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COMMUNICATION DESIGN APART



PAD. Pages on Arts and Design

International, peer-reviewed,
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founded by Vanni Pasca in 2005

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PAD

via Festa del Perdono 1 – 20122 Milano – Italy

via Roma 171 – 90133 Palermo – Italy

info@padjournal.net – editors@padjournal.net

Publisher**Aiap Edizioni**

via A. Ponchielli 3

20129 Milano – Italy

aiap@aiap.it

www.aiap.it

PAD © ISSN 1972-7887

#19, Vol. 13, December 2020

www.padjournal.net

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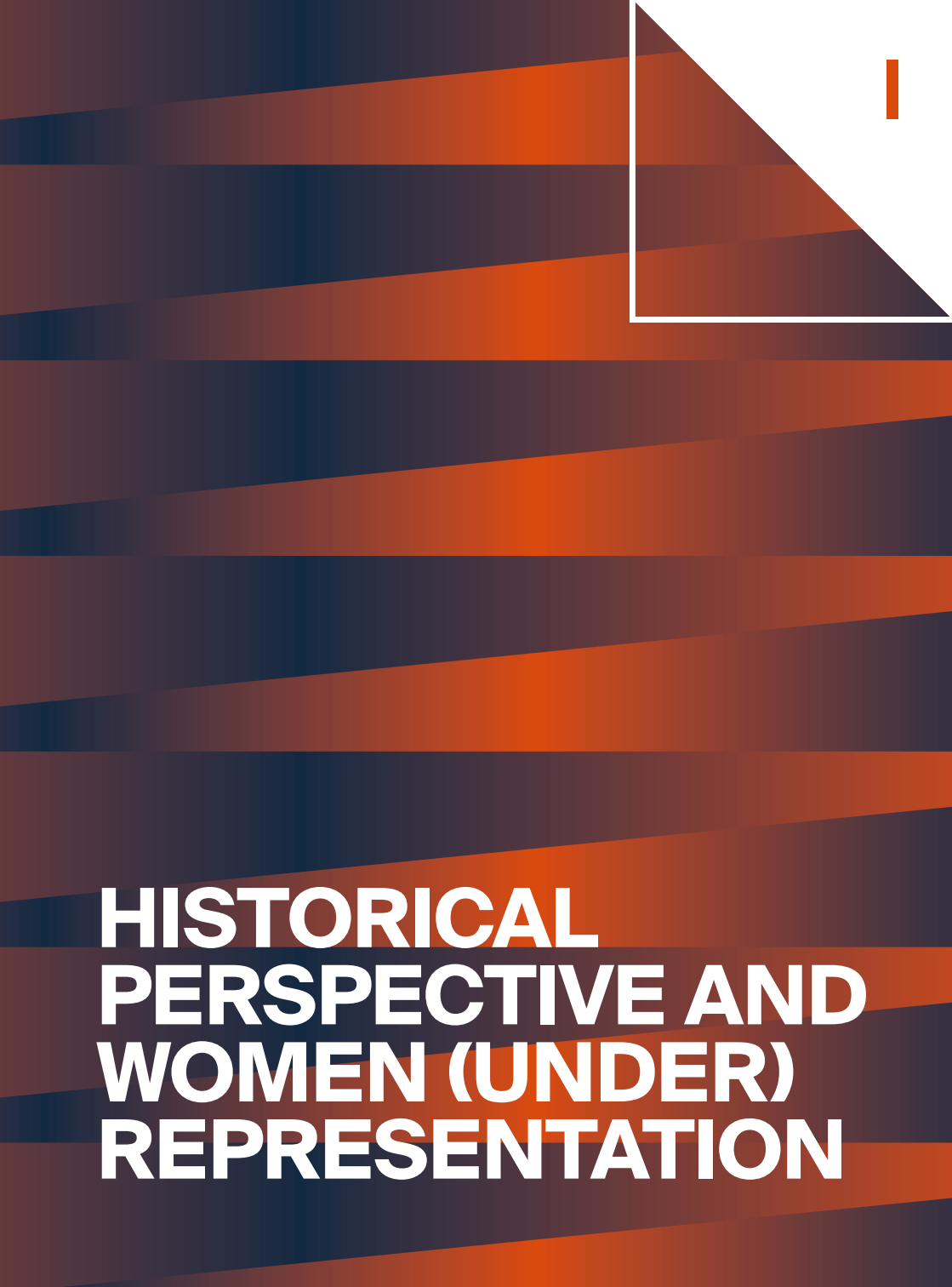
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HISTORICAL PERSPECTIVE AND WOMEN (UNDER) REPRESENTATION

The First Female Professional Group of Graphic Designers in Catalonia (1960s - 1970s)

M. Àngels Fortea

BAU, Centro Universitario de Diseño de Barcelona

Keywords

Female Graphic Designers, Role of Women in Design Creation, Gender Studies, Graphic Design History, Catalan Graphic Design.

Abstract

A research project named *Amb mirada de dissenyadora gràfica (From a Female Designer's Perspective)* was developed in 2019. Its aim was to fight for the recognition of the role of female designers in the graphic design sector. Its main objective was to recognize the work developed by the first generation of professional female graphic designers in Catalonia (Spain). This first important female professional group emerged from the first promotions of the design schools in Barcelona, such as Elisava and EINA. These women were born between the 1940s and 1950s, during the Franco dictatorship. As a result, at the end of the 1960s and during the 1970s, the first generation of female graphic designers in Catalonia accessed the professional world. Among them were figures such as Toni Miserachs, Pilar Villuendas, Mercedes Azúa, Tere Moral, Carme Vives, Tere Martínez, Ana Zelich, Mont Marsá, Xeixa Rosa and Pati Núñez.

The current paper focuses on this project. Therefore, it's a research on gender issues, deploying a historiographic methodology combining a literature review with firsthand accounts and oral sources, mainly interviews to some of the most relevant female designers.

1. Introduction

The work and contributions by female designers have not been considered in the same way as that of their male colleagues in either Spain, or internationally. There are very few references to them or to their work in design history books so far. They are under-represented in the syllabus of universities and design schools and they are still missing in the scholarly literature. The number of exhibitions devoted to them is very scarce and, finally, their work is under represented and its visibility doesn't correspond to its importance. Women designers themselves have been fighting against this discriminatory treatment for years. In the same way have done some design historians and educators wondering, where are all the women?

In 2012, design historians Gerda Breuer and Julia Meer edited the book *Women in Graphic Design 1890-2012* looking for an answer for a similar question, why were so many women forgotten? The result of their research about this scarcity of female graphic designers is a great contribution, because provides an overview of the history of women in graphic design, mainly western. Throughout 600 pages, it contains numerous interviews, articles and short biographies of women graphic designers. Keep in mind, as Martha Scotford points out (Scotford, 1994) that the Philip B. Meggs' *A History of Graphic Design*, used as the textbook in the most college courses still today, mentioned only fifteen women in its first edition in 1983, and thirty-one women designers, photographers and illustrators in the revised one, in 1992. Therefore, the *Women in Graphic Design* was so necessary.

In the same way, it has been written very little about Spanish female graphic designers up until now. In 1997 was published *El diseño gráfico en España. Historia de una forma comunicativa nueva*,¹ written by Enric Satué (Barcelona, 1938). The author is a renowned Catalan graphic designer and he usually writes about Catalan and Spanish history of graphic design too. In the referred book, throughout some 450 pages there are few references to female designers. And in the last chapter, the one dedicated to design schools, he mentioned, in a short paragraph, the first female professional designers in the history of Spain emerged from the official schools.

For this reason, design historians such as Anna Calvera, Isabel Campi and Raquel Pelta have been working for many years to close this visibility gap in Spain through their research, papers and books, and as exhibition curators. Anna Calvera, before she passed away in 2018, encouraged her disciples² Teresa Martínez and M. Àngels Fortea to continue the task she began years ago; that is, to keep on fighting for the visibility of the female graphic designers. So, Martínez and Fortea, design history professors and researchers launched the project *Amb mirada de dissenyadora gràfica*, in 2019. The focus of the research is on the first generation of professional female graphic designers in Catalonia. The amount of information about their work is very limited despite their role opening up a career path for many women who are now studying at universities and design schools.

1 *The Graphic Design in Spain. The History of a New Way of Communication.*

2 Anna Calvera was the thesis director of both researchers.

Therefore, it was necessary to recover and make visible this relevant group.

2. The Context: Women under Franco's Regime

An issue like the relevance and contribution of female graphic designers is not easy to tackle. It requires, in the Spanish case, an approach to its historical context.

In 1939 the Spanish Civil War ended (1936-1939) and, as a result, the democratic system of the 2nd Republic (1931-1939) was replaced by a dictatorial one, Franco's regime (1939-1975). Being a woman under Franco represented the loss of rights and freedoms. The only available space for women was their home, so their education was articulated in such a way that they could only be prepared for the home, crafts and home industries.

At the end of the 1950s, after two decades of autarchy that led to economic stagnation, the regime began a trend towards openness. Foreign financial aid was needed, but this would not be possible without some allowances in return. So, Francoism tried to erase the most obvious signs of fascism and presented itself as a false democracy. The *Plan de Estabilización Económica*³ was launched in 1959, which sought to open up the market, ceasing state interventionism and allowing foreign capital inflows. As a result, the transition from autarchy to the consumer society took place in the 1960s, a stage known as *Desarrollismo*. These measures brought a fast, economic growth; Spanish society saw its income increase and began to enjoy a certain purchasing power.

3 Economic measures.

This new situation led to new behaviors within the working class, also affecting the social role of women who now became consumers. Openness brought with it the European modernity, particularly through tourism, and the desire for emancipation of Spanish women increased with it.

The new challenges that Spanish women faced due to this modernization needed some legal changes. The need to redefine the partiotic role of women was taken into consideration through the Civil Code Reform of 1958 and the enactment of the Women's Political, Professional and Labor Rights Act of 1961. Although women still depended on their husbands or parents, they were now able to help the family financially without forgetting ethical-religious principles.

Changes in the legal field continued in the 1960s but it was not until the 1970s that the duty of obedience to the husband disappeared. It was made possible through a law enacted on May 2, 1975, promoted by the *Asociación Española de Mujeres Juristas*,⁴ founded in 1971.

Changes were made in the education system too. A special vocational training for women was launched. As of that moment, as Isabel Campi says, either out of necessity or by vocation, Spanish women set out to conquer the professional world. The design one was no exception (Campi, 2011).

In Barcelona, for example, the Center for Female Catholic Influence (CICF), a female religious association, was founded in

4 Spanish Association of Women Jurists

1950. The CICF founded, in turn, the CIC Cultural Institution in 1952, a pedagogical institution dedicated to the female professional training, where young women from well-off families attended to learn languages and secretarial studies. Later, in 1961, Elisava, the first design school in Spain, opened. It was promoted by the CICF and the *Foment de les Arts Decoratives* (FAD).⁵ The name of the school honored Elisava (1100-1122), a medieval artist and embroiderer, considered to be the oldest with preserved and signed work in Catalonia. The first professional graphic designers emerged from it.

In November 1966, EINA school was founded as a result of the split produced in Elisava due to the emerging ideological discrepancies between the teachers and the CIC. The new pedagogical center, whose name *eina* means tool in Catalan language, started its classes in 1967. It was a school where graphic, industrial and interior design disciplines were taught; where teachers, art and architecture professionals, taught students on a deep humanistic basis and from practical experience.

3. Women and Graphic Design in Catalonia and Spain.

The first important female professional group in the history of Catalonia emerged from the first promotions of these two design schools, Elisava and EINA. Born between the 1940s and 1950s, during the Franco dictatorship, these women's access to the professional world took place in the late 1960s and during the 1970s. Most of them have had long profession-

⁵ The Fostering Arts and Design is a non-profit association of professionals and businesses connected to design.

al careers and have participated in many influential design projects. So, why are they so little known?

Before the founding of these schools, female have already worked in the trade as illustrators, cartoonists or animation filmmakers. But, at that time they did not used to sign their comissions, that's why it is so difficult to track them down.

That's not just a local or Spanish problem but a general one. Julia Meer noted that “it can be presumed that women have been less encouraged to regard their lives and work as worthy of historical attention” (Gerda-Meer, 2012); because of this, some of them didn't signed their works, or signed with male names or only used monograms.

Pilar Vélez, the director of the Barcelona Design Museum recently corroborated this. In 2014, she and Anna Calvera curated the museum's first permanent exhibition dedicated to graphic design, *El disseny gràfic: d'ofici a professió (1940-1980)*.⁶ The exhibition displayed more than 500 pieces from the pioneers of graphic design in Spain. Of all the selected works, 43 corresponded to male designers versus three female designers: M. Rosa Seix (Barcelona, 1927), Toni Miserachs (Barcelona, 1942) and Pilar Villuendas (Madrid, 1945). This is obviously a great disproportion. Vélez insisted that it had been very difficult to find out names and consequently works too. Keep in mind that Anna Calvera (Barcelona, 1954-2018), historian, teacher and design theorist, fought particularly

6 *Graphic Design: From Trade to Profession (1940-1980)*.

against female discrimination in the graphic design sector. Therefore, a sample of only three female designers proves the challenge in locating, documenting and making them visible.

Another example, *¿Diseñas o trabajas? La nueva comunicación visual. 1980-2003*⁷ replaced the previous exhibition in June 2018. Curated by Raquel Pelta – professor and design historian –, the exhibition showed a total of 600 pieces from the museum’s archive, produced between the 1980s and 2003. In this case, the works represented a total of 200 designers (120 men, about 40 women, being the rest of the pieces from design studios). In fact, the number of works corresponds to more than 40 women due to the design studios; but some women designers were upset about not being selected. Keep in mind that Raquel Pelta, as well as Anna Calvera and Isabel Campi, is one of the researchers who has always claimed the role of female graphic designers and she has specialised in documenting and analyzing the women’s movement in Spain too. Therefore, it is evident that is not an easy task ending this discriminatory attitude. She is one of the most interested in ending this situation and has worked towards closing this visibility gap for years. However, in this case, the selection was determined by the material available from the museum’s archive. Therefore, it does not seem to be just a problem of attitude, but also has to do with museum acquisitions.

Maybe this discrimination is also a result of the historiographical methods used to document the work of graphic

7 *Do you Work or Design? New Visual Communication. (1980-2003).*

designers so far, or maybe not. Cheryl Buckley expressed herself in that sense. She noted that women's involvement had been constantly ignored due to the application of biased historiographic methods against them. Methods that have selected, classified and prioritized a certain kind of design, designers, styles and so on, but they have excluded women from history (Buckley, 1986). But, the truth is that this discrimination still exists today and, therefore, it's an obligation of design historians and educators to fight against it.

4. From a Female Designer's Perspective

As has already been mentioned, Teresa Martínez and M. Àngels Fortea, design history professors and researchers at Design and Social Transformation Research Group (GRED-ITS) of BAU, Design College of Barcelona, launched the project *Amb mirada de dissenyadora gràfica* in 2019. The main objective of the project was to fight for the the visibility of female graphic designers and it was decided to focus research on the first generation of professional ones in Catalonia.

The first step was to search for female designers from Catalonia or who had worked mainly there and list those who were part of the first promotions of the design schools in Barcelona. The historiographic method based on the review of literature and published sources was applied, with little success. Due to this limitation and the scarcity of works in the archive of the Design Museum, additional sources were sought. The collaboration of some of the women designers themselves was needed. Xeixà Rosa and Mont Marsà, who were also friends of Anna Calvera, established a chain of contacts with oth-

er colleagues who quickly contributed names, managing to gather a list of forty names. From this moment on, the project became a collaborative work of women, researchers and graphic designers.

The next action carried out was the organization of an itinerant exhibition, named *Dissenyadores Gràfiques* (Female Graphic Designers). This show was organized in collaboration with University of Vic's Gender Studies Research Group: translation, literature, history and communication (GETLIHC). One of the objectives of this group is to recover and make the most relevant Catalan women visible through exhibitions, and as a condition only twelve women could be selected. So, it was necessary to establish a selection criterion for the forty listed and it was decided that the selected women must have been born between the 1940s and 1950s. They accessed the professional world at the end of the 1960s and during the 1970s, when the Macintosh had not yet appeared; consequently, the way of working was different from that of the 80s with the digital tools.

Finally, were selected (Fig. 1): Toni Miserachs (Barcelona, 1942), Loni Geest (Hamburg, 1940) and Tone Høverstad (Oslo, 1944 - Barcelona, 1999), Pilar Villuendas (Madrid, 1945), Mercedes Azúa (Barcelona, 1947), Tere Moral (Barcelona, 1948), Carme Vives (Barcelona, 1951 - 2020), Tere Martínez (Barcelona, 1953 - 2019), Ana Zelich (Barcelona, 1955), Mont Marsà (Balaguer, 1956), Xeixa Rosa (Barcelona, 1956), Ana de Tord (Barcelona, 1958 - 2013) and Pati Núñez (Figueres, 1959). As you can see, this action really highlights the work of fourteen women:



Figure 1. Col·lectiu En Boles, Female Graphic Designers Exhibition Poster. From top to bottom and from left to right: Miserachs, Geest & Høverstad, Villuendas, Azúa, Moral, Vives, Martínez, Zelich, Marsà, Rosa, de Tord and Núñez. BAU, Centre Universitari de Disseny de Barcelona, 2019. Acknowledgements: Col·lectiu En Boles.

Loni Geest and Tone Høverstad always worked together; and it also includes Anna Calvera, as a deserved tribute and recognition to her career. The exhibition opened in Vic (Barcelona) on June the 14th 2019.

5. *Dissenyadores Gràfiques, Who Are These Women?*

In 1996 the *Experimenta* magazine published a special issue about the 25 years of Spanish graphic design (1970-1995). Begoña Simón, a graphic designer and professor at the University of Barcelona, wrote an article named *Diseñadoras: el prestigio silencioso*,⁸ where she recognized the work developed by the first generation of professional female graphic designers in Catalonia and she insisted on recognizing the contribution of this group in the consolidation of Spanish graphic design (Simón, 1996). She argued that the distinctive feature of female graphic designers it was probably determined by factors such as type of education, business structure, or professional dynamics (Simón, 1996, p. 59).

Two years before, in 1994, Martha Scotford had proposed a typology of women's involvement in order to discover and understand their contributions. In her opinion, the "design experience" of female is different from that of the male one and it should be necessary to compare them in the same period, as well as of understand the private and public roles available to women at each particular time (Scotford, 1994).

In a similar way, for the *Dissenyadores Gràfiques* exhibition it was decided to emphasize the identity of this group to avoid the use of biographical narrative. Because of this, it was established the following identifying characteristics as a selection criterion: academic training; design teaching; beginnings in the profession; entrepreneurial character; activism; connection to the design associations and, finally, working for democratic institutions and also for culture (Fig. 2).

5.1. Academic Training

As has been mentioned, all the selected women studied at the Barcelona design schools; the above referred Elisava and EINA, and Escola Massana⁹ too. Some of them also graduated from the university and, Pilar Villuendas and Teresa Martínez, became PhD in Design from the University of Barcelona. If it compares with their male colleagues in the same time and at the same context, note that women designers have had more formal education than men.

Talking with Toni Miserachs, Carme Vives, Mont Marsà, Ana Zelich and Pilar Villuendas, at a meeting held in January 2020, they explained that having an academic training, at that moment, gave them more career opportunities; specially in the Spanish context. This statement confirms Martha's Scotford opinion that "educational institutions provide a valuable route for women's success" (Scotford, 1994).

9 Escola Massana.

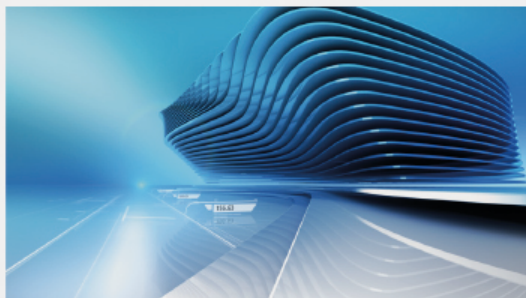


Figure 3. Ana Zelich, TVE News. Selected work for *Dissenyadores Gràfiques* Exhibiton, Zeligstudio, 2012. Acknowledgements: Ana Zelich.

For example, Toni Miserachs studied at Elisava from 1962 to 1965. She was part of the first promotion of designers who studied at this school and the second who graduated from it. She has had a long professional career and her work has been constantly present in the cultural and urban landscape of Barcelona. Or Ana Zelich, who graduated from Elisava in the late 1970s and also graduated in Art History from the University of Barcelona (UB) in the early 1980s. After that, Zelich got a Fulbright grant to study a Master's Degree in Audiovisual Design and Communication at the Pratt Institute in New York. Today she is one of the pioneers of television branding in Spain (Fig. 3).

5.2. Teaching Design

The selected group have combined teaching with professional practice for a long time, and most of them taught at EINA. Toni Miserachs has had a special relationship with this school. It began in 1968, when she joined as a professor. She also managed the Graphic Design Department; later, she was the head of studies and, finally, the director of the center, from September 1996 to November 1998. And Carme Vives taught at EINA for 19 years, since 1986, and she directed the Graphic Design Department for 3 years too. EINA, since its foundation, has maintained great prestige as one of the best design school of Barcelona. So, this represents that both designers have taught to a good part of the best graphic designers, male and female, in Catalonia (Fig. 4).



Figure 4. Carme Vives. Exhibition catalog All Mighty Pencil. Lluís Lleó, Centre d'Art Tecla Sala, 2017. Selected work for *Dissenyadores Gràfiques* Exhibiton, Carme Vives studio, 2017. Acknowledgements: Carme Vives.

5.3. Starting in the Profession and Entrepreneurial Character

They have all been female entrepreneurs. Note that the most usual practice in young generations of female graphic designers is done in design studios today, but it wasn't in the past. This selected group decided to be independent designers and owners; so, they founded their own design studio instead of working for someone else.

At the beginning of their careers, some of them were partners or collaborators with significant male graphic designers; but, they preferred to do it alone years later. Mercedes Azúa, for example, worked in Enric Satué's studio after graduating; and she always says that she learned the profession with him. She founded Azuanco on her own, in 1999, where she is still working so far. In the case of Carme Vives, she associated with the Argentine male graphic designer America Sanchez, in 1983. Vives and Sanchez together designed the logo for the Barcelona 92 Olympic candidacy. Three years later, Vives opened her own studio where she has been working on graphic communication until April 2020, when she unfortunately passed away victim of Coronavirus (Fig. 5).

Pilar Villuendas founded her studio Villuendas+Gómez in 1980, joined by her husband Josep Ramon Gómez as partner. She always talks about the role of working women with family, and she also emphasizes the difficulty for her of keeping domestic and professional lives separate. Nevertheless, Pilar has become one of the most successful female designers in Spain, but she recognizes that it has not been easy with two babies. Her daughter Alicia is currently a partner too (Fig. 6).

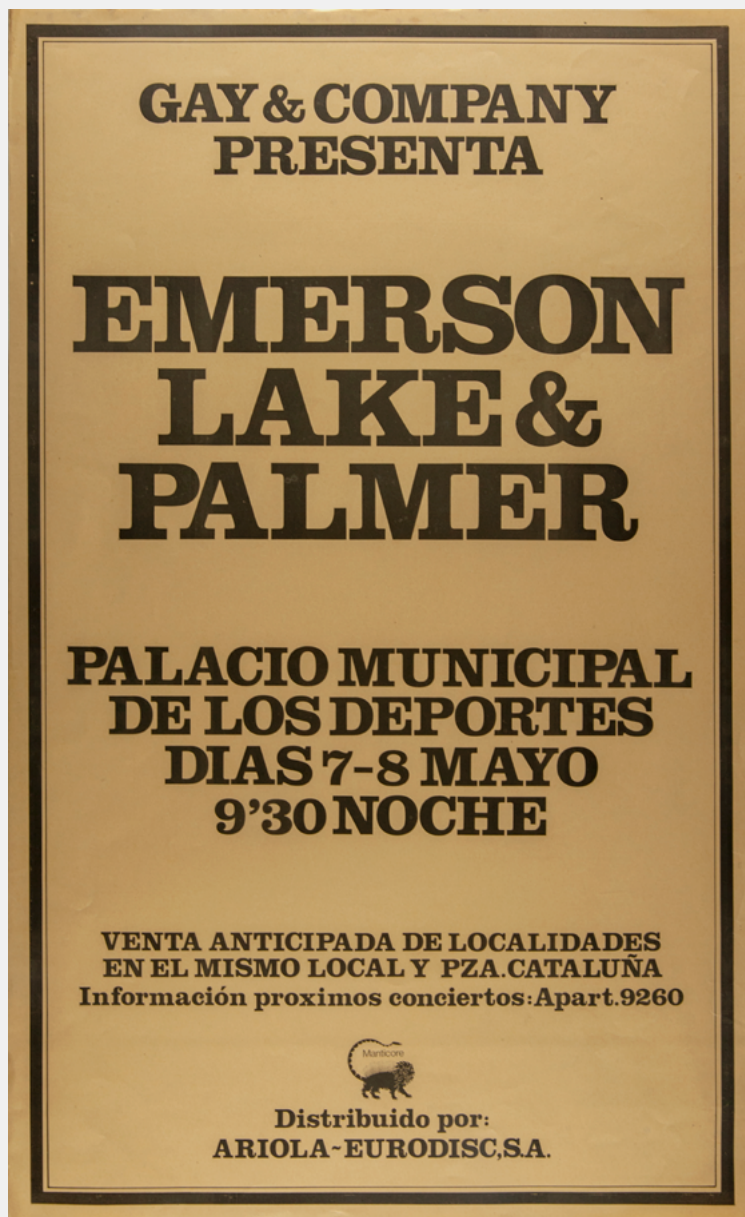


Figure 5. Tere Martínez, Emerson Lake & Palmer Concert poster. Gay & Co., 1978. Selected work for *Dissenyadores Gràfiques* Exhibiton. Acknowledgements: Tere Martínez.

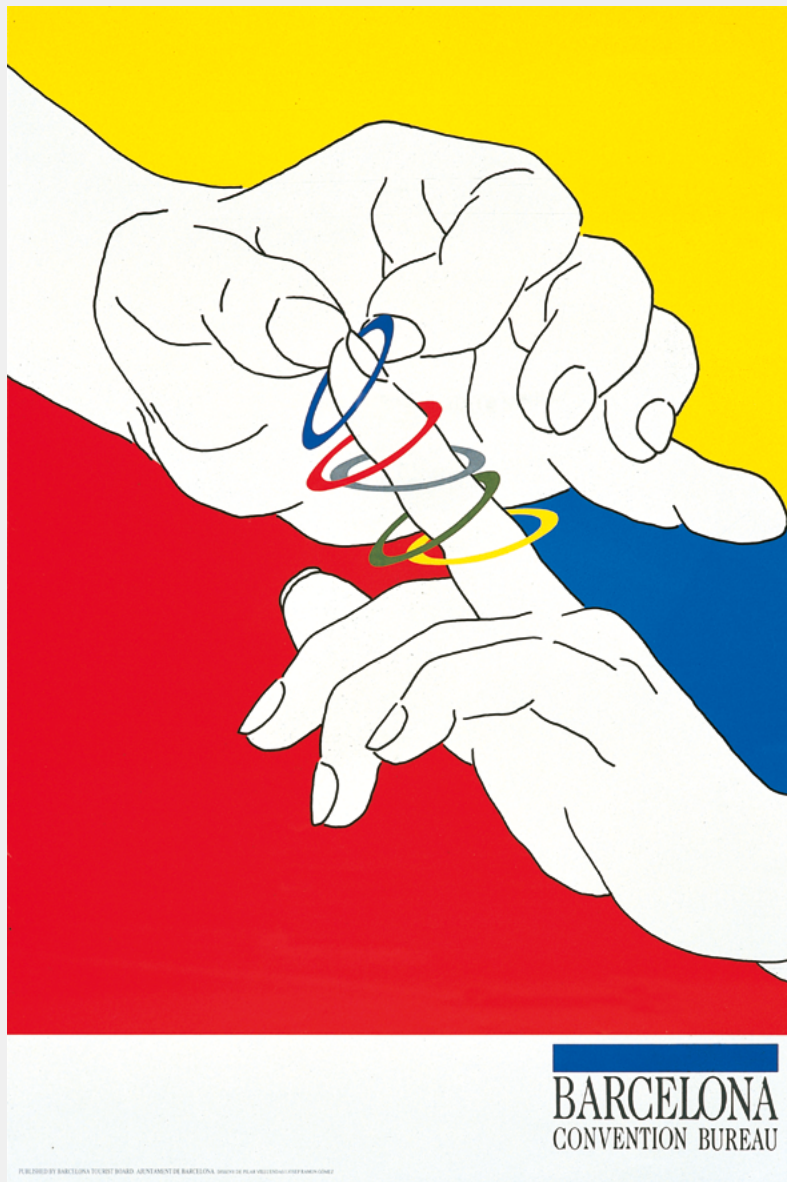


Figure 6. Pilar Villuendas, Barcelona Convention Bureau poster, 1990. Selected work for *Dissenyadors Gràfiques* Exhibiton, Villuendas+Gómez, 1990. Acknowledgements: Pilar Villuendas.

5.4. Women Activists

As mentioned above, these female graphic designers accessed the professional world at the end of the 1960s and during the 1970s; therefore, it happened in the late Francoism and during the transition to the democracy. For this reason, some of them participated in the feminist struggle and in the organization of the leftist parties and movements. Toni Miserachs, Mont Marsà, Xeixa Rosa and Pilar Villuendas were the most activists.

Remember that the *Asociación Española de Mujeres Juristas*, founded in 1971, promoted the law in favor of the emancipation of women, what demonstrates de important role of the feminism movement played in Spain in 1970s.

Toni Miserachs was involved with the Feminist Party of Spain and she designed its magazine, *Vindicación feminista*, a monthly publication founded in 1976. She was in charge of the layout until its closure in 1979 (Fig. 7, 8).

Xeixa Rosa and Mont Marsà have worked on different projects related to the visibility of women. They have designed, produced and distributed the agenda of pioneering and remarkable women together. As Mont Marsà argued, they have spent many years designing their own projects with social and personal involvement.

Finally, Pilar Villuendas has always stood out for her commitment to social causes. Part of his work can be described as activist design. The one produced between 1975 and 1988 is an activism against Francoism, at the service of neighborhood associations, trade union organizations and leftist movements. From 1978 to 1991 she produced public interest designs.

PMR

1986, 2005

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- **10 sessions dels participants al semblaït**, Del 21 al 24 de setembre. Jazz-Sí Club
- **El Nió a Barcelona**, Del 23 al 26 de setembre. Plaça dels Angels. Música Improvisada

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ADORA Informació: 93-3092232 • agora@mail.cinet.es. Programa Berlin a Barcelona

GRACIA TERRITORI SONOR. Informació: 93-2373737
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- **Juan Saura, Agusti Fernandez, Lluís Villaverde**, 17 d'octubre a les 22,30h. Plaça del Raspall
- **Sepeshiv**, 19 de novembre a les 22h. Bar Circunstancialment Sense Nom, Viladecans • 20 de novembre 22h. Ca'l Peo, Cardedeu 21 de novembre 22h. Llobos de Gràcia

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CICLE D'INFLUÈNCIES MUSICALS. Informació: 93-4870765 christian@mpqued.es

Figure 8. Mont Marsà, Programadors de Músiques Rares Poster, CCCB, 1998. Selected work for Dissenyadores Gràfiques Exhibiton. Acknowledgements: Mont Marsà.

5.5. Connected to the Design Associations

Some of them have actively involved to the Spanish design associations. Toni Miserachs, Pilar Villuendas and Pati Núñez did it especially. They were able to manage private and public roles (family, work and associative world) in order to consolidate the profession. But, they admit that they have never been interested in playing a public role to become famous like some male colleagues do (Fig. 9).



Figure 9. Pati Núñez, Fuensanta, packaging design for natural mineral water from Asturias, 2008. Selected work for *Dissenyadores Gràfiques* Exhibiton, Pati Núñez Associats. Acknowledgements: Pati Núñez.



Figure 10. Tere Moral, Guia Visual Art Romànic. MNAC, 2004. Selected work for *Dissenyadores Gràfiques* Exhibiton, MNAC, 2004. Acknowledgements: Tere Moral.

5.6. Working for Democratic Institutions and Also for Culture

Most of them have worked for the main Catalan democratic institutions. Note that the graphic communication of the new Catalan government and institutions was to be done when Franco's regime ended. They have also worked for culture. A large part of the projects they have carried out have been for the main cultural institutions in Barcelona and the rest of Catalonia (Fig. 10).

6. Conclusions

As you can see, these female graphic designers have enjoyed long professional careers, in fact some of them are still active. They agree that they have always had work and affirm that they did not receive fewer commissions because they are women. They have been awarded prestigious prizes and awards. Pati Núñez, for example, was the first woman to get the National Design Award given by the Spanish Government in 2008. Until now, only another woman, Marisa Gallén, won it in 2019. Pilar Villuendas has also received a lot of awards; and Ana Zelich has been awarded the Laus of Honor 2019. All this shows the great professionalism of this group, despite the little attention have paid to them. The quality of their work is not different from that of their male colleagues. Not forgetting that some of them have been mothers and have had to manage their profession with home care too.

It is necessary to claim the role of these women, all of them great design professionals, who have always been concerned with doing their job as well as possible. They encourage new

generations of designers to dedicate themselves with passion and love. Despite all the circumstances, they have always been there; but the history of design has been written by men so far. They have applied a patriarchal methodology that has silenced their prestige. Because of this, Begoña Simón used the expression “female designers: a silent standing” in a very accurate way.

One more final comment. As you can see, only two of the selected designers had passed away at the start of this project: Tone Høverstad in 1999 and Ana de Tord in 2013. The project began when Anna Calvera died in 2018, as a tribute to her and her fight for the visibility of the female graphic designers. But, two more women have died since the project began: Tere Martínez (November 2019) and Carme Vives (April 2020). Therefore, it is very important that design historians and museum managers realize the need to visibility and preserving the work of these great designers.

From a Female Designer's Perspective continues despite the death of Teresa Martínez, thanks to the enthusiasm of the group of the female designers and the good acceptance of design schools in Catalonia.

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IV

BIOGRAPHIES

Anna Barbara

Architect and Associate Professor in Interior and Spatial Design at Politecnico di Milano. She has been visiting professor at Tsinghua University, School of Art and Design, Beijing (China); Kookmin University, Seoul (South Korea); Hosei University, Tokyo (Japan) and many other international universities. She was Canon Foundation Fellow 2000 in Japan. Awarded by Premio Borromini, selected by Archmarathon and ADI-Index 2019. Sense/time_based design is her the main topic developed in education, conferences, publications, curatorship and professional works.

Author of *Storie di Architettura attraverso i sensi* (Bruno Mondadori, 2000), *Invisible Architectures. Experiencing places through the senses of smell* (Skira, 2006) and *Sensi, tempo e architettura* (Postmedia Books, 2012), *Sensefulness, new paradigms for Spatial Design* (Postmedia Books, 2019) and many other publications.

In 2021 she will launch with POLIdesign the first international course in Olfactive Spatial Design.

anna.barbara@polimi.it

Elisa Bertolotti

Elisa Bertolotti works with storytelling, moving image and communication design. With a Ph.D and postdoc from Politecnico di Milano, Elisa is currently teaching design at the University of Madeira, Portugal.

She is also co-curator of the Atlantic Wonder research program, focusing on alternative methods for learning outdoors and developing new ways to foster innovation between design and the natural sciences.

elisa.bertolotti@staff.uma.pt

Letizia Bollini

PhD in Industrial Design and Multimedia Communication (Politecnico di Milano). Associate professor of Communication/Interaction/Transmedia Design at the Faculty of Design and Art, Free University of Bozen-Bolzano.

Research and design topics since 1995: interaction, experience, multimodal interface design, visual, social and spatial representation, with a strong focus on tech evolution, and accessibility in the field of Cultural and Intangible Heritage and Archives. Previously researcher at the Department of Psychology of the University of Milano-Bicocca (Theory and Technology of Communication; Psychosocial Science of Communication), professor at the Politecnico di Milano and faculty member of the HEC in User Experience Design, the University of Bologna (Internet Science) and the Milan State University (Digital Communication).

Coordinator of the Commission "Theoretical, historical and critical research and editorial projects" of the ADI Design Index, preselection of the Compasso d'Oro Award.

letizia.bollini@unibz.it

Valeria Bucchetti

She is Full Professor at the Design Department of Politecnico di Milano where she teaches "Visual Communication" in the Communication Design Degree and "Communication Design and Gender Culture" in the Design Master Degree (School of Design); she is Chair BSc + MSc Communication Design.

Her interest involves visual and gender identities in communication design field. She studies theoretical aspects of identity systems and their communication components and developed projects of basic and applied research. She is a member of the Ph.D Design board and of "Centro di Ricerca interuniversitario Culture di genere".

She won the "Compasso d'Oro" Design Award as co-author of the project for the multimedia catalogue of the Poldi Pezzoli Museum (Milan, 1995) and received Honourable Mention, Compasso d'Oro ADI (XXV), for the project "WeMi. La città per il welfare". She is author of several books: *La messa in scena del prodotto* (1999), *Packaging design* (2005), *Altre figure. Intorno alle figure di argomentazione* (2011), *Anticorpi comunicativi* (2012), *Un'interfaccia per il welfare* (2017), *Progetto e culture visive* (2018).

valeria.bucchetti@polimi.it

Francesca Casnati

PhD Candidate at the Design Department of Politecnico di Milano, she works in the research area involving communication design and stereotypes concerning social discriminations, specifically gender discriminations.

After the master degree in Communication Design, with a thesis about gender stereotypes in the communication field, she joined the research group DCxCG (Communication Design for Gender Cultures) contributing to projects on gender issues

and supporting the teaching activity on some courses at the School of Design – Politecnico di Milano – including the Communication Design and Gender Cultures course of the master degree.

francesca.casnati@polimi.it

Paola Ciandrini

Archivist and record manager by training and profession, member of the DAP Digital Archives Perspectives group of the Università di Macerata, curator of the Ibridamente.it project. Contract professor in Università di Macerata for Master FGCAD, contract professor in APD School of the Archivio di Stato of Milan. Research lines: records management system design, historical archives valorisation.

p.ciandrini@unimc.it

Cinzia Ferrara

Architect and Visual Designer, Cinzia Ferrara holds a PhD in Industrial Design: she is Assistant Professor in the Department of Architecture at the University of Palermo, where she performs a series of duties such as conducting research on Visual Communication Design and holding courses for both the BA in Industrial Design and the MA in Design & Culture of the Territory. She's also the course leader for a series of masters and workshops, and an organiser of cultural events, conferences and exhibitions. From 2015 to 2018, she has been National President of Aiap (the Italian Association for Visual Communication Design) after serving as Vice President from 2009 to 2015. In 2017, she was one of 100 designers selected to be World Design Ambassadors for the Italian Design Day.

She's author of books and essays published on national and international journals: she's also part of editorial committees, observatories and European projects. She lives and works in Sicily, which is a continent, rather than just an island.

cinzia.ferrara@unipa.it

Marinella Ferrara

PhD, associate professor of product design in the School of Design of the Politecnico di Milano. Since 2014 she has been the head of MADEC, the Research Centre of Material Design Culture in the Department of Design. Her researches are mainly focused on design-driven innovation, design for materials (advanced and smart materials), news technologies integration in product and interior design, Future Design Scenarios. With her research, she has made a significant contribution to methodologies of Design for Materials and historiographical work. Moreover, she deals other research topic like the design in Mediterranean countries, gender issues in design and Design History.

Co-founder of *PAD. Pages on Arts & Design* journal, since 2011 she has been the PAD editor in chief. Since 2015 to 2017 she has been a member of ADI's executive board, and currently coordinates the technical-scientific committee for long-life professional training of design professionals.

Since 2019 she has been a member of the executive committee of *AIS/Design. Storia e Ricerche* scientific journal.

Authors of more than 140 scientific publications, she is a member of scientific committees in international conferences, reviewer for international scientific journals, and research evaluator for academic research application in NL and PT.

marinella.ferrara@polimi.it

Maria Àngels Fortea

PhD in Design at the Faculty of Fine Arts of the Barcelona University (UB) and Degree on Advertising and Public Relations in the Universitat Autònoma de Barcelona (UAB). She is titular professor of the Design Degree and Coordinator of the Master's Degree in Research and Design Experimentation of Design College of Barcelona.

In the research field, she is member of GREDITS (Design and Social Transformation Research Group). She has specialized on Historical and Historiographical Research of Design. Her research work is focused on Pop Art Design, and specifically on the development of graphical Pop Art in Catalonia and Spain as a result of her PhD thesis.

She is currently interested on research projects that seed to make visible the contribution of female graphic designers.

mangels.fortea@bau.cat

Francesco E. Guida

Assistant professor at Politecnico di Milano (Department of Design, School of Design, Bachelor in Communication Design), he is secretary of the BSc + MSc Communication Design Courses. PhD in Design and Technology for the Enhancement of Cultural Heritage, he has more than 25 years of experience as a graphic design consultant.

Board member of Aiap (the Italian Association for Visual Communication Design), actually he is coordinator of activities and researches for the Graphic Design Documentation Centre (Aiap CDPG). Since 2013 he is a member of the editorial committee of *AIS/Design. Storia e Ricerche* journal and since 2014 of *PAD. Pages on Arts & Design* journal.

Starting from 1997 his contributions on graphic design and visual communication are published in journals, books and conference proceedings.

His main research activities are in the fields of visual identities, speculative and experience design, and graphic design micro-histories.

francesco.guida@polimi.it

Chella Quint

She is a Brooklyn, US-born, Sheffield, UK-based designer, writer, performer, researcher and founder of the Period Positive movement. In between performing feminist sketch comedy and studying for an MA in Education, she coined the term 'period positive' to describe the zeitgeist of her zines, art and craftivism, and developed the concept into a well-known desing initiative and campaign to find long-term solutions to menstrual illiteracy. She launched the first annual Period Positive Week in May 2019.

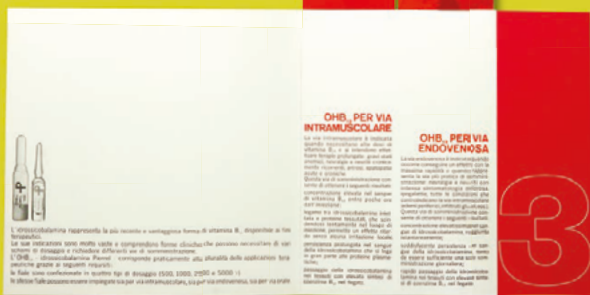
She has recently joined Lab4Living's 100 Year Life and Future Home project at Sheffield Hallam University. Her doctoral research explores ways to navigate aging and lifecycle changes where embodied shame can be a barrier to agency in co-design. She co-hosts the annual Sheffield Zine Fest and her zines are held in a number of international zine libraries and collections. She performs and exhibits regularly at science, literary and comedy festivals.

chellaquint@gmail.com

TI SENTI POCO BENE? AIAP HA TUTTE LE SOLUZIONI PER TE. SCOPRILE.



Aiap CDPG, the *Graphic Design Documentation Centre*. Working to collect, catalogue, archive, enhance and promote any documents related to graphic design and visual communication. These documents (originals as well layouts of projects, books, posters, prints, catalogues, correspondence, photographs) help reconstruct the history of graphic design in Italy and support research and educational activities, as it is the CDGP's intention to make these documents widely available.



Aiap
via A. Ponchielli, 3, Milano
aiap.it
[@Aiap_ita](https://www.instagram.com/Aiap_ita)



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CDPG



Aiap
via A. Ponchielli, 3, Milano
aiap.it
[@Aiap_ita](https://www.instagram.com/Aiap_ita)



PAD. Pages on a and Design

International, peer-reviewed,
open access journal
ISSN 1972-7887

#19, Vol. 13, December 2020

www.padjournal.net



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associazione italiana design
della comunicazione visiva