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COMMUNICATION DESIGN APART

002

HISTORICAL PERSPECTIVE AND WOMEN (UNDER) REPRESENTATION

I

"I am Cobalt"
Thérèse Moll

Ferrara

1. Introduction

History should be read through its *continuum* and through its *gaps*, boldly stated British writer Virginia Woolf lecturing students on "Women and Fiction" at Newnham Arts Society and Girton Society at the University of Cambridge in October 1928.[1]

Virginia Woolf was well aware that at the time the history of literature had (and maybe still has today) many gaps the result of more or less conscious neglect or oversight, and due not only to a gender-based discrimination against women (with history being mostly written by men), but also to the few known women writers in England in the early twentieth century. Drawing inspiration from Woolf's remarks and using them as a sort of magnifying glass to go deeper inside a different field of study, we notice that the history of visual communication design is also full of gaps, empty spaces waiting to be filled by what Giovanni Anceschi[2] calls "microhistories". One of such gaps can certainly be filled by Thérèse Moll. Despite a brief but very intense life, her work allowed her to

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1   "On October 20, the Woolfs drove to Cambridge, where they were guests of Pernel Strachey, director of Newnham College. That evening Virginia gave a lecture at the Arts Society, and the following day she had lunch with George Rylands at King's College. The following week she returned to Cambridge, this time by train, with Vita [Sackville-West], and spoke at the Girton Society (October 26). These two lectures, entitled "Women and Fiction", were expanded and published in 1929 under the title of *A Room of One's Own*. (Bell, 1981)

2   In his talk at "Design: storia e storiografia", the first international conference of Historical Studies on Design held in Milan in 1991, Anceschi denounces a lack of scientific publications on design and studies on the history of Italian graphic design. Anceschi defines "microhistories" as the many necessary reconstructions in visual communication design that may concern the work of an author, the history of a particular geographical area, or the reconstruction of a certain period of history. Sometimes the gaps caused by various reasons, at times merely contingent, if identified and filled can help reconstruct long periods of history that, like a connective tissue, join the history of men and women of different personal and professional experiences, alongside stories of schools, movements, regions or entire geographical territories, and cultural areas. (Pasca & Trabucco, 1995)

travel through time and space, creating a network of relations that from her home country Switzerland crossed borders and seas reaching the United States of America. A network of relations that brings to mind the "small-world model",[3] generating not just a series of intersecting lines, but an entire surface, a map tracing her whereabouts, the names of those she encountered, her projects, the places she visited, where she lived and worked, all the years gone by.

A map to be read as a polycentric radial system, showing not only the importance of Moll's work, but also her influence on American graphic design, enriched by the modernity and experimentation she brought from the Swiss school. So, on one hand, the importance of a figure impossible to fully appreciate relying only on her essential biography and short life span (she died at 27 years old), on the other, the possibility of reconstructing her history and work thanks to the people she crossed paths with, who can help shine a light on her place in the international scene of visual communication design and finally introduce her into the narrative and synoptic framework of the history of design. These people are her friends, colleagues, fellow designers, and teachers: a small and fascinating world of knowledgeable, brave, modern, and unconventional women and men.

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3   The small-world model was born out of the Network Theory. Its birth is associated to *Collective dynamics of smallworld networks* by mathematicians Duncan Watts and Steve Strogatza published in *Nature* in 1998. According to the study atomic elements of any kind (people, molecules, electronic processors, etc.) are more or less closely interconnected, regardless of the distance that separates them (www.nature.com/articles/30918).
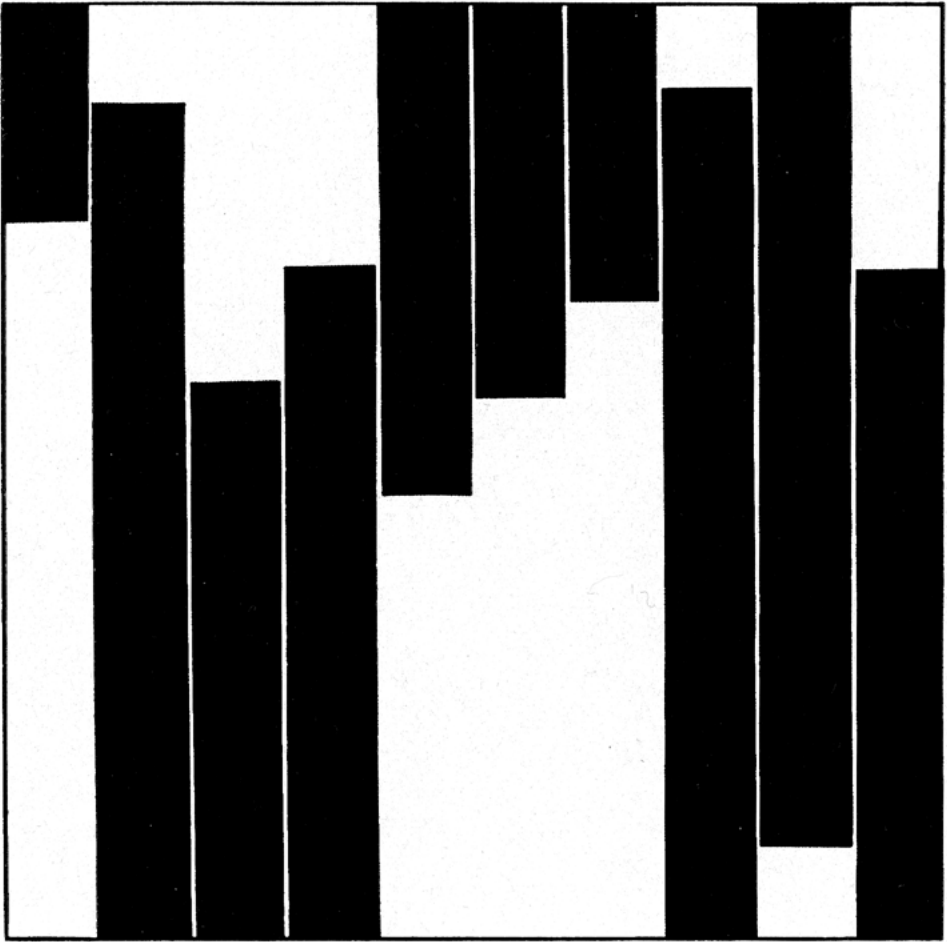
Figure 1. Thérèse Moll, Coursework: production of black and white figures of equal quality, blanking out portions of grid, 1950. Courtesy of Armin and Dorothea Hofmann.

2. Thérèse Moll and Dorothea Hofmann

Dorothea Hofmann (1929), née Schmid, is a fellow student and friend: she and Moll study together and both become communication designers, sharing many important moments of their lives. In 1949, they are enrolled in the Vorkurs (foundation course) at the Basler Allgemeine Gewerbeschule (School

of Arts and Crafts in Basel) today known as the Schule für Gestaltung Basel (Basel School of Design). The following year, they take the difficult entrance examination for the Fachklasse für Grafik (professional programme for graphic design). Only a few new students are accepted based on the quality of their work and their Vorkurs portfolio. In 1950, only seven students are accepted (three men and four women), including Moll and Hofmann. The four-year programme helps Dorothea and Thérèse develop their identities as designers and women. Faculty at Fachklasse für Grafik, directed by Berchtold von Grunigen, numbers twenty teachers, most of them young (including Armin Hofmann, Donald Brun, Emil Ruder, Theo Eble, Gustav Stettler, Walter Bodmer and Hans Weidmann) and little less than thirty students in total, allowing for an excellent student-teacher ratio (almost 1:1) and in a constant exchange between students who work together in one room. The school offers state-of-the-art training combining study, methodological approach, experimentation, and graphic design, at times working on commissioned projects, following what happened in Bauhaus. Through a combination of travels, lectures and publications, this pedagogical teaching method is widely innovative and receives international recognition (Resnick, 2019, p. 52).

Many years later, in her 2016 book *Die Geburt eines Stils. Der Ein uss des Basler Ausbildungsmodells auf die Schweizer Grafik* [4] (*The Birth of a Style. The Influence of the Basel Educa-*

4   The graphic design of the volume is by Dorothea and Armin Hofmann's son Matthias, also a graphic designer.

tion Model on Swiss Graphic Design) (Hofmann, 2016) on the origin and dissemination of Swiss graphic design, Dorothea Hofmann includes some work from Moll's portfolio that she was given by Moll's mother after her daughter's death.

In the book Hofmann claims that the Swiss teaching method influenced Bauhaus pedagogy to a greater extent than has ever been suggested. The author supports this thesis on historical grounds (Vorkurs are established in Zurich in 1887 and in Basel in 1908, and the first graphic design course is launched in 1915, forty years before the foundation of the famous German design school) and by profiling many prominent figures of Bauhaus, including Johannes Itten who played a major role in establishing the first Bauhaus Vorkurs, of Swiss origins. This indeed provides sufficient elements to open up a new, interesting area of research, namely design teaching in the past and present, never fully uncovered and by no means outdated.

3. Thérèse Moll and Karl Gerstner

Karl Gerstner (1930-2017) meets Thérèse Moll in 1950 when, having won a one-year scholarship, he attends evening classes and the graphic design course held by Armin Hofmann at the Fachklasse für Grafik. Their friendship soon turns into a personal relationship and later transitions into a professional collaboration. Soon after receiving her Swiss Federal Diploma in March 1954, Moll accepts an assistant's placement in Antonio Boggeri's Milan studio, where she spends a few months, probably for at least 9 months, leaving behind only limited traces of her work.

Figure 2. Thérèse Moll, Broxi, package design for detergent packaging for BP Petroleum, Atelier Karl Gerstner, 1955-57. Courtesy of Armin and Dorothea Hofmann.

Moll returns to Basel in early 1955 and, from 1955 to 1957, she joins the atelier that Gerstner had set up in 1949, working on a variety of projects for the pharmaceutical company, J.R. Geigy AG. Basel is an epicentre for the chemical and pharmaceutical industry, which explains the type of work produced in those years.

Thérèse Moll leaves Gerstner's atelier at the end of 1957 to join the in-house design office at Geigy (later Ciba-Geigy AG and finally Novartis International). She has great design skills, she is extremely meticulous in her work, and controls the whole graphic composition down to every single detail. At Ciba-Geigy, Karl Gerstner meets Markus Kutter and the two launch the Gerstner + Kutter advertising agency, in early 1959, later named GGK (Gerstner-Gredinger-Kutter) after Paul Gredinger's arrival in 1963. GGK soon becomes one of the most successful agencies in the 1970s, with offices in Europe and the U.S., expressing a rigour and style in design that "make Swiss advertisements look like they have been generated by the work of a designer rather than of an art director" (Hollis, 2005, p. 131).

Gerstner arrives in the U.S. in 1958 for Swiss Graphic Designers exhibition curated by the Institute of Contemporary Art, Boston, and opened in 1957, where a review of contemporary Swiss graphic design is displayed, including two of his works alongside those of Armin Hofmann, Josef Müller-Brockmann, and Emil Ruder. The exhibition is documented by a catalogue and, more importantly, is followed by a series of lectures by Swiss designers (including Gerstner) invited to talk about their work.

Stimulant de la
respiration
et de la circulation
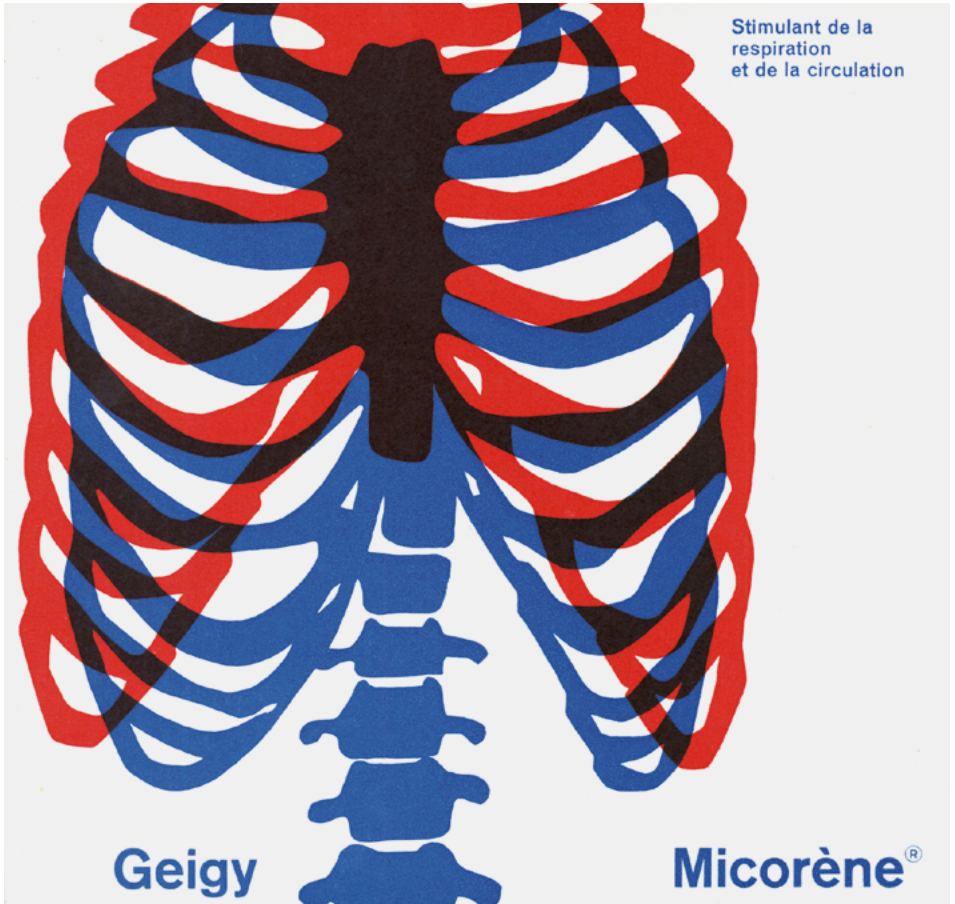
Geigy

Micorène®

Figure 3. Thérèse Moll, Front Cover: prospectus for Micorène, stimulant de la respiration et la circulation, Geigy propaganda department, 1958. Courtesy of Armin and Dorothea Hofmann.
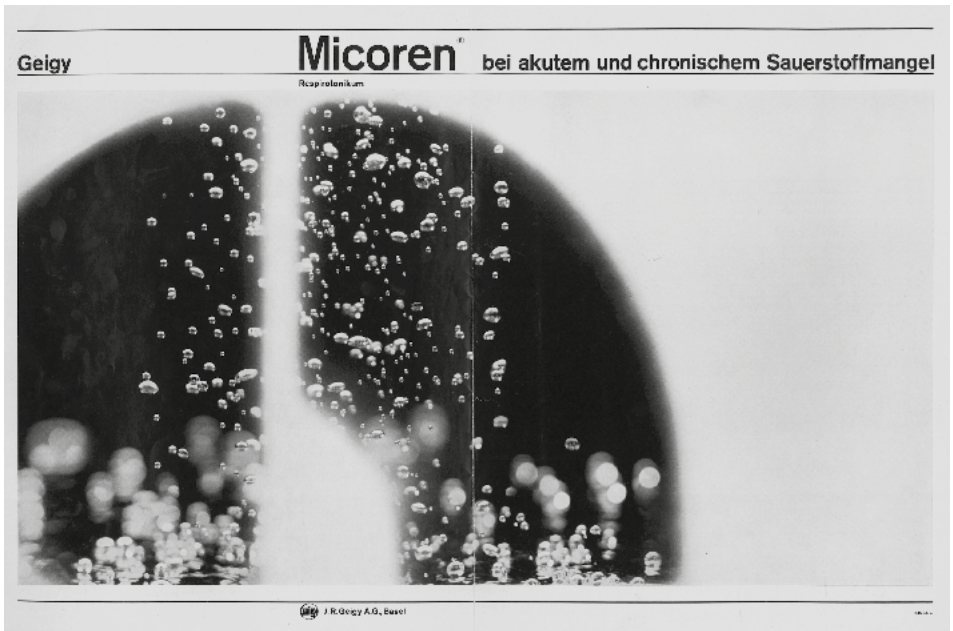
Figure 4. Thérèse Moll, Advertisement for Micorène against acute deficiency of oxygen, Geigy propaganda department, 1958. Courtesy of Armin and Dorothea Hofmann.

These lectures disseminate the dictates of Swiss graphics and typography and, consequently, fertilise the vast territory of American graphic design.

Gerstner is also invited to visit the Massachusetts Institute of Technology (MIT) in Boston and, when asked to recommend a young Swiss to invite at MIT as visiting designer,[5] he must have recommended Thérèse Moll who arrives in America the following year (Wiesenberger & Resnick, 2018).

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5   John Mattill invited Gerstner to be a visiting designer, and when he declined, he would have suggested Moll (Professor Resnick).

Their names appear again side by side in "The Package"[6] exhibition, curated by MoMA in New York in 1959. The catalogue includes "Broxi",[7] the 1955 packaging products for the Zurich-based BP (Benzin & Petroleum) oil company.

In the following years Gerstner and Moll will go separate ways.

4. Thérèse Moll and Armin Hofmann

Armin Hofmann (1920) is Moll's teacher at the Fachklasse für Grafik where, at 27, he has joined faculty in 1947 thanks to Emil Ruder (1914-1970) who, having heard a new teacher was required at the school, suggests Hofmann apply for the position. Hofmann will continue teaching for over 40 years, including periods abroad (mainly the U.S.) and, as a prominent representative of the Swiss school, will pursue an intense professional career as a graphic designer. Soon Gerstner and Moll, and Dorothea and Armin do socialize as couples. Also, he and Dorothea fall in love and marry in 1953.

Armin Hofmann describes his long teaching experience in a book published in 1965[8] (Hofmann, 1965). Much more than a mere textbook, this volume illustrates the principles of Hofmann's rationalist approach to teaching, and a correct methodological approach to graphic design.

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6   The catalogue documents the exhibition at New York's MoMA from 9 September to 1 November 1959 (Constantine & Drexler, 1959).

7   "Broxi" package was also featured in *Graphis Magazine* in 1957, which is probably where the MOMA curator's first saw it (Professor Resnick).

8   This bestseller in its genre has been reprinted worldwide many times since 1965. Present-day editions include translations in English, French and German.

The images in the book are reproductions of exercises and teaching experiments carried out at Fachklasse für Grafik, including some of Thérèse Moll's early student work featuring graphic compositions of rectangular elements within a grid contained inside a square. The line, the point and the plane set the pace for the various topics reviewed, across pages and images, in a sequence that breaks down and illustrates nature and the fundamental elements of form right down to the atoms and molecules. Point, line and plane appear in Kandinsky's book (Kandinsky, 1968) on his teaching experience at Bauhaus in 1922 (Kandinsky, 1926) in which he summarises his theoretical formulation and outcomes of his research, in a text that is innovative for art theory and a milestone for graphics.

At this point, as for many of the people that are part of Moll's story, the scene moves from Switzerland to the United States of America.

5. MIT's Office of Publications
John Mattill (1921-2019) joins MIT's news service in 1948 after earning an MA in technical writing from the University of Iowa. In 1952 he establishes MIT's Office of Publications (an institution similar to today's University Press) whose task is to manage all MIT's editorial projects. However, while great care is placed on editorial content, visual presentation is hardly taken into consideration.
Although not a designer, Mattill realises the importance of combining these two aspects and when the time comes to pick the person with the right skills he seeks the advice of György

Kepes[9] and on his suggestion hires Muriel Cooper, a young designer who graduated at Massachusetts College of Art in 1951. (Wiesenberger & Resnick, 2018) Cooper will be joined later by Jacqueline S. Casey, Ralph Coburn, and Dietmar Winkler. The four of them are responsible for an innovative, experimental approach that provides graphic design with full recognition and importance for MIT's communication. Mattill understands the importance of inviting visiting designers from Europe, the place where design has developed its foundations and that defined new rules and methods, new ideas and new forms in the Swiss school.[10] Mattill cannot imagine the full extent of this decision, based on practical reasons, that involves the presence of external figures joining the in-house staff for short periods (from January to May) to help them with the office's huge amount of work.

5.1. Thérèse Moll at MIT's Office of Publications

Thérèse Moll arrives at MIT in early 1959: her four months in America are instrumental in exporting the principles of the Swiss school that so deeply have influenced her. The effect is overwhelming. The Office of Publications' approach to design changes completely, embracing a new graphic space conception and composition, regulated by the tool of the grid in which solids and voids enjoy equal dignity and power.

9   György Kepes (1906-2001) designer, painter, art teacher and theoretician of Hungarian origin. Transplanted to America, in 1947 he accepts a graphic design teaching post at the MIT School of Architecture and Planning and, in 1967, establishes the Centre for Advanced Visual Studies, an art-science research institute where he will remain until his retirement in 1974.

10   "In all the fields of artistic and advertising expression, our generation is looking for new ideas and new forms. These are not the result of an empirical evolutionary process, but signify detachment from tradition and any evidence […]" (Lohse, Müller-Brockmann, Neuburg, Vivarelli, 1958).
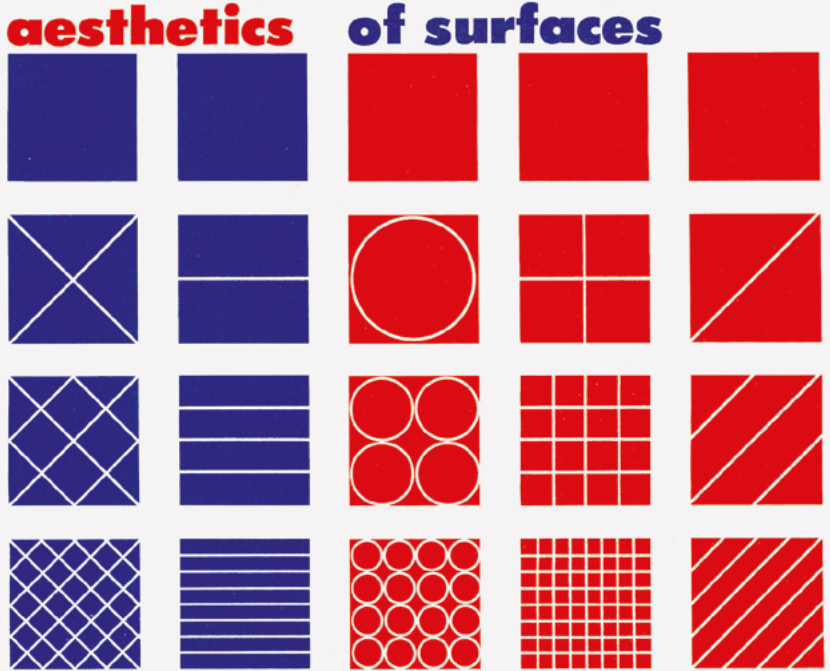
Figure 5. Thérèse Moll, Front Cover: prospectus for MIT Summer Session "Aesthetics of Surfaces", MIT Office of Publications, 1959. Courtesy of Armin and Dorothea Hofmann.

The new approach also affects typography (with the use of the contemporary Helvetica and Univers sans-serif typeface), composition (symmetry is abandoned in favour of asymmetry), and layout (no longer justified, the text now has a more dynamic left alignment).

Muriel Cooper (1925-1994) joins the Office of Publications in 1953, initially focusing on designing brochures for the MIT

summer courses, in which the hardest task is to translate complex contents into an appropriate and clear graphic form.

> The almost square, bi-fold brochures make an effort to communicate the often-arcane technical content of MIT's courses, using photography and photomontage, usually of technical imagery such as magnified cellular structures or weather maps, using bright colours and a sometimes eccentric typography, in which Cooper finds abstract patterns […]. (Wiesenberger & Resnick, 2018, p. 31)

The attention to images on the brochure covers is not matched by the same degree of care in the choice of fonts or text layout that seem to lack the idea of a coordinated, integrated design, in which each element is related to the others in a dynamic, yet organic system.

Thérèse Moll arrives at MIT with her Swiss graphic design background of highly systemic nature and rigorous composition, and sparing use of elements (fonts, shapes, images, colours, etc.) to create a universal language that, over time, effectively becomes a sort of *visual international style*. (Polano, 1998) Moll is the expression of the Basel movement influenced by Armin Hofmann that considers the abstract form the best choice to convey communication, thus requiring the designer to translate contents by searching deeper below the surface. The focus on the abstract form provides the perfect setting for a conceptual encounter between Cooper's work at MIT and Moll's design experience at the Swiss pharmaceutical company. After Moll's residency at MIT, where she worked with

Casey and Coburn, the Office changes its approach to design, embracing the Swiss experience and its characterising features, yet transforming them and testing their potential while bringing to light their constraints and rigour. While this occasionally leads to a somewhat rigidity, the institution's new communication will rely on such principles and, in Jacqueline S. Casey's words, "although much has been modified by time, technology and the work of other designers in the office, the basics that Thérèse brought with her are still operating today" (Resnick, 2019, p. 57).

6. Thérèse Moll and Elizabeth Resnick

Elizabeth Resnick is currently Professor Emerita, Graphic Design at Massachusetts College of Art and Design in Boston. A graphic designer, curator, and author of many books, Professor Resnick never had the opportunity to meet Thérèse Moll, although she discovered Moll's contribution to American graphic design though her research on Jacqueline S. Casey in an essay published in the U.S. (Wiesenberger & Resnick, 2018) and in two articles published in Britain (Resnick, 2008; 2019).

She first discovers Moll by chance: in 1989 Muriel Cooper, as a member of the Massachusetts College of Art Board of Trustees, nominates Jacqueline S. Casey for an honorary degree, which is awarded in January 1990.

Two years later, The MIT Museum mounts a retrospective of Casey's work, and publishes a small catalogue that Resnick acquires and that, in 2006, enables her to recognise and photograph a series of posters that are about to be removed from

the MassArt gallery archives to make room for other materials. Eight of those posters are included in Resnick's feature on Casey published in *Eye* in 2008, in which Moll is also mentioned (Resnick, 2008, p. 52).

At the end of 2015, typographic design historian and author, Paul Shaw proposed a book on Mid-Century Typographers for the MIT Press. Shaw invited Professor Resnick to write a chapter about The MIT Office of Publications where Cooper, Casey and Moll worked. Resnick involves design historian Robert Wiesenberger as a co-author, and the result is a detailed essay exploring the history, people, and projects created within The Office. Details of Thérèse Moll's contribution was made possible by the many letters exchanged by Resnick and Dorothea Hofmann between 2016 and 2018.

When Shaw's project is eventually shelved, Resnick submits the essay to Victor Margolin, founder and member of the editorial board of *Design Issues*. The editorial board votes to accept the essay and publishes it in 2018 (Wiesenberger & Resnick, 2018). In the same year, Resnick also proposed writing an article specifically on the work of Thérèse Moll to John Walters, the editor of *Eye Magazine*. The proposal was accepted, and the article was published in 2019 completing Resnick's extended research and study on Thérèse Moll's life and works: a historically and critically accurate rendition that lays the foundations for additional in-depth research.

This essay originates from Elizabeth Resnick's published work and from her strong philological rigor omitting no

details, either more or less evident. We wish to express our deepest gratitude to her knowledge and generosity as a person and historian, and also to Bruno Monguzzi, the first to bring to light and share the need to study the life and works of Thérèse Moll.

7. Thérèse Moll and Her Small-World

The small world described here is one where Thérèse Moll is the full expression: a knowledgeable, brave, modern and unconventional woman, looking at us from one of rare photos of her taken in Basel by Karl Gerstner circa 1953. In the photograph Moll is in the foreground. Behind her the Rhine riverbank, punctuated with wooden buildings on piles, seems relegated to a secondary position, with all the lines descending and uncontrolled in contrast with her figure, perfectly vertical, where only the movement of her feet seem to indicate an impatience for posing still for a long time. Although the photo is in black and white, its lack of colour does not deprive it from any important information. The woman is only 19 years old, and yet, despite her young age, she appears determined and self-confident.

Thérèse Moll was born in Basel, Switzerland, on 17 November 1934. She committed suicide on 27 September 1961. Everything that happened in between is known through other people's lives.

Few traces are left of her work, which nevertheless allow us to evaluate her design methodology, fully in line with the systemic graphics of the Swiss School that she follows as if celebrating a liturgy, yet without a dogmatic attitude.

This allows her to acquire a personal language, with a strong focus on detail and on the technical aspects of the objects observed in their formal quality, in search of an aesthetic value free from classical canons and moving towards the new mythological forms of modernity that use the codes of machine, technology, and industry.

The drawings and photographs she used, fully mastering the methods and techniques of representation, are the result of distortions, reflections, enlargements or X-ray introspections, showing what would otherwise be invisible to the human eye, moving close into details of the branches of the bronchi, the joints between the bones, the clockworks inside a watch, or showing them in front or cross-section as if they were micro-architectures standing out on the page with their lack of dimensions.

Each and everything she represented is dignified by her gaze, regardless of the nature of the object, estranged and taken out of context, translated into powerful shades of colour dominated by an unresolved contrast between blue and red, transformed into two-dimensional silhouettes, deformed in a game of reflections and transparencies. Typography, a key element of Swiss school, establishes the clarity of contents, with its ordered layout aligned with grids, hierarchies in reading and balance, and becoming a shape that relates to the other forms in the composition. In Thérèse Moll's works, however, although constantly interacting with the images, typography never steals the show and is always one step behind these small enlightened objects. Beauty emerges from order, from

proportion, from the "almost quantifiable" clarity (Baroni & Vitta, 2003, p. 180) even from the necessary emptiness in a space where all shapes and colours mix creating an unstable balance between the various tensions produced.

The grid system, the typography, and the asymmetrical composition are only some of the elements of the efficient *machine for communicating* represented by the Swiss school that, like Le Corbusier's house was a *machine for living*, is a powerful and effective device that responds to a specific need and that improves our quality of life.

"I am cobalt", Thérèse Moll could have said, had she had the time, seeing herself in the characteristic blue that appears time after time in her work, and named after the chemical element. In the periodic table of elements, atomic number 27 (Moll's age when she took her life) is cobalt. Oliver Sacks[11] would have gifted her on the day of her birthday with a fragment of the mineral containing the cobalt, and maybe also a fragment of nickel, number 28 on the periodic table, looking forward to her following birthday.

11   Oliver Sacks (1933-2015), British doctor, writer and academic, diagnosed with an incurable disease, takes leave from his readers with four essays collected in *Gratitude* (Sacks, 2016; Italian edition). The first essay is entitled "Mercury", and the second one "My Periodic Table". Sacks picked up the hobby of element collecting as a child and continued it throughout his life. He used to match atom numbers with his age and with the age of his friends to whom he gave fragments of materials classified and ordered in the periodic table.

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

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

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Cinzia Ferrara

Architect and Visual Designer, Cinzia Ferrara holds a PhD in Industrial Design: she is Assistant Professor in the Department of Architecture at the University of Palermo, where she performs a series of duties such as conducting research on Visual Communication Design and holding courses for both the BA in Industrial Design and the MA in Design & Culture of the Territory. She's also the course leader for a series of masters and workshops, and an organiser of cultural events, conferences and exhibitions. From 2015 to 2018, she has been National President of Aiap (the Italian Association for Visual Communication Design) after serving as Vice President from 2009 to 2015. In 2017, she was one of 100 designers selected to be World Design Ambassadors for the Italian Design Day.
She's author of books and essays published on national and international journals: she's also part of editorial committees, observatories and European projects. She lives and works in Sicily, which is a continent, rather than just an island.
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Marinella Ferrara

PhD, associate professor of product design in the School of Design of the Politecnico di Milano. Since 2014 she has been the head of MADEC, the Research Centre of Material Design Culture in the Department of Design. Her researches are mainly focused on design-driven innovation, design for materials (advanced and smart materials), news technologies integration in product and interior design, Future Design Scenarios. With her research, she has made a significant contribution to methodologies of Design for Materials and historiographical work. Moreover, she deals other research topic like the design in Mediterranean countries, gender issues in design and Design History.
Co-founder of *PAD. Pages on Arts & Design* journal, since 2011 she has been the PAD editor in chief. Since 2015 to 2017 she has been a member of ADI's executive board, and currently coordinates the technical-scientific committee for long-life professional training of design professionals.
Since 2019 she has been a member of the executive committee of *AIS/Design. Storia e Ricerche* scientific journal.
Authors of more than 140 scientific publications, she is a member of scientific committees in international conferences, reviewer for international scientific journals, and research evaluator for academic research application in NL and PT.
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Maria Àngels Fortea

PhD in Design at the Faculty of Fine Arts of the Barcelona University (UB) and Degree on Advertising and Public Relations in the Universitat Autònoma de Barcelona (UAB). She is titular professor of the Design Degree and Coordinator of the Master's Degree in Research and Design Experimentation of Design College of Barcelona.
In the research field, she is member of GREDITS (Design and Social Transformation Research Group). She has specialized on Historical and Historiographical Research of Design. Her research work is focused on Pop Art Design, and specifically on the development of graphical Pop Art in Catalonia and Spain as a result of her PhD thesis.
She is currently interested on research projects that seed to make visible the contribution of female graphic designers.
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Francesco E. Guida

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

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

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

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

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Chella Quint

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

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

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

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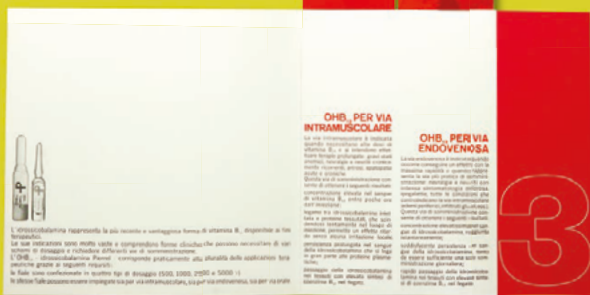
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