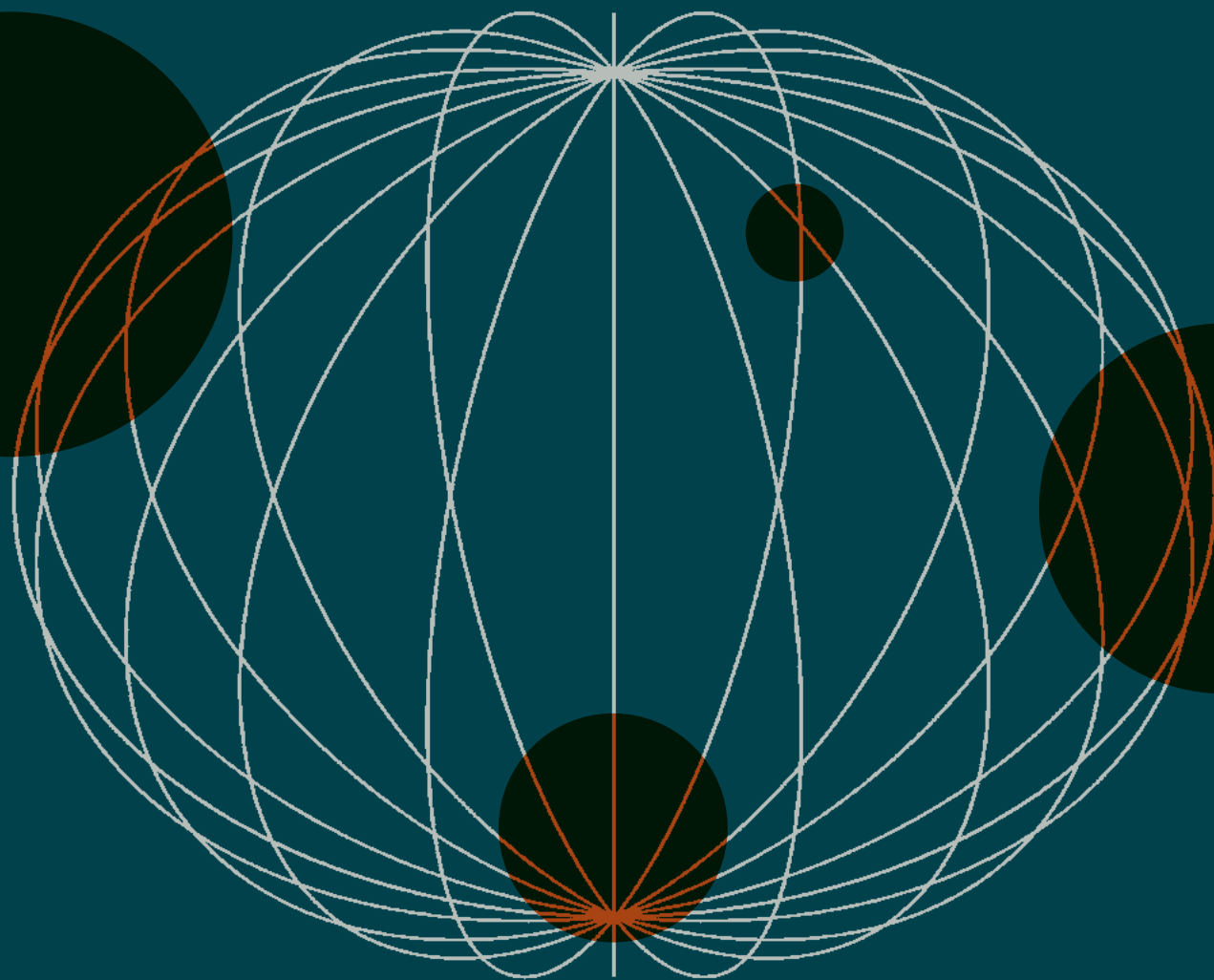# Ais/Design
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**GEOGRAFIE RELAZIONALI NELLA STORIA DEL DESIGN**

# Ais/Design
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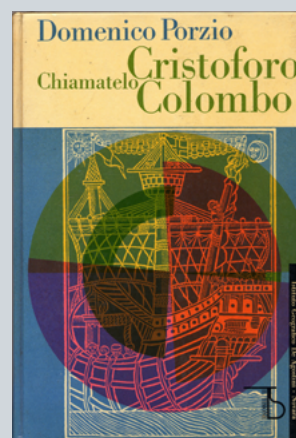
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# Ibero-American 1980s Rock Album Cover Design
## A Comparative Study

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*During the 1980s, post punk and new wave American and British rock bands gained visibility among young people in Western major urban centres. Influenced by them, countless rock bands appeared in Ibero-American cities such as São Paulo (Brazil), Buenos Aires (Argentina), Mexico City (Mexico), and Madrid (Spain). The aesthetic experimentation observed in the musical universe, with songs mixing rock'n'roll with punk rock, new wave, and regional styles, can also be perceived in many of those bands' album covers, with compositions that break up with canonical design rules. After a brief historical and cultural contextualization, this article presents the results of a research that investigated to what degree Brazilian, Argentinian, Mexican and Spanish 1980's rock covers shared the same visual characteristics. To this end, design theories on visual language and typography were employed, complemented by observation and examination of selected album covers.*

## 1. Introduction

In the 1980s, the consolidation of the collapse of the grand narratives (Lyotard, 1993) influenced, among other aspects of society, the artistic production, opening doors to postmodernism and other creative possibilities, with liberty for new visual experiments. The same dissatisfaction that led young New Yorkers and Londoners to review the logic of the cultural industry, giving rise to punk and its aesthetic and conceptual derivations, with its freedom for appropriations and the questioning of rules, made an entire generation, born in non-hegemonic western countries, take ownership of this new creative logic and, mixing these new global references with local references, produce a new form of rock.

A similar movement took place in the field of graphic design, apparently with less amplitude, but with enough strength to challenge the modernist canons that used to dictate design education, aesthetics and creation processes. In this context, new relations between global and local design were established, enabling different cultural transfers and exchanges (Poynor, 2010). Based on

a previous research on Brazilian rock album covers from the 1980s (Moretto & Farias, 2020), this study seeks to identify similarities, differences and peculiarities in album covers of the same musical genre produced in other Ibero-American countries (Argentina, Mexico and Spain).[1]

## 2. Historical and musical context

Throughout the 1980s, the world underwent substantial social and economic changes. The geopolitical tension between the USA and the Soviet Union became strategic and ideological, with repercussions all over the world, culminating in the fall of the Berlin Wall in 1989 and the end of the Cold War, two years later. Gradually a new geopolitical order, under the auspices of the world economic, social, cultural and political integration, and globalization ideals, got established. Along the decade, this whole context worsened in the West due to a strong economic recession and the cultivated fear of communist rise, making the election and permanence of conservative governments viable. For many Western countries, these were difficult years, marked by high levels of unemployment, extremely high rates of inflation, significant loss of purchasing power for the population and an increase in their external debts (Marangoni, 2012). In two leading countries, right-wing governments were elected (Ronald Reagan, President of the United States, from 1981 to 1989, and Margaret Thatcher, Prime Minister of the United Kingdom, from 1979 to 1990), both with great rejection and targeted by constant protests from workers, young people and more progressive groups. Other countries, such as Brazil, Argentina, Mexico and Spain, witnessed the decay of authoritarian regimes with often slow and conflicting processes of re-democratization.

In the musical scene, in the late 1970s, punk rock took rock'n'roll, from the elaborate excursions of progressive rock into jazz and classical music, back to "basics": three chords and a simple melody —only louder, faster and more aggressive than in the past. On both sides of the Atlantic, bands abandoned the sonic excesses that characterized hard rock or the virtuosity of psychedelic rock and stripped the music down to the essentials. In New York, the Ramones, considered the first punk band, popped up in 1974 and, in London, the Sex Pistols debuted one year later (Vinil, 2008). With different proposals and sounds, the direct approach of both bands revolutionized music. In the USA, punk remained a niche phenomenon, but in the United Kingdom, it was a large-scale movement, with socio-cultural implications, such as the "do it yourself" culture. Gradually, punk would derive, in macroscopic terms, into three branches: post-punk (more experimental and conceptual than punk); new wave (more pop, danceable, performative, featuring synthesizers); and

hardcore (heavier, faster and even more aggressive than punk, but also less self-destructive and more socially concerned).

Young people in the world's major urban centres were attentive to the international socio-cultural scene, especially London and New York. The growing importance given to the young since the end of the Second World War had already guaranteed them a leading role in Western cultures since the 1960s. This phenomenon took on new contours in the 1980s, especially in terms of mass culture and consumption. In many countries, the international music industry bet on this target audience as a strategy to survive the economic crisis, exploring the dissatisfaction of young people and encouraging new rock bands, especially those that presented songs in local languages, such as Portuguese and Spanish. This could partially explain the cultural appreciation experienced by Ibero-American 1980s rock bands. In Brazil, this new trend in rock became generally identified as Brazilian Rock or BRock, and, in Latin America, it was known as "rock en tu idioma". In Spain, a significant part of this movement was represented by the "Movida Madrileña" scene. The aesthetic experimentation observed in the musical universe —with songs that mixed rock'n'roll with punk rock, new wave and regional styles— could also be perceived in graphic compositions that broke up with canonical design rules, as observed in 1980s Brazilian rock album covers (Moretto & Farias, 2020).

## 3. Criteria used for visual analysis

A model for describing and analysing 1980s Brazilian rock albums covers was previously proposed by us (Moretto & Farias, 2020). It was based on the essential elements for creating and analysing graphic pieces presented by North-American designers Ellen Lupton and Jennifer Cole Phillips's *Graphic design: the new basics* (Lupton & Phillips, 2008), and specially on the principles of graphic language described by British theorist Michael Twyman (1986), founded on pictorial, verbal and schematic elements. The aspects of graphic language analysed were essentially related to the syntactic dimension of visual language. Album covers were initially examined according to the concepts of plural and singular elements, as proposed by Brazilian graphic design researcher Isabella Aragão (2011). Plural elements, according to Aragão, are those commonly used in the creation of graphic pieces of a given time and place (patterns), while singular elements, on the contrary, are unique elements that distinguish some of these visual artefacts individually, without repercussions on the whole group. The model was then adopted to compare Brazilian and Ibero-American rock albums covers. Table 1 presents the criteria adopted by us for the description and analysis of the covers and synthesizes the model proposed.

Tab. 1 — Criteria for description of 1980s Ibero-American rock album covers.

| VISUAL STRUCTURE (PLURAL, PLURAL WITH VARIATIONS, SINGULAR) | PICTORIAL ELEMENTS | PHOTOGRAPH | BAND'S PORTRAIT | NEUTRAL BACKGROUND |
|---|---|---|---|---|
| | | | | SCENARIO |
| | | | | GRAPHIC INTERVENTIONS |
| | | | OTHER PHOTOS | CONTEXTUAL |
| | | | | ASSOCIATION |
| | | ILLUSTRATION | COLLAGE | |
| | | | APPROPRIATION OF OLD IMAGES | |
| | | | STYLE IMITATION | |
| | VERBAL ELEMENTS | MAIN VERBAL ELEMENT | BAND'S NAME OR ALBUM TITLE | |
| | | | POSITION: TOP, CENTRE OR BOTTOM | |
| | | | HOMOGENEOUS OR HETEROGENEOUS SET OF CHARACTERS | |
| | | | UPPER, LOWER OR MIXED CASE | |
| | | | TRANSFERABLE OR PHOTOTYPESET CHARACTERS, CALLIGRAPHY OR LETTERING | |
| | | | POSTMODERN CHARACTERISTICS | |
| | | SECONDARY VERBAL ELEMENT | SAME GRAPHIC TREATMENTS AS THE MAIN VERBAL ELEMENT (OR NOT) | |

## 4. 1980s rock album covers in Brazil

The Brazilian rock albums released in the 1980s examined in the previous study (Moretto & Farias, 2020) were found in specialized stores or vinyl record fairs in the city of São Paulo, during a search that lasted for more than two years. Since it is practically impossible to determine the absolute number of records released in the period studied, or actually gain access to all of them, a representative sample was selected[2]. It yielded a set of 90 records[3] produced between 1979 and 1993, released by 41 bands, many of them very popular and part of the so-called mainstream, all within the musical genre commonly referred to in Brazil as BRock.

Fig. 1 — First line, Brazilian album covers: *Cinema mudo*/Paralamas do Sucesso (Ricardo Leite, 1983/Brazil), *Camisa de Vênus*/Camisa de Vênus (Marta, 1983/Brazil) and *Revoluções por minuto*/RPM (Ricardo Leite e Geraldo Alves Pinto, 1985/Brazil). Second line, American and British covers: *October*/U2 (Rapid Exteriors, 1981/UK), *Marquee Moon*/Television (Tony Lane, 1977/USA) and *Outlandos d'Amour*/The Police (Michael Ross, 1978/UK).



Observing this set of covers, it was possible to identify a plural visual structure consisting of a dominant pictorial element in the composition (a photograph or an illustration) and two verbal elements (band name and album title). Another common characteristic is that the name of the band is usually the main verbal element, predominantly in upper case and located on the top of the cover, while the album title (also often set in upper case but in smaller bodies and using letters with different designs) is recurrently less evident and situated at the bottom of the cover. Noticeably, plural characteristics are patterns commonly observed in the group, but which are not necessarily present in all pieces of that group.

The three covers in Figure 1 (first line) mostly adhere to the format just described. However, on the second cover, since the name of the band and the title of the album are coincident, there is no secondary verbal element. This visual structure identified on Brazilian rock album covers of the 1980s can be considered a plural characteristic, but it is not a totally rigid structure, nor is it exclusive to this musical genre or era. This way of organizing the visual elements of the album covers is observed at other moments in history and, even, in other musical genres and, also, in other graphic pieces, such as in books and posters.

The increase in the number of bands in the 1980s and the practicality of locating records when placed on store shelves may have influenced the recurring adoption of this visual solution.

Fig. 2 — Brazilian album covers: *Fausto Fawcett e os robôs efêmeros*/Fausto Fawcett (Jorge Barrão e Luiz Zerbini, 1987/ Brazil), *Cabeça dinossauro*/Titãs (Sérgio Britto, 1986/Brazil) and *Ronaldo foi pra guerra*/Lobão e os Ronaldos (Jair de Souza e Valéria Naslausky, 1984/Brazil).



The small variations when using this structure, on the other hand, can also be explained by this recurrence and the need to bring something new to the covers, but without giving up the functional issue of easily identifying the albums on store shelves.

Out of the various results obtained from the analysis of the selected material, it was noted that many of the covers included images of the musicians as the main pictorial element, normally portraying them in similar poses. The same kind of images could be observed in album covers of American and British bands that influenced Brazilian rock music in the 1980s. Upon a closer look, it was possible to identify three main subgroups among these Brazilian covers: covers with portraits in a scenario (Fig. 1, cover 1) covers with portraits on a neutral background (Fig. 1, cover 2), and covers with graphic interventions in the portraits (Fig. 1, cover 3). The same visual solutions could be identified in American and British rock covers released in the late 1970s and early 1980s, such as those also shown in Figure 1 (second line).

About one third of the covers studied had illustrations as the main pictorial element. Many of them adopted the same plural visual structure described above and made use of collages, with compositions made from other images of different origins, superimposed or placed side by side (Fig. 2, cover 1). This visual approach was widespread and used in zines in different cultural contexts, such as those created by members of the São Paulo 1980s punk scene (FARIAS, 2011). Other trends among illustrations found in Brazilian rock covers were reappropriations of drawings produced in other contexts (Fig. 2, cover 2 uses a Leonardo Da Vinci's drawing) and the creation of original images in the style of other periods or media, such as 1950s propaganda pamphlets, cartoons, comics and other vernacular references (Fig. 2, cover 3). These characteristics are generally associated with postmodernism, which began to gain traction in 1980s graphic design.

Fig. 3 — Album covers: *Virus*/ Agujero Interior (designer unknown, 1983/Argentina), *Dibujos animados*/Nacha Pop (designer unknown, 1985/Spain) and *Dangerous Rhythm*/Dangerous Rhythm (designer unknown, 1981/Mexico).



## 5. 1980s Ibero-American rock covers (Argentina, Mexico and Spain)

Given the difficulty inherent in locating antique album covers from other countries in specialized stores or fairs in Brazil, it seemed more adequate, for the purposes of the study reported here, to search for representative images of these covers on the Internet. As many of these images are in low resolution, the analysis was restricted to more general aspects of composition or the use and positioning of pictorial and verbal elements. The observation of details such as serif styles or subtleties of textures was hindered and likely to go unnoticed. Images were found for 101 albums, released between 1980 and 1994, by 29 bands, consisting of 34 albums by eight Argentine bands, 37 albums by thirteen Mexican bands and 30 albums by eight Spanish bands. All selected bands were part of musical contexts similar to Brazilian BRock bands, and experienced some relevance within it.

A point to be highlighted is that this study was developed in the broader context of a project that brings together researchers from the fields of design and history dedicated to studies on visual and graphic design, print culture, and on the history of art and design, focusing on the relationships between modernism and local traditions that shaped Ibero-American visual design cultures in the twentieth century. This justifies the choice of the countries from which the rock album cover images were considered. The same study could be carried out with material from countries such as Portugal, France or Italy, since, also in these other countries, this new way of making rock found fertile ground among young people in the 1980s.

### 5.1. Visual structure

One third of the 1980s Ibero-American rock covers under study (36 out of 101) have a visual structure similar to that commonly found in the Brazilian case (one pictorial and two verbal elements, one principal verbal element at the top and a secondary verbal element at the bottom of the composition, such as in Figure 3, left). About half of them (45 out of 101) have structures

that are variants of this plural structure, usually with the displacement of the secondary verbal element towards the main verbal element at the top of the cover or the absence of the secondary verbal element (Fig. 3, centre). Only twenty of the covers have singular visual structures, organized in a totally different way —with verbal elements arranged vertically, for instance (Fig. 3, right).

## 5.2. Pictorial elements

The analysis of Ibero-American rock album covers revealed that, as well as in the Brazilian case, their compositions were organized around a pictorial element with the predominance of photography (74 out of 101: 22 from Argentina, 26 from Spain and 26 from Mexico). Photographs that portray the members of the bands were also a recurring solution in this group (56 out of 101, of which 16 were Argentine, 19 Spanish and 21 Mexican).



Fig. 4 — First line, American and British covers: *Ramones*/Ramones (photo by Roberta Bayley, 1976/USA), *Pretenders*/Pretenders (photo by Chalkie Davies, 1980/UK) and *B-52's*/B-52's (Tony Wright, 1979/USA). Second Line: Brazilian covers, *Educação Sentimental*/Kid Abelhas e os Abóboras Selvagens (Miro, 1985/Brazil), *Inocentes*/Inocentes (Carlos Giannotti, 1989/Brazil) and *As aventuras da Blitz*/Blitz (A Bela Arte, 1982/Brazil). Third line: Ibero-american covers, *Dulce navidad*/Attaque 77 (designer unknown, 1989/Argentina), *En la mira*/Ritmo Peligroso (designer unknown, 1985/México) and *Música modern*/Radio Futura (designer unknown, 1980/Spain).

Figure 4 shows the album covers of American and British rock, in the first line, and similar solutions adopted in the design of Ibero-American 1980s rock covers (including Brazilian covers). In the second line, three Brazilian album covers, and, in the third line, an Argentine, a Spanish and a Mexican cover, successively. The similarities in the poses in which the bands were portrayed, regarding the framing, as well as the photographer's point of view (always below the line of sight of the subjects), and the aggressive, but also blasé, attitude of the band members, is a constant in the examples and in countless other covers analysed. The same categories identified among Brazilian covers were identified in the Ibero-American group: portraits of the band on a scenario (Fig. 4, left column), portraits of the band on a neutral background (Fig. 4, central column) and portraits of the band with graphic interventions (Fig. 4, right column).

In the 1980s, Ibero-American rock was made by bands from distant parts of the world with various musical influences, ensuring not only a wide musical spectrum, but also a great visual diversity in their album covers. References to international aesthetic trends, present in their music, also appear in the album covers. The common use of photos of the bands, with strong reference to foreign music groups, puts in evidence the choice of clothing worn by their members, including boots and overcoats, not always appropriate for local climatic conditions. In general, bands more attentive to new wave used to adopt a more extrovert and festive outfit with vibrant colours, while bands under a stronger influence of punk and post-punk tended to adopt black and grey outfits, with darker and more aggressive postures, as shown in Figure 5.



Fig. 5 — Top line: albums of bands with new wave look, *Recrudece*/Virus (designer unknown, 1982/Argentina), *Una o ninguna*/Aerolíneas Federales (designer unknown, 1991/Spain) and *Sombrero Verde*/Sombrero verde (designer unknown, 1981/Mexico). Bottom line: albums of bands with post punk look, *Que país é este?*/Legião Urbana (Fernanda Villa-Lobos, 1987/Brazil), *La mafia del baile*/Loquillo y Trogloditas (designer unknown, 1985/Spain) and *Caifanes*/Caifanes (designer unknown, 1988/Mexico).

Fig. 6 — Album covers: *Niño sin amor*/El Tri (designer unknown, 1987/Mexico), *Como conseguir chicas*/Charly Garcia (designer unknown, 1989/Argentina) and *Llegando los monos*/Virus (designer unknown, 1987/Argentina).



Fig. 7 — Album covers: *La máquina del tiempo*/Los Twist (designer unknown, 1985/Argentina), *Busca amor*/Maldita Vecindad y los Hijos del Quinto Patio (designer unknown, 1990/México) and *La cagaste… Burt Lancaster*/Hombre G (designer unknown, 1986/Spain).



Other photos used on the covers of Ibero-American albums do not portray band members. As noticed in the Brazilian case, some covers feature scenes with people in situations that refer to the title of the album, like the photo of a boy in a degraded environment used on the cover of *Niño sien amor* [Boy without love] (El Tri, 1987, Fig. 6, left), or the girl with sensual look photographed with a large bouquet of flowers in *Como conseguir chicas* [How to get girls] (Charly Garcia, 1989, Fig. 6, centre). Other covers show photos of landscapes and objects, normally related to the theme of the album, but more abstract photographic images were also used in some covers, as in *Llegando los monos* [Monkeys arriving] (Virus, 1987, Fig. 6, right), bringing these images closer to the universe of the fine arts.

Many of the covers analysed use photographic images in collages which, as mentioned before, are a recurring feature on the 1980s rock album covers, both in Brazil and Ibero-American countries. Some of these collages use photos of bands, as can be seen on the cover of *La máquina del tiempo* [The time machine] (1985), by the Argentine band Los Twist (Fig. 7, left). Covers like this one reinforce the importance and representativeness of these two characteristics (use of bands´photography and collage) for the whole group. In addition to collage, it was noticed that about a third of the covers use other kinds of illustrations as the main pictorial element, specially the ones that appropriate the visual language normally associated with cartoons, graffiti, rock art, children's books, etc.

An example of this is the comic-like drawing of *Busca amor* [Look for love] (Maldita Vecindad y los Hijos del Quinto Patio, 1990, Fig. 7, centre), that bears the title of the album in a balloon typical of this universe. More evident appropriations were also observed, as in the cover of *La cagaste... Burt Lancaster* [You screwed up... Burt Lancaster] (Hombre G, 1986, Fig. 7, right), in which a promotional photo of the actor was used as the pictorial element of the cover. All these features were also identified on Brazilian 1980's rock album covers and, as stated earlier, are commonly associated with postmodernism in graphic design.

## 5.3. Verbal elements

As mentioned earlier, the predominance of covers with two verbal elements found in the Brazilian covers was seen in the set of Ibero-American covers too (72 out of 101), with the tendency for the name of the band to be the main verbal element (usually positioned close to the upper edge of the composition), and the title of the album to be the secondary verbal element (commonly located at the bottom of the cover), as in *Doble vida* [Double life] of the Argentine band Soda Stereo (Fig. 8, right). Counteracting this trend, ten Ibero-American covers had three or more verbal elements, six of which in albums by Mexican bands. An example of that is *La ley del desierto, la ley del mar* [The law of the desert, the law of the sea] (Fig. 8, centre), by the Spanish band Radio Futura, which presents, in addition to the band name and part of the album title ("La ley del desierto"), the names of the songs. Different letterforms were employed to set the various verbal elements, but the composition was structured on a grid with schematic elements (geometric stripes) and large areas of flat colour, ensuring a balanced aspect to the whole. In *Hecho en México* [Made in Mexico] (Fig. 8, cover 3), the composition is organized around two main elements: one pictorial (an illustration of a guitar with its body shaped as the map of Mexico) and one verbal (the name of the band drawn with three-dimensional sans serif letters in Mexican national colours).



Fig. 8 — Album covers: *Doble vida*/Soda Stereo (designer unknown, 1988/Argentina), *La ley del desierto, la ley del mar*/Radio Futura (designer unknown, 1984/Spain) and *Hecho en México*/El Tri (designer unknown, 1986/Mexico).

Fig. 9 — Top line: album covers, *En la mira*/Ritmo Peligroso (designer unknown, 1985/Mexico), *Tomando tierra*/Aerolíneas Federales (designer unknown, 1988/Spain) and *Tierra del fuego*/Virus (designer unknown, 1989/Argentina). Bottom line: album covers, *El ritmo del garaje*/Loquillo y Trogloditas (designer unknown, 1983/Argentina), *La dicha en movimiento*/Los Twist (designer unknown, 1988/Spain) and *Simplemente*/El Tri (designer unknown, 1989/Mexico).



Around these two elements, numerous verbal elements, set with letters in different shapes and bodies, were arranged in an irregular manner, occupying the entire graphic field.

In most of the Ibero-American covers under study, as well as in the Brazilian covers previously analysed, a prevalence of the use of uppercase and sans serif characters to set the verbal elements, whether main or secondary, was observed. Another plural characteristic noted in both groups of covers was that the secondary verbal elements were treated differently from the main ones, in smaller bodies, with different letter shapes or colours, as can be seen in the covers shown in Figure 9.

This almost indiscriminate use of letters with different shapes, colours and sizes can also be associated with postmodernism, which led this study to analyse the covers in terms of the adoption of postmodern treatments applied to typography. This was done based on the list of postmodern strategies compiled by Brazilian graphic design researcher Mirella Migliari (Migliari, 2010). Both in the Brazilian and Ibero-American covers, some of the following features were observed: use of eclectic typography, weight juxtaposition and extreme spacing, deteriorated typography, distortion, diffuse legibility and vernacular references. Some examples of this can be observed in Figure 10.

Fig. 10 — Album covers: *21 años después*/Alex Lora y El Tri (designer unknown, 1983/Mexico), *Himno de mi corazón*/Los Abuelos de la Nada (designer unknown, 1984/Argentina) and *Las canciones malditas*/Kaka de Luxe (designer unknown, 1983/Spain).



## 6. Conclusion

The analysis of 1980s Ibero-American rock album covers, based on a comparison with Brazilian covers of the same period and musical genre, identified common and recurring characteristics in both groups, such as the adoption of a 'plural' or recurring compositional structure, and the use of visual references from other cultural and historic contexts. Other recurring trends were found in the treatment given to verbal elements and the use of photos of the bands in certain poses, revealing the influences and exchanges of references between designers in the musical universe of rock.

By using common compositional elements and procedures, Ibero-American rock covers (including Brazilian ones) stood aligned with solutions presented by designers in other parts of the world, in what seems to be an effort to make those covers recognizable in terms of international rock trends and genres. The mixing of this international vocabulary with local repertoires and references, coherent with expectations that those albums would have been sold mostly locally, add to those covers some kind of differentiation in terms of visuality, eventually leading to unexpected solutions.

As in the study previously carried out by us on Brazilian covers (Moretto & Farias, 2020), some of the graphic pieces under study challenged the proposed analysis framework to some degree. The use of portraits of bands in collages, for example, has proved to be more recurrent than initially predicted. This probably reflects a posture that characterized a significant part of the graphic production at that time: the adoption of solutions that would defy traditional rules. This is particularly true in what regards the challenge to canons of modernist design (hierarchy, alignment, legibility, etc.), an attitude usually described as postmodern, and that found fertile ground among young people.

The analyses and comparisons presented basically focus on the syntactic dimension of the visual language of the studied graphic pieces, observing their formal characteristics and the relationships between the constituent

elements of their visual compositions. An analysis that considers the semantic and pragmatic dimensions of these artefacts would improve their understanding and allow for a better interpretation of their relationship with local and global production.

A possible development of this line of studies would be to focus on endogenous and exogenous design productions, even if restricted to the universe of rock covers, seeking to better understand their flows (transfers or cultural exchanges). Further research could also include comparative studies encompassing other graphic artefacts (magazines, posters, flyers, etc.) created in contexts where rock played an important role in the socio-cultural life of local youth during the 1980s.

**Acknowledgement**

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## NOTES

[1]  Ibero-American countries are to be understood as a group that includes Portugal, Spain, and Latin American nations, usually former territories of the two Iberian countries, where Spanish or Portuguese are official languages. In this article, the term "Ibero-American" is sometimes used in opposition to the term "Brazilian" just in order to identify two different sets of rock album covers. Album covers from Argentina, Brazil, Mexico and Spain were considered once the research reported here is part of a project conducted by researchers from the Universities of Buenos Aires (Argentina), São Paulo (Brazil), UNAM (Mexico), Barcelona and Complutense de Madrid (Spain).

[2]  The main criteria for the selection of covers were, first, that they could be found in second hand stores, that the bands were recognized by the musical media as part of the musical genre in focus, and, finally, that they were released during the 1980s. It is important to note that this last criterion was, in a way, more malleable, since cultural movements are not synchronized with the calendar decades, making it possible for covers produced in the late 1970s and early 1990s to also be included. Obviously, no criteria of personal aesthetic taste was taken into account in the selection of the material. The availability of the selected covers in such stores and fairs is evidently dependent on the relative popularity of the corresponding albums. Therefore, virtually all well-known albums of the period, and most minimally popular ones, were included in this sample.

[3]  As the study presented here aimed to identify and characterize a visual language from an era, the fact that it does not identify its authors is not, in principle, relevant, but that may be the focus of future investigations. Furthermore, the albums bought in second hand stores did not have, for the most part, the sheets inserted internally in which the authorship credits are usually found. The term "design gráfico" (graphic design) was still not usual in Brazil in the 1980s. Credits to the design of the album covers, when given, adopted terms such as 'art', 'cover', 'creation', 'art direction', among others. On the album covers produced in other countries and presented in this article, which were all located on the internet, no credit to the designers could be identified.
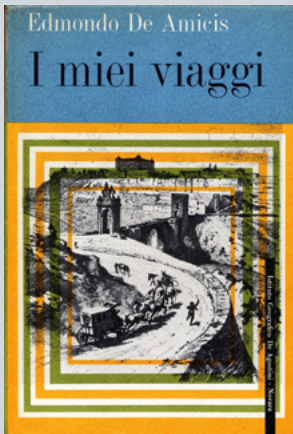
Max Huber, retro e prima di copertina
per il libro di Edmondo De Amicis,
*I miei viaggi*, Collana Il Timone,
Istituto Geografico De Agostini, 1964
(courtesy of AIAP CDPG).

# Biografie autori

### Eduardo Araújo de Ávila

Dottorando in Teoria e Storia del Design presso l'Università di São Paulo (USP), ha un Master in Arte e Cultura Visiva e un BA in Graphic Design presso l'Università Federale di Goiás (UFG). Graphic designer con esperienza in design editoriale, design educativo, design dell'identità visiva, tipografia e come educatore in arte, comunicazione e design. I suoi principali interessi di ricerca sono la tipografia, il design dell'informazione, l'identità visiva e il rapporto tra la storia del design e l'arte asiatica.

### Valentina Auricchio

Ricercatore del Dipartimento di Design del Politecnico di Milano. Specializzata nella gestione di progetti di design strategico ed in particolare progetti internazionali per piccole e medie imprese e processi di Design Thinking. Dopo il dottorato ha lavorato come project manager per Poli.Design. Dal 2009 al 2011 è stata Direttore del Centro Ricerche IED gestendo progetti strategici con diverse entità. Dal 2012 al 2014 è stata Co-direttore di Ottagono, rivista internazionale di Design e Architettura. Nel 2016 ha fondato la società di consulenza 6ZERO5. Nel diffondere la cultura del design ha partecipato a convegni e seminari a livello nazionale e internazionale. Insegna al Politecnico di Milano nel Master in Product Service System Design e nel Master in Integrated Product Design e ha insegnato come visiting professor in altre istituzioni nel campo del design strategico e metodi di progettazione. Dal 2019 fa parte del gruppo di ricerca DESIS.

### Vincenzo Paolo Bagnato

Architetto PhD, laureato nel 1999 alla Facoltà di Architettura del Politecnico di Bari. Vincitore di una Borsa di Studio del Politecnico di Bari, dal 2000 studia e lavora a Barcellona dove, presso la ETSAB-UPC, consegue il Dottorato di Ricerca (PhD) in Architectural Design (2014). Dal 2005 è professore di Design e Progettazione Tecnologica dell'Architettura e dal 2019 è Ricercatore Senior (RTDb) in Disegno Industriale presso il Politecnico di Bari. È stato Visiting Professor presso la Polis University di Tirana, è collaboratore esterno del Gruppo di Ricerca GIRAS (International Research Group in Architecture and Society) dell'ETSAB di Barcellona ed è membro della SID. Ha pubblicato, per la casa editrice Aracne, "Architettura e rovina archeologica" (2014) e "Il design per la luce" (2018).

### Graziella Leyla Ciagà

Ricercatrice di ruolo e docente di Storia dell'architettura e del design presso il Dipartimento di Design del Politecnico di Milano. Dopo la laurea in Architettura ha conseguito il dottorato di ricerca in Conservazione dei Beni Architettonici e Ambientali e la specializzazione in Restauro dei Monumenti. La sua attività didattica e di ricerca riguarda due ambiti di studio: la valorizzazione del patrimonio culturale nelle sue diverse declinazioni, dai complessi monumentali e paesaggistici a quelli documentali, e la storia del design e dell'architettura italiana del Novecento. Collabora con la Soprintendenza Archivistica e il Centro di Alti Studi sulle Arti Visive del Comune di Milano occupandosi del censimento degli archivi di design, grafica e architettura in Lombardia. È curatrice dell'Archivio Luciano Baldessari del Dipartimento di Design del Politecnico di Milano.

### Giovanni Maria Conti

PhD, Professore Associato in Design è attualmente il coordinatore del Knitwear Design Lab - Knitlab nel corso di Studi in Design della Moda al Politecnico di Milano. Fondatore e Coordinatore Scientifico del sito / blog www.knitlab.org, è membro dell'editorial board della rivista *Moda Palavra* e collaboratore esperto per i progetti di cooperazione internazionale su tessile e moda per il Foro Pymes promosso da IILA – Istituto Italo-Latino Americano. Direttore del Master in Fashion Direction: Product Sustainability Management presso MFI (Milano Fashion Institute).

### Fabio Mariano Cruz Pereira

MSc, Dottorando presso Università di São Paulo, Scuola di Architettura e Urbanistica (FAU USP).

### Raissa D'Uffizi

Ha conseguito la Laurea Triennale in Disegno industriale e la Laurea Magistrale in Design, Comunicazione visiva e multimediale. Attualmente è iscritta al corso di Dottorato in 'Pianificazione, design e tecnologia dell'architettura' presso l'Università di Roma La Sapienza. La sua ricerca indaga l'evoluzione del design italiano, da intendere come patrimonio condiviso e fenomeno culturale attraverso il panorama editoriale che ne ha determinato la sua diffusione nella società. Parallelamente all'attività professionale come graphic designer, si è impegnata in progetti di ricerca sui temi della storia del design e della comunicazione visiva, tra cui il recente progetto *La Milano che disegna* (2020), sugli archivi di design a Milano.

### Priscila Lena Farias

PhD, Professore Associato presso l'Università di São Paulo, Scuola di Architettura e Urbanistica (FAU USP), Coordinatrice del Laboratorio di Ricerca in Design Visivo (LabVisual).

### Maria Göransdotter

Professore associato di storia del design e teoria del design presso l'Umeå Institute of Design, Umeå University, Svezia, e Senior Resident Researcher presso il Dipartimento del Design del Politecnico di Milano. Con un dottorato di ricerca in design industriale con la tesi *Transitional Design Histories,* la sua ricerca si concentra sull'esplorazione di come la storia del design potrebbe essere più importante per il design, proponendo che altri tipi di storie del design - che prendono un punto di partenza nella progettazione piuttosto che i risultati del design - sarebbero necessari per aprirsi ad altri modi di pensare nel design. Ha una formazione in storia della scienza e delle idee e ha studiato semiotica ed estetica al DAMS, Università di Bologna. Dalla metà degli anni '90, ha insegnato storia e teoria del design all'interno dei programmi di studio di disegno industriale presso l'Umeå Institute of Design (UID) e attualmente è alla guida di un nuovo programma di laurea in design. Ha fatto parte del gruppo dirigente dell'UID tra il 2008 e il 2018, ricoprendo la carica di Direttore del Dipartimento tra il 2012 e il 2015 e Vice Rettore dal 2015 al 2018.

### Fabiana Marotta

Laureatasi nel 2019 in Architettura presso l'Università Federico II di Napoli, consegue nel 2020 il titolo di iOS Developer all'Apple Developer Academy di Napoli. Designer transdisciplinare e dottoranda in Design e Tecnologia presso il Dipartimento di Architettura dell'Università Federico II di Napoli. La sua pratica e la sua ricerca critica sono focalizzate sugli effetti del Post Digital. I suoi interessi ruotano intorno alla ridefinizione delle intersezioni e interazioni tra lo spazio del corpo e l'ambiente dell'architettura, fondendoli con le dimensioni visionarie e simboliche dell'essere umano. Dal 2016 esplora le potenzialità narrative di processi, strumenti e tecniche che si muovono tra naturale e artificiale, sempre alla ricerca di collaborazioni con esperti nel campo dell'artigianato, dell'informatica, della geologia e dell'antropologia.

### Paulo Eduardo Moretto

Dottorando in design presso l'Università di São Paulo. Dopo la laurea (1991) ha lavorato come grafico, art director, ricercatore e curatore. Per la sua tesi di laurea magistrale (2004), ha studiato i manifesti brasiliani del XX secolo.

### Monica Pastore

Graphic designer, docente e ricercatrice della comunicazione visiva. Accanto al suo lavoro di progettista con Officina 3am, studio di comunicazione fondato nel 2010, inizia la sua carriera accademica prima come collaboratrice alla didattica poi come docente presso diverse università di design italiane e estere. Dal 2010 porta avanti il proprio lavoro coniugando sia l'aspetto storico che progettuale della comunicazione visiva. Attualmente sta frequentando il dottorato di ricerca in Scienze del design presso l'Università Iuav di Venezia con una ricerca sulla storia della grafica italiana dal titolo *Linguaggi ibridi. I progettisti grafici italiani e il computer come nuovo strumento di progetto tra il 1984 e il 1999*, in cui ricostruisce le vicende della grafica italiana in relazione all'introduzione del computer nella professione.

### Jade Samara Piaia

PhD, Ricercatrice post-dottorato presso il Laboratorio di Ricerca in Design Visivo (LabVisual) dell'Università di São Paulo, Scuola di Architettura e Urbanistica (FAU USP).
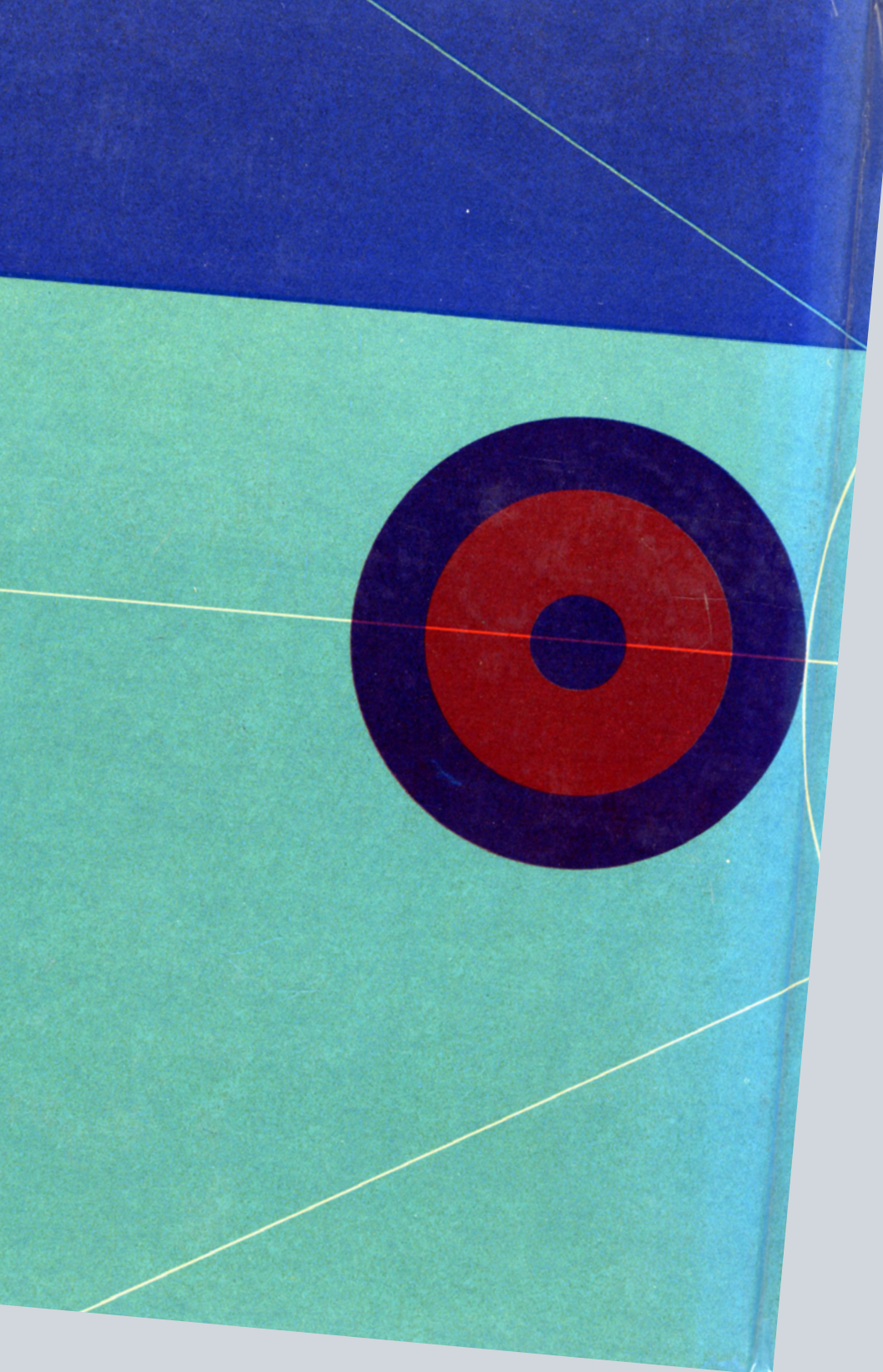
### Pia Rigaldiès

Archivista-paleografa, laureata dell'Ecole nationale des chartes (Parigi) nel 2020. Ha discusso una tesi intitolata *Design, Italia e politica. Costruzione di un modello e trasferimenti culturali verso la France (1964-inizio degli anni 1990)* che ha vinto il premio Lasalle-Serbat per la migliore tesi in storia dell'arte. Le sue ricerche s'incentrano in gran parte sul caso torinese, tramite l'archivio dello Studio 65 e di Gruppo Strum. Sarà tra poco nominata conservatrice del patrimonio per lo Stato francese, specializzata negli archivi di architetti e designer.

### Débora Russi Frasquete

Storica della moda. Assegnista di ricerca in Design della Moda presso l'Università Iuav di Venezia (Italia). È dottore di ricerca in Scienze del Design presso l'Università Iuav di Venezia (Italia). Adjunct Professor dal 2013 al 2015, presso il Dipartimento di Design e Moda dell'Università Statale di Maringá (Brasile). Interessi di ricerca: Moda transnazionale, la figura del fashion designer, la moda nelle pratiche di *futuring*.

### Claudia Tranti

Laureata con il massimo dei voti in Design della Comunicazione presso il Politecnico di Milano. Nel 2018, durante lo scambio internazionale presso la Musashino Art University di Tokyo, arricchisce la ricerca per la sua tesi di laurea sulle Olimpiadi giapponesi consultando documenti rari e originali. Dal 2015 opera come freelance designer in autonomia e collaborando con diversi studi e agenzie di comunicazione. Dal 2018 è assistente alla didattica presso il Politecnico di Milano (corso di Laurea Triennale in Design della Comunicazione).