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Storia e Ricerche

**FOTOGRAFIA E DESIGN.
LA COSTRUZIONE DELL'IMMAGINE DEL PRODOTTO INDUSTRIALE**

A CURA DI PAOLA PROVERBIO E RAIMONDA RICCINI

RACCONTO VISIVO

Il "racconto visivo" di questo numero è costruito con pagine tratte dall'house organ dell'AFIP, *Quaderno di fotografia* (n. 3, 1979) fondato e diretto dal fotografo Italo Pozzi (si veda anche a p. 92). Si tratta di un numero monografico dedicato a *L'arredamento* e curato da Gabriele Basilico, Giovanna Calvenzi, Alfredo Cella e Paolo Lazzarin.



Fotografie di Aldo Ballo



Fotografia di

Fotografie di Aldo Ballo



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Fotografie di Gabriele Basilico



Fotografie di Flaviano Carlotto



Fotografie di Gabriele Basilico e Flaviano Carlotto, da *Quaderno di fotografia*, n. 3, 30 giugno 1979, pp. 22-23.



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Interdependencies between Good Design and Sachfotografie in Modern Advertising

GERDA BREUER

Design and Art Historian

“Photographs combine the laws of photography with the laws of things that can be visualized through photography”. These are the words the photographer Hans Finsler described around 1930 about the Relation of advertising and photography. Visually communicating what designers and producers were aiming for was by no means common; in advertising photography, design was usually placed in a fictitious atmospheric context of use.

An attitude of objectivity, honesty and restraint, however, became equally binding for many advertising photographers and designers who belonged to the German and Swiss Werkbund. A closed attitude developed since the founding of the Werkbund and was handed down to the post-war decades after 1945 almost without interruption in the concept of the “gute form”, accentuated by the Swiss Max Bill and for both countries, Germany and Switzerland, long time validity. A certain perseverance then characterizes this photography (Sachfotografie), which distanced itself from fashionable changes.

KEYWORDS

Sachfotografie

German and Swiss Werkbund

Photography and Advertising

“In photography, the laws of photography are combined with the laws of things that can be visualized through photography” (Finsler, 1969 quoted in Götz, 1991, p. 292). These were the words used by the Swiss photographer Hans Finsler (1891-1972), one of the most important protagonists of New Photography around 1930, to explain the coherence between the design of objects and photography. With his teaching at the School of Applied Arts Burg Giebichenstein in Halle an der Saale, Germany, and after 1932 at the School of Applied Arts in Zurich, Switzerland, he contributed significantly to the development of a new objectivity in photography, which set one of its main emphasis on the photography of things.

The alliance between the style of photography and the design of objects that he propagated, however, does not derive solely from his photo-theoretical positioning, but also referred to the objectivity in the design of products that the German Werkbund has represented since its founding in 1907.

This concept became known under the title Gute Form (Good Design) after the second world war. Finsler was chairman of the Swiss Werkbund (SWB) from 1946-1955.

The Deutscher Werkbund (DWB) was founded on October 6, 1907 as an economic cultural association of artists, architects, entrepreneurs, politicians, art critics and several workshops in Munich. According to the statute, it aimed at “refining commercial work in the interaction of art, industry and crafts, through education, propaganda and a closed statement on relevant issues”. One of his focus was to make German goods competitive in international export business through quality. In particular, the bad reputation of German goods circulating in the leading industrialized nation of England to produce predominantly cheap mass goods was to be counteracted. Relying on an ethically sound concept of quality, attempts were made to improve craftsmanship and industrial production with a new design based on “usefulness”, “material” and “construction”, which was also called “objectivity”, while at the same time attuning to modernity. That is, one rejected also historical references in the form as well as their artistic appearance by the ornament. The demand for an industrial-technically as well as aesthetically high-quality production was aimed, as in the artistic reform movement since Arts and Crafts in England, but this time oriented towards the industry. The institution was now orientated in programmatic contrast to a seemingly only profit-oriented industrialized cheap and mass production. In the neighboring countries of Austria, Switzerland, Scandinavia and Czechoslovakia, similar institutions were created, some of which had the same name. The Werkbünde characterized an intensive theoretical discussion on economic-cultural questions, above all also of national economy. At the same time they accompanied a dense network of programmatic exhibitions, manifesto programs and numerous publications. After the Second World War, they revived in Germany and in Switzerland with the time adapted programs and a partly divergent club structure. Once again, the focus was on an ethically founded concept of quality, to which the title Gute Form (Good Design) pointed.

Not actually coming from the profession of photography - Finsler was a trained architect and had also studied art history and was influenced by the *Sehshule* (Training of Perception) of the art historian Heinrich Wölfflin - he initially begun as an amateur, working to document student's work by photography. Finsler (1969 quoted in Götz, 1991, p. 292) describes this process as a mere inventory: as an analysis of the objects, their material qualities and their design, their essence and their context (Rotzler, 1964).

I wondered there: how to photograph things that have been created according to certain formal laws? Before my experiments, these things were photographed improperly by a professional photographer according to the then usual template. [...] Photography in connection with the things to be recorded became a fascinating discovery for me. If I had completed a photographic apprenticeship, I would never have come to the same conclusions. Forcibly, I became a photographer. Students came, and it was the first class for new photography at a School of Applied Arts.

The years after the First World War meant a new beginning in many areas. They asked for the basics. For example, they asked: What is a house? What is a chair? What is color? I asked, at first quite unsystematically: What is photography? What are the laws of things that I record? Is there an evaluation of things in photography? Does photography look different from the eye?

But Finsler does not mention that this objectivizing attitude had a photographic basis in the general preference for the thing since the beginnings of the modern medium, the 1910s in the US and the 1920s in Germany. Straight photography and *Neue Sachlichkeit* (New Objectivity) were able to profile on the still objects the brilliance of the technical medium, without imitating painterly effects and atmospherical moods as the fine arts. The invention of photography in the 19th century initially focused on the purely documenting nature, and it was said that it had no pictorial, aesthetic-subjective independence. But after a short while, one sought to revalue the medium by competing with art. Around 1900, painting was attempted to imitate pictorialism, such as impressionism, with the means of photography. In the second heyday of the history of photography however, the characteristic of photography, its objective reproduction of the object and its apparative conditions, was emphasized. Neues Sehen was more concerned with new ways of seeing through “Foto-Auge” (photo-eye),¹ that means, the apparatus requirements of the mapping, and subjective aspects of the perception as well as the variety of perspectives as in constructivism. The photographers of the *Neue Sachlichkeit* (New Objectivity), however, emphasized the “objectivity of reproducing their object” which the German photographer Albert Renger-Patzsch (1897-1966) described as “photographic photography” (quoted by Kemp 2011, p. 50). They set themselves apart from the technique of photographing and their motifs, which is based on painting.

Renger-Patzsch, the main representative of *Neue Sachlichkeit* (New Objectivity) in Germany, described this photographic realism as the emancipating process of a new medium. In his programmatic essay “Die Freude am Gegenstand” (The Joy of the Object) he focused on things, their structure, their

form, their material for photography. In his opinion, photography was the most suitable medium for capturing their individuality. Depth of field, isolation of the object, unspectacular views, realistic spatial and surface effects, according to the human eye, etc. should now be perfected, so that the photographer should have a new self-confidence for the technical and apparatus conditions of his medium. No wonder that he originally wanted to give his main work, the illustrated book *Die Welt ist schön* (The World is Beautiful), 1928, the title *Die Dinge* (The Things).²

1. Photography and Advertising

Because the look was straightly directed to the things, the demand for Sachfotografie (New Objectivity) in the new print media and advertising became great (Molderings, 2008, p. 8). Now it appeared as the appropriate medium to inform about the quality of the goods, their materiality and the way of production. With the sharp, precise picture of the subject, much more exact conceptions of the quality of the offered goods could be conveyed, the objectivity of the photograph seemed to be the proof, to offer no false promises about the goods. An exact recording technique as well as a factual imagery, which reproduced objects to scale and detail in form and functionality, were prerequisites. Companies and producers recognized the advantage of photography as an advertising medium and in this way were among the most active supporters of New Photography.

In the area of poster advertising, the modern *Sachplakat*, usually a color lithograph, preceded in the 1910s in Germany the New Photography, that was concentrated on the individual product. It combined the isolated object in large format with the manufacturer's brand name and put it in front of plain-colored ground. In Germany, often in connection with the brand discussion of the Deutscher Werkbund, there was also an order placed by certain companies like Opel, Bosch, Stiller, Salamander. At the beginning there were the posters of Lucian Bernhard since 1905, followed by the poster artists who worked with the printer Hollerbaum & Schmidt, alongside Lucian Bernhard, Ernst Deutsch, Hans Rudi Erdt, Julius Gipkens, Julius Klinger and Paul Scheurich. They played such a large role that today everybody speaks of Deutscher Plakatstil (German poster style).

However, in the size of posters, photographs were not yet reproducible, and color photography was already invented, but was only used in advertising in the 1930s. When Agfa and Kodak launched their color films almost at the same time in the thirties and the small-format cameras conquered the market, color photography was gratefully accepted by the masses, but long-lasting reservations arose even in the art world.

But despite all the suggestive objectivity, the metamorphosis of the thing, its transformation into goods or the unwanted emergence of pitfalls, ambiguity, and the play with associations and poetic elements have fascinated many commercial artists. Whether things, objects or goods - a metamorphic process oscillates between the concepts. The thing serves and enhances the one who acquires it, but it can humiliate, alienate and subdue him or her. It can be possession and obsession, fetish and desire. With the modern goods and the consumer a new phenotype of the modern psyche appeared. Many billboards knew about this multi-layered relationship structure. Even the Constructivists, who devoted themselves verve to the *Sachplakat* (objective poster) - many were organized in the *Ring Neuer Werbegestalter* (Circle of New Advertising Designer) up from 1928 - have played, despite all the rigor of their guiding principles, with Dadaist joke.

In the late 1920s, the boundaries between *Sachwerbung* (Objective Advertising), Dadaism and Surrealism were fluid. Dada's enthusiasm for the everyday object and its poetry, for the pitfalls in the evidence of a thing and for the disavowal of reason in the objectivity also went into the picture-finding of objective posters. The surrogate function of the thing for the really other fascinated the surrealists. René Magritte probably visualized them most impressively. Known objects of fetishism such as shoes and hats were therefore particularly popular in advertising.

In the 1940s and 1950s, this direction became a style of its own Swiss advertising graphics. Their representatives Niklaus Stoecklin, the brothers Hermann and Willi Eidenbenz, Donald Brun and Herbert Leupin created brand advertising, which became one of the classics of Swiss poster art. There were also companies that were particularly fond of billboard advertising, including shoe companies Bally and Bata and fashion house PKZ. In addition to the food industry, it was apparel and accessories where branded merchandise first became established. All of these companies recognized the importance of professional advertising from early days on and engaged renowned poster designers.³

2. Sachfotografie and Werkbund

Hans Finsler was, like Renger-Patzsch, close to the German Werkbund and became, as mentioned already, chairman of the Swiss Werkbund after the end of World War II. His photo series for Swiss companies such as Wohnbedarf, the porcelain factory Langenthal, the furniture factory Embru and the textile factory Heberlein are among the most well-known Swiss Sachfotografien. Visually communicating what the designer and the manufacturer wanted aspired a special mental coloring in this institutional context. For since the

founding days of the Werkbund in 1907 to the time of National Socialism and the re-founding of the institution in Germany in 1947 – as in Switzerland – an attitude of objectivity, honesty and restraint in the appearance of things was decisive. In his volume titled *What is Quality?* (1951), the former managing director of the German Werkbund and later the first Federal President of the Bundesrepublik Deutschland (BRD) put the spirit of the Werkbund in a nutshell by writing: “Quality is the decent one”. The Werkbund propagated a morality of things, this means hidden values behind the design, and developed “product cultural codes”. The German design historian Gert Selle and the Swiss Peter Erni drew attention to the normative canon of design and the missionary fury that accompanied the activities of the Werkbund for decades.⁴ The closed value attitude of the Werkbund members resembled a religious community. In particular, Erni has described how the violation of the rules of unification came close to a heresy, the apostasy from the belief in “good” quality work.

This ethically founded concept of quality has equally prevailed in the environment of the Swiss Werkbund. Finsler gave his companies a specific brand image through his objective photographs, which was combined with quality and functionality. And he supported an informal network of kindred spirits. Photography compliant with the Werkbund and advertising were objectively informative, sometimes soberly restrained. They wanted to convince, not persuade. “The best advertisement is the good quality of the goods and the unconditional trust, the decent attitude towards the colleague and the buyer”, Max Laeuger characterized the good advertising of his time in a small book by the designer Hermann Gretsch at the end of the thirties (1937, p. 195). People believed in the educational value of things. This closed attitude⁵ was handed down almost without interruption in the post-war decades into the concept of “Gute Form” (Good Design), which had long been valid for both countries, Germany and Switzerland. A certain perseverance then characterizes these photographers, who all distanced themselves from fashionable changes. He wanted to show the “obstinacy of things” one of Germany’s best known representatives of Sachfotografie, Willi Moegle, who remained loyal to his recording style from the early Werkbund days to the 1980s, described his life’s work: “I supported the designer’s wish with photography - there was a community between the manufacturer, the designer and me. I recognized the Gute Form (Good Design)”.⁶

Far from the critical discussions about realism, a documenting style had established itself in advertising that was closely linked to a design attitude in design that promoted a value-oriented functionalism (*Gebrauchsfunk-*

tionalismus). Although the term is usually associated with the international exhibition *Die gute Form* organized by the Swiss sculptor and designer Max Bill on behalf of the Swiss Werkbund (SWB), which was presented for the first time in 1949 as a special show at the Swiss Mustermesse in Basel – 80 panels designed by Bill showed photographs of selected, exemplary shaped consumer goods from all over the world – however, the commitment to the material form of objects and the corresponding style of documenting has been developed much earlier.

3. Common Style Features

To list features of a coherent style between design and photography, one might cite the following parallels:

- the clear, manageable form in the design of things corresponds to center the object in photography;
- the rejection of sentimental colors corresponds to the black and white photography;
- the model of the industrial form signalizes the serial production to such design as stacking, ranking of the same parts;
- the criticism of a coat of meaning and the sentimental to a blank background in white or black;
- the calm effect of the object to its position in front of an empty surface;
- the honesty in the design to the rejection of atmospheric staging;
- the main goal of material justice to the emphasis on the material character of things,
- ornamentlessness as a design principle to highlighting smooth, cool materials, etc.

Most photographers appeared unnamed behind the Sachfotografie, but in later decades, well-known specialists emerged. Among the best known of the 1950s and 1960s were Willi Moegle, Adolf and Franz Lazi, Albert Renger-Patzsch, Werner Mantz, Karl Hugo Schmölz, Heinrich Heidersberger, Carl Andreas Abel and Hans Finsler. This advertising photography was intended in the sense of Renger Patzsch, to be “servant of the object”. In design, the concept of the *Stummer Diener* (dumb servant) came to mind, the object and the photograph were so unobtrusive that in advertising photographs one occasionally had to point out the objects in the room for which one was campaigning.

Just as in the late 1960s and 1970s the alleged sober style was accused of bloodless neutral design, the photographs of these representatives often lost

their magic that could be found in the classical years of modern art. In the course of economic growth and general greater prosperity, the desire for luxury, for greater diversity, for greater change and differentiated customer wishes, arose. Fashion photographers such as Charles Wilp, for example, counted among the photographing commercial artists, in which the aesthetics of the goods were idiosyncratic. The rhetoric of visual praise received the authorship of the photographer, the conventions of "objective" description were neglected. Although representatives of the Gute Form (Good Design) still designed the objects photographed by Wilp, as Jupp Ernst designed the Afri-Cola bottle, there was no longer any harmony between design and photography in the sense of objectivity. Increasingly, companies in their advertising no longer adapted to the intentions of the designer, as was the case however with the concepts of corporate design of an Otl Aicher for Erco, FSB, Bulthaup, etc., and is still partially today again. The fine line between *Gebrauchswert* (use value) and *Tauschwert* (exchange value) was in the sixties and seventies clearly accentuated in favor of the latter, fetishized desires were the messages to which the medium adapted.

However, objective photography in the style of documentary continued in a certain way and with other accents in the sixties and seventies, as we mentioned Otl Aicher already, who was representative of the Hochschule für Gestaltung (School of Applied Arts) in Ulm, Germany. Furthermore the objectivity of advertising photography mingled with the aesthetic code of the International Style and had a greater impact, and above all, through the dominance of American companies⁷, which set the tone for the cool office style and the elegantly distanced furniture design. The principles of design - "right angle" of their harsh rationalism and systemic thought, the zen-like barrenness that mingled with the elegance of the materials to an elitist style of understatement - mated with the reduced-atmospheric objectivity of color photography in their own glossy brochures.

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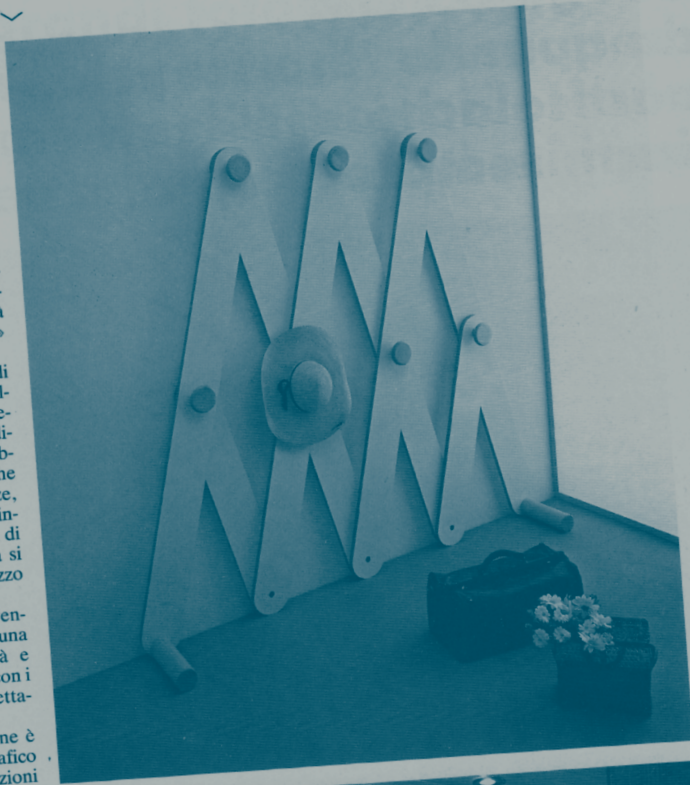
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NOTES

- ¹ *Foto-Auge* was the title of a publication by Franz Roh and Jan Tschichold with 76 examples of modern photography published in 1929 by the Akademischer Verlag Dr. Fritz Wedekind & Co., Stuttgart.
- ² It was probably the new title that triggered a critique that has entered into the discussion of realism as an artistic form: the Jewish philosopher Walter Benjamin saw in this kind of external realism a "whitewashing" of the world in the form of the aesthetics of goods (*Warenästhetik*), as they do in advertising photography that emerged in the thirties and a fetishization of the objects, which did not convey any knowledge but false promises. In the context of the realism debates, the German dramatist Bertolt Brecht had also criticized the reference illusion of documentary photography. His much-quoted statement "A photograph of the Kruppwerke or the AEG gives almost nothing about these institutes", rejects realistic performance and thus photography the power of knowledge.
- "The situation becomes like that complicated because a simple 'reproduction of reality' says less than ever about reality. A photograph of the Krupp works or the AEG shows almost nothing about these institutes" (Brecht, 1977, p. 161). Criticism of Realism had a long tradition in literature, and it often ignited discussions about the contradiction between utility and exchange value (*Gebrauchswert und Tauschwert*), i.e. the commodity character (*Warencharakter*) of a thing. As late as the 1950s, Theodor W. Adorno (1958) reinterpreted the concept of realism as the most unimaginative. His famous dictum that the novel can only be faithful to its realistic heritage if it renounces realism does not only disclose realism as a cognitive medium, but even rejects it as a delusion: "If the novel wants to remain faithful to its realistic heritage and say how it really is, it must renounce a realism that reproduces the façade by only helping it in its deception" (p. 64).
- ³ *Poster Collection 24: The Magic of Things*, Museums für Gestaltung Zürich, 2012; see the text by G. Breuer, *Fast ohne Worte. Über Sachplakate*, pp. 12-17; in English *Almost without Words: On Object Posters*, pp. 40-45.
- ⁴ See different editions of Selle, *Geschichte des Design in Deutschland*; Erni (1983). See also Oestereich (2000) and Breuer (ed.) (2007).
- ⁵ The fact that there were endless discussions about the manner of photographic communication in the Werkbund, in which Hans Finsler was also involved, must not hide the fact that they were committed to common principles. In Erni (1983).
- ⁶ "Den Eigensinn der Dinge zeigen..." ("Showing the Attachment of Things..."). Willi Moegle in a conversation with Charles Compère (1989), in *Form. Zeitschrift für Gestaltung*, III(127), p. 46. See also Breuer (2004).
- ⁷ Knoll international and Hermann Miller were among the best known.

Fotografie di Giulio Tua

Fotografie di Fabio Emilio Simion



Fotografie di Fabio Emilio Simion e Giulio Tua, da *Quaderno di fotografia*, n. 3, 30 giugno 1979, pp. 4-5.



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Biografie autori

Antonio Arcari (1923-1984)

È stato uno studioso e critico di fotografia, un attivo promotore di iniziative editoriali e culturali attorno alla fotografia e, non da ultimo, un docente di fotografia, a partire dai corsi serali di Storia della fotografia e di Estetica fotografica all'Umanitaria di Milano.

Gerda Breuer

Nata nel 1948. Ha studiato storia dell'arte, storia dell'architettura, filosofia e sociologia ad Aachen, Ann Arbor (Michigan, USA) e Amsterdam. 1974-1976 e 1978 soggiorno di ricerca negli USA. *Magister Artium* in Sociologia. Dottorato in storia dell'arte. Insegna ad Ann Arbor, Leida, Aquisgrana, Bielefeld e Colonia. Attività museale ed espositiva internazionale. Dal 1985 al 1995 è Direttore di tre musei: Cromford Industrial Museum, Ratingen; vice-responsabile dei musei industriali renani; vice-capo di Mathildenhöhe, Darmstadt. Direttore dell'Haus Deiters, Museo degli artisti di Darmstadt del XIX secolo. Dal 1995 professore di storia dell'arte e del design alla Bergische Universität Wuppertal. Presidente dell'Istituto di arti applicate e scienze visive. Responsabile della collezione di design locale. Dal 2005 al 2012 Presidente del Comitato consultivo scientifico della Fondazione Bauhaus Dessau. Numerose le pubblicazioni sulla storia dell'arte, della fotografia e del design tra ottocento e novecento. In pensione da marzo 2014. 2014-2016 Fellowship Foundation Bauhaus Dessau. Membro del Comitato accademico internazionale, Istituto Bauhaus, Accademia cinese, Hangzhou, Cina, 2015-2018. Membro del comitato consultivo editoriale del Bauhaus Institute Annual; Responsabile del progetto di ricerca presso l'Istituto Bauhaus.

Giovanna Calvenzi

Nel periodo universitario ha lavorato come assistente dei fotografi Federico Patellani, Cesare Colombo e Toni Nicolini. Nel 1973, dopo essersi laureata in Lettere all'Università Cattolica di Milano, ha iniziato a insegnare storia della fotografia e linguaggio fotografico presso l'Umanitaria, diventata in seguito Centro di Formazione Professionale della Regione Lombardia Riccardo Bauer. Nel 1977 ha iniziato a lavorare per l'editoria fotografica e in particolare con il mensile della Mondadori *Il Fotografo*, collaborazione ininterrotta fino alla chiusura del giornale nel 1984. Fino al 1985 ha collaborato a diversi periodici (tra cui *Domus*, *Interni e Linea Grafica*). Da allora è photo editor e consulente per numerose riviste e testate, continuando a svolgere una intensa attività di studio sulla fotografia contemporanea curando, tra l'altro, mostre e cataloghi.

Noemi Ceriani

Laureata in Storia dell'arte presso l'Università Cattolica del Sacro Cuore di Milano con un tesi sulla Fotografia di design a Milano dagli anni '50 a oggi. Ha collaborato in qualità di tutor presso il Poli.design durante dei workshop organizzati in partnership con delle aziende straniere. Dal 2018 lavora presso la Fondazione Achille Castiglioni come archivistica e collabora all'organizzazione di visite guidate, mostre e conferenze.

Cristina De Vecchi

Studiosa di fenomenologia dell'immagine, dopo la laurea in Filosofia Teoretica con una tesi di fenomenologia dell'immaginazione sotto la direzione del prof. Giovanni Piana, si trasferisce a Parigi dove partecipa per tre anni ai seminari per il Dottorato di ricerca di Semiotica letteraria presso École Normale Supérieure di Parigi, sotto la direzione del prof. Tzvetan Todorov. In seguito, il suo interesse per la fenomenologia dell'immagine la porta a occuparsi principalmente di fotografia e a studiare gli archivi di alcuni fotografi italiani. Dopo aver collaborato per più di dieci anni all'archivio fotografico del Touring Club Italiano, pubblica un saggio sulla rappresentazione del paesaggio. A partire da 2003 sviluppa, assieme ai fotografi e ai collaboratori, il progetto Azibul (www.azibul.it): archivio fotografico virtuale e reale dedicato alla valorizzazione dell'immagine fotografica d'autore attraverso una serie di mostre, pubblicazioni, corsi di formazione e seminari.

Michele Galluzzo

È un graphic designer e ricercatore. Dopo una laurea in Scienze della comunicazione presso l'Università del Salento e un master presso l'ISIA di Urbino, nel 2018 ha completato il dottorato in Scienze del Design presso l'Università Iuav di Venezia. Dal 2014 al 2017 è stato assistente di ricerca e graphic designer presso l'Archivio Storico del Progetto Grafico AIAP di Milano. Dal 2018 è parte della redazione della rivista internazionale di grafica *Progetto Grafico*. Dall'autunno 2019 cura la pagina Instagram @logo_irl e nel 2020 ha fondato - insieme a Franziska Weitgruber - il duo di design / ricerca Fantasia Type. Da ottobre 2020 è RTD presso l'UniBZ di Bolzano / Bozen.

Paolo Lazzarin

Vive e lavora a Milano, svolgendo attività di pubblicista e fotografo. Ha pubblicato articoli di vario genere, su temi legati a turismo, sport, tempo libero, collaborando con importanti testate italiane e straniere. È autore o coautore di numerosi manuali.

Angelo Maggi

Nato a Hitchin (Gran Bretagna) nel 1968, si laurea all'Università Iuav di Venezia nel 1997. Nel 2002 ha conseguito il titolo di dottore di ricerca (Ph.D.) presso la Heriot-Watt University di Edimburgo. Ha maturato esperienze a livello internazionale nell'ideazione e organizzazione di mostre, stringendo rapporti di collaborazione con gli Istituti Italiani di Cultura in Gran Bretagna, con le National Galleries of Scotland di Edimburgo, con Alinari 24Ore, con l'Archivio del Moderno di Mendrisio, con il Centro Internazionale di Architettura Andrea Palladio di Vicenza, con il Sir John Soane's Museum di Londra e con l'Architekturmuseum di Basilea. Negli ultimi anni, orientato agli studi della fotografia contemporanea, ha approfondito temi relativi alla rappresentazione intesa come strumento di indagine storiografica. Dal 2002 insegna Storia della Fotografia presso il claSA (Iuav - Corso di Laurea in Scienza dell'Architettura) e nello stesso corso di Laurea tiene il corso di Storia della Rappresentazione fotografica dell'Architettura. Insegna inoltre presso la Facoltà di Lettere e Filosofia delle Università di Trento e di Ca' Foscari e tiene corsi di Storia dell'Arte contemporanea e del Design grafico presso il corso di Laurea triennale in Scienze e Tecniche della Comunicazione grafica e multimediale (ISRE-SISF sedi di Mestre e Verona).

Pier Paolo Peruccio

Storico del design, è professore associato in design presso il Politecnico di Torino dove insegna Teoria e storia del design sistemico. È vice coordinatore del Collegio di Design, direttore del Master professionalizzante di II livello in Design for Arts al Politecnico di Torino e responsabile del Centro Sydere presso l'università ECAM di Lione. Svolge ricerca nell'ambito della storia del design, della sostenibilità ambientale e della cultura d'impresa. Co-direttore di collane di libri per gli editori Electa e Allemandi, è stato responsabile della sezione "Design" del mensile *Giornale dell'Architettura* dal 2002 al 2012 (dal 2004 con Elena Formia) ed è attualmente nel comitato di redazione di numerose riviste di critica del progetto. Membro per molti anni della Commissione per la selezione di libri e scritti teorici, storici e critici relativi al design dell'Osservatorio dell'ADI Design Index, ha curato l'edizione italiana di *In the Bubble* di John Thackara (2008) e il volume *Storia Hic et nunc. La formazione dello storico del design in Italia e all'estero* (con Dario Russo, 2015). È autore del volume *La ricostruzione domestica* (2005) e *Storie e cronache del design* (con Elena Formia, 2012).

Paola Proverbio

Laureata in architettura (Politecnico di Milano) e dottore di ricerca in Scienze del design (Università Iuav di Venezia), insegna teoria e storia del design e dell'architettura contemporanea presso l'Università Cattolica del Sacro Cuore e l'Istituto Europeo di Design. Si occupa in particolare dell'evoluzione del design degli apparecchi d'illuminazione italiani e di arti decorative contemporanee. Dal 2010 si occupa inoltre del rapporto tra design di prodotto e fotografia ed è stata consulente scientifico per la creazione di archivi aziendali digitali (Arteluce, Danese, Flos) e consulente per l'archivio iconografico della rivista *Domus*. Ha collaborato con il CASVA (Centro di Alti Studi sulle Arti Visive del Comune di Milano) per lo studio e la catalogazione di archivi di design e architettura. Dal 2019 è nel comitato di direzione di *AIS/Design. Storia e Ricerche*.

Raimonda Riccini

È professore ordinario al Dipartimento di Culture del progetto all'Università Iuav di Venezia. Responsabile di Scienze del design al dottorato in Architettura Città Design, è vicedirettrice della Scuola di dottorato per la quale ha ideato e cura il Laboratorio di scrittura e FRID-Fare ricerca in design, il Forum nazionale dei dottorati in design. Dal 2013 dirige *AIS/Design. Storia e Ricerche* dell'Associazione Italiana degli Storici del Design, di cui è co-fondatore e past-president (2014-2018). Attiva nella ricerca storica e nella divulgazione del design, ha curato numerose mostre, fra cui (con altri) l'XI edizione del Triennale Design Museum (2018-19). Fra le ultime pubblicazioni: *Gli oggetti della letteratura. Il design fra racconto e immagine*, La Scuola-Morcelliana, 2017; a cura di e in collaborazione, *Angelica e Bradamante. Le donne del design*, il Poligrafo, 2017; "Exhibit, allestimenti e design: dal sogno modernista alle vetrine cinetiche", in *La Rinascenza. 100 anni di creatività d'impresa attraverso la grafica*, a cura di A. Ossanna Cavadini e M. Piazza, Skira, 2017; "Il 'tribocchetto di Durkheim'. Storia del design e filosofia dell'educazione", in *La didattica del design in Italia*, a cura di G. Furlanis, Gangemi, 2018.

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DELL'IMMAGINE
DEL PRODOTTO INDUSTRIALE

A CURA DI PAOLA PROVERBIO
E RAIMONDA RICCINI

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