the term "design culture" is articulated signal an alternative approach to Visual Culture? How might we construct a model of analysis that respects the specifities as well as the more general effects of design culture?

29 My thanks to Melanie Chan, Ph.D. candidate at Leeds Metropolitan University, "Discourses of Virtual Reality," with whom discussion has led me to this position.

Towards Design Culture

Daniel Koh is a Singapore-based art director. He maintains a personal Website (www.amateurprovokateur.com) that profiles his own design work and that of others. He divides his own into two categories: "commercial" and "noncommercial" work. A page is devoted to "design culture." Here, Koh has listed more than one-hundred and twenty links to the work of designers to "showcase their sensibilities ... and to stimulate the creativity within the design community."[30] Profiles of practitioners in Caracas, Montreal, New York, London, Amsterdam, Rome, Krakow, Tokyo, and Singapore are included in this gallery.

I asked him what he meant by the words, "design culture." He replied, "[It is] a term I define as designers think and work through different mediums. Different thought processes/approach but one common objective: to communicate. Design is a way of life; it's all around us. We should all make things better."[31] According to Koh, "design culture" is located in communication. It is both something designers do, but also is something that is "all around." "Design culture," then, is part of the flows of global culture. It is located within network society, and is also an instrument of it. It expresses an attitude, a value, and a desire to improve things.

Koh's brief exposition of "design culture" provides a neat synthesis of many of the positions that have been taken up in relation to this term. Here are its main occurrences to date.

Design Culture as process. This is, perhaps, the most established usage, and stems from architectural and design criticism. In particular, it describes the immediate contextual influences and contextually informed actions within the development of a design. A close term that throws light on this is the Italian usage of *"cultura di progetto."* The word *"progetto"* implies something broader than simply the form-giving within design, but extends to the totality of carrying out design; for example, from conceiving and negotiating artifacts with clients, to studio organization, to the output of the design and to its realization. Within all these there is an implied interest in the systems of negotiation—often verbal—that conspire to define and frame design artifacts. Anna Calvera broadens this understanding by placing the idea of studio activity into a framework of immediate influences.[32] Thus, the project process is understood to be produced within and by a network of everyday knowledge and practices that surround the designer.

Design Culture as context-informed practice. This usage is concerned with a wider notion of "design culture as process," to imply collectively-held norms of practice shared within or across contexts. More specifically, this usually refers to the way that geographical context may influence the practice and results of design. This can fall in two ways. One is how the everyday specific features of a location—availability of materials and technologies, cultural factors that affect business activities, climate, local modes of

30 Daniel Koh, www.amateurprovakateur.com (accessed 1/21/04).

31 Daniel Koh, personal e-mail communication with author, 1/21/04.

32 Anna Calvera, "Historia e historias del diseño: la emergencia de las historias regionales." (Keynote paper given at "La Emergencia de las Historias Regionales" conference in Havana, Cuba, June 7–9, 2001).

exchange, and so on—produce particularized actions. This might be contrasted with perceived globalized, dominant, mainstream forms of practice. The second may equally engage a consciousness of difference or peripherization, but views design culture as a platform for communication. Design culture thus becomes a forum (supported chiefly by the Web, but also by other channels such as magazines and conferences) by which globally diasporic actors connect, communicate, and legitimate their activities.

Design Culture as organizational or attitudinal. Here, the focus remains tightly within the scope of the producer-agents of design, though not exclusive to designers per se. It stems from management studies and sociological texts that have sought to analyze and provide models for the human resources within innovative industries.[33] Thus flexible, horizontally-networked, transaction-rich activities that, in particular, deal in symbol products become dominant in this discourse. Within this, creative industries have begun to serve as paradigms for wider shifts in business organization, both internal and external. Team-working, creative empowerment and innovation become keywords in this situation. Furthermore, in seeking coherence between the internal ethos of a company and its interactions with its public, the role of brand stewardship becomes increasingly important. Within this mode, then, the idea of a "design culture" as an attitudinal and organizational spine within a company that concerns itself with both innovation and formal coherence has been used.[34] Leading on from this, it may also be used to signify the "cultural capital" of a company—its facility to qualify, critique, and thus deliver distinction and differentiation.

Design Culture as agency. If the term can be used as an attitudinal marker of an organization to maximize its market position, this may also be appropriated into attempts to reform the aims, practices, and effects of design toward greater and more direct social and environmental benefit. Here, the emphasis also is in design culture as a "way of doing things," but attempts to be active in changing the practices of those outside its stewards. Therefore, it takes context as circumstance but not as a given: the world can be changed through a new kind of design culture.[35] Certainly the term is not used, however, to signify a cultural capital for commercial advantage. But it does imply the notion of a design practice that is "encultured" in the sense that it strives for a higher moral ground.

Design Culture as pervasive but differentiated value. Leading on from this last observation, one might detect a spirit of openness, or almost random connection, in the same way that magazine-thumbing, Web-surfing, and conference-networking produce chance "pick-ups." Within this is the quality of immersion in a specific (designerly) ambience.[36] So, again, there is the notion of design providing a label of distinction. But simultaneously the locations, artifacts, or practices

33 For example, see Scott Lash and John Urry, *Economies of Signs and Spaces* (London: Sage, 1994) and R. Scase and H. Davis, *Managing Creativity: The Dynamics of Work and Organization* (Milton Keynes: Open University Press, 2000).

34 See N. Oudshoorn, E. Rommes, and M. Stienstra, "Configuring the User as Everybody: Gender and Design Cultures in Information and Communication Technologies," *Science, Technology & Human Values* 29:1 (2004): 30–63; Gavin Cawood, "Design Innovation and Culture in SMEs," *Design Management Journal* 8:4 (1997); and Paul A. Rodgers and Megan Strickfaden, "The Culture of Design: A Critical Analysis of Contemporary Designers' Identities'" (2003). Paper given at "Design Wisdom" Fifth European Academy of Design Conference, Barcelona; available at www.ub.es/5ead.

35 For example, Bruce Mau's "Massive Change" project at the School of Design at Toronto City College was subtitled "The Future of Design Culture" (www.massivechange.com; accessed 1/21/04), although the "culture" word was later dropped (www.massivechange.com; accessed 11/4/04). See also www.vtt.fi/virtual/ndc/ for its "New Design Culture" project at the University of Jyväskylä, Finland.

36 For example, Paul Chatterton and Robert Hollands, in *Urban Nightscapes, Youth Cultures, Pleasure Spaces, and Corporate Power* (London: Routledge, 2003), write of the corporatization of urban night life that produces an agglomeration of designer bars and clubs that are, nonetheless, highly differentiated.

that harbor design as carrying cultural value become ever wider and more various. Design culture represents a conceptual breadth that goes beyond traditionally used notions of "excellence" or "innovation."[37]

What these definitions share with Visual Culture is their openness in terms of scope. Design culture, while incorporating agency, is not tied to paternalistic notions of "good design" in the same way that Visual Culture breaks from High Art/Popular Culture distinctions.

Equally, the same duality in terms of periodization result. On the one hand, the emergence of design culture goes hand-in-hand with the massification of design production and consumption in the late-twentieth and early twenty-first centuries. By 1994, the Netherlands Design Institute was optimistically predicting a growth of the European design market from $9.5b. to $14b. by 2000.[38] In the UK, the number of first-year design students increased by thirty-five percent, from 14,948 to 20,225, between 1994 and 2001.[39] It is in this decade that we see the emergence of the terms "creative industries" and "cultural industries"—of which design forms a significant proportion—and measurements and forecasts of them taking place. According to a 1998 European Commission report, "cultural employment"—that is work in advertising, design, broadcast, film, internet, music, publishing, and computer games—grew by twenty-four percent in Spain (1987–94), while employment in Germany of "producers and artists" grew by twenty-three percent (1980–94).[40]

On the other hand, what is described here is a qualitative change in terms of how design is practiced, circulated, and perceived. As with Visual Culture, we are not talking about the replacement of one cognitive process by another. Rather, a shift takes place wherein design takes up a central role, as commonplace, in creating and articulating value, structuring the circulation of information and forming everyday practices. In either case, it seems apt to regard design culture as a key result and expression of our times.

A Model for Studying Design Culture

The recent uses of the term "design culture" suggest a dual role for it. One is in its appreciation of multiple contexts in structuring form and expression. Another reflects a new sensibility and attitudinal position in terms of how design is practiced. Having critiqued the inadequacies of a "Visual Culture" approach in the context of design, how can the relationships between design artifacts, values, and users be effectively studied? And how can this understanding be used as a form of agency in order to feed into design action? How can, in other words, the study of Design Culture be both analytical and generative? (See Diagram 1.)

I have previously presented Design Culture as engaging the interrelationships of the domains of designers, production, and consumption with the design object, image, or space.[41] The quest

37 This is how Ellen Lupton conceived "design culture" for the National Design Museum, Cooper-Hewitt exhibition of 2002, "Design Culture Now" (Ellen Lupton personal e-mail to the author, 1/8/04).

38 Netherlands Design Institute's *Design Across Europe: Patterns of Supply and Demand in the European Design Market* (Amsterdam: Vormgevingsinstitut, 1994), 9.

39 Design Council's *Design in Britain 2003–2004* (London: Design Council, 2003).

40 David Hesmondhalgh, *The Cultural Industries* (London: Sage, 2002), 90.

Diagram 1

Designer

object
space
image

Production

Consumption

Domains of Design Culture
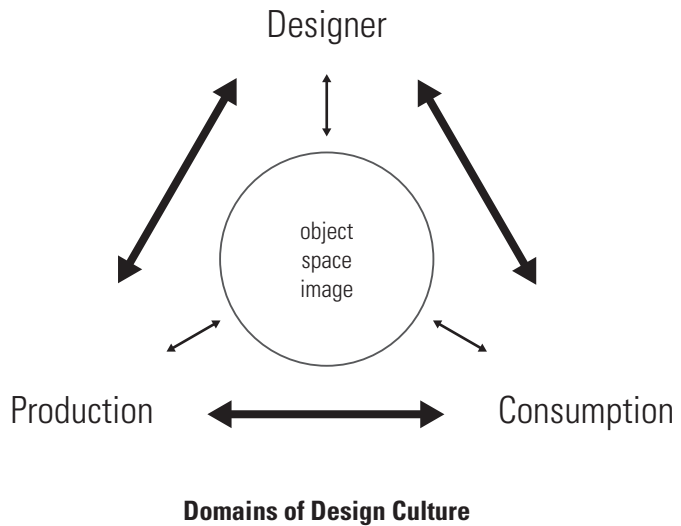
of the scholar of Design Culture was to explore how each of these nodes affected the other—how these relationships were materialized through practices in the design profession and of production and consumption. Rather than draw a line between what have been regarded as more traditional approaches to Design History and Design Studies (where the principle focus was on the processes and norms of action within design practice are studied) and more recent concerns of Material Culture (where the role of the consumption of artifacts as part of everyday is emphasized), my aim was to explore the dynamics and interrelationships of these concerns. In essence, I was, as an erstwhile design historian and in agreement with Margolin,[42] attempting to break the stand-off between design history and a larger culture of design research that had yet to be addressed.

This nodal framework favors a straightforward conception wherein singularized artifacts are placed at the center of analysis. Perhaps some resonance with a "Visual Culture" paradigm of enquiry is detectable here. Meanwhile, in her exploration of the relationships of design research, theory, and design culture, Sylvia Pizzocaro is more demanding. She encourages the design researcher to embrace an open-ended sensibility in the face of the increasing complexity of design environments.[43] This attitude owes something to Margolin's notion of a product milieu that he defined as "the aggregate of objects, activities, services, and environments that fills the lifeworld."[44] In stark opposition to the exponents of Visual Culture that I have reviewed in this article, these scholars of design research and design studies have moved toward the structuring of a systematic approach to understanding the dynamics and effects of material and immaterial relationships that are articulated by and through the multiple artifacts of design culture. In doing so,

41 Guy Julier, *The Culture of Design* (London: Sage, 2000).

42 Victor Margolin, "Building a Design Research Community" in *Design Plus Research, Proceedings of the Politecnico di Milano Conference,* S. Pizzocaro, A. Arruda, and D. De Moraes, eds. (Milan: Politecnico di Milano, May 18–20, 2000); available at http://pcsiwa12.rett.polimi.it/~phddi/uk/01/dpr00/intro.htm.

43 Silvia Pizzocaro, "Research, Theory, and Design Culture: A Knowledge Growing within Complexity" in *Design Plus Research, Proceedings of the Politecnico di Milano Conference,* S. Pizzocaro, A. Arruda, and D. De Moraes, eds. (Milan: Politecnico di Milano, May 18–20, 2000); available at http://pcsiwa12.rett.polimi.it/~phddi/uk/01/dpr00/intro.htm.

44 Victor Margolin, "The Product Milieu and Social Action" in *Discovering Design: Explorations in Design Studies,* Richard Buchanan and Victor Margolin, eds. (Chicago: University of Chicago Press, 1995), 122.

Value

Circulation   Practice
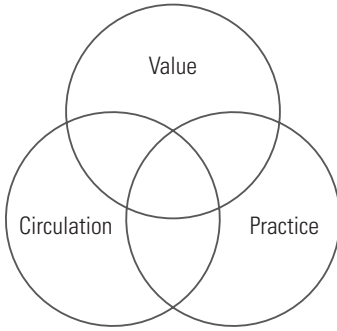
Domains of Design Culture

Diagram 2

they suggest a movement toward a "knowing practice" of design—whether in terms of design action or reception. While acknowledging a debt to their thinking, and by way of development from my previous diagram, I present diagrammatically, with each element subsequently discussed, a revised conceptual framework for Design Culture. (See Diagram 2.)

Value. The designer's role is in the creation of value. This most obviously is commercial value, but also may include social, cultural, environmental, political, and symbolic values. Clearly, it is not restricted to notions of "good design" as value.[45] It involves the origination of new products and product forms, but also their value augmentation. It is an expanded field of activity that orchestrates and coordinates material and nonmaterial processes results. A key feature of this value creation is the reproduction of "product nodes," whereby cultural information is filtered through a range of platforms and moments. The establishment of multiple coordinates for the networked reproduction of this cultural information might be termed a "designscape." Creative action may indeed originate, position, and differentiate, product forms and "product nodes" to increase value. But systems of measurement and accountability are also embedded in this domain.

Circulation. A range of straightforward elements underpin and shape the productive processes of design culture, including available technologies, environmental, and human factors. But nonmaterial elements such as existing knowledge networks, legislation, political pressures, economic fluctuations, and fiscal policies are also contextual factors that these draw on. Beyond design manufacture or production issues—whether we are talking about material or information products—"downstream" flows of product information and distribution are channeled, formatted, interrupted, or facilitated to influence their movement and/or reception through the system of provision. Within this, the specificities that create a "fit" or disjuncture of global/local nexus invariably play crucial roles.

Practice. The engagement of design products, processes, and systems in everyday life is not merely a function of consumer culture in its traditional sense. Beyond individual, privately-orientated activities of use, ownership, and maintenance focused on the domestic sphere are layers of socially-constituted activities in which individuals are carriers of collectively held practices, and may comprise sets of conventions and procedures.[46] Alternatively, practice may be conceived as specific types and ranges of activities that Bourdieu termed as "fields."[47] Here, different practices are governed by their specific, respective rules. Practice involves routinized behavior that is both individually enacted but also socially observable. Consumption, therefore, is a part of practice. Things are bought and put to use, environments are visited, Websites are perused in fulfilling practice.

45 By "products" I mean not only manufactured goods, but also services that are marketed or provided as products (e.g., airlines, healthcare, leisure provisions, insurance, etc.).

46 Alasdair MacIntyre, *After Virtue* (London: Duckworth, 1994).

47 Pierre Bourdieu, *Outline of a Theory of Practice* (Cambridge: Cambridge University Press, 1974) and Pierre Bourdieu, *The Logic of Practice* (Cambridge: Polity Press, 1992). I wish to thank Dale Southerton, University of Manchester, for getting me to think about practice rather than consumption.

Qualitative change in what drives the design profession and the meaning of design in society adds weight to the "contemporaneanity" of a design culture concept that takes us beyond Visual Culture studies. The rise of branding as the key focus and driver of much design practice signals two clear challenges. One is that design culture requires its observers to move beyond visual and material attributes to consider the multivarious and multilocational networks of its creation and manifestation. Brand management rhetoric tells us that producer agents—be they corporations, institutions, or individuals—are responsible for controlling a coherent brand message throughout its circuit of culture, from production through mediation to consumption to consumer feedback. If a brand is typified into a clear, simple message—which is often crystallized as a slogan—then this should be reflected in all of its manifestations. This might include the way corporate workers dress, talk, and act with customers and clients. Branding obviously extends into more traditional, designed elements such as promotional literature graphics or the design of retail spaces, reception areas, Websites, or other points of corporation and consumer interface. In this way, the systems of branding inhabit much of the space of design culture, turning information into an "all-around-us" architectonic form.

The rise of branding may partially account for the growing interdisciplinarity of design within the profession as designers seek, and clients demand, greater integration of product, graphic, and interior design in order to create coherent and complete design solutions. It also explains the design profession's increased integration with marketing, management, and public relations mentioned earlier. Branding is, by no means, the only driver and expression of contemporary design culture, but it is indicative of design culture's multidimensional qualities.

I use branding for illustrative purposes, but do not necessarily foresee its domination as permanent. Ultimately, value production in design hinges on articulating "the cultural reconstruction of the meaning of what is consumed"[48] by various means. Value is continually adjusted in response to changing everyday and global practices, as well as systems of product and information circulation.

Traditional surveys of consumption focus on the social role of goods in private, everyday life. Even where the relationships of consumed goods are synthesized into an exploration of concepts of lifestyle, discussion invariably falls into matters of personal choice. However, design is mobilized and encountered at both material and nonmaterial expressions distributed across a range of platforms. Service-orientations in private and public sectors, for example in corporate consumption, health provision, or leisure practices, provide structures of engagement that are acted on at different bodily and mental levels. In effect, design culture contributes to the structuring of practice and the formation of the rules of engagement of its related field[49] through the provision of interrelated elements

48 Ben Fine and Ellen Leopold, *The World of Consumption* (London: Routledge, 1992), 4.

49 The distinction between "practice" and "field" is debatable. See Alan Warde, "Practice and Field: Revising Bourdieusian Concepts" (Centre for Research on Innovation and Competition Discussion Paper 65, Department of Sociology, University of Manchester, 2004).

that give meaning to these. The competition between brands, for example, reflects and contributes to their distinctions through providing differentiated rules of engagement. Brands currently articulate fields of their respective practices.

The academic study of Design Culture allows for the deep analysis of such systems. In embracing their complexity in creative and imaginative ways, it provides cues for further design intervention into them. It breaks from the singularized "way of looking" endemic within Visual Culture studies, while maintaining a zest for understanding the social meanings of artifacts. Meanwhile, in synthesizing the methods and sensibilities of Design History, Design Studies, and Design Research, it provides a conceptual framework that addresses contemporary problematics of design and its social meanings in the contexts of complexity.[50]

To embrace Design Culture as an academic discipline requires, therefore, a different sensibility than that of Visual Culture. In the first instance, it forces one to move beyond the enervated position of the detached or alienated observer overwhelmed by images. Instead, a Design Culture enquiry traces a cartography that exposes and analyses the linkages of artifacts that constitute information flows and the spaces between them. Second, while one might dwell on individual artifacts, this process requires these to be seen relationally to other artifacts, processes, and systems. Third, it may be mobilized not merely as analysis, but as a generative mode that produces new sensibilities, attitudes, approaches, and intellectual processes in design practice.[51] In this way, it promises a critical and knowing pathway toward the amelioration of this runaway world.

50   See Mark C. Taylor *The Moment of Complexity: Emerging Network Culture* (Chicago: University of Chicago Press, 2001).

51   For an excellent discussion of the relationship of design and critique, see Gunther Kress, "Design and Transformation: New Theories of Learning" in *Multiliteracies: Literacy Learning and the Design of Social Futures,* Bill Cope and Mary Kalantzis, eds. (London: Routledge, 2000).