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BRAZIL AND GERMANY IN THE 1950S AND 1960S,
EXPERIMENTAL PUBLICATIONS IN DIALOGUE.

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ABSTRACT

This research investigates the interactions between Germany and Brazil within the fields of design and Concrete poetry in the 1950s and 1960s, focusing on a common concern for the creation of non-discursive languages, that encompasses in both cases the question of the materiality on discourse in a "technological civilization." It aims to delimit the extent to which the notions of design, poetry, technology and language intertwine and what would be the unfolding of these modes of encounters. The present work constitutes a relection upon knowledge discourses, followed through German and Brazilian experimental publications. The periodicals were the primary vehicle to the diffusion of works and ideas, besides being a platform for exchanges and discussions, in which whole new worlds were incubated. From the determination of categories, such as semiotics, theories of communication, information, and cybernetics, the theoretical framework that intersects Concrete poetry, as a constructed system, and design has been established, as it emerges from the work of authors, theorists, designers, and poets.

In this specific constellation, four publications were chosen, the Ulm journal (1958-1968), the Rot series (1960-1997), the Noigandres magazine (1952-1961) and the Invenção magazine (1962-1967). In the Ulm journal the process of "scientization" of design is analyzed insofar it contributes to the debate about the production of a language of design. In Rot series the problem of language is addressed through the support of theories such as information aesthetics, text theory and the production of Concrete poetry and computer generated art. In Noigandres magazine the discussion of dimensions of language as a "verbivocovisual" system and the word-thing as a material object is developed. Certain specificities of the Brazilian production are tackled, being it a "sensible rationalism" as well as a "tropical consciousness." In Invenção magazine it is possible to capture a turn towards a semantic approach to language as a way of responding to the specific Brazilian context. At that moment the idea of a "critical nationalism" arises as a dialogical movement of difference, within the universal, and the concept of an anthropophagic reason turns up as a way of rethinking the poetic function and recannibalizing it.

Finally, I argue that more than influential relations between Germany and Brazil what is observed are intertwined lines that created entangled realities, in which the results of a theoretical framework that contains points in common develop in directions that are not always convergent. Moreover, I advocate for a shift from a verbal discourse to a multidimensional discourse as an attempt to overcome the dichotomy between subject/object or the human being and the world. In this direction, the encounter between design, poetry and technology, despite being located at a specific time and places could inform us a way.