

# FROM THE EAST SIDE OF THE IBERIAN PENINSULA: MEANINGS OF DESIGN WHEN IT ARRIVED DURING THE 50'S AND EARLY 60'S TO BARCELONA.<sup>1</sup>

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**OBJECTIVES.** *thRAD* editors invite authors to chat about design and design policies in historical contexts confined by Dictatorship and Resistance. Both the Spanish and Portuguese 20<sup>th</sup> Centuries share a long dictatorship: from 1923 until 1975 in Spain — with the interval of the Republic years — under Primo de Rivera and Franco; from 1926 until 1974, O Estado Novo, in Portugal under Salazar —. The aim of this paper is to review the history of Design in Spain watching it from the approach proposed by the journal's editors in order to provide materials for comparison. It will analyse the idea of design that arrived to Barcelona and how has been redefined locally checking the hopeful ideals it brought about in that moment and context. Its aim is to understand how far design adopted almost in Barcelona a character of resistance playing down-up against a certain establishment and political dictatorship. The argument is developed in dialogue with design history as a field of study.

## **SOME GENERAL ISSUES & STARTING POINTS:**

### **DESIGN HISTORY'S APPROACHES FOR LOCAL WORRIES**

The history of Catalan Design or rather, what is still the same, stylistic features and spirit of products and images designed in Barcelona since the Civil War, is now-a-days quite well known around the world thanks to some international scholars who studied the issue<sup>2</sup>. Foreign scholars worked using the literature on the subject then available in Spain, written mostly in Spanish and Catalan that it was

already quite large. At that time, young critics such as Juli Capella, Quim Larrea or Raquel Pelta among others were developing an intense task in the international cultural arena consisting on reviewing, informing and displaying through exhibitions and events what was being designed mainly in Barcelona, and in the rest of Spain as a whole. All this work has been done during the eighties. The first exhibition of a collection of items of Spanish product design pointing at a future museum took place in Barcelona in 1991. Since then, a big job of pursuing and collecting design pieces, documenting and cataloguing them has been done until the Museu del Disseny de Barcelona (the Design Museum in Barcelona) opened definitively his doors by December 2014. This deed is bringing a good opportunity to review the topic some years later because many other significant researches had appeared since then <sup>3</sup>.

It must be acknowledged that when Spanish Design came into the international scene (this happened by 1985 approximately), it was still quite difficult to collect expert literature, to find reliable sources of documentation and complete archives, especially those belonging to companies and design agencies<sup>4</sup>. Therefore, earlier inner Spanish Design History, the former writings appeared, has been written mostly trusting on designer' reminds and experiences, some important and influent art critic's comments appeared in newspapers and journals, and the documents preserved by design institutions concerning mainly its own deeds and policy — these form the incipient archives of BCD, the Barcelona Design Centre, or the FAD's one, the society grouping professional designers and craftsmen —. It must be said that people involved were often the same. The result was a history that relates only one side of the whole story. Even being partial, as British historian Guy Julier often complains, it became the official one. From the inner point of view, the wider version (hence, a specific narrative) of this history explains the way by which design achieved some degree of popularity in Catalonia first, and in Spain afterwards, firstly, fighting against manufacturers who didn't really understand what design could do for them; secondly, fighting against government policy on cultural matters trying to bring avant-garde back to life again; and finally, fighting against social and economical models characteristic of Western world with which Spain was involved since the "falangista"<sup>5</sup> economical policy failed totally during the fifties — as a consequence of "autarchy", the Francoist earlier economic policy (1940-1957) —.

Obviously, a history such as this could seem an ideological tale and, from our point of view, to some extent it was so, but it has been very useful. Afterwards, some writers tried to overpass this approach because suspected of narrowness and therefore, they introduced new data to the debate. At the end, this official history set up by Spanish Design Historiography shows quite clearly the process through which local history is build up and so, it is still used as a reference for further research. Seen from now, it is easy to discover to what degree early critics and writers worked to promote one idea of design and the style linked to it —the 'good design' one: this was coherent with the spirit of the time and the modernization attitudes tacitly included within design idea itself —. Later critics are trying to consider broadly the real situation and to place former history in its historical context. This is something necessary to do, to check whether and why that version of history has been useful as early critics and former

historians thought at the beginning, and so, to search about the role it actually played.

Anyway, even now the general framework is still given by this former history becoming the official one. To do their job, present researchers have to face the situation by working at the same time in several fronts: by finding new sources for documentation, by placing the very well known designs made by the local pioneers and design leaders in its context, by organising archives and collecting literature, mostly all that press literature still sparse. We are trying to do it now. Indeed, the early version of this paper marked a step in a big research conducted by the Barcelona Museum of Decorative Arts (now, the Design Museum of Barcelona) to document the items (over 900 items then) of furniture, electric appliances, useful products and domestic industrial design collected in its Product and Industrial Design department (by now, the collection is over 1500 pieces). The research ended by 2002 although the edition task took some more time afterwards. The team involved in that wide research carried it on interviewing designers and producers when it was still possible; sometimes, talking with the sellers of these products; and then checking their explanations with comments appeared in the press of the time or in official papers in the case those items had been exhibited yet. For instance, a famous Spanish Design item such as the Braun mixer born as and called Minipimer at home, has been studied under the Life Story method, conducted from the anthropological approach<sup>6</sup>. Then, designers own writings are still an important source of information, especially when these texts appeared at the same time these items were produced.

In that context, this article is a sort of balance sheet of the results obtained since then until now; it brings also an opportunity to display these results while thinking about some challenges local historians usually face. An important one is to understand the relationship existing between what happened at home and what was going on abroad at the same time and thus, to observe the possible links existing between both realities seen like influences and appropriation phenomena.

In fact, within the Barcelona Design System — or Barcelona Design Cluster, using the label recently used and promoted by local entities —, design historians would like and intend to contribute with their work to the international debate and try to answer, from their own point of view and experience, the issues shared by many other regions. This is an important question for local historians because it has a counterpart because their problem becomes two-faced: how to answer at the same time general questions and those very peculiar concerns of its own cultural ambience and academic tradition. Thus, they have two different publics to speak with: their foreign colleagues and the local audiences, self-conscious of its past and traditions. In fact, to balance both interests is a very strategic decision in every research. For instance, in Barcelona it could determine the choice of the fitter language to use each time (Catalan? Spanish? English?). But in a wider sense, what is still at stake in the debate local/global, or regional/general, is how very local interests and peculiar issues should become general issues as well, at least general enough to be widely shared abroad. Hence, for local historians, methodologically, comparative history becomes a very useful tool, but to do so, a general and common history is needed.

It must work such as the model to which compare and measure local issues and deeds, to detect influences arrived and the appropriated responses sent over. In a feedback process, all that puts an important question to local design historians: how to grasp and deal with influences coming from abroad.

To grasp and appreciate the actual extent of influences coming from foreign countries needs some previous statements, first of all, to be aware of what is going on abroad; then, it is necessary to convert a foreign practical experience in a model to be studied, understood and, in some way, imitated and finally adapted to local reality. This process is usually designated as appropriation (as mentioned)<sup>7</sup>. It is a performance similar to that of translation and, as Italians said, a translation bears always a sort of betray (“*traduttore, traditore*”). For that reason, this paper considers too several influences, either theoretical or practical, received by Barcelonian designers at the foundational time of Modern Design Culture and the way they were adapted to local needs, aims and tastes as long as those influences could explain the local character and mood.

Furthermore, to receive influences also means to select among such things that foreign people do and make, according to a previous idea of what it is worth doing and making. This allows the selection in a coherent way related to own aims and purposes. In fact, looking at the process by which a specific Catalan idea of design was built up through theoretical debates, the explanation of aims, the setting up of policies, the varied ways through which things have been made and, eventually, advertised to general public, you achieve a clear representation of Design in its whole cycle. Then, as regards consumers, there isn't space enough in this paper to explain the identity and mentality of Catalan bourgeoisie and Catalan modern society. Though necessary and desirable for present Design History to give the whole portrait of the situation, it is better to let the actor of design consumers and users aside because this group still needs further sociological research. However, we would like to bear in mind our high and middle classes most accepted characteristic: their constant will to be and behave in a modern way whatever the word “modern” means according to every historical context — it is worth reminding here that in Catalonia the local Art Nouveau artistic movement was named “Modernism” by its own protagonists aiming to reflect their positive will and attitude to modernity and modernization<sup>8</sup>. Just to give a quick glance on the social ambience of the town, we will quote a comment made by a very important art critic in 1948 when he was explaining an exhibition of paintings not very advanced in spirit, as it looks like, held in the grey post-war and francoist Barcelona: “*Where is left that dynamic Barcelona, that assimilated by understanding all the European concerns? We are defrauded spiritually!*”<sup>9</sup>

Barcelona's Design and its culture have to be placed in that context, an expression of that dynamic town stirring always for more modernity while not losing essential tradition and identities features. This also implies that influences arriving from abroad have been always considered something worth to accept and display afterwards while local character due to the appropriation processes resulting on new characters are not well advertised since the new situation created is expecting yet, and looking for a new influence to adopt — this may explain another social peculiarity of the country which is the high

level of criticism that Catalan people most often reserves to their own deeds, creations and movements —.

Regarding Design and its culture, when for the first time in Barcelona practitioners started to use the word design (*disseny, diseño*) to explain their own activity, if they wanted to have a chance in that sort of society, design have to present itself with the most modern aspect it could adopt at the time. At that moment, this aspect still was a very European look. This took place during the fifties and consolidated at the early sixties.

## II. THE SPANISH CONCEPT OF DESIGN: ITS MAIN FEATURES AND ORIGIN

Even if we start the story at its end, it could be interesting to display what is the idea of design shared at present by professional designers, design institutions and professional bodies, main customers, design schools and scholars, the community of design at least. It broadly differs from the popular and colloquial uses of the word inherited from early postmodern times of the eighties, but this is another story to be told elsewhere. Basically, at that time, the word design referred to a professional activity which was and had to be completely different to that of draughtsmen, his forerunner drawing for technical offices of factories or building companies, or rather for advertising and printing houses — it is to be noticed that this is not the idea that advertising, some marketing discourses and mass media usually handle right now about design. For them design nearness to fine art practices are still considered a value worth to exploit strategically — <sup>10</sup>. What is remarkable here was the gap open then in front of Fine Arts, built up consciously by Barcelona's local design culture during the sixties and seventies<sup>11</sup>. Firstly, following the Swiss debates, graphic designers cut away its relationship with avant-garde painting. Later, against the broad concept of Fine Arts, design tried to clarify its specific field in front of that of Architecture. Spanish industrial designers spent a lot of time and efforts to prove the differences existing between design and architecture showing how different was the approach when dealing with questions shared by both fields. Design, as we will see later, is born in Spain as a son of the Modern and/or Modernist<sup>12</sup> Architecture debate of the fifties. The following generation of designers, the first one who has been trained in schools of design, has been for a long time defining its field of activity in constant confrontation with architecture concerns and debates.

Compared with the English notion of Design, the Spanish one has a more restricted meaning. We have a different word (“Designio”) to refer to that performance part of Design practice shared by all the practical activities, logically shaped as the kind of thinking based on the fitting of aims and means. From that reason, in Spanish the design concept is only related to that peculiar professional activity which has to do with making things by material means to be perceived by human senses. So, design meaning is rather referred to the English verb ‘to made’ than ‘to do’.

Furthermore, due to the way it arrived in Spain, design means to make things by using materials and technical procedures in an industrial based, economically developed, aesthetically modern and wealthy consumerist society. This is an approach to design that expressed aims and fancies easily shared with other societies economically and socially placed in peripheries and margins. Thus, for present scholars the main question now is to explain why and how is, and was, possible to overpass the gap between a concept originally defined within a productive procedure, that is to say, the industrial system, and, on the other side, the cultural and political role it was expected to play when design spread and consolidated professionally. In fact, it is a current idea in Barcelona's cultural ambience that design taken in its broad sense has been an expression of the political opposition to the regime of Franco and the society supporting him — considered rude, conservative and traditional, narrow-minded socially speaking, a set of features summarized by the popular expression '*carpetobetónico*' —. The arrived Design ideal intended to perform its political resistance by means of improving culturally and intellectually people's everyday surroundings, by looking at the aesthetic improvement of things in order to resist against the constant worsening of environment and impoverishing of society due to the rougher economical interests of business and accumulation of capital.

Historically, that process had two different stages. At the first one, design has to carry out the modern and technological development according to the model of the most developed countries, based on technological innovation, and so, it has to oppose the old rural and conservative Spain. For that reason, the high development of crafty industries and the many high skilled craftsmen still existing all around the country defined a situation that were considered by early designers an obstacle to the development of the country. At the second stage, design had to bring people an alternative to the increasing rude and shoddy consumerism, widely spread through mass culture of football, television and badly build architecture, full of squalid skyscrapers. The edge between both stages was a social and ideological crisis experimented by young people, young architects and a lot of designers during the late sixties — almost like everywhere in the western world — It has been called the 1966 crisis by a contemporary art critic and art director, Alexandre Cirici. The ICSID 1971 Congress held in Ibiza was its most clear expression.

With a background such as this, in Barcelona design soon acquired a cultural dimension — and it still have it! —. Like avant-garde Fine Arts, true and honest Architecture, renovated Literature and "Cinéma d'Essaie"<sup>13</sup>, design had to play a cultural role similar to that assigned to Arts: his role was to play the job of the High cultural agent within mass culture and everyday life. Performing such a role was seen even more important than Fine Arts' one because, in the early sixties, design was seen as the only true and honest cultural activity that could be understood by everybody in a democracy and mass society: the cultural activity best suited to present times, the sort of popular art which grows in a modern society<sup>14</sup>. Logically, a theoretical issue immediately rises: it was the need to explain which is the cultural nature of design and then, how to perform it through design practice. This is the core of Good Design concept promoted then, and the sort of stylistic features selected as expression of quality

both technical and cultural. As a result, only were considered true design those items that express design self-consciousness and a design look. On the other hand, this is a concern that worried both graphic and industrial designers and can explain why, during the institutionalisation process of design profession, they both have been working so closely<sup>15</sup>. However, for critics and scholars, to verify and to give a theoretical frame for this meaning of Design is still a difficult and complicated task<sup>16</sup>.

Another important outcome of an approach such as this is that both design practice and culture, due to its being an imported concept, has often been seen in Barcelona as a split, a mean to move away from tradition: in harder Franco's times, also a mean to bring back progress again. An interesting issue to look at is the evolving process by which the meaning of such abstracts and ideological aims changed together with, and according to, the actual evolving of society. Of course, during the fifties, design had to carry out and leader the technological improvement of industry, while in the sixties had to help to change moral habits and people's ways of life. From my point of view, this is an aspect of design culture that Barcelona and its area of influence can share with many other peripheral regions all around the world. To verify it, it is necessary to compare what are the aims and scopes spread through the idea of design in all those regions. It could happen that design not always means the substitution of craft traditions by the adoption of industrial most advanced technology. It could perfectly mean a will of changing traditional ways of life pushing the evolution of handicraft and craft productive skills. This is a line of performance raised as a leader one in the 21<sup>st</sup> Century. In the case of design made all over Spain, the splitting will has always been expressed by the adoption of a new name to call the activity of thinking and making useful things and signs: in Barcelona, graphic designers adopted this name in 1971 after a strong crisis between the two most active generations at the time — the juniors won, of course —. During the fifties, the elder had adopted the term 'graphistes' coming from Switzerland and France to distinguish themselves from 'commercial artists' or 'Publicity draughtsmen' as were called since the thirties ('Commercial artist' was more common in Madrid; 'advertising draughtsmen' in Barcelona). With a new name, they all wanted to dignify their profession improving their social consideration as well. Were the splitting will appears more clearly is in the word 'Interiorismo' adopted to distinguish designers from decorators, or 'Publicity decorators'. Alexandre Cirici proposed the new name and it was quickly accepted by his colleagues when the first meetings devoted to deal with design took place by mid fifties. What was at stake was to avoid definitively the decorative or ornamental approach and so, to move away from decorative arts and handicraft tradition in a path close to modern architecture, followed by people who were not architects. In his turn, industrial designers had a similar debate but the choice was between the English tradition and the French one, that is to say, between the word design and its methodological focus on the project, or the idea of "esthétique industriel" and its aesthetic stress.

A last issue to be considered are design fields. Due to the influence exerted by the design schools, founded in the early sixties, the accepted fields of design in Barcelona have remained until the early nineties mainly three: graphic design, product or industrial design, and interior design. Textile or fashion design

remained linked to craft schools and only very recently (21<sup>st</sup> Century) has been introduced in the broad design concept. Surprisingly, this happens in a region whose former industrial development happened in the 18<sup>th</sup> century was calico printing and textile manufactures was the main industry afterwards until the 1970s crisis break it down. These restricted fields clearly show that in Barcelona, design culture get up by importing foreign models in spite of being a natural evolution within industrial progress. It was so because early 'designers' conscious of themselves were looking at the possibility to change and transform the already existing situation where craft traditions still were active and productive. In that case, the inheritance came directly from HfG Ulm. Further research is needed to explain definitively how that influence, mostly theoretical, did arrived to Barcelona and inspired the whole teaching system being get up at this time.

## **WHEN & HOW DID THE CULTURE OF DESIGN ARRIVED AND SPREAD IN BARCELONA: SOME DATA.**

That story took place during the fifties and consolidated at the early sixties. Its main steps follow exactly the process Guy Julier (1997: 2) states as the orthodox one according to Gui Bonsiepe description. "A sequence of events" — we quote his words — by which "design is brought into a state of self-consciousness via the formation of societies and institutions, design publications and exhibitions". So, even in Barcelona, the official history of design uses to start at the moment when designers acting as such were just opening their former agencies and so, becoming clients of their old employers, either printing houses or technical offices of productive factories. Then, the story follows closely the process through which these early designers joined together and meet quite often and so, decided to organise themselves through societies. Then, to promote and advertise themselves, they organised exhibitions and lectures, tried to supply themselves with publications and did their best to make foreign technical magazines available — Spain was still a fairly closed economy at that moment and so, imports were not always easy —.

However, even if the process was the usual one for emergent economies, the Spanish process had some peculiarities. First of all, Barcelonan designers, neither Madrid's ones, never get help from political institutions or the administration. The formation of societies was completely forbidden for political reasons, even the professional ones. In fact, in 1957 the first proposal to launch an Institute of Design in Barcelona was not permitted by political authorities. At last, some societies appeared but formed within a very old and very old fashion cultural entity already existing, the FAD. It was active because its members have been widely and heavily cleaned of people under suspect for political reasons after the Civil War. The institutionalisation of design process was clearly done against the establishment and



it started in Barcelona by occupying the entity of FAD and then accepting the formation of inner groups of Graphic and Industrial designers.

On the other hand, another peculiarity of the Spanish process is that its main model was and it has been for a long time Milan. Gio Ponti came to lecture in Barcelona twice (1953, 1958) and Bruno Zevi in 1950. In 1949 came Sartoris, whose lecture against modern architecture had the consequence to spread modernist ideals among young architects. In fact they decided to form a group in 1951 to promote everything spelled with an R (renovation, rationality, revolution...). It was the Grup R, with no legal base, of course. Afterwards, in the fifties, when the ADI /FAD was set up, its first step was to organise design awards and to exhibit those objects made in Spain that could be considered Good Design according both to its technical and aesthetic quality. It must be said that some design exhibited in 1961 are still in production and being sold around the world. As Isabel Campi wrote some time ago<sup>17</sup>, to exhibit products has been considered for a long time the best way to spread design culture and good design standards among the general public. Then, as Miguel Milá reminds very often<sup>18</sup>, it was strategically adopted really soon the policy to constantly bridge Barcelona with the rest of the world. Its aim was to strengthen the subtle relationship that could link Spain with Europe. This was very important because at that time Spain frontiers still were fairly closed, and to travel abroad was very difficult for Spaniards due to political reasons. Therefore designers of ADI FAD decided to invite every year a foreign important designer to joint the jury in order to know what was going on in the main stream of international design and to not be left back in the general evolution of design. The invited people could bring information from abroad but also its opinion was a guarantee to balance and equal inner design levels of quality. It could also bring information about Spain among international forums.

All that process shows quite clearly how many and what kind of influences arrived to Barcelona to shape design culture. It also shows how long our design culture is born after a constant dialogue with several foreign models. Design culture and notion itself can be also considered one of these influences arrived from abroad. But it is also interesting to consider that this idea arrived full up of ideals of cultural renovation and technological modernisation expressing a need of change down up. For that reason, at least in theory, design brings back both the idea and the ideal of split.

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## Notes:

<sup>1</sup> The first part of this paper was presented at the Design History Society 2001 Conference by Anna Calvera in a Strand devoted to “Representing Margins and Peripheries”. Its title was “Designed in Barcelona: On The Meaning of Design When It Arrived During the 50s And Early 60s”. In 2015, the inviting call of THRAD, The Radical Designer, brought a marvellous opportunity to revisit the paper and up-to-date it.

<sup>2</sup> In Britain, see mostly Emma Dent Coat and Guy Julier’s works. JULIER, Guy: “Re-Drawing the Geography of European Design: the Case of Transitional Countries”, presented at the Second European Academy of Design Conference, Stockholm 1997. <http://www.svid.se/ead/ead-Julier.htm> (consulted 2001). It must be said that my paper dialogues with Julier’s approach to what he calls “transitional” countries but I am trying to display an inner insight to what he related as a foreigner observer in the telling of a regional history. Then, the topic of Catalan or Spanish design has been developed largely by me since a lecture presented in 2001 at the 4th EAD Conference, Aveiro (Portugal). The last outcome of this research line can be found at the volume: *La formació del Sistema Disseny Barcelona (1914-2014), un camí de modernitat*, Barcelona: UBe, 2014.

<sup>3</sup> During these first decades of the 21<sup>st</sup> Century many researchers on the works of Graphic Designers of the pioneer generation had appeared, some monographs and a collective book. There are also some outstanding doctoral dissertations on design criticism of the time all around Spain. The list could be too long to be added here. For a book of ensemble, see Emilio Gil: *Pioneros del diseño gráfico en España*, Barcelona: Index Book, 2007 (2009 translated in English). An important exhibition on Graphic design of the 20<sup>th</sup> Century was held at the Art Centre Reina Sofía in Madrid (*Signos del siglo*). Concerning product design, apart the huge and intense exhibition on the subject prepared at the Princesa Sofía Art Centre (*Diseño industrial en España* 1998), there is to be considered the first catalogue published by the Museum of Decorative Arts in Barcelona (CD format) appeared in 2007 after 10 years work.

<sup>4</sup> Because no one professional designer had already retired at that time, their archives were still useful documents to work with; so, no matter about how to collect and preserve them. In the eighties, all the generations of designers were still active workers.

<sup>5</sup> This means the Spanish version of fascism. During the thirties and after the Spanish Civil War, “Falange” was the fascist party organised by José Antonio Primo de Rivera; after his death and Franco’s victory, the party was redefined in order not to be a politic problem to Franco himself and so, it was renamed *Falange Tradicionalista* (F.E.T. y de las J.O.N.S.) The party has been in the Government until 1957 when finally his ministers have been replaced by technocrats belonging to the Catholic sect of the Opus Day, who conducted the country to a Western Free market place Economy.

<sup>6</sup> See Rosa Povedano’s doctoral dissertation presented at the University Rovira i Virgili, Tarragona, Department of Anthropology. For an introduction, see her article “Aparició de la indústria catalana del petit electrodomèstic a Catalunya. Disseny i evolució de la batedora elèctrica de braç: Gabriel Lluelles i la Minipimer” in GRACMON, Anna Calvera (ed). *La formació del Sistema Disseny* Barcelona, Publicacions UB, Barcelona 2014.

<sup>7</sup> A good analysis on appropriation processes in design history could be found at Kjetil Fallan (2010): *Design History: Understanding Theory and Method*, London, Berg (now Bloomsbury). See also the article by Denise Whitehouse on Design History included in *Design Studies, A Reader* edited by Hazel Clark and David Brody, London, Berg 2009. Both authors are commenting a set of articles appeared in the *Journal of Design History* in 2005 dealing with the debate on Local / Global Histories. Some papers were already presented at the 3<sup>rd</sup> ICDHS Conference held in Istanbul in 2002 (*Mind the Map!*).

<sup>8</sup> In consequence, the word Modernism said in Spanish or English means very different things: in Spain relates to Art Nouveau and the Century's shift on 1900, the time of architect Antoni Gaudí, and in English Speaking countries is relating to the ensemble of generations devoted to Modern Architecture and Design, Artistic Avant-garde, Modern Movement and International Style. This is a historical issue. The word, theoretically speaking defines an long term attitude in front of novelties and new ways of life, the overcoming of tradition; historically speaking it names different and contingent artistic movements, the Catalan and Spanish one happening from 1880s until 1920s, the English Speaking one related to 1907c until 1971 or 1968c, it depends on the start of post-modernism or post-modernity. Therefore, an interesting case of false friends between languages.

<sup>9</sup> “¿Dónde está aquella Barcelona inquieta que se asimilaba comprendiéndolas, todas las inquietudes europeas? ¡Se nos estafa espiritualmente!”. Sebastià Gasch: “Salón de Octubre”, *Destino* magazine n. 578, Barcelona, 4. 11.1948

<sup>10</sup> Following an interesting suggestion and polemics proposed by John Heskett about the definition of the word design, “*Design is to Design of a Design to Produce a Design*”, I have been developing an analysis and review of the different meanings of the word through lectures and written texts. A collection of definitions coming from all around but stressing contributions made in Spain to the debate is now available at the chapter “El disseny es...; Design is...; El diseño es...” published in the catalogue *Disseny de producte, del món al museu*. Barcelona, Design Museum of Barcelona (2014). A lecture with this title given in Montevideo in 2012 is already available on-line.

<sup>11</sup> Texts of reference here written by designers themselves are, the oldest one, Santiago Pey i Estrany: *Introducció al disseny industrial*. Barcelona, Dalmau Editor, 1963. See also several books written by André Ricard or Yves Zimmermann concerning their points of view and approaches to design. By Ricard, the earlier is *Diseño ¿por qué?*, Barcelona, Editorial Gustavo Gili. A, interesting approach to design culture in Barcelona is the catalogue of Gustavo Gili publishing house where, thanks to Zimmermann's activity as editor of design book series and its translation policy. See Anna Calvera: “De profesión a disciplina. En la trastienda de al Editorial GG” en *La formació del Sistema Disseny Barcelona*. Barcelona, Publicacions UB, 2014: 465-492.

<sup>12</sup> Here, Modernist is used with the English meaning of the word, not the Spanish one; see the footnote 8.

<sup>13</sup> ‘Cine de arte y ensayo’ was the current name in Spanish for some sort of movies culturally biased. That should be understood as an avant-garde approach and innovative will.

<sup>14</sup> See the books of several art critics and aesthetic thinkers of the period, mainly those boosting with the social engagement of art and culture, such as Alexandre Cirici's book *Art i societat* (Barcelona 1964), and Xavier Rubert de Ventós's aesthetic treatise *Teoria de la sensibilitat* (Ed. 62, Barcelona 1968). Similar issues but proposins

a different position for the arts can be found in Joan Perucho's criticisms and analysis published in the Destino magazine during the sixties (for an analysis of them, see Anna Calvera: 'La conceptualització del disseny: l'aportació de Joan Perucho i la índole de la gràfica a l'època fundacional' in *La formació...* Op. Cit.: 369-399). A version in Spanish is available in the web site of the Journal *Pensar la Publicidad*, Madrid 2012. Its title is *Grafica versus Plastica*.

<sup>15</sup> See the foundation acts of the different professional bodies, from the oldest ones, ADI and ADG FAD (1960 and 1961), to the latest ones, mainly the ADP, the Professional Designers Society founded in 1978.

<sup>16</sup> The first doubts on that meaning of design appeared after Franco's death and had been growing afterwards as far as interest to understand the post-war period increased. See Alexandre Cirici: "Els premis FAD faran 20 anys", Serra d'Or, 209. Barcelona: 15/02/1977: 43-46. The mentioned book *La formació del Sistema Disseny Barcelona* (2014) had among its aims to contribute to this debate adding new data.

<sup>17</sup> CAMPI, Isabel: *La història dels premis Delta ADI/FAD*. Press dossier for the 1989 edition. Privately printed. Several books on that history have already appeared published by FAD entities themselves. See Josep M. Fort's article in the *La formació...* Op. Cit, 2014.

<sup>18</sup> See some interviews and conversations commented in the *Experimenta* design magazine of 1996 devoted to Spanish Design. There is also an Exhibition Catalogue published by Blanquerna, Barcelona 2007, with the title *Miguel Milá, la sabiduría de vivir* curated by Anna Calvera. Milá also won a Compasso d'Oro award recently.