MEMORY FULL?

REIMAGINING THE RELATIONS BETWEEN DESIGN & HISTORY

BOOKLET OF ABSTRACTS

2021 DHS ANNUAL CONFERENCE
FHNW ACADEMY OF ART AND DESIGN, BASEL
2–4 SEPTEMBER

2021 DHS ANNUAL CONFERENCE

MEMORY FULL?

2–4 SEPTEMBER

REIMAGINING THE RELAIONS BETWEEN DESIGN AND HISTORY

CONTENTS

For the first time in its history, the DHS Annual Conference is hosted online.

In four keynote addresses, Alexandra Midal (HEAD, Geneva), Jussi Parikka (Winchester School of Art, University of Southampton), Alfredo Gutiérrez Borrero (Universidad Jorge Tadeo Lozano in Bogotá), and Ahmed Ansari (New York University) in conversation with the DHS students' forum will shed light on the conference's core themes.

Complementary to these inputs, roughly 84 contributions will offer a rich and multifaceted picture of the history of design, which critically questions its own canon, productively relates to a wide range of fields, and inseminates historiographic debates beyond its own history. Over three days, the programme offers a total of 28 sessions and two workshops, arranged around three perspectives: archives and materials, critique and blind spots, and practices of design history.

The call for papers aimed to attract praxeological, transcultural, and intersectional debates. Abstracts were submitted by acclaimed international design historians, young emergent scholars from adjacent fields, as well as actors engaged in education, museum work, and critical practice. A total of 260

proposals were reviewed by 54 peers coming from 36 countries in a double-blind procedure.

A pre-conference programme with student-led events and publishing workshops has warmed up the conference floor. The official conference starts on Thursday, 2 September and includes an exhibition, a book fair with its own programme of presentations and the DHS Design Writing Award ceremony on one of the evenings.

In connected live conversations and chat rooms all attendees will be able to network and make new acquaintances during the conference. Let's reimagine together the relations between design and history. Join the challenge of experiencing the first virtual DHS annual conference in a convivial, inspiring, and rewarding way. Welcome!

Meret Ernst and Monica Gaspar
Convenors 2021 DHS annual conference

When a device reaches the limits of its storage, it typically sends a "Memory Full" warning that serves both as annoyance and incitement for action. Responses include upgrading the physical drive, relinquishing content to an immaterial "cloud," editing and deleting, or constraining an otherwise unfettered desire to archive everything. Actions like these can be read as a metaphor for how histories of design are shaped. Against a background of multiple temporalities and ontologies for design, this conference sets out to explore the relationship between design and memory. It invites reflection on the entanglements embodied by design between futurity and amnesia, critical discussion on data cultures, and debate around emerging approaches to the designed environment.

How can the memory of design be interpreted, shared, mined, or performed? Stories of social change are recorded in artefacts buried under layers of water or soil, in the plot twists of old novels or vintage media. The legacy of human activity passes into the material culture of non-human species, or enters their very physiology. Practices involving design as means to construct, repair and speculate about the past are integral to processes of codifying both canonic and alternative histories. To what extent can history writing be compared to a design project? Assumptions and bias are embedded in the ways facts are gathered

and constructed as habitable stories. How long do these narrations remain functional before they need to be patched with new data? Are machines also learning bias when they are instructed to collect data and present it in meaningful forms?

The conference welcomes historic, contemporary and interdisciplinary approaches to the topic and invites contributions from design historians, and students and scholars in related fields; as well as writers, practitioners, educators, museum professionals, and activists who engage with design history. Relevant topics include, but are not limited to:

- the designed environment as distributed archive
- emerging sites of knowledge production and dissemination
- mediation and consumption of story-telling
- design histories as design fictions
- design and critical heritage
- data cultures in design practice and mediation

- blind spots in the memory of design
- indigenous epistemologies
- decolonizing sites of memory
- alternative genealogies
- design and personal or collective memory
- design history as a form of activism and repair

- the practitioner as a historian, the historian as a practitioner
- relations between design practices and historiography
- designerly ways of doing history
- trans-modern and trans-cultural models
- historicising emerging design practices
- the challenges of digitalisation
- radical pedagogies in design history

SCHEDULE PRECONFERENCE

14 AUGUST — 1 SEPTEMBER
ALL TIMES IN BASEL TIME: CEST (UTC + 2)

FORGET-FULL?
Design History Society's pre-conference events in response to the theme of the 2021 DHS Annual Conference Memory Full?

Organisers: DHS Student Forum

The Design History Society hosts three events led by students and early career researchers in response to the theme of the DHS 2021 Annual Conference, Memory Full? Reimagining the relations between design and history. A combination of community building and hands-on workshops will explore the playful, yet critical, motto forget-full? An invitation to reflect on practices that produce erasure, ostracism, forgetfulness.

SAT, 14 AUGUST

15:30 — 17:00
DHS STUDENT FORUM EVENT 1: ORAL HISTORIES OF RESEARCHING.
COMMUNITY BUILDING WORKSHOP

19:00 — 20:00
DHS STUDENT FORUM EVENT 2: DEAR PENPAL… MEET AND GREET.
COMMUNITY BUILDING SESSION

SAT, 21 AUGUST

15:30 — 17:00
DHS STUDENT FORUM EVENT 3: RECORDING AND INVENTING.
IMAGE-MAKING WORKSHOP

WED, 25 AUGUST

12:00
DIGITAL CONFERENCE PLATFORM OPENS.
Participants can already browse content, watch virtual visits videos, visit the virtual bookshop and virtual showcase, customise their profiles, mark their favorites in the program, create their own visit cards and start networking with othr delegates.

DESIGN HISTORY SOCIETY ANNUAL PUBLISHING WORKSHOPS

Organisers: DHS Teaching & Learning and Essay Prize Officers

The Design History Society hosts three virtual Publishing Workshops in conjunction with the 2021 annual DHS conference. All workshops are free and open to those not registered for the main conference, but to secure a place participants must book in advance.

FRI, 27 AUGUST

14:30 — 17:30
DHS PUBLISHING WORKSHOP 1

PARTICIPATING EDITORS: PRISCILA FARIAS, DANIEL J HUPPATZ, SARAH LICHTMAN, CLAIRE O'MAHONY, JOHN POTVIN.

Aimed at postgraduate students and early career researchers in design history, design studies and related fields, this practical workshop will introduce attendees to how peer-review processes and writing abstracts fit into the wider contexts of academic publishing. Participants will have the opportunity to develop their skills and understanding, regarding how to write a good abstract. They will also receive advice from Editors of the Journal of Design History about how to prepare written work successfully for submission to peer-reviewed publications and what to expect from the editorial process. Early booking is recommended because numbers are strictly limited. English language will be used in this workshop. Speakers of all languages are welcome.

TUE, 31 AUGUST

18:30 — 19:50
DHS PUBLISHING WORKSHOP 2

ROUNDTABLE DISCUSSION: THE CURRENT AND FUTURE LANDSCAPE OF PUBLISHING DESIGN HISTORY

Aimed at experienced researchers, early career researchers and postgraduate students, this workshop will address the theme of the 'Current and Future Landscape of Publishing Design History'. Editors will give 5–7 minute position papers and then join a 30-minute roundtable discussion, which will address pre-submitted questions posed by the virtual audience. English language will be used in this workshop. Speakers of all languages are welcome.

20:15 — 21:30
DHS PUBLISHING WORKSHOP 3

Meet the Editors Drinks Evening
This informal session will provide opportunities to interact with Editors and discuss publication ideas and processes. Each of the editors involved in Publishing Workshop 2 will host a series of breakout room discussions. Participants will have the opportunity to informally discuss an idea for a journal article, book, or other publication with one of these editors and receive their advice.

WED, 1 SEPTEMBER

18:30 — 19:50
DHS Chair & Basel Convenors

Closing the pre-programme, warming up for main programme

Student curated KEYNOTE: Ahmed Ansari

Decolonisation, the History of Design, and the Design of History

Ahmed Ansari (New York University) in conversation with
Tai Cossich and Sandra Bischler (representative from the Student
Forum)

CONFERENCE PROGRAMME
2 – 4 SEPTEMBER

THU, 2 SEPTEMBER

11:00 — 12:00		
S17_GEOPOLITICAL ENTANGLEMENTS Chair: Johannes Bruder	**S30_WORKSHOP A** (Duration 2 hours) OPEN: Memories, Stories and Recipes for Otherwise Design Histories Lead: Livia Rezende, Sarah Cheang and Katie Irani	
12:00 — 13:00		
Break: Book Fair / Postcards from Switzerland / Networking on After Session Talks and Riverside Walks		
13:00 — 14:00		
S_2 MEMORY AND MATTER Chair: Dan Huppatz	**S15_HISTORIES OF DECOLONISATION AND REPAIR** Chair: Michaela Young	**S31_WORKSHOP B** (part 1, Duration 2 hours) Design History as a Site-Specific Practice: Re-mapping the Margins of Institutions and Geographies Lead: Christina Zetterlund and Sabrina Rahman
14:00 — 15:00		
	S14_HISTORIES OF BODY CONTROL Chair: Jane Tynan	
15:00 — 15:30		
Break: Book Fair / Postcards from Switzerland / Networking on After Session Talks and Riverside Walk		
15:30 — 16:30		
S10_PLURIVERSAL CITIES Chair: Priscila Farias	**S12_CHALLENGING GENDERED MODERNITIES** Chair: Rebecca Houze	**S24_DESIGNERLY WAYS OF DOING HISTORY I** Chair: Sarah Lichtman
16:30 — 17:30		
S3_COLLECTIVE MEMORY AND URBAN SPACE Chair: Rebecca Houze	**S13_DISCLOSING DESIGN CAREERS** Chair: Penny Sparke	**S21_DESIGNERLY WAYS OF DOING HISTORY II** Chair: John Potvin
17:30 — 18:00		
Break: Book Fair / Postcards from Switzerland / Networking on After Session Talks and Riverside Walk		
18:00 — 19:30		
DHS Opening Greeting at Conference Launch, DHS chair Welcoming words by the hosting institution Introduction of Keynote 2 **Keynote 2: Alexandra Midal: Shadows: The Dark Sides of Design History.**		

FRI, 3 SEPTEMBER

11:45 – 12:00		
CONVENORS' REVIEW OF DAY 1		
12:00 – 13:00		
S5_FORENSIC APPROACHES Chair: Gabriele Oropallo	**S19_TRANSMODERN SPACES** Chair: Claire O'Mahony	**S11_ALTERNATIVE GENEALOGIES** Chair: Sarah Cheang
13:00 – 14:00		
Break: Book Fair / Postcards from Switzerland / Networking on After Session Talks and Riverside Walk		
14:00 – 15:00		
S26_DIGITALISATION: CHALLENGES AND PROSPECTS Chair: Gabriele Oropallo	**S18_CONTESTED BORDERS OF MODERNITY** Chair: Robert Lzicar	**S16_CRITICAL HERITAGE AND NATIONAL IDENTITIES** Chair: Marta Filipovà
15:00 – 16:00		
S25_STORIES OF STORING Chair: Fedja Vukic	**S20_CHALLENGING NATIONAL HISTORIOGRAPHIES** Chairs: Davide Fornari, Robert Lzicar and Sara Zeller	**S9_DESIGN HISTORY AS DESIGN FICTION** Chair: Sarah Lichtman
16:00 – 17:00		
Break: Book Fair / Postcards from Switzerland / Networking on After Session Talks and Riverside Walk		
17:00 – 18:00		
S27_DANCING ABOUT DESIGN Chair: Catherine Rossi	**S22_DESIGNER AS HISTORIAN, HISTORIAN AS DESIGNER** Chair: Artun Ozguner	**S31_WORKSHOP B (PART 2)** Design History as a Site-Specific Practice: Re-mapping the Margins of Institutions and Geographies Lead: Christina Zetterlund, Sabrina Rahman
18:00 – 19:30		
Introduction to Keynote 3 **Keynote 3: Jussi Parikka: A Natural History of Logistics and Other Problem Spaces**		
19:30 – 21:00		
DHS Joint AGM including Essay Prize Giving Ceremony		

SAT, 4 SEPTEMBER

11:45 — 12:00		
CONVENORS' REVIEW OF DAY 2		
12:00 — 13:00		
S1_MATERIAL AGENCY AND NEW DESIGN HISTORIES Chair: Claudia Mareis	**S7_DIGITAL LEGACIES** Chair: Michael Renner	**S30/31_WORKSHOPS A AND B:** Open presentations
13:00 — 14:00		
Break: Book Fair / Postcards from Switzerland / Networking on After Session Talks and Riverside Walk		
14:00 — 15:00		
S4_RELOADING THE ARCHIVE Chair: Zara Arshad	**S28_PEDAGOGIES OF UNLEARNING** Chair: Maya Ober	
15:00 — 16:00		
S29_CURATING THE ARCHIVE Chair: Harriet McKay	**S8_COLLECTIVE ANTIDOTES TO AMNESIA** Chair: Fiona Anderson	**S23_CRITICAL HISTORIOGRAPHIES** Chair: Aggie Toppins
16:00 — 17:00		
Break: Book Fair / Postcards from Switzerland / Networking on After Session Talks and Riverside Walk		
17:00 — 18:30		
Introduction to Keynote 4 **Keynote 4: Alfredo Gutierrez Borrero Dessobons and Archaeodesign**		
18:30 — 19:00		
Closing remarks by Convenors Big reveal: 2022 DHS annual conference theme and convenors announcement by the Conference Liaison Trustee and new Convenor Closing words by the DHS chair Farewell by hosting institution		

BOOK FAIR SPECIAL PROGRAMME: MEET THE AUTHORS

During the breaks between the sessions, authors and editors give insights into published and forthcoming titles.

12:00 — 12:20
MEET THE EDITOR
Nina Paim and Mayar El Bakry talk about Design Struggles, presented by Swiss Design Network.

Design Struggles critically assesses how the design field is involved in creating, perpetuating, promoting and reinforcing injustice and inequality in social, political, economic, cultural and ecological systems. This book shows how this entanglement arose from Eurocentric and neoliberal thinking. The voices and practices represented here propose to question and disrupt the discipline of design from within by problematizing the very notions of design. They aim to do so by generating new, anti-racist, post-capitalist, queer-feminist, environmentally conscious and community-based ideas on transforming design.

Claudia Mareis and Nina Paim (eds.) Design Struggles. Intersecting Histories, Pedagogies, and Perspectives. Amsterdam: Valiz, 2021

12:30 — 12:50
MEET THE AUTHOR
Penny Sparke introduces Nature Inside: Plants and Flowers in the Modern Interior, presented by Yale University Press.

Join Professor Penny Sparke (Director of the Modern Interiors Research Centre at Kingston University, London) and Mark Eastment (Editorial Director: Museum and Institutional Partnerships at Yale University Press, London) for an in-depth exploration of Penny's "completely fascinating" (Monty Don) new book, Nature Inside: Plants and Flowers in the Modern Interior. From the history of the gendered domestic interior to the changing use of plants in modernist architecture, Penny will shed light on why she chose to approach her study of the international modern interior through the lens of plants in the human environment and how she conducted her research for the book.

Penny Sparke, Nature Inside: Plants and Flowers in the Modern Interior. Yale University Press, 2021.

FRIDAY, 3 SEPTEMBER

11:00 – 11:20
MEET THE AUTHORS
Robert Lzicar, Davide Fornari, Sarah Klein, Sandra Bischler and Sara Zeller talk about Swiss Graphic Design Histories and their underlying research project.

"Swiss Graphic Design Histories" (Scheidegger & Spiess) offers a new investigation and comprehensive survey of Switzerland's graphic design landscape. It builds upon the results of the research project "Swiss Graphic Design and Typography Revisited", which involved twelve researchers from seven Swiss universities and twelve associate researchers for four years. The presentation of the publication concept and exemplary contributions from the individual volumes will be followed by a Q&A session with several editors.

Davide Fornari, Robert Lzicar, Sarah Owens, Michael Renner, Arne Scheuermann and Peter J. Schneemann (eds.) Swiss Graphic Design Histories. Zurich: Scheidegger & Spiess, 2021.

13.30 – 13.50
MEET THE EDITOR
Sara De Bondt talks about her forthcoming title Off the Grid: Belgian Graphic Design History, presented by Occasional Papers.

Off the Grid starts from a turning point in Belgium, i.e. the iconic 1958 World Expo in Brussels, and ends in the early eighties, with the emergence of PCs. The works by designers such as Paul Ibou, Corneille Hannoset, Luk Mestdagh, Fernand Baudin, Boudewijn Delaere, Sofie Alouf, Rob Buytaert, Herman Lampaert and Jeanine Behaeghel, among many others, are contextualized by Sara De Bondt's own experience as a practising graphic designer. With it, she wants to "explore how contemporary aspects of graphic design, such as hybridity and authorship, can be better understood from a historical perspective."

Sara De Bondt (ed.), Off the Grid: Belgian Graphic Design History. London: Occasional Papers, 2021

16.30 – 16.50
MEET THE AUTHOR
Decolonising Graphic Design: Historical Perspectives from the Arab World, Zeina Maasri talks about her book Cosmopolitan Radicalism: The Visual Politics of Beirut's Global Sixties. Zeina Maasri talks about her Book Cosmopolitan Radicalism: The Visual Politics of Beirut's Global Sixties.

Exploring the intersections of visual culture, design and politics in Beirut from the late 1950s to the mid-1970s, this interdisciplinary study critically examines a global conjuncture in Lebanon's history, marked by anti-colonial struggle and complicated by a Cold War order. Zeina Maasri uncovers the transnational circuits that animated Arab modernist pursuits and sheds light on the forgotten trajectories and graphic design practices of its protagonists: Egyptian, Iraqi, Lebanese, Palestinian and Syrian artists who wove through Beirut, in and out of its flourishing art galleries, publishing industry and political movements. Drawing on uncharted archives of everyday print media, Cosmopolitan Radicalism reveals the translocal visuality that emerged with—and, crucially, shaped—Beirut's development as a nodal city in the global sixties.

Zeina Maasri, Cosmopolitan Radicalism: The Visual Politics of Beirut's Global Sixties. Cambridge University Press, 2020.

SATURDAY, 4 SEPTEMBER

11:00 – 11:20
MEET THE AUTHOR
Claude Lichtenstein talks about The Gravity of Ideas / Die
Schwerkraft von Ideen, presented by Birkhäuser Bauwelt
Fundamente

Claude Lichtenstein talks about his forthcoming two volumes of
The Gravity of Ideas, exploring how the demands on the design
of utility objects have evolved over the years. The layers
of historically conditioned cultural mentalities are to be
revealed, questioning the effects of design in society and the
environment. «The Gravity of Ideas» unfolds a multi-dimensional
matrix in two volumes and thus creates orientation in the cosmos
of ideas and their design implementation. Moderated by Meret
Ernst.
Claude Lichtenstein, Die Schwerkraft von Ideen. Eine
Designgeschichte. Basel: Birkhäuser, 2021

16.30 – 16.50
MEET THE EDITORS
Monika Dommann and Jonas Voegeli talk about Data Centers:
Edges of a Wired Nation, presented by Lars Müller Publishers

Questions of privacy, borders, and nationhood are increasingly
shaping the way we think about all things digital. Taking
Switzerland as an example, the book explores the country's data
centres, law firms, corporations, and government institutions
involved in the creation, maintenance, and regulation of digital
infrastructures. Beneath the official storyline—Switzerland's
moderate climate, political stability, and relatively clean
energy mix—the book uncovers a more varied and sometimes
contradictory set of narratives. Prof. Monika Dommann and
graphic designer Jonas Voegeli talk about the research project,
the prize-winning design of the book, and how to visualize
something as abstract as data.

Monika Dommann, Hannes Rickli and Jonas Voegeli (eds.) Data
Centers: Edges of a Wired Nation. Basel: Lars Müller, 2021
- -

KEYNOTE ABSTRACTS

KEYNOTE 1: AHMED ANSARI

Ahmed Ansari is an Assistant Professor in Integrated Design and Media at New York University. His research and writing sits at the intersection of design studies and critical cultural theory, with a focus on decolonising knowledge production in design ethnography, history, and theory, and doing cross-cultural, cosmotechnical studies of concepts active in design praxis and discourse, with a focus on South Asian histories and knowledge systems. He is a founding member of the Decolonising Design Platform, and also teaches at, and works with, design programs in Pakistan.He has a PhD in Design Studies from Carnegie Mellon University.

DECOLONISATION, THE HISTORY OF DESIGN, AND THE DESIGN OF HISTORY

Much of the present decolonial turn in design relies on reading cultural and cosmological difference through an encounter with the past, whether in challenging existing (Anglo-Eurocentric) canons or axioms in design discourse and practice, in creatively reinterpreting the past in order to fit with present political aims aimed at empowering hitherto marginalized populations in the academy, or in imagining more plural futures through trying to bridge and heal genealogical ruptures. Therefore, all designs aimed at decolonisation are engaged in historical interpretation, regardless of whether or not their designers are trained historians. This keynote attempts to do four things: to map the current terrain of decolonial scholarship and practice in light of the uses of (design) history, recognize challenges and problems to decolonisation through theorizing historical interpretation as an impossible and incomplete project of reclamation, introduce several binaries that constitute questions that are and are not being asked in the decolonial turn around designing histories, and proposing four areas or sites of engagement that may constitute projects for design historians to work within moving forward.

KEYNOTE 2: ALEXANDRA MIDAL

Alexandra Midal combines a curating and research activity in design and visual culture. Professor in the Master Spaces & Communication, at HEAD – Genève, she teaches theoretical and practical workshops around the films by designers.

Former Director of the Regional Founds of Contemporary Art of Haute-Normandie (FRAC), and former assistant of Dan Graham, she has curated numerous shows in international museums. Her last show co-curated with C. Ricupero «We never Sleep» opens in June 2020 at Schirn Kunsthalle, Frankfurt a.M. Midal realizes theoretical films touring in museums worldwide. Since 2016, Midal is curating the Invisible Film Festival, an education program of experimental films focused on exploring post-media design language and the narratives Her most recent publication is Design by Accident, For a New History of Design (Sternberg Press).

SHADOWS: THE DARK SIDES OF DESIGN HISTORY.
In the 1880's, Herman Webster Mudgett, better known as Henry Howard Holmes built a lethal, practical, and convenient building containing nearly one hundred rooms, apartments, and retail storefronts in Chicago. Holmes's design achievement is a functionalist paradigm that fits in perfectly with the perspective of modern mechanization and its implementation. As a manifestation of seriality, Holmes murders are the product of a convergence of rationales through which two seemingly antagonistic practices were united by one common denominator: the new industrial modes of production, of which design and serial murder are but two different manifestations. This dark side masterfully embodied by the anonymous designer enables us to rethink the history of design as written by Nikolaus Pevsner and Siegfried Giedion. A critique of the conventions of the discipline archetypically embodied by Holmes, whose attention to innovation and industrialization never subsided is all the more powerful as it deconstructs the original misconception of virtuous design. It is therefore around the edges of the epic narrative of its "pioneers," as Pevsner calls them, that the history of design—a history at once more complex and dark—unfolds. But there is more, most victims killed by Holmes were women. Not only women disappeared in the house, but this functionalist apparatus reflects and reveals a dreadful disappearance of women. They are absent from modern narrativized constructions that tends to present a single history of ideas and white ontological, moral, and social forms. If both women and evil are glaringly absent, these contributions are instrumental to the revision of the discipline.

KEYNOTE 3:
JUSSI PARIKKA

Dr. Jussi Parikka is a Professor at Winchester School of Art at University of Southampton and a Visiting Professor at FAMU at Academy of Performing Arts, Prague. He is the author of several books on media, ecology, and materiality, including Digital Contagions (2nd ed.2016), Insect Media (2010) and A Geology of Media (2015). In addition he has published books such as What is Media Archaeology? (2012) and A Slow Contemporary Violence (2016). His co-edited volumes include Across and Beyond: A transmediale Reader on Post-digital Practices, Concepts, and Institutions (2016). The co-authored take on contemporary lab culture in art, design and humanities The Lab Book is out in 2020 as well as the co-edited volume Photography Off the Scale. At FAMU he leads the research project on Operational Images (2019-2023) that focuses on the transformation of photographic visual culture in context of environmental and automated images.

A NATURAL HISTORY OF LOGISTICS AND OTHER PROBLEM SPACES
This talk will discuss some recent design practices that offer practice-based engagement with questions of scale (including of planetary scale) and material agency. Drawing on my own work as part of The Terraforming program at the Strelka Institute, I address the conceptual figure of "a natural history of logistics" that draws on a partly real, partly imagined hybrid of history of science and colonialism brought into the current context of speculative design. The educational brief was meant to engage with the legacy of imaginary disciplines while conceptualizing planetary design.

By employing Celia Lury's work on methodological "problem spaces", this talk will look at such practice-based spaces in and out of the studio and the seminar as ways of dealing with historical sources in conjunction with the Anthropocene (as far as it clusters a range of material transformations in the context of social, even colonial histories). In this sense, as practices of environmental design and history, they also speak to core topics of this conference. The talk thus directly responds to the prompt about "Practices involving design as means to construct, repair and speculate about the past are integral to processes of codifying both canonic and alternative histories." Questions of alternative, even imaginary histories are addressed as problem spaces where engagement with multiscalar materialities is articulated.

While "A Natural History of Logistics" is an imagined, even a fake historical conceptual figure that follows some other unnatural natural histories (see e.g. Gabrys 2011) that is articulated in a specific institutional practice at Strelka, many other recent critical and speculative practices have worked in similar ways, creating problem spaces that tap into architectural and other design methodologies including connections between questions of post-digitality and the environmental crisis. For example Design Earth studio, Neyran Turan's work on "architecture as measure", or the Terra Forma book by Frédérique Aït-Touati, Alexandra Arènes, and Axelle Grégoire work in a similar register and offer useful counterpoints and dialogue partners for this project and talk.

KEYNOTE 4: ALFREDO GUTIERREZ BORRERO

Alfredo Gutierrez Borrero is associate Professor of the School of Product Design at the Universidad Jorge Tadeo Lozano in Bogotá, Colombia. PhD Candidate in Design and Creation, Universidad de Caldas, Manizales, Colombia. He studies the design equivalents within polycardinal thought traditions (Andean, Maori, Lakota) and the Autonomous design forms as leak points and alternatives to capitalist and heteropatriarchal modernities. He is interested im declassification, decoloniality, designs of the souths, designs with other names and the intersection between the fields of archaeology and design. He is also involved in the design for Pluriversal initiatives in Colombia, several Latin American countries, Aotearoa (New Zealand), Portugal and Spain.

A NATURAL HISTORY OF LOGISTICS AND OTHER PROBLEM SPACES
Western design (the only one) projects its own assumptions over the ways in which people that live in their own traditions and customs, spiritualize, dispose, prefigure and materialize things. Under the pretext of co-design with them, more and more adjectives are added to the word design, and because of that an enormous, untranslatable, and immeasurable plurality, vanishes or goes unnoticed. To avoid that, I propose to stop seeing in everything that others do variations of design and begin to see design as variations of what others do. Departing from different ideas about the south, as what is denied, despised, discriminated or ignored by Modernity, I take a trip along the way of some provocations as the designs of the south, designs-others, and designs with other names, until reach what I ultimately call Dessobons (DEsigns of the South, of the Souths, Others, by Other NameS), as a way to approach other stories with a transitory and non-invasive name. From there, I try to answer if it is possible for us to remember other futures? or can we anticipate other pasts? Then I elaborate on the frontier between archaeology and design, and about declassified and decolonial possibilities of delinking, archaeology from past to design futures, and design from future to archaeologize pasts. Afterwards, I use the archaeodesign, proposed by Professor Fernando Álvarez, to name an in-between field of knowledge and inquiry in two ways: first, "the design of archaeology", to question the way archaeology has been designed (as a device to capture pasts) and to confront the orthodoxy that privileges few explanations and material configurations while denying many more. And second, "The archaeology of design", as a perpetual questioning of the materializing historical project of modernity (Eurocentric, racist, patriarchal, etc.) that turns design into a device for capturing everyone's futures. In the end I open myself to the possibility of recognizing, on the ideas of Professor Tomas Mercier, an exorbitant, nonontological heterogeneity beyond pluralism, through which infinity of human groups do things where the term design has no power nor meaning. So much has been designed where design never was.

ABSTRACTS
BY SESSION

S1_MATERIAL AGENCY AND NEW DESIGN HISTORIES

Chair: Claudia Mareis

MATERIAL AGENCY FOR NEW DESIGN HISTORIES OF CENTRAL EASTERN EUROPE
CURATED PANEL

DESIGNING A COAL NATION
KASIA JEŻOWSKA, UNIVERSITY OF NEW SOUTH WALES, AU SYDNEY

SPATIAL NEGOTIATIONS: NON-HUMAN AGENCY IN OPEN FORM ARCHITECTURE
ALEKSANDRA KĘDZIOREK, PL WARSAW

FROM BARK BEETLES TO A FACTORY. TOWARDS A MULTISPECIES PERSPECTIVE IN DESIGN HISTORY
AGATA SZYDŁOWSKA, ACADEMY OF FINE ARTS IN WARSAW, PL WARSAW

**MATERIAL AGENCY FOR NEW DESIGN HISTORIES
OF CENTRAL EASTERN EUROPE**
CURATED PANEL

This panel focuses on matter and materials and their active role in design histories throughout the 20th century. It consists of three papers that illustrate this approach using examples from the history of Polish design and architecture in the post war period. Collectively, the papers highlight the agency of various non-human agents such as climate, plants, raw materials etc. and investigate their role in shaping the histories of design and architecture.

Cold War competitiveness between the East and the West and the variations of mid-century modernism have been used to define the history of design and architecture in the region for the last two decades or so. Now, memory is full and new research frameworks to study the region are needed. The emergence of new paradigms in humanities alongside the unprecedented environmental emergency prompt reconsideration of history of design beyond the narratives of economic growth, mass production and consumption. By exploring the non-human agency in design, this panel proposes a new way of approaching the history of design and architecture in Poland and Central Eastern Europe more broadly. This methodology allows us to test how histories of design, both within the region can be restructured and reimagined and ultimately, may offer a new lens to study other non-Western histories.

DESIGNING A COAL NATION
KASIA JEŻOWSKA, UNIVERSITY OF NEW SOUTH WALES, AU SYDNEY

Coal has been identified as the single biggest contributor to climate change. Yet, despite its devastating effect on the environment, coal still plays a major role in how many countries present themselves to the broader world. Australia and Poland are among these coal nations. For long decades coal was black gold for both countries. Over time the states developed incredibly potent imagery around coal culture to support its policies. That turned coal into a symbol of a modern nation and a repository of working-class values, a narrative that politicians have widely employed for their political gains.

This paper is part of a larger project which aims to unearth how coal has been made an important part of the political imagery in Australia and Poland during the post war period and what role has design played in this process. In this short paper focusing on Poland, I will explore how socialist regime promoted coal through international exhibitions and trade fair displays where, in theatrical settings utilising the most progressive visual language – encompassing modernist art, architecture, photomontages and later moving images – it was celebrated as the most precious commodity.

This paper intends to contribute to the burgeoning field of research in environmental humanities with a focus on Eastern Europe. It is a historical investigation of a particular geopolitical context, yet it poses a universal question of contemporary relevance – What to do with coal in the 21st century?

SPATIAL NEGOTIATIONS: NON-HUMAN AGENCY IN OPEN FORM ARCHITECTURE

ALEKSANDRA KĘDZIOREK, PL WARSAW

In 1959, when Polish architect Oskar Hansen introduced his theory of Open Form — a concept that promoted the understanding of architecture as a 'passe-partout' that frames, enhances and exposes the richness of everyday human activity, and encourages the participation of inhabitants in the creation and further development of their living environments — he didn't say a word about the non-human actors engaged in open-ended design processes. Yet, his summerhouse in Szumin, considered to be a spatial manifesto of his theory, proves their indispensable role in Open Form projects.

Constructed in 1969 together with Zofia Hansen, the wooden house is both a masterpiece, listed monument and member of Iconic Houses Network, and an example of a broader DIY building production connected with economical shortages of the socialist period. With its design based on modern theory, detailed knowledge of vernacular architecture, and in-depth understanding of natural surroundings, the house is a space of constant negotiations. Not only the boarders between the inside and the outside are being negotiated — this spatial play is visible to all visitors of the house. The process of negotiation also happens on other levels: it is between the architects' vision and the memory of mostly second-hand materials, between the changing needs of inhabitants and the flexibility of initial design, between the temporariness of construction and the efforts of preservationists; and between the non-human actors themselves (aging materials, activities of woodworms and fungi, weather, wind and light).

Taking a step out of the usual narrations that read the house through Hansen's theory, this paper challenges the Open Form with the concepts taken from contemporary post-humanistic discourse. When "the memory is full" and narrations are reaching their limits, what can we learn by looking at the designed environments through different lens?

FROM BARK BEETLES TO A FACTORY. TOWARDS A MULTISPECIES PERSPECTIVE IN DESIGN HISTORY

AGATA SZYDŁOWSKA, ACADEMY OF FINE ARTS IN WARSAW, PL WARSAW

Recent debates in feminist new materialism and — more broadly — science and technology studies as well as anthropology recognise an agency of materials and non-human actors as well as relationships between them as vital tools for understanding the complexity of the world as a system of multilayered connections. Especially in the context of the climate change, the separation between realms of the social, "natural", human, non-human, etc., cannot be sustained. The question is, what kind of possibilities this approach grants to design history. Taking a generic Thonet No. 14 chair (produced in Poland from 1881 up to these days) as a case study, the paper will discuss possible research questions and study areas which go beyond hitherto approaches which examine the questions of industry, innovation, consumption, etc.

Taking inspiration from a historical research which examines the agency of plants in a social and economic history (James C. Scott) as well as an approach proposed by anthropologist, Tim Ingold who writes about materials as processual and relational, the paper will examine the agency of wood, trees, soil, climate, insects, etc. and their overlooked influence on design history. The questions of the entanglement of biological and ecological discourses in the design and production of material objects will also be discussed. The paper will also look at the situatedness (Donna Haraway) of the researcher, critically examining the positions from which the knowledge is being produced. At the same time the paper will seek to find possible political implications of the proposed approach which relate to contemporary issues of global change, human-non-human relations and (g)local issues of forests preservation.

S2_MEMORY AND MATTER

Chair: Dan Huppatz

"WORDS FOR A TONGUE WE ARE LOSING"
STEFANIE RAU, WEISSENSEE ACADEMY OF ART AND DESIGN, DE BERLIN

BARK: SITUATING THE MEMORY OF A DISPLACED CRAFT
CHARLETT WENIG, MAX-PLANCK-INSTITUT OF COLLOIDS AND INTERFACES,
DE BERLIN AND GABRIELE OROPALLO, MAX PLANCK INSTITUTE FOR THE
HISTORY OF SCIENCE, BERLIN

**DESIGNING THE FUTURE-PAST: CERAMICS AND THE FORGETFULNESS
OF MODERNITY**
CHRISTOPHER MCHUGH, BELFAST SCHOOL OF ART, ULSTER UNIVERSITY,
IR BELFAST

"WORDS FOR A TONGUE WE ARE LOSING"

STEFANIE RAU, WEISSENSEE ACADEMY OF ART AND DESIGN,
DE BERLIN

The term "glacier tongue" turns the glacier into an organ. It anthropomorphizes our understanding and relationship to the environment. It draws a connection with a body part, with which we perceive taste and touch on the one hand, and express ourselves with on the other. The tongue is an essential part of what enables us to speak, it modulates the sounds we can produce into distinct pronunciations.

On the example of the image of the Glacier tongue, the essayistic endeavor „Words For A Tongue We Are Losing" unravels the relationships between designed environments and the futile quest for enunciations that emerge from their loss.

In the non-human body of the glacier, we can read the man-made impact on our environment. We shape it without being able to exert any concrete influence on its form. Like the coating on the tongue is read as a symptom of a supposedly sick body, the glacier tongue also indicates a critical condition. It tastes the transformation of the Earth and the conserved histories within the ice are gradually dissolving. Histories that are only being translated from a language we have never learned are disappearing just as we begin to read them.

BARK: SITUATING THE MEMORY OF A DISPLACED CRAFT

CHARLETT WENIG, MAX-PLANCK-INSTITUT OF COLLOIDS AND
INTERFACES, DE BERLIN AND GABRIELE OROPALLO, MAX PLANCK
INSTITUTE FOR THE HISTORY OF SCIENCE, BERLIN

In wood industries bark is ultimately treated as an undesired, peripheral layer whose processing is limited to the act of removal. Bark makes up to a fifth of the mass of a tree, yet, since its properties are all but ignored, its biomass ends up as a mere byproduct. Each tree species produces a highly diverse distinctive version of this nonwoven fiber structure, which reflects and records different environmental challenges in different ecosystems. The plastic values and plant labour in-scribed in bark make it a document of deep-time evolutionary histories, and a unique snapshot of a local ecology.
A review of material culture literature on bark reveals a long history of use since the Stone Age. Bark cultures are continuously documented in the European rural periphery until the beginning of the 20th century. In regions removed from the distributed industrial centre of the continent, bark peeling was century a traditional occupation, an integral part of woodworking processes, and the first step to a flourishing craft. The range of documented uses reveals an intimate material knowledge: birch bark was favoured for vessels and boxes, spruce for housing applications, and oak for leather tanning techniques.
This paper maps the non-linear cultural history of bark in the European rural periphery and reads the amnesia that interested this traditional industry as a symptom that sheds light onto the processes of cultural and social change that shaped its demise. The paper argues that the material itself and its processing methods were incompatible with the standardization efforts that invested European design and vernacular craft during the 20th century, and explores ways to trace the mnemonic palimpsest of subaltern histories of making. The material amnesia that emerges from this historiographic effort testifies to the deep reach of standardization into the European rural periphery, which progressively displaced a pre-existing diversity of materials and making processes.

DESIGNING THE FUTURE-PAST: CERAMICS AND THE FORGETFULNESS OF MODERNITY

CHRISTOPHER MCHUGH, BELFAST SCHOOL OF ART, ULSTER UNIVERSITY, IR BELFAST

The Anthropocene is characterised by an unprecedented increase in mass-produced material culture. While the shorter currency of objects contributes to cultural amnesia, the vast scale and synthetic nature of the contemporary built environment leads to a disengagement from place and production. This material forgetfulness is matched by our increasingly digital existence, where relationships, education, and even travel are becoming mediated in the virtual arena. Current archaeological approaches to the recent past often aim to counter this communal forgetting and disorientation. Here, archaeology is construed as a socially-engaged and inherently creative enterprise, where the past is constituted, or designed, in the present, both conceptually and materially. If archaeologists make the past in the present, ceramicists can be described as designers of the future-past, in that fired clay, perhaps more than any other creative medium, has the potential to endure and become archaeological evidence.

This paper explores these synergies between archaeological and creative research methodologies, arguing that ceramic practice may play a role in countering the widely problematised forgetfulness of modernity. It will focus on recent research undertaken in Seto City, Japan, regarding its pivotal involvement in the post-war ceramic figurine industry. This project employs art-archaeological methods to raise awareness of the endangered material practices of making associated with this industry, addressing issues of heritage, placemaking and sustainability. The whole fabric of this city, including former and current sites of production, is construed as a distributed design archive, providing an insight into a significant chapter in Japan's post-war recovery. As part of this, obsolete plaster moulds have been reused to make a new series of ceramic artefacts. The moulds act as stores of memory, their very materiality instructing their reanimation. Digital photogrammetry scans demonstrate the difficulty of reverse engineering these fragile objects once the tacit knowledge required to make them is lost.

S3_COLLECTIVE MEMORY AND URBAN SPACE

Chair: Rebecca Houze

CURATING MEMORIES OF THE CITY: THE INCOMPLETE YENIŞEHIR EXHIBITION
CURATED PANEL

CREATIVE REMEMBRANCE: A WORKSHOP AND EXHIBITION PROCESS FOR REIMAGINING THE CITY
CIGDEM YONDER,UNIVERSITY OF LIÈGE, LIÈGE BE; OZLEM YALCINKAYA; SEDA SEN, BASKENT UNIVERSITY, TR ANKARA

COMBATING SPATIAL SEGREGATION THROUGH VISUALISATION OF MIGRATION MEMORIES: THE CASE OF "7 PIECES"
SEZEN SAVRAN PENBECIOĞLU, OSMANIYE KORKUT ATA UNIVERSITY, TR OSMANIYE

CURATING MEMORIES OF THE CITY: THE INCOMPLETE YENİŞEHIR EXHIBITION
CURATED PANEL

Stories hide themselves in everyday life and its spaces. The story of Yenişehir can be seen as an incomplete one as it is made up of many stories with their ever-changing nature. Mustafa Arslantunalı, in his foreword to Sevgi Soysal's novel, "Yenişehirde Bir Öğle Vakti" highlights this temporality: "Well, when you go to Ankara, you will search for Yenişehir, you cannot find it - it has been swallowed by the Kızılay in ten years or so."
Yenişehir reveals itself as a kaleidoscopic place inhabited by the incomplete, forgotten, stories without beginnings or endings. Its unofficial stories and memories continue their presence to this day. The past and present intermingle in this space with the unfinished, interrupted, incomplete sites of memory, where memory of Yenişehir encompasses place, time, and individuals fused into varied-colored pieces like looking through a kaleidoscope, and the future of the city is shaped by this fusion of the past and present.
From the exhibition manifesto, 2019-20

Yenişehir is the new city center of Ankara developed since the 1950 as a continuation and extension of Ulus, the old city center. This panel shares three works produced for the "Yarım Kalan Yenişehir" exhibition through a series of 12 workshops conducted in December, 2019. Like the fate of Yenişehir, which is always in between, incomplete, and on hold, the exhibition was open for only a few days before lockdown. In this panel we will share three different creative approaches to revealing, reimagining, recreating and sharing the memories and stories of Yenişehir through spaces as well as artefacts and images, in the form of paper presentations as well as an online exhibition. This panel can be read through the themes of 'the designed environment as distributed archive', 'emerging sites of knowledge production and dissemination', 'design and personal or collective memory' as well as 'designerly ways of doing history'.

CREATIVE REMEMBRANCE: A WORKSHOP AND EXHIBITION PROCESS FOR REIMAGINING THE CITY
CIGDEM YONDER, UNIVERSITY OF LIÈGE, LIÈGE BE; OZLEM YALCINKAYA; SEDA SEN, BASKENT UNIVERSITY, TR ANKARA

As we walk along Atatürk Boulevard from Ulus, the historical city center of Ankara, the modern city center of Yenişehir welcomes us. This journey offers a similar experience from the sheltered world of the family, encountering society's unknown world. While this "new" image of the city finds expression for generations with different stories, meanings and narratives on the one hand, it also preserves the charm of the "new" with the uncanny of the unfixable.
In this framework, the workshop focused on childhood-youth stories in Yenişehir, as memories about everyday life amount to numberless narratives about the city, and vice versa. These narratives may feel as if the city cannot hold any new memories, so we may need to forget to make space for the new ones. Yenişehir had been a district of constant change, with numberless projects that were abandoned, changed, or transformed as well as numberless narratives resisting against the change itself. Our exploration focused on this transition of Yenişehir parallel to an adolescent transitioning into a young adult which we considered as ideal to explore the theme of incompleteness, transition, transformation and change.
The workshop aimed to unearth the stories of people who have spent their childhood and youth in Yenişehir or who frequented the area when they were young. We documented their memories via video and audio recordings and explored ways to recreate these memories resulting in images and stories co-created by the participants as a memory map in such a way that strangers who hadn't met before, could share memories in fiction through the shared experience of place. Thus, what seemed like Yenişehir was "too full" to contain any more memories, became a starting point for creative remembrance by which the stories exhibited and explored ways of selective recollection of memories for the future of the city.

COMBATING SPATIAL SEGREGATION THROUGH VISUALISATION OF MIGRATION MEMORIES: THE CASE OF "7 PIECES"
SEZEN SAVRAN PENBECIOĞLU, OSMANIYE KORKUT ATA UNIVERSITY, TR OSMANIYE

Human mobility has become easier and faster than ever before. Permanent migration movements within or between countries are important parts of human mobility. However, as much as mobility and heterogeneity of societies are increasing, as much as fears and prejudices towards "strangers" are growing. Fears and prejudices are also reflecting on urban spaces especially in metropolitan areas where differences are most visible. Although big cities are defined as places with a culture of peaceful coexistence, the actual trend is to be spatially segregated from "others" and living in closed enclaves. We should pay more attention to the stories and memories of other people to loosen strict thoughts and divided spaces in the cities we share. At this point, art and design have a significant responsibility for giving voice to unknown stories and reviving forgotten memories.

The main purpose of the project named "7 Pieces" is to make visible the different stories of people whose paths have crossed at a specific time in the city center of Ankara, the capital city of Turkey. The interviews were conducted with 23 people at "Güven Park" which is in the city center. These data were collectively transformed to an exhibition after a series of workshops. The interview questions were structured as where the interviewees came from,when, what the reasons are for their mobility, and their stories related with their lives in Ankara. The instant integrity in the space has been reconstructed as an abstract output, based on the stories and memories of the interviewees. The content of the proposed presentation for "Memory Full" congress includes the theoretical framework of the project, methodology, design process, final products, exhibition experience and the feedback from audiences.

S4_RELOADING
THE ARCHIVE

Chair: Zara Arshad

RECONSTRUCTING DESIGN ARCHIVES: TRACING ALTERNATIVE NARRATIVES OF DESIGN HISTORY
CURATED PANEL

AN ALTERNATIVE ARCHIVE FOR THE FUTURE: USING ARCHIVES AS A METHOD FOR THE HONG KONG PAVILION AT THE LONDON DESIGN BIENNALE 2020
SUNNIE CHAN, CENTRE FOR HERITAGE, ARTS AND TEXTILE (CHAT) HONG KONG AND VIVIEN CHAN, COTCA, UNIVERSITY OF NOTTINGHAM, UK

SINGAPORE GRAPHIC ARCHIVES: 10 YEARS ON
JUSTIN ZHUANG, INDEPENDENT RESEARCH, SG SINGAPORE

THE BOOK SOCIETY (BOOKSHOP) AS A PARA-ARCHIVING PRACTICE
HELEN JUNGYEON KU, NATIONAL MUSEUM OF MODERN AND CONTEMPORARY ART, KOREA (MMCA), KR SEOUL

WAWASAN 2020, MALAYSIA DESIGN ARCHIVE
DENISE LAI, V&A/RCA AND LIM SHEAU YUN, MALAYSIA DESIGN ARCHIVE

RECONSTRUCTING DESIGN ARCHIVES: TRACING ALTERNATIVE NARRATIVES OF DESIGN HISTORY
CURATED PANEL

Archives are highly politicised and guarded spaces. How archives are collected, organised, framed and used convey certain narratives of history, and are often a result of colonial and post-colonial contexts. Meanwhile, as design and design history become an increasing concern for territories in East Asia (and elsewhere) - as a tool for soft power and influence in a global market - design archives have become equally contentious spaces for such power-play.

However, in parallel with institutional archive projects, many grassroots organisations and independent groups are actively starting to create and engage with design archives as a space for radical intervention and experimentation. Collaborative efforts in approaching the challenges of research and dissemination of design history have resulted in diverse physical and digital spaces, programming forms, exhibitions, publications and more, all of which collectively navigate post-colonial issues, including access, censorship, convention and culture. This activity has become increasingly prevalent and visible in the last decade, with the use of digital spaces and social media as a potential equaliser for global public engagement and interaction. These platforms, at the same time, have also helped to establish communities through a commitment to local space, language and dialogue.

This roundtable brings together curators, scholars and archivists from and working on Hong Kong, South Korea, Malaysia and Singapore to discuss their processes of engaging with archives and to present new and alternative narratives of design history. Crucially, the panel will also explore new ways of negotiating the design archive, in addition to considering how community, collaborative and interdisciplinary projects surrounding archives can help to decolonise design history.

AN ALTERNATIVE ARCHIVE FOR THE FUTURE: USING ARCHIVES AS A METHOD FOR THE HONG KONG PAVILION AT THE LONDON DESIGN BIENNALE 2020
SUNNIE CHAN, CENTRE FOR HERITAGE, ARTS AND TEXTILE (CHAT) HONG KONG AND VIVIEN CHAN, COTCA, UNIVERSITY OF NOTTINGHAM, UK

Future of the Past is a pavilion curated by the Hong Kong Design History Network for the London Design Biennale 2020. Responding to the overarching theme of Resonance, HKDHNet began in 2018 by reflecting on Hong Kong history as a British colony and the scattered nature of the 'Hong Kong archive'. At that time, with the growing anxiety of 2047, when 50 years of 'one country, two systems' would officially expire, the team thought of the archive as a source of knowledge and criticality, and as a potential tool for enquiring and navigating the future. This paper explains the process of research for this pavilion, where together with a team of designers, we have engaged with, visited, and discussed archives as a way of thinking about Hong Kong's design history. In addition, in the midst of our research, this urgency has expanded after a year of emotional and physical turmoil in the city. As we navigate this terrain, we continue to ask how to write for the future and approach the past in alternative ways, and how design might enable radical readings of the archive.

The Hong Kong Design History Network is a research group focused on the diverse design histories of Hong Kong. Working across academic and public institutions, their goal is to re-contextualise histories of Hong Kong through design narratives, and to bring together like-minded practitioners from all fields to facilitate collaborative projects and discussions of Hong Kong. The Hong Kong Pavilion at London Design Biennale 2020 will be their debut curatorial project as a collective, which will open at Somerset House in June 2021.

SINGAPORE GRAPHIC ARCHIVES: 10 YEARS ON
JUSTIN ZHUANG, INDEPENDENT RESEARCH, SG SINGAPORE

In 2011, while researching for a book on Singapore graphic design it dawned on me that I was uncovering material many claimed that did not exist: a Singapore design history. It led me to start a website to share materials I had uncovered so that others could more easily develop work around it as well as look at design more critically. What started as a Wordpress page has since grown into a digital repository to document graphic design and document visual cultures from Singapore.The Singapore Graphic Archives' collection ranges from the 1950s to the 2000s, covering a period when the former British colony became an independent nation, and a global city-state today. This presentation looks back at my decade of learning from others how to run a design archive, and retelling histories of a nation.

THE BOOK SOCIETY (BOOKSHOP) AS A PARA-ARCHIVING PRACTICE
HELEN JUNGYEON KU, NATIONAL MUSEUM OF MODERN AND CONTEMPORARY ART, KOREA (MMCA), KR SEOUL

The year 2005 has been recognised as a turning point in the design field in South Korea. As emerging designers started to establish their own independent studios, negotiating the challenges that came with managing small studios in Korea at the time, self-publishing and design research became a dominant practice amongst young graphic designers.
The Book Society (TBS) started out in the year 2010 as a bookshop and project space for an alternate mode of knowledge production. Now deeply rooted in the emerging design community, TBS functions as a publishing culture platform dedicated to exhibiting, distributing, and interpreting visual art and design in different ways, with the ultimate aim of inspiring young graphic designers to accelerate their own publishing practices. Furthermore, in 2015, TBS explored possibilities for archiving contemporary design works via the exhibition Graphic Design, 2005–2015, Seoul, which was hosted at the Ilmin Museum of Art, collecting together graphic design ephemera and print catalogues commissioned by local art institutions since the 2000s. The collection was subsequently displayed as part of the Ilmin exhibition, and is now installed (until further notice) at The Book Society.
This initiative may be seen as a trial for re-constructing and re-mapping design practices based on local publishing and cultural activities. This paper will thus look to explore how a bookshop can function as a para-archive of documents individually or collectively produced, how it can intervene in and contemplate the past through this method of archiving, and how these archival documents can subsequently be activated in different ways. Overall, it will provide an opportunity to look towards (methods of constructing) the future through the lens of design and visual culture.

WAWASAN 2020, MALAYSIA DESIGN ARCHIVE
DENISE LAI, V&A/RCA AND LIM SHEAU YUN, MALAYSIA DESIGN
ARCHIVE

Founded in 2020, the Wawasan 2020 archive attempts to preserve
and digitise the history of Malaysia's defining modernisation
programme. Housed at Malaysia Design Archive (MDA) in Kuala
Lumpur, this archive acts as a lens through which broader stories
about the 1990s and 2000s can be told. Announced in 1991 by Prime
Minister Mahathir Mohamad, it promised to deliver a mature,
unified, developed and prosperous nation by the year 2020. Caught
in the tide of its energetic thrust, dreams, community aspirations
and corporate plans alike were voiced in the language of Wawasan
2020: from government-sponsored art and performances, record-
breaking architectural projects and technological initiatives
that signalled Malaysia's commitment to the future, to popular
interpretations that unfolded within the everyday lives of
Malaysian citizens.
In exploring the history of a national development programme, the
archive acts at once as a repository for expressions of national
identity, statecraft, and shared design heritage for Malaysia.
However, it also attempts to capture perspectives outside the
state who lived in the proverbial shadow of a nationalist dream.

By actively acquiring objects of a popular nature, the archive
has a dual purpose of collecting objects not typically acquired
by traditional institutions whilst offering a series of
alternatives and disidentifications against the official history
of Wawasan 2020. In acknowledging multiplicities, the archive
rejects its role as a repository of truth. Rather, it emphasises
the rhetorical and performative nature of this state-imagined
programme. The notion of a 'developed' Malaysia becomes a
discursive node from which to speculate and imagine.

The archive, taken as narrative, also becomes a starting point for
another project: wawasan.directory, a project inviting artists,
architects, designers and writers to make a speculative history
website. By immersing ourselves in the imaginative arcs of Wawasan
2020, new fronds — fictional and factual alike — emerge.

S5_FORENSIC APPROACHES

Chair: Gabriele Oropallo

SILENT WITNESSES: A GROUNDBREAKING IDEA IN THE 1ST MILL BC CHANGED THE ANCIENT TEXTILE INDUSTRY AND LAID THE FOUNDATION FOR MODERN CLOTHING PRODUCTION
ULRIKE BECK, UNIVERSITÄT DER KÜNSTE BERLIN,
DE BERLIN

IMPOSSIBLE VANTAGE: MODELING AND THE MANUFACTURED IMAGE
OLIVER GRANEY, INDEPENDENT RESEARCHER, NO OSLO

CHANGING AESTHETICAL TASTE IN OTTOMAN INTERIORS IN THE 1740S
NAZLI SONGULEN, HILL MUSEUM & MANUSCRIPT LIBRARY, US MINNESOTA

SILENT WITNESSES: A GROUNDBREAKING IDEA IN THE 1ST MILL BC CHANGED THE ANCIENT TEXTILE INDUSTRY AND LAID THE FOUNDATION FOR MODERN CLOTHING PRODUCTION

ULRIKE BECK, UNIVERSITÄT DER KÜNSTE BERLIN, DE BERLIN

The excellently preserved textile finds from the 1st millennium BC in Xinjiang, Central Asia, tell an unusual story: About 500 BC in Xinjiang unexpected structural changes developed in the ancient clothing production. Also, the design of the produced clothes changed significantly. What was the reason for this substantial shift within the ancient textile industry?

A new scientific method reveals, that a seemingly simple but innovative technological idea within the clothing production swiftly spread in the region: the idea to cut into fabric to manipulate its shape. This idea was ground-breaking. It laid the foundation for new, efficient production concepts and restructured the entire craft. Beyond that, it pioneered a new design discipline, which is still essential today: the concept to produce clothes by tailoring them.

How could merely one design strategy cause such an immense structural shift? The answer is still preserved in the ancient textile finds. Clothing fulfils practical, communicative, and social functions. As a cultural memory, it traces the changing eras and their social structures. Clothes are data archives. Even after several thousand years, they contain the concepts and strategies of their design within themselves. Specific technological ideas or design strategies are still preserved in the compelling logic of their construction.

Based on a new method, which combines Reverse Engineering techniques with forensic studies, this paper demonstrates how the archived data in the design memory of the excellently preserved textile finds from the Taklamakan-Desert can be extracted, reconstructed, analysed, exchanged, tested, and performed. It presents how an innovative design idea restructured the entire craft, pioneered new clothing concepts, and laid the foundation for our modern clothing production.

IMPOSSIBLE VANTAGE: MODELING AND THE MANUFACTURED IMAGE

OLIVER GRANEY, INDEPENDENT RESEARCHER, NO OSLO

Founded in Sneek in the Netherlands in 1841, by the end of the 19th century C&A had evolved from a company of textile merchants into a retail supplier of women's, men's, girls', and boys' clothing. The product range increasingly shifted to ready-to-wear clothing, which was still comparatively expensive at that time. In 1904, the owners of C&A made the bold decision to market affordable clothing to those "who had to travel by tram." Whereas the clothing chain had previously targeted just 4 percent of the population with its product range, C&A now wanted to reach the remaining 96 percent and appeal to the masses, who had been unable to afford ready-to-wear clothing until then.
The company already started placing advertisements in daily newspapers very early on, in the 1860s. At first these were purely textual, but in 1893 they started featuring illustrations of hand-drawn models. These images not only trace the development of the product range and changing fashions over time, they have also become part of the collective memory of the buying public in western Europe.
With its advertising for children's clothing, C&A targeted schoolchildren and their parents. Girls' clothing was usually advertised together with women's fashion, and boys' clothing with men's fashion. This separation alone supported binary gender codes. Questions of gender-specific and child-appropriate clothing form the core of this talk, in which I examine narrative structures and their communication in C&A's advertising for children's fashion from the 1890s to the 1920s on the basis of the clothing depicted, the settings and toys shown, and the headlines and product information. This talk is intended as a contribution to the theme of design's impact on personal or collective memory.

S5_FORENSIC APPROACHES

CHANGING AESTHETICAL TASTE IN OTTOMAN INTERIORS IN THE 1740S

NAZLI SONGULEN, HILL MUSEUM & MANUSCRIPT LIBRARY,
US MINNESOTA

The recent emphasis on the cross-cultural exchange on a global scale has also renewed the curiosity for the Ottoman material culture and design history. Despite the rapidly developing literature on Ottoman material culture, the shortage of the available physical and visual artefacts nevertheless limits the scholars. However, the Ottoman archives still comprise many documents which are needed to be first mined and then interpreted to be shared to remind us of the forgotten design outlooks. This research is thus concerned with analysing one of such documents, the written furnishing lists enlisting the fabric, the embroidery type and style, and the colour used for each item in the interiors. Although it is hardly possible to reconstruct an exact image of the interiors by using these written lists, their digital documentation based on the four categories provides enough room to reflect on aesthetical preferences and design taste.

This research first digitally documents the two furnishing lists, the 1705 list of the Istavros palace and the 1745 list of the newly constructed neighbouring Beylerbeyi palace in Istanbul, and then compares the two. The comparison demonstrates an increased preference for softer fabrics, lighter embroideries with gilded metals and single flower motives suggesting twisting vines, a paler palette composed of natural pastel colours, and the replacement of the dominancy of Persian style with Chios style. This, in turn, suggests a change in design taste and aesthetical preferences around the 1740s alongside a search for a new visuality that is more sensory and natural, softer, and lighter, all of which echoes the basic principles of rococo. These findings not only challenge the canonically defined historical periods based on European art historiography but also reveal an alternative history, which highlights the necessity for a rather more pluralistic view on the entangled transcultural connections on global scale.

S7_DIGITAL LEGACIES

Chair: Michael Renner

A DISORDERLY ARCHIVE
ANNA TALLEY AND FLEUR ELKERTON, V&A / ROYAL
COLLEGE OF ART, UK LONDON

**HFG-ARCHIV ULM ONLINE: FROM EXCLUSIVE REALITY TO
INCLUSIVE VIRTUALITY**
CAROLINA SHORT, UNIVERSITY OF WAIKATO AND TOMÁS GARCÍA FERRARI,
UNIVERSITY OF WAIKATO NZ AUCKLAND AND MARCELA QUIJANO SALAS,
INDEPENDENT RESEARCHER

OPEN GRAPHIC DESIGN ARCHIVE
MARIANA LEÃO, UNIVERSITY OF LISBON AND JOANA
COSTA, UNIVERSITY OF PORT, PT LISBON AND PORTO

A DISORDERLY ARCHIVE
ANNA TALLEY AND FLEUR ELKERTON, V&A / ROYAL
COLLEGE OF ART, UK LONDON

Design in Quarantine is an online archive founded in April 2020 to document, preserve and provide a research resource, in real-time, for design responses to the Coronavirus pandemic. The closure of museums, libraries and archives has forced a shift upon traditional design research methodologies and forms of archiving. Inspired by the technique of rapid-response curation, the fully digital collection provides an example of changing research methods in light of a global crisis—an experiment in real-time. Over nine months, we have collected nearly five hundred works we believe are integral to representing the evolution design responses to the coronavirus pandemic from a variety of disciplines, including but not limited to graphics, architectural concepts, product and furniture design and bespoke craft. Works collected often relate to broader issues concerning the pandemic. such as mental and physical health, evolving technologies and societal change.

This paper charts the creation, dissemination and future of Design in Quarantine, covering the project's theoretical foundation, its aims and objectives, the practicalities of constructing an online archive in a fully digital working environment, collecting practices and methodologies (with a focus on using international news outlets to research for non-Western designs), and how the founders have used social media to disseminate the archive's content and connect with audiences. Finally, the essay discusses the ongoing digital preservation of the archive and its utility both now and in the future. We hope that Design in Quarantine will be used by historians as a research resource into how designers in communities across the world responded to the COVID-19 pandemic, as well as a starting point for practitioners to research design responses to changes in healthcare, the environment and society.

HFG-ARCHIV ULM ONLINE: FROM EXCLUSIVE REALITY TO INCLUSIVE VIRTUALITY
CAROLINA SHORT, UNIVERSITY OF WAIKATO AND TOMÁS GARCÍA FERRARI, UNIVERSITY OF WAIKATO NZ AUCKLAND AND MARCELA QUIJANO SALAS, INDEPENDENT RESEARCHER

The Archive of the School of Ulm (HfG-Archive Ulm) began operating in 1987. It was created as a joint effort between the city council and a group of alumni that saw the necessity of preserving the institution's memory and legacy after the Ulm School of Design closure. The first version of a website for the archive was published in 1999. Its goal was to present information on the HfG Ulm, display the archive collection, and communicate related events to a massive audience.
The HfG-Archive Ulm website maintained the same structure and interface for almost 20 years. With the years of existence, it became an archive on its own. The virtual components acted as extensions of the tangibles and intangible objects stored in the physical archive. Over the years of its existence, the website accomplished the mission of collecting and preserving. At the same time, it was an instrument for research, education, and exposure for the Ulm School of Design. The project served as a communication tool for the archive and ended up being an archive of activities, events, publications and updates that the institution received.
The WWW was not conceived as a medium to preserve information, but it could work as such. As an addition, the universal access of a website grants the possibility of reaching a physical place in Germany, achieving Winograd's locomotion metaphor. We speak of navigating from one site to another, touching and following links— all metaphors of spatial locomotion that engage people opening new ways of thinking, learning, and doing.
As technology change, future work could amplify the experience of visiting the archive by creating a contemporary virtual model, enhancing the opportunity to expand knowledge and spaces of interaction.

OPEN GRAPHIC DESIGN ARCHIVE
MARIANA LEÃO, UNIVERSITY OF LISBON AND JOANA
COSTA, UNIVERSITY OF PORT, PT LISBON AND PORTO

Our project is an open archive that consists of a website open to
the design community in order to problematize the processes of
the historiography of graphic design, questioning the authorities
and the powers that define objects, themes and authors over time.
Who has the power to decide such entries in the history of design?
What questions the normalization of canons while the neutrality
of historiography? Replacing the canon-focused historiography
as an individual representation and shifting the focus of
historiography to the multiple objects that most represent the
multiplicity and dispersion of professional identity — our goal
is to question the concepts of canon, author and work and the
concepts of historical pioneering and authorship in the process of
writing history design.

We implemented a inclusive and feminist historiographic process,
through open contributions to the professional and academic
community, in order to a greater representation of voices and
actors in contemporary historiography and emancipation from the
history of Western design and define the place of periphery, as
well the Portuguese design, as a place of history itself.

Our call is to include new objects and resources in the whole of
the history of graphic design in Portugal to enhance new stories,
studying parameters that have been excluded from the great story
narratives collective as unknown authors, objects and issues (in
addition to individual authorship) that are of interest today in
the domain of critical history. Objects made by amateurs, and not
by graphic arts professionals, and not included in the history of
design. The graphic object, the result of everyone's work, will
allow the construction of an alternative and parallel narrative,
without an author and his work as the privileged narrative
construction — adding diversity of graphic objects that aren't
included in the history canon.

S8_COLLECTIVE ANTIDOTES TO AMNESIA

Chair: Fiona Anderson

AFFECTING OBJECTS: CLOTHING ARCHIVES AND THE EDGES OF THE FASHION
ELLEN SAMPSON, NORTHUMBRIA UNIVERSITY UK NORTHUMBRIA

FASHION DESIGN PRACTICE AND ZAMBIAN HERITAGE:
(RE)CONSTRUCTING SELF AND NATION THROUGH DESIGN
NKUMBU MUTAMBO, NORTHUMBRIA UNIVERSITY, UK NORTHUMBRIA

EXHIBITING COLLECTIVE MEMORY: THE WILLI SMITH COMMUNITY ARCHIVE
JULIE PASTOR, COOPER HEWITT, SMITHSONIAN DESIGN MUSEUM
USA NEW YORK

PRE-EMPTING LOSS THROUGH 'FASHION MEMORY':
A 'POSTCONSERVATION' PERSPECTIVE
LEANNE TONKIN, NOTTINGHAM TRENT UNIVERSITY ;
KATHERINE TOWNSEND, NOTTINGHAM TRENT UNIVERSITY; JAKE KANER,
NOTTINGHAM TRENT UNIVERSITY UK N.TRENT

AFFECTING OBJECTS: CLOTHING ARCHIVES AND THE EDGES OF THE FASHION

ELLEN SAMPSON, NORTHUMBRIA UNIVERSITY
UK NORTHUMBRIA

Much has been written in recent years about the role, position and display of dress in museums, however, less explored are clothing archives and the numerous garments which reside within them; objects which are for the most part hidden from view. Drawing on a practiced-based research undertaken at the Costume Institute of The Metropolitan Museum of Art, and an artist's residency at Bard Graduate Center, this paper explores the clothing archive as a powerful yet under-explored space, one where taxonomic principals meet bodily practices and trace. Focusing on accessories, objects which Jones and Stallybrass term "detachable parts" of the self, it seeks to highlight the bodily practices of wearing and maintaining clothes, clothing as lived and embodied experience, in objects where little or no biographical evidence exists. Asking how in a field where absent bodies and narratives are already understood as problematic, these traces might re-contextualize objects and bring into focus bodies and narratives which would otherwise be excluded from display.

Th project positions garments in archives as both containers and producers of affect- an affect which in part stems from the bodies that once resided within them, but also from the multiple meaning that they acquire through use storage, preservation and display. Bringing together archival research with auto-ethnographic writing, image, and filmmaking to explore to examine the complex dynamics of the fashion archive - an active space with the capacity to transform clothing from everyday dress to archival object . Taking a phenomenological approach to dress archives asks what encounters, affects and experiences reside with the archive and the objects which sit at the peripheries of fashion and how they might be harnessed to expand and diversify the study of fashion and dress.

FASHION DESIGN PRACTICE AND ZAMBIAN HERITAGE: (RE)CONSTRUCTING SELF AND NATION THROUGH DESIGN

NKUMBU MUTAMBO, NORTHUMBRIA UNIVERSITY, UK NORTHUMBRIA

Over the past few decades, understandings of heritage in the academic world have expanded beyond the limits of national monuments and material objects. Furthermore, the privileged position of heritage experts (such as curators, archaeologist, national and international institutions) as the sole custodians and arbiters of heritage value has been challenged. One of the key concepts which has arisen from this turn in theory has been the framing of heritage as a practice. This positions it as a process that can be engaged with by a range of actants including community groups and lay members of the public. Moreover, this view acknowledges the existence of unofficial forms and engagements with heritage such as those found in popular culture. In addition to examples like folk music and historical fiction, fashion design (which involves the innovative reimagining of various material and intangible 'texts') can also be viewed as a form of unofficial heritage. As such, this paper explores the relationship between fashion design practice and heritage to gain insight into the nuanced negotiations which take place at the nexus Of personal and communal histories, memory, identity, and design. Drawing on interviews with Zambian fashion designers and an examination of their work, this paper highlights their engagement with and contributions to the heritagization process of Zambian cultural elements. Moreover, this paper aims to illustrate how, these engagements in heritage practice through fashion design, can be viewed as examples of how design practice can function as a means of engaging with, constructing and reimagining, personal and communal histories and cultures in a Zambian Context.

EXHIBITING COLLECTIVE MEMORY:
THE WILLI SMITH COMMUNITY ARCHIVE

JULIE PASTOR, COOPER HEWITT, SMITHSONIAN DESIGN MUSEUM
USA NEW YORK

Traditional museum exhibitions present institutional scholarship through an academic voice, but how can curatorial practice engage the collective memory of the general public as a means of addressing outstanding research questions? At the height of fashion designer Willi Smith's (1948–1987) twenty-year career, he was considered the most commercially successful Black American designer of the twentieth century. Through collaborations with avant-garde artists and designers, Smith and his company WilliWear created invigorating collections and presentations that aimed to make cutting-edge fashion and art accessible and affordable to everyone. Smith died suddenly from AIDS in 1987, and while a community of friends, collaborators, and admirers remember his influence and impact, Smith's legacy was largely missing from the Western fashion and design history canon. Though Smith's history was absent from academic sources, the curators of Willi Smith: Street Couture at Cooper Hewitt, Smithsonian Design Museum found that it was vividly alive in the minds of those who knew him or his fashions. Inspired by these stories, they created a digital community archive as an invitation to the public to actively shape an understanding of Smith's influence. The resulting website includes personal anecdotes and photographs documenting and celebrating Smith's contributions to fashion, art, design, and performance. To many, sharing a story is a way to heal a personal loss as well as to rectify Smith's absence from design history.

This paper uses the Willi Smith community archive as a case study for examining how exhibiting collective memory can enrich design history, particularly for designers who belong to marginalized and traditionally misrepresented or underrepresented groups. Presenting collective memory within the museum context centers the voices of the margins, expands the idea of archive as a concept that is accessible and participatory, and exposes the collaborations that are essential to the work of design.

PRE-EMPTING LOSS THROUGH 'FASHION MEMORY':
A 'POSTCONSERVATION' PERSPECTIVE

LEANNE TONKIN, NOTTINGHAM TRENT UNIVERSITY;
KATHERINE TOWNSEND, NOTTINGHAM TRENT UNIVERSITY;
JAKE KANER, NOTTINGHAM TRENT UNIVERSITY UK N.TRENT

Caring for modern materials and technologies in contemporary fashion can become an archival dilemma for museums collecting the intentionally ephemeral. Degradation becomes a focal point which is often evaluated using scientific research, empirical investigation and interventional conservation. Material degradation can heighten anxiety in conservation and curatorial practice because this can limit the potential use of the artefact. In addition to using traditional modern materials some fashion designers are following sustainable design strategies towards textile manufacturing, that challenge the 'growth model'. Biodegradable materials have characteristics favoured by some designers who intend for their creations to remain stable for use and wear before organic disposal. 'Progressive fashion' like this raises questions and the need for new interpretive practices in fashion conservation. This paper examines how modern material degradation can lead to new 'material relationships' enabling future uses, allowing different aesthetic views and 'fashion memories' to coexist. A 'postconservation' model suggested is to extend the legacy and appreciation of artefacts by moving from a representational conservation approach towards one that embraces performative, wearable and renewable concepts.

If a fashion item is designed to degrade, what are the archival implications in conserving, documenting processes and 'performance' of such artefacts? Material Engagement Theory (Malafouris 2013) helps with thematic analysis from interviews with professionals. This framework introduces temporal dynamic elements that modern materials often show during the transient process of degradation. An object study of a wild rubber dress designed by Vivienne Westwood and Andreas Kronthaler c.2013 for Lilly Cole to attend the punk themed Met Gala highlights notions of pre-empting loss as a collection care approach illustrating the potential benefits in temporal archiving of contemporary fashion. Outcomes indicate creative practices of fashion designers using modern materials cannot be represented as being stable nor neutral.

S9_DESIGN HISTORY AS DESIGN FICTION

Chair: Sarah Lichtman

OUR FRIEND THE ATOM: DISNEY, DESIGN, AND THE POLITICS OF MEMORY

MONICA PENICK, UNIVERSITY OF TEXAS, USA AUSTIN TEXAS

In 1956, Walt Disney published Our Friend the Atom, the centerpiece of a multi-media design campaign that reshaped public memory about life in Atomic Age America. In this illustrated book, and in its companion television program, Disney rewrote the history of the atom to have a "happy ending": the nuclear devastation at Hiroshima and Nagasaki was only the "frightful" beginning. Disney's new narrative was "friendly," and part of a larger atomic project intended to counter and contain the pervading culture of atomic anxiety. Disney's project was well-timed to counter a growing sense of doom -- one that was fueled by daily news of bomb tests, the increase in Federal Civil Defense activities, and the proliferation of dystopian designs and imagery. School children were taught to "duck and cover" (in the 1951 animated film narrated by Bert the Turtle), while their parents contemplated installing back-yard bomb shelters. Some designers, like Los Angeles architect Paul Laszlo, offered visions of survival and safety underground (his "Atomville U.S.A." project, published in Popular Mechanics, depicted subterranean bunker houses supplied by pneumatic tubes). In this version of the future, the atom was -- as Walt Disney acknowledged -- the villain; his goal was transform the atom into a hero.

This paper will examine Disney's effort re-shape public perception and memory through designed objects and designed experiences, with a specific focus on the key elements of his atomic project: the playfully-illustrated 1956 publication of Our Friend the Atom (art directed by Paul Hartley), the carefully-produced television adaptation of the same material, the folksy Hall of Science (installed at Disneyland in 1959), and the boosterish "Submarine Voyage" (co-designed by the nuclear-submarine builder General Dynamics). This is a case study with broader implications: Disney's story demonstrates the power of design to simultaneously delight the imagination and influence collective memory.

SHARP OBJECTS AND THE POWER OF FICTIONAL NARRATIVES

ADÁN FARÍAS, CENTRAL SAINT MARTINS, UNIVERSITY OF THE ARTS LONDON, UK LONDON

This paper addresses a question about how graphic design history is told and who writes it and proposes the sketch of a methodology to puncture that historical Canon, to construct sharp objects* from a critical design position, objects keen enough to open a hole in the ancient surface and complex layers where this Canon is pleasantly situated.

The sharp object is an emotional, vulnerable, and personal embracing of a critical position. It is a metaphor I have been working on derived from the "puncturing" concept in Ramón Tejada's practice.

It is lead by several concepts explored in two parts along with this essay; the first concept is the dissense from the French thinker Jacques Rancière perspective; my interest is to discover how this term relates to politics, aesthetics, and design from a historical and sensible point of view, this paper approaches this concept from two positions, the gender, and the territorial dissense, queer and Latinx territories challenging the traditional perspectives of History.

The second concept explores the meaning of puncturing in Ramon Tejada's practice and the power of dissensual storytelling in closed contexts as graphic design; if the single history is dangerous because is the outcome of the consensus, and the agreement always left voices outside the conversation, what happen if multiples storylines overlap each other, is it possible to use the fiction as a trigger to a more inclusive historic review or even for an activist performance? The paper navigates between artistic/design practices and philosophical references to reflect about the limits and possibilities of speculative narratives to transform the current genealogies of the graphic design timeline.

OBJECTS OF A MEMORY LOSS: DINING TABLES AS A CULTURAL AGENT IN LATE OTTOMAN ISTANBUL

ESRA BICI NASIR, IZMIR UNIVERSITY OF ECONOMICS,
TR IZMIR

The material culture and design repertoire of the Late Ottoman Era has been neglected in canonical Turkish design history, although many innovations and transformations by means of culture, production and even design took place in this era. The internalization (or lack thereof) of Western dining etiquette, table manners and consumption of dining tables has a tremendous significance for discussing Westernization in the context of everyday life patterns, because the transition was about the abandonment of the centuries-old tradition of using floor tables and trays that was derived from the yurt-living and nomadic lifestyles. Watching the current popular television serial Payitaht (The Capital), we see that Sultan Abdulhamid II often has dinner with his family members, with everyone seated around a proper dining table. These scenes erroneously suggest that it was an established practice to dine in this modern manner in the Late Ottoman Dynasty. However, having meals with trays that were brought by servants and while sitting on cushions had been a resilient practice among both palace residents and Muslim Ottoman middle- and upper-middle-class groups. The administrative secretary of Yıldız Palace, Halit Ziya Uşaklıgil, who had already internalized Western eating practices in his own everyday life, mentions how he had struggled to construct a dining suite in a separate dining room within the palace in the 1910s. The mentioned transition also addressed the different demographics in Istanbul. Whereas the Armenians, Levantines living in Galata and Pera, had decorated their homes with the dining suites, Muslim groups in Fatih still maintained the floor table practice in their homes. This study examines how the Western dining table became a manifold cultural agent and how the transition from using the floor table to eating at the dining table varied according to demographic, time period (like Ramazan), cultural capital and occasion.

S10_PLURIVERSAL CITIES

Chair: Priscila Farias

DESIGN HEGEMONIES FOR DEVELOPMENT
CURATED PANEL

FACING COLONIALITY OF URBANIZATION: LATIN-AMERICA AND AMEREIDA'S GEO-POETIC OF DESIGN
ÁLVARO MERCADO, UNIVERSITÉ LIBRE DE BRUXELLES, BE BRUSSELS

TRANSITION LANDSCAPE ATLAS: USES OF THE PAST IN DESIGNING SPATIAL DEVELOPMENT FOR A POST-INDUSTRIAL LANDSCAPE IN GENK
MELA ZULJEVIC, HASSELT UNIVERSITY, BE HASSELT

ARTESANÍAS VS MODERN DESIGN: UNVEILING DESIGN HEGEMONIES OVER TRADITIONAL CRAFTS IN CHILE.
DANIELA SALGADO COFRÉ, UNIVERSITÉ LIBRE DE BRUXELLES, BE BRUSSELS

DESIGN HEGEMONIES FOR DEVELOPMENT
CURATED PANEL

This panel aims to discuss how design, widely associated with progress, industrialism and globalism, has exercised a hegemonic force through a Western idea of 'development' while expanding its branches in heritage, urbanisation, and cultural production. Thus, despite the idea of development being highly criticized within academic circles, there is still a tendency to perpetuate a universal, and temporally hierarchical vision of the world imposing uniform criteria to everyone taking part in the development project, where design has had a fundamental role.

Considering history, heritage and tradition as uses of the past which, together with the aspirations for a better future present key elements in shaping 'design projects', this panel aims to explore how design discourses have provided narratives and valuation for 'development visions', specifically in the context of heritage-making and urbanisation. By articulating different epistemologies and ontologies of design, we expect to put in tension the hegemonic forces for development in design policies and discourses with how they reduce the pluriversal design visions by universalising impositions.

By searching for an 'otherness', inherent to all design projects, we expect to deploy the past as a challenging site for imagining development otherwise: this is the inclusion of pluriversal perspectives that expand the design actors and methods beyond the manifestations of Western development criteria. By presenting different sites of contestation and by highlighting other modes of design in case studies from Western Europe and South America — distinct to those of dominant discourses — these contributions emphasise the contextual particularities that can provide historical design precedents for imagining other ways of being and making, as emergent alternatives to counter universalising development discourse.

FACING COLONIALITY OF URBANIZATION: LATIN-AMERICA AND AMEREIDA'S GEO-POETIC OF DESIGN
ÁLVARO MERCADO, UNIVERSITÉ LIBRE DE BRUXELLES, BE BRUSSELS

Today, the 'Integration of Regional Infrastructure in South America' (IRSAA), a groundbreaking transnational urbanization project for the development and integration of the South American hinterland, is taking place. However, its implementation generates strong opposition due to its hidden potential for territorial overexploitation and borderline nature and culture deterioration. Moreover, according to critical Latin-American intellectuals, this project echoes and perpetuates the logic of 'coloniality' embedded in the urbanization of the South.

Facing this critical scenario that calls for new epistemological and ontological bases to understand, imagine and design territories beyond hegemonic and technocratic approaches, this paper presents the geo-poetic Latin-American vision created in the 1960s' by the School of Architecture and Design of the PUC-Valparaíso as a groundwork for cross-disciplinary approaches in design studies and practices. Through the intersections between performative poetry, design, historiography and ontological questions towards Latin-American territories, the School opened a way to critically inquire into the colonial and postcolonial urbanization, and the peripheral/dependent situation of the region in planetary scale.

By analysing the links between the Amereida's trip (1965), the poem (1967), and the Thesis of the Interior Sea and Own North (1970), this contribution unfolds how poetics and critical political insights concerning dependency, coloniality, and development in Latin-America were interwoven in these works' narratives, representations and actions, generating their original geo-poetic of design. Lastly, this contribution presents the ongoing embodiment of ontological questions about the Latin-American being and the being of Latin-America as the fundamental to explore and to think the occupation of the South-American hinterland through situated design experiences, producing decolonial and pluriversal insights for design, architecture and urbanism.

TRANSITION LANDSCAPE ATLAS: USES OF THE PAST IN DESIGNING SPATIAL DEVELOPMENT FOR A POST-INDUSTRIAL LANDSCAPE IN GENK
MELA ZULJEVIC, HASSELT UNIVERSITY, BE HASSELT

Starting from a case study of a post-industrial landscape, this paper is interested in the uses of the past at the intersections of design, heritage-making and spatial development. In the city of Genk, garden cities and former mining sites are protected as architectural heritage and included in a nomination for a UNESCO World Heritage Site as parts of a unique 'Rural-Industrial Transition Landscape'. The paper looks at this nomination as a design vision, in conjunction with other urban design visions and projects for these sites, to examine how they use the past to stage specific ideas of development, in relation to the broader context in Flanders and the migration history of this post-industrial landscape. To engage with such a context, the research understands design in an ontological way and looks at these visions as reflective of a specific worldmaking discourse, delineated by balancing between different local development interests on the one hand, and global heritage and sustainable transition discourses on the other.

The methodological approach starts from participatory design and design anthropology while bringing on board insights from critical approaches to heritage and development studies. In doing so, it engages with methods of archival research and participatory mapping to explore how the past travels in-between the historical landscape and the design space of development visions. Finally, the paper reflects on the creation of a Transition Landscape Atlas through participatory mapping and video-making, which zooms in on the garden city of Waterschei in Genk. In this neighbourhood, the atlas focuses on architectural heritage elements of 'garden city houses' and 'rows of trees' as 'design things' that enact tensions between different development visions, and corresponding narratives of the past - such as those shaped by the hegemony of Eurocentric worldviews over other, more pluriversal ways of being and engaging with the historical landscape.

ARTESANÍAS VS MODERN DESIGN: UNVEILING DESIGN HEGEMONIES OVER TRADITIONAL CRAFTS IN CHILE.
DANIELA SALGADO COFRÉ, UNIVERSITÉ LIBRE DE BRUXELLES, BE BRUSSELS

The recent social protests that have taken place throughout Chile – a South American model of neoliberal economic success and development– have been perceived as signalling the collapse of the current capitalist system, by denouncing the extractivist model, the fast-growing consumption of imported goods, and consequently, the devastation of local production. In this context, this paper critically follows design as a component for economic and cultural production interwoven with craftsmanship in Chile, putting in tension the promotion of modern design in 'artesanías' as a tool for development, that has been encouraged in the country and the region via discourses of growth and progress. From these perspectives, and following UNESCO's vision of human development, design has been highly valued by diverse institutions as a tool to innovate among the cultural industries, and reinforced by a mercantilist perspective. However, the interactions between designers and artisans remain controversial, as, in recent encounters, the latter has firmly rejected their need for professional design.

Through the analysis of historical archives, this contribution traces frictions in discourses and interventions between crafts and design deployed in Chile after 1970. It presents how, through the development discourse, diverse institutions and actors have established hegemonic patterns of 'selective innovation' to privilege modern design and creativity over traditional making. Simultaneously, based on an ethnographic approach in the artisanal community of Pomaire– we trace transformations within artisanal production to untangle artisans' design processes and economies that remain resilient and iterative to adapt and thrive facing design hierarchies and global scenarios of production. Finally, this contribution sheds light on artesanías to open up a path towards a 'relationality' in design based on the valorisation of territory, local techniques and a sense of community, which can contribute and nourish guidelines for a non-hegemonic and autonomous design.

S11_ALTERNATIVE GENEALOGIES

Chair: Sarah Cheang

ROCK CAKES, RATIONS AND THE PUBLIC GOOD: PERFORMING POSTGRADUATE DESIGN EDUCATION
RACHEL CARLEY, AUCKLAND UNIVERSITY OF TECHNOLOGY, NZ AUCKLAND

AN IRISH INDUSTRIAL TRIBUTE TO THE BLESSED VIRGIN MARY
TOM SPALDING, TECHNOLOGICAL UNIVERSITY DUBLIN IR DUBLIN

DECOLONIZING THE CONCEPT OF DESIGN AS THE ARTIFICIAL
JOANA MEROZ, VRIJE UNIVERSITEIT AMSTERDAM, NL AMSTERDAM

ROCK CAKES, RATIONS AND THE PUBLIC GOOD: PERFORMING POSTGRADUATE DESIGN EDUCATION

RACHEL CARLEY, AUCKLAND UNIVERSITY OF TECHNOLOGY, NZ AUCKLAND

Awanui, a small port settlement in Aotearoa, was one of many districts built on women's unpaid labour: the foundations for local community buildings were acquired with the proceeds of bake sales. My mother was one such labourer. Of Croatian and Māori descent (known as Tarara), her inexhaustible propensity towards Manaakitanga/gostoljubivost (hospitality) lays the groundwork for my approach to postgraduate design studio education. This approach seeks to offer hospitality and care.

This paper aims to both critique the general implementation of austerity measures within the governance of tertiary environments while also critically deploying historical austerity measures to pursue opportunities for design innovation and community building through the sharing of food. The paper investigates how a rationing methodology in collaboration with methods drawn from the culinary arts can be deployed in a recipe matrix to frame the development of design iterations to foster a holistic understanding of sustainable, ethical, and cultural contexts. Good design can be borne in the most taxing of financial, physical, and environmental circumstances. These prescribed circumstances demand we think laterally about how to make do with what is at hand, and, similarly, how we might enable others to 'make do' by providing alternatives to think about what resources we use, in what quantities and to what ends. The Māori concept of kaitiakitanga provided an example of a sustainable, ethical and cultural context indigenous to Aotearoa concerning how we manage and care for resources in perpetuity. As we face a climate emergency, kaitiakitanga is one way of understanding how we relate to our environments: natural landscapes, digital and virtual worlds, and workplaces, in particular how we resource and sustain our engagement with such environments both as individuals and as part of a collective. This paper seeks to foreground how cross-cultural notions of hospitality can be performed as acts of care in a pedagogical setting.

AN IRISH INDUSTRIAL TRIBUTE TO THE BLESSED VIRGIN MARY

TOM SPALDING, TECHNOLOGICAL UNIVERSITY DUBLIN IR DUBLIN

This paper challenges two widely-held concepts: firstly that secularism is a defining feature of modernity and secondly, that the Republic of Ireland in the mid-twentieth century was a rural, agricultural country which lacked high-tech industry.
Writers, including Hilde Heynen, Marshall Berman and Michael Saler, have intimated that de-sanctifying western societies was almost a pre-requisite for their modernisation. Whilst this may be true in Northern Europe as a whole, during the period 1850-1980, Ireland (north and south) modernised whilst holding to traditional religious practice. Modern material culture was folded into belief and ritual: it was seen as integral to, rather than in conflict with, religion.
What is becoming clear from the work of the first generation of Irish design historians is that from the mid-nineteenth century, many people saw no contradiction in combining practices of modernisation with orthodox beliefs, and used physical expressions of their beliefs to gain status in their communities. Following Bourdieu, the Irish sociologist Tom Inglis has called this life-practice as 'Catholic habitus'.
Notwithstanding this, little work had been done on the role of Catholicism within the industrial sphere. This paper examines the Cork textile manufacturer Sunbeam-Wolsey, which employed 4,500 across the Irish Republic by 1968. In the absence of an accessible archive, this paper examines the architecture, recollections and reportage surrounding Sunbeam-Wolsey to understand the designed environment. In so doing, this paper argues that the firm's devout founders combined international Modernism with Catholic practice in an integrated way.
From the 1930s, artificial fibres, Modern architecture and Fordist manufacturing principles were introduced to the company alongside pilgrimages, industrial religious services (including the 'Tribute to the Blessed Virgin Mary'), philanthropy and memorials, including a canteen to the founder designed by British consultancy, Design Research Unit. The evidence assembled points to a blind spot in Irish memory and design history.

DECOLONIZING THE CONCEPT OF DESIGN AS THE ARTIFICIAL

JOANA MEROZ, VRIJE UNIVERSITEIT AMSTERDAM, NL AMSTERDAM

The concept of the artificial — the domain of human fabrication — is the linchpin of decolonial design history. It has authorized scholars to reclaim as design the useful artefacts from geographies without industrialized manufacture, by minorities in the West, even by prehistoric 'homo faber'. Put differently, the use of the artificial as a supracultural category has been pivotal to scholars seeking to study useful artefacts across cultural, chronological and geographical borders without reinscribing an ethnocentric understanding of design.

However, this paper argues that decolonial design history's conceptualization of the artificial remains Eurocentric. To make this case, I turn to anthropologist Roy Wagner. Based on fieldwork conducted among the Daribi in Papua New Guinea, Wagner shows that different peoples have the concept of the artificial without it indicating useful artefacts, and conversely, that different peoples have useful artefacts without seeing them as artificial. Indeed, he shows that to the Daribi, the artificial doesn't indicate useful artefacts but specific rituals. And in contrast, the Daribi see their useful artefacts not as artificial but as part of the innate world. So Wagner exposes that decolonial design history's understanding of design = artificial = useful artefacts is fundamentally predicated upon what he calls a modern Western perspective.

In conclusion, I consider the possibilities that Wagner offers to decolonize the concept of the artificial. I discuss his proposal to think about the meaning of the artificial as ethnographically contingent and therefore as sometimes/also denoting what decolonial design history has placed beyond its analytical purview, e.g., the naturalized world, magic, genius. The upshot is that decolonial design historians would need to accept as their object of study a variety of phenomena that go way beyond the discipline's expertise around useful artefacts. Ultimately, however, that is the trade-off for defining design as the artificial while refraining from Eurocentrism.

S12_CHALLENGING GENDERED MODERNITIES

Chair: Rebecca Houze

ALTERING DESIGN HISTORIES: WOMEN'S MODERNITY IN CENTRAL EUROPE
CURATED PANEL

**A FEMININE CRAFT: WOMEN AND THE BUSINESS OF DESIGN IN
CENTRAL EUROPE**
JULIA SECKLEHNER, MASARYK UNIVERSITY, CZ BRNO

**IT'S A WOMAN'S WORLD'S FAIR. MODERNITY, DESIGN AND CRAFT AT
1920S EXHIBITIONS**
MARTA FILIPOVÁ, MASARYK UNIVERSITY, CZ BRNO

**THERE'S NO BUSINESS LIKE SHOW BUSINESS: WOMEN, COMMERCE AND
THE PERFORMATIVITY OF MODERN DESIGN**
ALEXANDRA CHIRIAC, THE METROPOLITAN MUSEUM OF ART, USA NEW YORK

ALTERING DESIGN HISTORIES: WOMEN'S MODERNITY IN CENTRAL EUROPE
CURATED PANEL

This panel focuses on women's role in shaping design and craft practices in the early twentieth century. By assessing different ways in which women's modernity in design was exhibited and produced, it addresses some of the blind spots in the memory of design history. Focused on Central Europe in the first half of the twentieth century, the papers address broader issues of inclusions and exclusions and show that women's engagement in the formulation of modern design practices was much more varied than suggested by standard narratives.

A FEMININE CRAFT: WOMEN AND THE BUSINESS OF DESIGN IN CENTRAL EUROPE
JULIA SECKLEHNER, MASARYK UNIVERSITY, CZ BRNO

At the turn of the twentieth century, the growing popularity of design and the decorative arts in Central Europe led to the founding of successful design businesses, best-known by examples like the Viennese Workshops (1903), the Workshops of Gödöllő (1904), just outside Budapest, or Artěl (1908) in Prague. With the aim of producing high-quality handicrafts, carefully designed and manufactured by experts to counter mass-production, these were highly idealised and profitable ventures, which catered to the tastes of a wealthy bourgeoisie while aiming to preserve local artisanry.

While the related transformation of house industries such as weaving and embroidery into popular design objects also signalled the revaluation of traditionally female crafts, the designs and creative decisions made at the core of these ventures remained mostly in male hands, represented by master-artists like Aladár Körösfői-Kriesch or Kolomann Moser. Yet there were also successful design businesses founded and owned by women, including the weaving workshops of Marie Hoppe-Teinitzerová (1909) and the embroidery manufacture of Anna Lesznai (1912). Realising their own designs and social visions on a grand scale, Hoppe-Teinitzerová and Lesznai can thus be considered as early female entrepreneurs, who bridged the gap between female handicrafts and a growing mass market.

Given that little attention has been paid to the role of female business owners at the turn of the twentieth century, my paper addresses this blind spot in design history by considering the ways in which Lesznai and Hoppe-Teinitzerová founded, led and marketed their ventures. With women's work central to their practice, I suggest that they re-evaluated the ideas of the Arts and Crafts Movement to become relevant specifically for women working in textile design, offering a means of economic independence that operated in harmony with the idea to produce a successful living tradition of craftwork.

IT'S A WOMAN'S WORLD'S FAIR. MODERNITY, DESIGN AND CRAFT AT 1920S EXHIBITIONS
MARTA FILIPOVÁ, MASARYK UNIVERSITY, CZ BRNO

Between 1925 and 1928, Chicago hosted four consecutive Woman's World's Fairs, organised by women, showing women's ability to free themselves through work. During this period, however, the fairs increasingly moved away from putting emphasis on modern technology and its potential to liberate women towards more conservative displays of home improvements, decoration and traditional crafts. Similar tendencies could be traced in many exhibitions in Europe at the time too. At the 1925 exposition universelle in Paris, for instance, women were considered as producers and consumers of what was considered as both modern design and decorative arts.

To understand what being modern meant for women and unpack the seeming discrepancies between women's design and craft in these highly ideologized settings, I focus also on national exhibitions. The International Fair in Polish Poznań in 1929 juxtaposed the progressive Pavilion of Women's Work with the rather more conservative pavilion of the Female Farmers and Estate Owners which showcased traditional crafts. In the same year, the Modern Commerce Exposition in Brno, Czechoslovakia, contained a section of The Modern Woman and was followed by its critique, The Civilised Woman exhibition. Both presented different narratives of a modern woman and approach to modernity.

Taking into account the nuances of what emancipation meant in the interwar period, my paper asks how women's modernity in design was understood and portrayed in the 1920s. Who created the modern woman and how did such concept reflect gender debates of the time? Despite the growing interest in the role of women in international and national exhibitions, this topic is still understudied and often treated in isolation by exhibition studies. Yet while gender can indeed be considered a blind spot of world's fairs, I aim to provide a more holistic approach which integrates the topic into a broader discussion of gendered modernity in relation to design.

THERE'S NO BUSINESS LIKE SHOW BUSINESS: WOMEN, COMMERCE AND THE PERFORMATIVITY OF MODERN DESIGN
ALEXANDRA CHIRIAC, THE METROPOLITAN MUSEUM OF ART, USA NEW YORK

Within scholarly studies of art and design, the 1925 Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes is often characterised as an opulent spectacle incompatible with truly modern design. Le Corbusier's critique of the event has been widely accepted, preserving his use of theatricality as a derogatory metaphor. In Bucharest, this type of staged and consumable modernity was present through the Academy of Decorative Arts, a private institution which introduced modern design to the city in the mid-1920s, equipped with a showroom for exhibiting and selling its output. Usually credited to M. H. Maxy, a prominent member of the Romanian avant-garde, the selling exhibition space was in fact the brainchild of Mela Maxy, his wife. As well as funding and managing this commercial venture, she was the architect of the displays themselves, which she arranged to resemble functional living areas. Under Mela's leadership, the Academy's showroom came to embody the modernist aesthetics of Bucharest's vanguard, hosting contemporary dance performances, gracing the cover of an avant-garde periodical, and eventually being immortalised in a 1933 novel that became a literary classic.

This paper considers The Academy's claim to modernity in the light of scholarship that demonstrates how the feminine, the commercial and the performative have become blind spots within the memory of modernist design. Tag Gronberg (2003) has shown how Le Corbusier's criticism conflated the female consumer with an interest in fashionable luxury items and surface decoration, positing his own environments as modern through their rational and masculine attributes. The involvement of Mela Maxy, the re-staging of domestic interiors for consumption, and the preoccupation with saleable commodities and publicity place the Academy's exhibition section within the realm of this 'unacceptable' and 'unacknowledged' modernity that Gronberg identifies, whose attributes - theatricality, consumption and female agency - are frequently considered incompatible with the canonical genealogies of modernism.

S13_DISCLOSING DESIGN CAREERS

Chair: Penny Sparke

BEA FEITLER: GRAPHIC DESIGNER AND BRAZILIAN FIREBRAND
AMANDA HORTON, UNIVERSITY OF CENTRAL OKLAHOMA, USA OKLAHOMA

INTERIOR DECORATION AS A PROFESSION FOR WOMEN: INTRODUCING KATHERINE MUSELWHITE
LETICIA COBRA LIMA, UNIVERSITY OF CALIFORNIA, USA SANTA BARBARA

A MISSING NARRATIVE OF GHANA'S GRAPHIC DESIGN HISTORY
MARK OKYERE, UNIVERSITY OF BERN, CH AND ERIC ANANE-ANTWI, KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY, GH KUMASI

BEA FEITLER: GRAPHIC DESIGNER AND BRAZILIAN FIREBRAND
AMANDA HORTON, UNIVERSITY OF CENTRAL OKLAHOMA,
USA OKLAHOMA

Bea Feitler was a graphic designer, art director, educator, and a mentor to young professionals. Originally from Brazil, Feitler eventually found her home in New York City and made a name for herself there in the magazine industry at a time when women were not typically leaders of design. Bea Feitler and Ruth Ansel made headlines, when at the age of 25 they were made co-art directors of Harper's, they were the youngest art directors to lead a national magazine, and it was equally groundbreaking that they were both women. Like many women Bea Feitler's story has largely been excluded from most graphic design history textbooks. Yet her story parallels with that of the period in which she worked, she hired the first African American model for a major U.S. fashion magazine, art directed the liberal feminist publication Ms., and designed covers that paid homage to the space race; her work can be tied to the Civil Rights movement, Women's Lib and other major American cultural events from this era. Despite a relatively short career, due to her untimely death in 1982 at age 44 to a rare form of cancer, she managed to make a significant impact on magazine design, as well as make a stand for feminism and equality while serving as an art director for nationally recognized magazines such as Harper's Bazaar, Ms., Rolling Stone, and Vanity fair. This paper will look into Bea Feitler's life and legacy, it will explore her influence on American culture through the world of magazine design as well as on her impact on graphic design history as it attempts to answer the question of why she has been left out of the graphic design history canon.

INTERIOR DECORATION AS A PROFESSION FOR WOMEN: INTRODUCING KATHERINE MUSELWHITE
LETICIA COBRA LIMA, UNIVERSITY OF CALIFORNIA, USA SANTA
BARBARA

Within John Elgin Woolf's papers, located in the Architecture and Design Collection at UC Santa Barbara, there is a handful of floorplans for a building drafted between 1947 and 1948 by Elgin Woolf and John Hazen. They were commissioned by Katherine Muselwhite, an interior decorator who lived and worked in Los Angeles from the 1920s to the 1960s. The accompanying correspondence narrates a turbulent relationship between architects and client: it had begun on good terms, but Muselwhite eventually felt overlooked by Elgin Woolf and Hazen, and demanded the termination of their agreement upon the conclusion of the drafts. The drafted building includes an arcade with storefronts on the ground floor, to be rented to artists and designers. On the second floor, her apartment included a library and a gallery. Spaces often had a double function, for living and working, so Muselwhite could promote lectures, classes, and workshops on interior decoration. Despite being a notable decorator, author, hostess, and speaker, she is virtually unknown in the history of her profession. To better approach her biography and body of work, this paper investigates the development of interior decoration as a field, as well as the prevalence of women working as decorators in the early to mid-twentieth century. On her written work, Muselwhite will be considered alongside the pantheon of "Great Lady Decorators," of note particularly from 1870 to 1945, when the return of the men recruited for World War II to the United States ensued a gradual masculinization of the profession in the country. Despite not having the same projection and recognition as some of her counterparts, resulting in neglect of her memory and work, Muselwhite emerges from the archives as a vibrant personality, engaged in productive dialogue with her discipline and influential in the Los Angeles women's clubs circuit, steadfastly educating other women and hopefully fostering a new generation of decorators that succeeded her.

A MISSING NARRATIVE OF GHANA'S GRAPHIC DESIGN HISTORY

MARK OKYERE, UNIVERSITY OF BERN, CH AND ERIC ANANE-ANTWI,
KWAME NKRUMAH UNIVERSITY OF SCIENCE AND TECHNOLOGY,
GH KUMASI

This paper uses archival materials and primary sources to
trace the career path of Ghanaian postage stamp designer and
design educator, Professor Frederick Tete Mate. The life
and contributions of Mate provide a starting point to begin
documenting perspectives and key figures in the graphic design
history of Ghana. A postage stamp commemorating the United Nations
Day in Ghana in 1968, is Professor Frederick Tete Mate's best-
known work. Beyond engaging in philately as noted by art historian
and sculptor Dr B. K. Dogbe in a publication in the early 2000s,
Mate also worked in woodcut, wood engraving, linocut, scrapper
boards, and used methods of printing with wax. His work used
illustration and was based on Ghanaian social, cultural and
political themes. Recognition for Professor Mate's contribution
as an educator is long overdue. He was employed to teach at
the University of Science and Technology, UST, Kumasi, Ghana
in 1965 and witnessed how the Department of Design and General
Arts Studies (DGAS) started in 1972 with three programmes,
namely Foundation, Art History and Graphics, and subsequently
the introduction of the programme on Book Industry. As a result
of Mate's hard work in writing its first curriculum, the Book
Industry programme started in the early 1980s and later grew
into a fully-fledged department called Publishing Studies in the
early 1990s. For this paper, the focus is on his contributions to
three key thematic areas: clients/commissioned works, legacy in
academia and design advocacy. Six narrative interviews together
with archival materials become a timeline with which to construct
Mate's version of Ghana's history of graphic design.

S14_HISTORIES OF BODY CONTROL

Chair: Jane Tynan

"A FINAL SOLUTION FOR HUMANITY"? MODERN DESIGN AND THE POLITICAL IMAGINARY OF POSTWAR WEST GERMANY
NATALIE SCHOLZ, UNIVERSITY OF AMSTERDAM, NL

THE IDEOLOGY OF THE IDEAL: THE VISUAL CURE
PETER FINE, UNIVERSITY OF WYOMING, USA WYOMING

A DISEMBODIED MEMORY: FURNITURE DESIGN FOR CHILDBIRTH ASSISTANCE IN LENINGRAD, LATE 1930S
YULIA KARPOVA, UNIVERSITY OF COPENHAGEN, DK COPENHAGEN

"A FINAL SOLUTION FOR HUMANITY"? MODERN DESIGN AND THE POLITICAL IMAGINARY OF POSTWAR WEST GERMANY
NATALIE SCHOLZ, UNIVERSITY OF AMSTERDAM, NL

The dogma that simple, unadorned and therefore "timeless" forms were the only proper way to furnish a truly German home was spread intensely during the Third Reich. A similar dream-world of modern interiors was regarded after 1945 as representing an essence of Germany as a social and political entity within a radically different political system. This begs the question: To what extent did the importance of modern design for Nazi culture influence its cultural meanings in postwar West Germany?

Sidestepping the interpretive paradigm according to which postwar modern design was above all an expression of Western ideals, I propose to understand design as a complex element of culture whose meanings can be contradictory and exceed conscious individual intentions. In this vein, I have tried to become curious about the nonsensical and the latent within a multitude of both highbrow and popular texts co-producing the postwar meanings of modern design.

As a result, the often claimed redeeming opposition between postwar modern design and the Third Reich appears less clear-cut than is generally assumed. A myriad of opaque and distorting statements about the continuity or discontinuity of modern design's previous popularity in Germany created a collectively accepted myth, a new historical truth. The coding of modern design as "timeless" and its promotion in the context of the Marshall Plan made it possible to blur any clear historical understanding of how modern notions of everyday aesthetics had previously become intertwined with racially loaded ideas of the German people. The postwar lure of the modern thus consisted to a considerable extent in its inbuilt capacity to obscure its own history. What comes to the surface is a widespread, latent and disavowed knowledge about the entanglement of postwar modern design ideals with earlier ideas about national and racial purity.

THE IDEOLOGY OF THE IDEAL: THE VISUAL CURE
PETER FINE, UNIVERSITY OF WYOMING, USA WYOMING

In this paper I contend with formalist, graphic design in the U.S. in the mid-twentieth century as an effort to establish an ideologically, seemingly racially, neutral aesthetic space for design—a "white space". I question the dominance of the International style over U.S. American and African American aesthetics. I critically assess the rhetoric of graphic design for its often naïve approach to race as central to how representation functions in U.S. visual culture. I assert that formalist representations of graphic design in the post war period epitomized by this style were an effort to codify—design as an ideology—resulting in its reification as the ideal. The style's representation as the ideal was in reality a static representation of the machine aesthetic. Problematic to this is the centrality of western European, male designers to the style in nearly every case. It seems highly unlikely that in an emerging post-colonial context that a small cadre of largely European designers might possibly develop and execute a "universal-style" of design applicable to all peoples, in all places. Much of the language surrounding the style closely hews to the more pernicious terms describing whiteness. It was and continues to be lauded for its neutrality, transparency, purity, and universality all terms that are code for whiteness. The style's persistent alignment with these coded terms imply that it represents the logical outcome of the new typography and modernism itself. The fact that the International style was widely adopted by U.S. corporations operating globally especially through corporate identity systems speaks not to its universality but to its brute force. The style did not in reality exclude dogmatism revealing that the space it created was in fact implicitly and purposefully ideological. I argue that this ideology contained latent, racist tendencies realized through racialized rhetoric.

A DISEMBODIED MEMORY: FURNITURE DESIGN FOR CHILDBIRTH ASSISTANCE IN LENINGRAD, LATE 1930S

YULIA KARPOVA, UNIVERSITY OF COPENHAGEN, DK COPENHAGEN

Design for reproductive healthcare has been barely addressed by design historians, even though it is a promising subject for better understanding of the 20th century social and political role of materiality. This paper is the first step towards comparative study of design for reproductive healthcare in modern Europe and Russia. It addresses design for birth assistance as a blind spot in the history of Soviet material culture in the 1930s – the time usually associated with Stalinist repressions and the development of Soviet neoclassicism. While reproductive health was instrumentalised in accordance with the Soviet state's pronatalist policy, personal experiences of gynaecological examination and childbirth were associated with shame and suppressed. Research on the design of childbirth facilities should be helpful in highlighting the hypocrisy of the Stalin-era declarations of gender equality and complex intersections between personal and political. My talk focuses on a forgotten episode in the career of a prominent designer, architect and artist Boris Smirnov. In the 1930s he was involved in designing Constructivist buildings but lost his job in 1936 because of a colleague's denunciation. Soon after that, Smirnov was invited by the Leningrad Research Institute of Obstetrics and Gynaecology to design special furniture for childbirth assistance. The invitation of a male designer to develop furniture for parturient women is as telling of the Soviet gender pseudo-egalitarianism as the fact that throughout the Soviet time all by one directors of this Leningrad Institute were men. Looking at Smirnov's furniture project and the 'surrealist' photographic series taking at the Institute, this paper offers a critical view on the materiality of birthing center influenced by modern biopolitics and male-dominated design culture.

S15_HISTORIES OF DECOLONISATION AND REPAIR

Chair: Michaela Young

APPLYING THE CARRIER-BAG THEORY TO DESIGN AND SYMBOLIC VIOLENCE.
HENRY LEE, PARSONS SCHOOL OF DESIGN, USA NEW YORK AND BRYAN HOWELL, BRIGHAM YOUNG UNIVERSITY, USA PROVO (UT)

CONSTRUCTED NARRATIVES: TOWARDS A CRITICAL DESIGN HISTORY OF CHANDIGARH'S MODERNIST FURNITURE
PETRA SEITZ, UNIVERSITY COLLEGE LONDON; NIA THANDAPANI; GREGOR WITTRICK, BRITISH MUSEUM, UK LONDON

REENACTING INTEC. PROVIDING A MATERIAL BODY TO THE SOCIALIST FUNCTIONALISM OF CHILE'S UNIDAD POPULAR GOVERNMENT.
FERNANDO PORTAL, UNIVERSITY OF THE AMERICAS, CL SANTIAGO

APPLYING THE CARRIER-BAG THEORY TO DESIGN AND SYMBOLIC VIOLENCE.

HENRY LEE, PARSONS SCHOOL OF DESIGN, USA NEW YORK AND BRYAN HOWELL, BRIGHAM YOUNG UNIVERSITY, USA PROVO (UT)

The need to scrutinize designers, design systems, and design pedagogy is only increasing as design itself becomes widespread. It is particularly necessary to critique two key design issues: the lack of accountability in existing design systems; and the unthought of symbolic violence in design. For this, inspiration is taken from Ursula K. Le Guin's 1986 essay, "The Carrier-bag Theory of Fiction," which re-envisioned our popular understanding of prehistory by denouncing a focus on the violent tools that mankind used to gain an evolutionary edge: the stone, stick and bone. Instead, she directs our attention to the often overlooked and mundane ancient tools: the bag, sling, pouch, and anything used to carry. In sum, any kind of 'carrier-bag.' How might we reimagine design history, specifically material goods and objects, through the lens of a carrier-bag? The carrier-bag theory of design not only creates the opportunity to critique past and current design systems, but it also provides a mental framework in which designers can effectively address design's support of symbolic violence, such as extractive industries and the global supply chain. A carrier-bag theory of design underscores the ethical implications of design systems throughout history by challenging what designs and designers receive attention. A carrier-bag theory of design might be effectively added to existing design tool sets by focusing on the less-obvious but necessary design possibilities. Inventing new perspectives from which to view design history opens the door for alternative design histories to be written, essentially aiding in the decolonization of design. Simply discussing an alternative theory of design prompts further design critique and open discourse.

CONSTRUCTED NARRATIVES: TOWARDS A CRITICAL DESIGN HISTORY OF CHANDIGARH'S MODERNIST FURNITURE

PETRA SEITZ, UNIVERSITY COLLEGE LONDON; NIA THANDAPANI; GREGOR WITTRICK, BRITISH MUSEUM, UK LONDON

Constructed as a new capital for post-partition Indian Punjab, Chandigarh is known for its Le Corbusier designed city plan and Capitol Complex. From the 1990s Chandigarh's modernist furniture was removed by French antiques dealers, exhibited, publicized, and sold for tens of thousands of dollars at auction houses as the work of Swiss/French designer, and cousin of Corbusier, Pierre Jeanneret.

This paper calls into question the now hegemonic narrative of Chandigarh's furniture – that their designer was Jeanneret, that they were "saved" by the French dealers, and that they should sit among other financially valued objects within the Western canon of Modernist design. This paper suggests that such a narrative has emerged from, and is continued through, colonial power structures and does not accurately represent the historical reality of the furniture's design, production, consumption and re-sale. We argue that the absence of solid, provable, and specific evidence has encouraged the propagation of a Western-focused narrative of Chandigarh's furniture, which has created blind spots in its popular history, and risks overwriting the memory of their Indian context of creation and use. Finally, this paper uses provisional data to illustrate how qualitative and experience-driven research into local histories of Chandigarh's furniture can begin to address historical power imbalances and erasures of the ties between these pieces and India. 13 years of auction data highlights the creation of a neo-colonial narrative, while initial explorations into oral histories and alternative sites of memory and data suggest a more complicated and nuanced story. Such techniques, we argue, empowers design historical research to serve as decolonial activism, returning the story, prestige, and perhaps physical examples of these pieces to India, as well as assigning India and Indian designers due credit in the broader history of modern design.

REENACTING INTEC. PROVIDING A MATERIAL BODY TO THE SOCIALIST FUNCTIONALISM OF CHILE'S UNIDAD POPULAR GOVERNMENT.
FERNANDO PORTAL, UNIVERSITY OF THE AMERICAS, CL SANTIAGO

Between January 1971 and September 1973, the Design Group of the National Chilean Technological Research Committee (INTEC), developed agricultural machinery, household utensils and equipment for public services. The Group was made up of HfG Ulm emigrees, who worked together with graduates from the first generations of industrial and graphic designers in Chile. Their designs were to be produced by the nationalized industrial platform, and distributed by different State programs, as part of the "Chilean way to socialism", a radical and short-lived project enabled by Salvador Allende. As such, these designs aimed to achieve technological independence and to forge the material culture of Latin-American socialism. Although more than 90 objects were designed, almost none of them were ever produced, given the violent interruption of the government by the coup that installed Pinochet's dictatorship. A regime defined by human rights violations and the early implementation of neoliberal economic policies, where the systematic disappearance of political bodies was echoed by the dismantling of industries and the destruction of public records. This trauma led to the absence of a material trace for this attempt of bridging late-modern European functionalism and third-world socialism and had kept INTEC's experience in the blind spot of design historiography.

The practice-based research has focused on the recreation of these objects to deliver a material body to this experience. This reconstitution was possible by the discovery of original documentation depicting the design process of tableware, furniture and electronic devices. To repair this memory, providing for a new material body for this political experience has allowed to test and to explore the relationship between objecthood, and the conformation of collective property and memory, through the circulation of these objects and their images in specialized media and exhibitions and by their integration into the artifact collection of the Museum of Memory and Human Rights in Chile.

S16_CRITICAL HERITAGE AND NATIONAL IDENTITIES

Chair: Marta Filipovà

A MNEMONIC DEVICE FOR BELFAST
KATE CATTERALL, UNIVERSITY OF TEXAS USA / AUSTIN TEXAS

THE HOMELAND AND THE CHAIR: DESIGN, MEMORY, AND POLITICS IN FASCIST ITALY
IGNACIO G. GALÁN, BARNARD COLLEGE, USA NEW YORK

OBSCURE MEMORY OF TYPOGRAPHY: NATIONALISM AND THE REDESIGNING OF HISTORY BY SCRIPT REFORMERS IN JAPAN, 1920—45
TOSHIKI KAWASHIMA, UNIVERSITY OF PENNSYLVANIA USA PENNSYLVANIA

A MNEMONIC DEVICE FOR BELFAST
KATE CATTERALL, UNIVERSITY OF TEXAS USA / AUSTIN TEXAS

Northern Ireland's socio-political and psycho-geographic landscape was shaped by the Troubles, a 30-year ethno-nationalist conflict (1968-98). On-going redevelopment of Belfast's center has erased traces of the conflict, making it an uncanny environment for an aging population. While a memorial to the conflict was been recommended in 1998, realization has proven contentious in this divided society. On September 23rd, 2021, an ephemeral memory marker will appear: Drawing the Ring of Steel, a 16-hour event is designed to generate new conversations about public recollection of the Troubles. It utilizes one of few shared experiences of the Troubles, the security cordon known as the 'Ring of Steel' that once encircled Belfast city center, protecting as commerce as it rendered the entire population suspect.

Architectural plans of the cordon checkpoints are inscribed on the street. Passersby experience a cognitive bridge between past and present, as everyday life during the Troubles aligns with current experiences of security checks at airports. Performers at each of four checkpoints (N,S,W,E), expert in seeding conversations, undertake mannerist search and frisk motions and facilitate discussions to unearth new understandings of the conflict between generations and amongst denizens and visitors. Performers (radio news journalists in period costume), trained in collecting oral narratives, will archive personal experiences and encounters at checkpoints, before the conflict passes from living memory. A legacy website will present documentation of Drawing the Ring of Steel, an interactive GIS mapping of the security structures (1972-2002), transcribed narratives, and traces the conflict's ontological influence. The project offers a new means of engagement around the legacy of the conflict and invites fresh public discourse about shared remembrance; a complicated legacy of the Troubles.

THE HOMELAND AND THE CHAIR: DESIGN, MEMORY, AND POLITICS IN FASCIST ITALY
IGNACIO G. GALÁN, BARNARD COLLEGE, USA NEW YORK

In 1931, design and architecture critic Edoardo Persico discussed the MR chair by Mies Van der Rohe as the one that is "more similar to us. It resembles our sister dressed up for tennis." While apparently an innocent proposition, the statement was a very loaded one in fascist Italy, in which diverse and contradictory models were being discussed in the construction of a collective identity for Italians--the "us" that Persico's statement sought to define through design. In fact, that statement takes on significant meaning after Ugo Ojetti's stated goal to link "the homeland and the chair," a proposition he had defended some years earlier in Corriere della Sera.

Using three chairs designed by Gio Ponti, Carlo Enrico Rava, and Lina Bo Bardi as case studies, this paper argues that furniture objects were key to the negotiation of the collective memory for Italians and the consolidation of national identity for fascist Italy. I particularly focus on the way in which furnishings helped negotiate internal territorial tensions between the North and the South of the country, racial forms of discrimination, and the conflicts characteristic of colonization in the construction of the Empire. The diversity of design traditions characteristic of the young Italian nation provided a fertile realm for these negotiations—one in which the history of the different regions was manipulated in the production of the new collective memory for the nation. Fascism's conflicting engagements with history and its simultaneous emphasis on the construction of a new man embraced design objects as a medium for the negotiation of memory and transformed memory in a political tool.

OBSCURE MEMORY OF TYPOGRAPHY: NATIONALISM AND THE REDESIGNING OF HISTORY BY SCRIPT REFORMERS IN JAPAN,1920–45

TOSHIKI KAWASHIMA, UNIVERSITY OF PENNSYLVANIA
USA PENNSYLVANIA

This paper shows that the typographic design in interwar East Asia was involved in the complex politics of memory of the development of a 'national' written language. To save Japanese from thousands of kanji (ideogram), the Kana Script Society of Japan proposed the use of the simpler katakana (syllabary) script and designed new typefaces and typewriters from the 1920s to the 1940s. While the script reformers emphasized the Taylorist economic efficiency of their typographic design, they also insisted that their proposal was based on the national tradition and in fact more 'Japanese' compared to Chinese-origin kanji. This strategy, however, resulted in self-contradictory discourse and the rewriting of history into an arbitrary narrative. For instance, the myth of the uni-national origin of Japanese scripts that the reformers advocated was contradicted by the transcultural, Sino-Japanese historical development of katakana and kanji. The reformers and their opponents used this ambivalence of ownership – that katakana and kanji are both Japanese and Chinese – to strengthen their argument in different contexts. They called katakana Japanese to persuade the government to use their typeface but emphasized its Chinese origin when they disseminated it in Manchuria. The problem of the 'nationality' became even more complex when they disseminated their idea in Japanese communities abroad such as those in Brazil and Hawaii, where katakana, kanji, and local languages had to compete. The obscurity of the exact 'origin' of the typefaces and scripts before the advent of modern nationalism led to the arbitrary use and even the invention of a history. This paper sheds light on the important role that memory and history played in typographic design and written language in a non-alphabetic language in the early twentieth century.

S17_GEOPOLITICAL ENTANGLEMENTS

Chair: Johannes Bruder

DESIGNING IN REAL WORLDS – WEAVING SHARED HISTORIES THROUGH DESIGN ANTHROPOLOGY
CURATED PANEL

LAND RECLAMATION AS A SPECULATIVE MATERIAL PRACTICE
MICHAELA BÜSSE, HUMBOLDT UNIVERSITY OF BERLIN, DE

THE SETTLER IS A CYBORG: PRECURSORY NOTES ON MARTIAL DESIGN
ALI H. MUSLEH, UNIVERSITY OF HAWAII AT MANOA, HI HONOLULU

RECONFIGURING THE BORDER
MAHMOUD KESHAVARZ, HDKV ACADEMY OF ART AND DESIGN, UNIVERSITY, SE GOTHENBURG

DESIGNING IN REAL WORLDS – WEAVING SHARED HISTORIES THROUGH DESIGN ANTHROPOLOGY
CURATED PANEL

What design is and how it operates goes well beyond the design processes or objects, rather it can be understood as a structuring element of human-material relationships enforcing and enabling certain activities and agents over others. It has been argued that design is an ontological agent and thus can be willingly directed toward betterment (Escobar 2017; Fry 2012; Willis 2006). However, universalist claims about the nature of design always carry implicit assumptions that all too often go unquestioned and disregard the realities which are shaped by inequality, epistemological and structural violence as well as different ways of knowing and being.
In this panel, we will explore how design objects are always already implicated in systems of power and how these are reinforced, challenged or made visible through particular modes of shared histories. In the messiness of the everyday, and by working at the intersections of design and anthropology, we need to discuss how histories of violence are generated, maintained and even concealed by designing. By tracing moments and instances where design can't be easily located and identified, the talks in this panel will show multiple understanding of design and what they do to different bodies, places and histories. The examples presented question the dominant narrative, ideological assumptions and the acclaimed methodological universalism that informs design practice. Furthermore, and by bridging different sites, objects and practices, the papers put forward modes of weaving shared histories that open up possibilities to accommodate for multiple ways of making in the world.

LAND RECLAMATION AS A SPECULATIVE MATERIAL PRACTICE
MICHAELA BÜSSE, HUMBOLDT UNIVERSITY OF BERLIN, DE

In my presentation, I will frame land reclamation as a speculative material practice and investigate its underlying design politics. Land reclamation is a process by which artificial land is created through dredging or mining sand in one place and reallocating it to another. My fieldwork-based research utilises sand as an interscalar vehicle (Hecht, 2018) in order to trace the multiple entanglements between different livelihoods and one of the most demanded and at the same time scarcest resource on earth.

By introducing the case of Malacca, a former Dutch colony at the Straits of Malacca, Malaysia, I will illustrate how ambitions of connectivity and superiority (The Belt and Road Initiative) clash with real estate speculation, environmental degradation (siltation) and struggles of the local fishing community. Having been the former trading hub in the Straits, with the British colonisation of Singapore and its independence and economic growth since 1965, Malacca today is hugely a ghost town developing land and estate in anticipation of a brighter future.

In the assemblage of geopolitical tensions, land and housing development, social and ecological struggles, unexpected cracks and openings occur that challenge the understanding of what counts as design in the first place. Ultimately, and by taking into account the vibrancy of sand (Bennett, 2010) I relocate design as being constantly (re)negotiated through divergent modes of being.

THE SETTLER IS A CYBORG: PRECURSORY NOTES ON MARTIAL DESIGN

ALI H. MUSLEH, UNIVERSITY OF HAWAII AT MANOA, HI HONOLULU

In this paper, I highlight the encounter with arms as a structuring event formative of the anthropological machinality called the settler. Drawing on the aleatory materialism of Louis Althusser, I call into question understandings of weapons as fixed instruments of existing structures of domination or as mere extensions of the will of pre-formed subjects to delve into existential terrains of experience wherein becoming-settler is primarily a process of becoming-with-arms. Approaching weapons design in the frame of this inhuman encounter, I argue, allows settler colonialism to be glimpsed in action in the coming together of actors, objects and processes that are not only implicated in violence but also generative of martial worlds and the embodied subjecitivies that inhabit them. Moving beyond essentialist descriptions of the settler as an anthropological type or a static identity uncoupled from its exercise conditions, a focus on design as such renders this martial subjectivity and its modes of existence radically contingent and in constant motion as an ever-shifting human-weapon assemblage. What weapons do in this regard, what their internal components are and the external relations they enter into all become critical points of entry into settler colonialism as a form of life to which war is normal rather than a disruptive and extrinsic event. Crucial to this analysis is the undoing of subject-object dichotomies to render visible how who or what one is is fundamentally inseparable from the relations they enter into. As I will show, the "settler" as a human-weapon assemblage poses a claim and demand on those to whom the study of weapons and their design is the practice and possession of particular classes to otherwise heed how these artifacts, their creation and use implicates society in toto.

RECONFIGURING THE BORDER

MAHMOUD KESHAVARZ, HDKV ACADEMY OF ART AND DESIGN, UNIVERSITY, SE GOTHENBURG

In this presentation, I will discuss borders not as lines of division, nor ubiquitous spaces but concrete materialities that support mobility unevenly and discriminately. In the face of discrimination and inequality promoted and managed by borders, it is imperative that those who are denied access to material supports of mobility, find their own replacements and supports provided by the so-called smugglers, however insecure and vulnerable they might be.

Based on ethnographic and historical accounts of practices of migrant smuggling, this paper shifts the focus from smuggling as a "greedy" and "mafia-organized" activity to a specific technical practice that understands border as a question of technique and reconfigures it in a way that can provide mobilities previously unimagined or immobile. Smuggling consists of different levels of materialities and a range of techniques, from creating and forging specific papers, passports and supporting documents, to using and repurposing vehicles, nodes and infrastructures of travel: "exit and entry mechanisms" to borrow a smuggler's words.

It may appear that the smuggler harnesses these artefacts, nodes and infrastructures to facilitate mobility; in truth, however, their different material or visual capacities actually determine the scale, speed, place, and time of smuggling. Without existing objects, everyday practices, and infrastructures, smuggling would not be possible. The forger is often portrayed as a master genius – an artist using their skills for the "wrong" reasons. In reality, the genius of smugglers and forgers is realized not in the magical skill of imitation, but in the ability to reconfigure existing objects, technologies, and practices of mobility in ways that generate new, unanticipated pathways for those deprived of them. Indeed, the smugglers' practice of reconfiguration may well be one of the more urgent and significant techniques in the struggle against borders.

S18_CONTESTED BORDERS OF MODERNITY

Chair: Robert Lzicar

EMERGING GRAPHIC DESIGN HISTORIES: A ROADMAP FOR EXPLORING GRAPHIC MEMORY

NIKI SIOKI, UNIVERSITY OF NICOSIA CY NICOSIA

In an age of globalization there are countries where graphic design history still remains a field hardly mapped. Among them Greece, where the limited number of research studies to date, although of great significance, are quite fragmentary. In their majority, they focus and assess the role of graphic design practice and its products in the country's quest for modernization. In these works, graphic design is associated with progressive actions characterised by an outward-looking towards western models and the 'catching-up with Europe' perspective. Such history accentuated a hierarchical narrative and the contrast between the periphery, Greece, and the dominant European centres. However, adhering to the norms of academic research and taking advantage of the discipline's accumulated knowledge and experience which was largely influenced by an Anglo-American perspective, those works avoided to adopt the common framework found in early design history, namely that which had mostly drawn on the art history tradition. Sidestepping such approaches may be seen as an advantage of the late development of graphic design history.

This paper argues that in places where graphic design history is still in nascent stage, the development of the field can function as a testing ground for western canonical models of analysis. The later are indispensable but not enough inclusive in helping researchers to consider local history's particularities. It interrogates the ways in which existing research approached Greek graphic design history and discusses aspects of the beginning of graphic design practice during the interwar period. The focus on this period points out the intrinsic and diverse difficulties encountered by researchers and suggests a periodisation defined by the national and regional context. The paper concludes with some suggestions for future directions in historical research through a relational and comparative perspective of Greek design's interactions with its neighbouring cultures.

DECOLONIZING MODERNISM: HELMI EL-TOUNI AND THE POLITICS OF ORNAMENT

ZEINA MAASRI, UNIVERSITY OF BRIGHTON UK BRIGHTON

Twentieth century discourses of modernism in art and design, with their respective philosophical underpinnings, disciplinary formations and aesthetic canons were on the move through different institutional channels and met different sites of enunciation beyond Euro-American geographies. However, this global impetus did not go by uncontested.

During mid-twentieth century processes of decolonization, which characterised much of the Global South (Africa, Asia and the Middle East), modernism's Eurocentric foundations came under close scrutiny and was widely debated.

In the Arab world in particular, modernist art and design practices had displaced local Islamic art traditions from their aesthetic centrality in society. It is with this dislocation that Arab artists, designers and intellectuals wrestled. Some embraced modernism's purported universal paradigms; others, motivated by anticolonial Arab nationalist politics, strove to reclaim a sense of locality and cultural identity in and through their practice.

In the struggle for national liberation, Frantz Fanon (1963) explains, the restitution of a sense of sovereignty and dignity requires the valorisation of a collective cultural identity, which had been emaciated by colonialism. Colonized people thus turn to the glories of the past in search of a 'national culture' to rehabilitate the present. Nonetheless, the articulation of anticolonial politics of authenticity with cultural heritage produced a tension that was often expressed in anxieties over modernity. How have artists/designers negotiated these tensions in their practice? In doing so, how was modernism reconfigured to suit their anticolonial claims? And in what ways did graphic design constitute an important site in the struggle for decolonization? This paper will be concerned with these questions and will focus on the work of Egyptian graphic designer Helmi el-Touni (b. 1934 Cairo) by way of example.

COFFEE OR CHINESE TEA – THE TRANS-CULTURAL EXPLORATION OF CONTEMPORARY CHINESE GRAPHIC DESIGN IN THE 1980S AND 1990S

YUN WANG, CHINA DESIGN MUSEUM, CHINA ACADEMY OF ART,
CN HANGZHOU

In 1978, the Communist Party of China made major decisions resulting in what was known as "reform and opening up", perhaps the most significant turning point in recent Chinese history. Before that, China pursued a strategy of isolationism, and the state control of imagery under Communism after 1948 led to a form of mass propaganda. After 1978, rapid expansion in China's relative economic size became the norm. In this context, graphic design practitioners in China experienced a tremendous transformation in their experience and environment. Based on personal memory of the pioneers of contemporary Chinese graphic design, such as Wang Yuefei and Wang Xu, this paper will explore the development of graphic design in China from the 1980s to 1990s when the field experienced transformation from operating in a comparatively isolated circle in which graphic design learning resources from the West were provided exclusively to in-house designers in state-owned packaging companies to the emergence of professional graphic design practitioners and private design companies. With first hand material collected through interview, the paper will examine the trajectories of these early practitioners in the 1980s when the task of the in-house designers at the Guangdong Packaging Import and Export Corporation was to change the situation in which China's export commodities were characterised by "first-class quality, second-class price and third-class packaging", as well as their exploration in the 1990s.

The proposed paper would not only be a record of these designers personal memories but also an exploration of the thinking behind, attempting to find out the challenges they confronted when applying the knowledge gained abroad to local context.

S19_TRANSMODERN SPACES

Chair: Claire O'Mahony

CAPABILITY OF DESIGN FOR 'MODERNIZING' THE MEMORIES OF HISTORY: THE JERUSALEM COMMITTEE'S AMBITIOUS CHALLENGE
ARIYUKI KONDO, FERRIS UNIVERSITY JP YOKOHAMA

WHOSE MEMORY IS IT ANYWAY? INDEFINITE FACES OF MODERNISM: NOTES ON INDUSTRIAL FORMS / DESIGN IN INTERWAR AND SOCIALIST ROMANIA
MIRELA DUCULESCU, NATIONAL UNIVERSITY OF ARTS BUCHAREST, RO BUCHAREST

HOUSES, DRAWING ROOMS AND ATTICS: CONTEMPORARY SPATIAL PRACTICES AND HISTORICITY OF ALTERNATIVE MEMORY IN COLONIAL KODAVA HOUSES (1834-1947)
CHINNAPPA B. G., FIELD MARSHAL KM CARIAPPA COLLEGE, IND KODAGU

SIBYL MOHOLY-NAGY: BETWEEN MEMORY AND POLEMIC
JEFFREY LIEBER, TEXAS STATE UNIVERSITY USA TEXAS

CAPABILITY OF DESIGN FOR 'MODERNIZING' THE MEMORIES OF HISTORY: THE JERUSALEM COMMITTEE'S AMBITIOUS CHALLENGE
ARIYUKI KONDO, FERRIS UNIVERSITY JP YOKOHAMA

The Jerusalem Committee, first set up in 1969, was an advisory body to Jerusalem Mayor Teddy Kollek for advancing the urban development of the 'post-Third Arab-Israeli War' Jerusalem, aiming to solve pressing problems for the city in housing, transport, commercial redevelopment, politics, and even racial and religious antagonism. 70 to 100 renowned international experts in architecture, landscape architecture, art, design history, archaeology, theology, philosophy, law, economics, journalism, publishing, etc., were invited in the next several years by the mayor to join this remarkably ambitious, multinational exercise, courageously opened to diversified views and opinions from outside Israel. The list of those who accepted the invitations include many design-related professionals: Louis Kahn, Philip Johnson, Isamu Noguchi, Oskar Kokoschka, Henry Moore, Lewis Mumford, Heinrich Theodor Böll, Sir Nikolaus Pevsner, Dennys Lasdun, Lawrence Halprin, and Buckminster Fuller. The actual task of this multinational body was to revitalize the ancient city, full of historical, archaeological and religious memories, in order to meet the everyday necessities of the public who lived in the city. The focus was on how to achieve this task by means of design, modernizing urban spaces and buildings, both private and public, while retaining 'the unique status of Jerusalem as a spiritual centre'.
This paper intends to explore the ways in which the modernization-revitalization of historic Jerusalem was debated and architecturally pursued in the course of candid exchanges of multifarious views within the Jerusalem Committee, views underpinned by the conviction, well-expressed by Buckminster Fuller in his 1968 article 'Astro-Architecture', that 'only by employing the highest-capability architecture' can we make totally successful the task of 'caring for all humanity and eliminating the prime causes of war.'

WHOSE MEMORY IS IT ANYWAY? INDEFINITE FACES OF MODERNISM: NOTES ON INDUSTRIAL FORMS / DESIGN IN INTERWAR AND SOCIALIST ROMANIA
MIRELA DUCULESCU, NATIONAL UNIVERSITY OF ARTS BUCHAREST, RO BUCHAREST

This paper addresses the notion of design history and historiography in the context of Romanian design -- filling in the blind spots in the past memory of modernist socialism and revealing a local narrative. It also rehabilitates the history of Romanian design, suggesting the manner in which a history seen as minor and peripheral is an integral part of the so-called major, hierarchized, and non-inclusive canonical history of modern industrial design.

We shall attempt to trace connections and intersections between the Western notion of modernism and the development of Romanian design in the inter-bellum and the socialist periods in relation to the European and international context. We suggest that a double layer of complexity of design-related manifestations filtered through the lens of modernism can be looked at in Romania. On one hand, the local manifestation of the echoes of modernism in the inter-bellum period (artistic avant-garde and modernist architecture expressions) and the effort to industrialize the country, to move beyond the agrarian economy, gave rise to singular attempts at original Romanian design or experiments with everyday objects (i.e. Malaxa car by the architect Stan Bortnowski). On the other hand, in postwar Romania, under the new communist regime, the emergence and development of design (Industrial Forms) higher education (1969/Bucharest, 1971/Cluj) and of professional designers shall be inscribed within the vision of the socialist state – design was perceived as equivalent of industrial modernization – in the context of international concerns with modern design education; the syllabus was inspired by the Bauhaus pedagogical model. However, the practice of design professionals was honest but limited in its effectiveness. All in all, the notion of industrialization seemed to be a feature borrowed from the "objective" memory of modern design making.

HOUSES, DRAWING ROOMS AND ATTICS: CONTEMPORARY SPATIAL PRACTICES AND HISTORICITY OF ALTERNATIVE MEMORY IN COLONIAL KODAVA HOUSES (1834-1947)

CHINNAPPA B. G., FIELD MARSHAL KM CARIAPPA COLLEGE, IND KODAGU

The colonial houses of Kodavas, an ethnolinguistic minority community in Kodagu, a district in the Indian state of Karnataka, reflect modernity as conceived by colonial individuals, marked by movement away from the clan-based kinship system. The paper discusses the idea of modernity as conceived within the spatial dimensions of individual houses, the economies of artefacts within them and locates the contemporary network of artefacts within the drawing rooms and attics. The spatial orientations of display reflect alternative museal practices of memory. Such practices by the Kodavas are conscious attempts to locate a historical temporality against the homogenising statist practices of history. Therefore, the paper is a spatiotemporal and material survey of memory practices within the domestic spaces as politico historical engagements by the Kodavas.

The annexation of Kodagu by the British East India company in 1834 was followed by major transformations in land tenure and revenue systems. The employed colonial subject emerges within the resulting economic transformations. The drawing room and the attic are located as spaces of emerging modernity reflecting commodity culture marked by access to modalities of colonial economy. The merger of Kodagu into the state of Karnataka in 1956 marks a shift in the autonomy experienced by the province since the time of the Raja. The Kodava ethnolinguistic minority has since enabled various modes of negotiation with the nationalist narrative of the Indian state. In contemporary times individual spaces in colonial houses become sites of alternative memory practices in the absence of history of the region in the national discourse. The residual artefacts in the attics of these houses refigure as objects of display in the drawing rooms. The paper argues that material practices and their spatial dimensions become sites of memory and museal practices as critical departure from artefact orientation in sites of national history.

SIBYL MOHOLY-NAGY: BETWEEN MEMORY AND POLEMIC

JEFFREY LIEBER, TEXAS STATE UNIVERSITY USA TEXAS

My paper explores a relatively unknown episode in the afterlife of the Bauhaus: the post-WWII writings of Sibyl Moholy-Nagy. In her vivid, but little-known essays of the 1950s and 1960s, Moholy-Nagy rejected the triumphant narratives created by elite institutions for Mies van der Rohe and Walter Gropius. By contrast, she advanced alternatives to the models they offered, first by making a case for the important legacy of her husband, László Moholy-Nagy, and then in her pioneering research into Latin American architecture and design.

My paper focuses attention on such essays as "Is the Bauhaus Relevant Today?" (1967), "On Protesting" (1967), and "What's Wrong with Architectural Education?" (1968). In these fiery polemics Moholy-Nagy championed the work of a young generation of Latin and South American designers struggling to break free from tainted European ideologies to join modernist forms with more pragmatic ideals. She cautioned against the melancholic and often haughty formalism of neo-avant-garde movements. By contrast, she urged designers to address "new ethical obligations" and the "as yet unknown solutions of the next environmental era."

What is at stake in these writings is nothing less than the legacy of the Bauhaus itself. At a time when Gropius and Mies were accepting lifetime achievement awards, Moholy-Nagy was attempting to make the memory of the Bauhaus relevant to the student generation of 1968. Her tone of grievance and dramatic approach to criticism are reasons why she was treated suspiciously in her time, but I argue that her subjective blending of politics, polemic, and appreciation provides us with a model that enlivens the writing of history.

In sum, I argue that in her writings Moholy-Nagy presaged current discourses about alternative genealogies, indigenous epistemologies, and design history as a form of activism and repair.

S20_CHALLENGING NATIONAL HISTORIOGRAPHIES

Chairs: Davide Fornari, Robert Lzicar and Sara Zeller

BEYOND SWISS GRAPHIC DESIGN
CURATED PANEL

PRESENCE SWITZERLAND IN SENEGAL: A CASE STUDY IN POSTCOLONIAL GRAPHIC DESIGN?
DANIEL SCIBOZ, GENEVA UNIVERSITY OF ART AND DESIGN, CH GENEVA

DESIGN HISTORY AS A FORM OF ACTIVISM AND REPAIR: THÉRÈSE MOLL
ELIZABETH RESNICK, MASSACHUSETTS COLLEGE OF ART AND DESIGN, USA BOSTON

BASEL — ULM — ZURICH: PRINCIPLES OF GRAPHIC DESIGN EDUCATION AND THEIR MIGRATION ACROSS BORDERS
SANDRA BISCHLER, FHNW ACADEMY OF ART AND DESIGN, CH BASEL

BEYOND SWISS GRAPHIC DESIGN
CURATED PANEL

In nowadays graphic design history, the label "Swiss" is by no means only used as a geographical designation, but generally equals representatives of the international style, if not modernist design at large.
What is in that sense often called "Swiss" graphic design practice, has however long since left the country it was named after. Thus, the papers within this panel examine the migration of ideas, objects, people and collectives in that context and therefore challenge existing national historiographies and canons.
These migrations have taken different forms and paths across the years, for example through exhibitions — such as 1971's "La Suisse présente la Suisse" in the case study by … —, or they were mediated by designers who disseminated the principles of the style abroad, as in Thérèse Moll's practice in the US presented by …. Finally, the diaspora of curricula and faculty staff has had a crucial impact on the dissemination of design tenets, as … explores in her paper by analyzing the schools of Basle, Zurich, and Ulm.

PRESENCE SWITZERLAND IN SENEGAL: A CASE STUDY IN POSTCOLONIAL GRAPHIC DESIGN?
DANIEL SCIBOZ, GENEVA UNIVERSITY OF ART AND DESIGN, CH GENEVA

This contribution draws from results of a currently ongoing interdisciplinary research project. The case study of this research is "La Suisse présente la Suisse", an exhibition held at the Musée Dynamique in Dakar from 26 November 1971 to 29 February 1972 that opened a new chapter of cultural relations with Senegal. The research project questions what is due to graphic design in the case of this exhibition by examining documents preserved in Bern by the Swiss Federal Archives and in Neuchatel by the Ethnography Museum.
Intermediary results account that next to its curators, graphic designers of the Zurich-based agency Werberei Woodtli shaped this exhibition from the preliminary studies and worked actively until its final stages. Reports also highlight that coherence and visual issues raised by the exhibition's content have been solved due to graphic designers' ingenious use of all the modern means of exhibition design. Furthermore, plans and photographs highlight how a display system was designed in order to fit with the pre-existing system in the museum which was inaugurated in 1966 and modeled on the 1955 extension to the Museum of Ethnography in Neuchâtel.
Based on these findings "La Suisse présente la Suisse" can be analyzed in regards to aesthetic trends that strengthened Switzerland's international reputation in the fields of industrial and graphic design since the late 1940s. The research aims to further investigate how practices, products, and forms of Swiss industrial and graphic design have been exported in a postcolonial context. In this perspective, as numerous scholars have accounted, insights borrowed from the postcolonial and critical race studies may be required.

DESIGN HISTORY AS A FORM OF ACTIVISM AND REPAIR: THÉRÈSE MOLL
ELIZABETH RESNICK, MASSACHUSETTS COLLEGE OF ART AND DESIGN, USA BOSTON

Thérèse Moll was born in Basle, Switzerland in 1934. She began her studies at the Basler Allgemeine Gewerbeschule under the tutelage of Armin Hofmann, Emil Ruder, and others, from 1949–54. Moll was an exemplary student of Hofmann's, who published her work from his preliminary course (Vorkurs) in his 1965 landmark book Graphic Design Manual: Principles and Practice, which became one of the most widely known references on Swiss design.
Upon receiving her Swiss Federal Diploma in March 1954, Moll worked as an assistant in one of Europe's foremost design offices, Milan's Studio Boggeri. When she returned to Basel in early 1955, she joined Karl Gerstner working in his Atelier for two years. In 1957 Moll accepted a staff position in the design office at Geigy Pharmaceutical, which, since the 1940s, had built one of the most renowned design departments in the world. Moll left Geigy in 1958 to start her design practice, working with a variety of industrial and scientific clients. Early in 1959, she traveled to Cambridge, Massachusetts, for a 5-month placement at MIT's Office of Publications, working alongside Jacqueline Casey, Ralph Coburn, and freelancer Muriel Cooper.
Here, Moll introduced the notion of a modular typographic system not yet practiced in the U.S. at that time. To quote Jacqueline Casey: "Thérèse Moll, a young Swiss designer… introduced the office to European typography. She had been well trained in the design of modular systems. This use of proportions in designing publications series became a useful tool for developing MIT's image."
The paper presentation will trace the short life of this unknown and unsung young (woman) designer who had an immense influence on the development of contemporary graphic design in Boston in the late 1950s.

BASEL – ULM – ZURICH: PRINCIPLES OF GRAPHIC DESIGN EDUCATION AND THEIR MIGRATION ACROSS BORDERS
SANDRA BISCHLER, FHNW ACADEMY OF ART AND DESIGN, CH BASEL

Graphic design historiography has established terms such as "Swiss Style" or "Swiss Typography" to describe a formally reduced or "strict" approach towards graphic design and typography, spreading mainly from Switzerland during the mid-20th century. Two Swiss graphic design schools, the Kunstgewerbeschule Zurich and the Allgemeine Gewerbeschule Basel are frequently referenced as flagships of this approach. This has, at times, been extended to include another design school outside of Switzerland: the Hochschule für Gestaltung in Ulm, Germany (1953–1968), often associated within a generalized haze of "Swissness".
As a canonization of national attribution appears to be necessary in terms of stylistic generalization for design history surveys, in particular, this has, however, limited the scope of understanding of the individual institutions and their design principles. Thus far, neither possible migratory movements between the schools nor a comparative study of their formal dogmas and design philosophies have been the subject of scientific debate.
The paper, stemming from an ongoing PhD-research, will first trace the movement of persons, teaching concepts and ideas between the schools in Switzerland and Ulm, showing that there was multi-directional migration not only across cantonal but also national borders, which refutes the idea of a monolithic school or self-contained unit. However, despite the formal and theoretical similarities, the comparative analysis also confirms that a generalization under one stylistic umbrella must fall short.
Major terms for graphic design, such as science, art, craft, or ostensibly shared design principles such as formal reduction, grid-based design or objective photography were interpreted and applied in a variety of ways.

S21_DESIGNERLY WAYS OF DOING HISTORY I

Chair: John Potvin

CLOTHING FOR CHILDREN
CURATED PANEL

A CLOSER LOOK AT BOYS IN FROCKS
MARTIN KAMER, INDEPENDENT RESEARCHER, CH ZUG

THE CLOTHES OF THREE BROTHERS AROUND 1900
KATHARINA TIETZE, ZURICH UNIVERSITY OF THE ARTS, CH ZURICH

ABOUT BOYS AND GIRLS
MARIA SPITZ, DRAIFLESSEN COLLECTION, DE METTINGEN

CLOTHING FOR CHILDREN
CURATED PANEL

Whenever we see boys in historical paintings or photographs, we are all too often amazed by the fact that they are seen wearing the same clothes as the girls. Who is who? How can we tell one sex from the other? Were the reasons for this sartorial practice purely pragmatic in nature? Was it "just" a passing fashion? What do the pictures tell us about the role of the child during that time? These questions and more prompted today's panel, in which we examine the practice of dressing children in the period from 1840 to the 1920s from the perspective of gender. In three lectures, we analyze the changing forms of boys' clothing and search for gender-specific attributes. The ages of the children range from babies to schoolchildren, their social status from royalty to the lower classes. Made up of a teacher of design, a textile and fashion historian and curator, and a collector and dealer in historical costumes, our panel approaches these questions by analyzing a diverse array of sources, ranging from fashion illustrations, daguerreotypes, private photographs, and advertisements, to preserved articles of children's clothing. Themes include: the practitioner as historian v. the historian as practitioner; design histories as design fiction; and the impact of design on personal and collective memory.

A CLOSER LOOK AT BOYS IN FROCKS
MARTIN KAMER, INDEPENDENT RESEARCHER, CH ZUG

In my career as collector and dealer in historic clothing, people have often challenged my attributions whenever I have identified dresses as being originally for boys. Throughout the second half of the 19th century, in Europe and the USA, male children were usually clothed in dresses until the age of five or six. This "non-gender-specific fashion" was worn by society in general, from the sons of kings and queens and high society down to the working poor.
In this talk, I will show pictures from my extensive collection of early photography, including daguerreotypes, ambrotypes, carte de visites, cabinet photos as well as fashion plates that reveal what these boys in dresses looked like in the period 1840 to 1900. I will also show photos of extant historic boys' dresses that I have owned during the past many years of collecting historic fashion.
In preparing for this talk by examining fashion magazines from the period, I discovered many interesting distinguishing details that mark differences in clothing between the various age groups among children.
In terms of today's conference, I appear in a dual role as practitioner-as-historian and as historian-as-practitioner. My knowledge as a collector is mainly fed by decades of dealing with historical dresses — knowledge I have gained through hands-on experience rather than academic research.

THE CLOTHES OF THREE BROTHERS AROUND 1900
KATHARINA TIETZE, ZURICH UNIVERSITY OF THE ARTS, CH ZURICH

In 1900 Karl Moser built the Villa Langmatt in Baden near Zurich for Sidney Brown (1865–1941) and his wife Jenny, née Braun-Sulzer (1871–1968). When the young couple moved in, they already had two sons, Sidney (1898–1970) and John (1900–1987). Harry Brown (1905–1972) was born a few years later. Sidney Brown Sr. was the brother of the founder of Brown, Boveri & Cie. (now ABB), one of the world's leading electrical engineering companies. Sidney Sr. also worked for the company and, along with his wife, amassed a valuable collection of Impressionist painting. The life of this bourgeois, art-loving family is well documented in photographs. Archive material from the Museum Langmatt allows us to reconstruct and visualize the three brothers' clothing as they progressed through childhood.
The forms of clothing ranged from the long white cotton dresses of the first months of life, known today simply as christening gowns, to light-colored short dresses for the crawling age, smocks for the first few years of life, and the first pairs of shorts. These were followed by knee breeches and only by full-length trousers once the wearers had reached early adulthood. Special outfits such as sailor's clothing or the "Little Lord" suit also played an important role.
In the space of just 100 years, clothing for young children seems to have changed completely. Why did girls and boys wear identical clothes – dresses – in infancy? How did trouser length correspond to age? Was there anything specifically childlike about children's fashion? How did children's clothes differ from that of adults? This talk is dedicated to the fashion history of children's clothing, seen from a gender perspective, using the example of boys' clothing in the early 20th century.
With photographs as the primary source material for design history, our "cultural memory" is full, with an unwieldy overabundance of visual material that continues to grow. The proposed theme is understood as design fiction within design history: looking into the past makes it possible to question current attributions and open up new (design) perspectives.

ABOUT BOYS AND GIRLS
MARIA SPITZ, DRAIFLESSEN COLLECTION, DE METTINGEN

Founded in Sneek in the Netherlands in 1841, by the end of the 19th century C&A had evolved from a company of textile merchants into a retail supplier of women's, men's, girls', and boys' clothing. The product range increasingly shifted to ready-to-wear clothing, which was still comparatively expensive at that time. In 1904, the owners of C&A made the bold decision to market affordable clothing to those "who had to travel by tram." Whereas the clothing chain had previously targeted just 4 percent of the population with its product range, C&A now wanted to reach the remaining 96 percent and appeal to the masses, who had been unable to afford ready-to-wear clothing until then.
The company already started placing advertisements in daily newspapers very early on, in the 1860s. At first these were purely textual, but in 1893 they started featuring illustrations of hand-drawn models. These images not only trace the development of the product range and changing fashions over time, they have also become part of the collective memory of the buying public in western Europe.
With its advertising for children's clothing, C&A targeted schoolchildren and their parents. Girls' clothing was usually advertised together with women's fashion, and boys' clothing with men's fashion. This separation alone supported binary gender codes. Questions of gender-specific and child-appropriate clothing form the core of this talk, in which I examine narrative structures and their communication in C&A's advertising for children's fashion from the 1890s to the 1920s on the basis of the clothing depicted, the settings and toys shown, and the headlines and product information. This talk is intended as a contribution to the theme of design's impact on personal or collective memory.

S22_DESIGNER AS HISTORIAN, HISTORIAN AS DESIGNER

Chair: Artun Ozguner

TITLE SEQUENCE DESIGNS IN FANTASTIC TURKISH CINEMA BETWEEN 1950-1985
GÜRKAN MARUF MIHÇI, IUPUI HERRON SCHOOL OF ART AND DESIGN US INDIANA AND OZYEGIN UNIVERSITY, TR

KARL GERSTNER – A PRECURSOR OF DIGITAL GRAPHICS
JONAS DEUTER, HOCHSCHULE FÜR GESTALTUNG OFFENBACH AM MAIN DE OFFENBACH

REVIVING THE MEMORY OF MODERNIST TYPE DESIGNER JOAN TROCHUT
ANDREU BALIUS, EINA-UAB UNIVERSITY SCHOOL OF DESIGN AND ART, SP BARCELONA

TITLE SEQUENCE DESIGNS IN FANTASTIC TURKISH CINEMA BETWEEN 1950–1985

GÜRKAN MARUF MIHÇI, IUPUI HERRON SCHOOL OF ART AND DESIGN
US INDIANA AND OZYEGIN UNIVERSITY, TR

There are 318 fantastic movies in Turkish cinema between 1950-1985. Because of the social, cultural, and economic changes during the 70s (urbanization, western-centric modernization, and Turkey's economic relationship between the US and Europe), fantastic movie production has been increased dramatically (177 fantastic movies have been produced between 1970-80) but after the coup in 1980, civil unrest, and economic instabilities there are a few fantastic movies have been produced after 1985. Their title sequence designs are unique and significant examples of early Turkish motion graphics designs and they have an important role in Turkish design history not only because of low budget-fast production and the technology-based processes, but also their visual languages, characteristics, and concepts. This research examines how title sequences were designed in Turkish fantastic movies between 1950-1985 and understand what the visual characteristics of these title sequences are and how these can be categorized visually. The aim of this study is to research title sequence designs in fantastic Turkish cinema between 1950-85, and is to historical showcase how aspects of national and cultural diversity must be accounted for in undertaking a study of design and visual culture that moves beyond USA and Euro-centric models. This research analyzes the production process, and technical skills and equipment to learn how these title sequences were produced. In addition to that analyses what inspired the directors, producers, and designers/artists during the production process and the adaptation process. This research examines how social, cultural, and economic environments affected this production process not only for the film industry also for society. This research also proposes a different model design methodology for analyzing the design products in the developing counties, especially for the design deficit products.

KARL GERSTNER – A PRECURSOR OF DIGITAL GRAPHICS

JONAS DEUTER, HOCHSCHULE FÜR GESTALTUNG OFFENBACH AM MAIN
DE OFFENBACH

In a retrospective view of the Swiss graphic designer Karl Gerstner (1930–2017), his systematic and programmatic approach is repeatedly associated with current digital design methods. The Schweizer Bundesamt für Kultur awards Gerstner the Swiss Grand Prix Design in 2012 and describes in its appreciation that Gerstner was able to anticipate technological developments in the beginning computer age. Can Gerstner's work really be interpreted as a prediction of digital developments?

In 1963 Gerstner published "Designing Programmes". It presents an overview of methods and patterns of thought in which design solutions are generated with the help of logical sequences and specifications. Among them is the concept of his typeface "Gerstner Program", which is expanded into a complete family using photomechanical interpolation. In fact, Gerstner follows the developments in computer technology at close range through his work on advertising graphics of his agency client IBM. In the field of fine art, in 1965 Gerstner speculates: "To produce art will mean: to program it."

Although Gerstner's programmatic approach can certainly be related to today's digital design methods, it seems more reasonable to focus on a prevailing zeitgeist. An argument for this is provided by "Designing Programmes" itself: There, Gerstner crosses the boundaries of his own disciplines and shows an interdisciplinary intellectual movement that also takes place beyond technical phenomena: Painting is once again devoted to non-representationalism; in photography, New Objectivity stands out; literature expresses linguistic scepticism; in music, new forms of composing emerge. Systematisation itself is therefore less a technical approach than an attempt to reorganise the global contexts.

The lecture will thus present an alternative narrative and look at Gerstner's work from a contemporary perspective of history.

REVIVING THE MEMORY OF MODERNIST TYPE DESIGNER JOAN TROCHUT

ANDREU BALIUS, EINA-UAB UNIVERSITY SCHOOL OF DESIGN AND ART, SP BARCELONA

Super Tipo Veloz was a modern-conceived type system created by catalan printer and typographer Joan Trochut (1920-1980) in the late 1930's as a tool to improve visual graphics in small commercial printed matter such as letterheads, logo design, custom lettering and other typographical works.

SuperVeloz was based on a concept of modularity where the idea of type composition was shifted into the idea of type design. Each typeface was a glyph, a single component of a letter rather than a complete letter in itself, which could be combined with other glyphs to produce custom-built letterforms, even illustrations and ornaments. It was a great help for the local printers of the Spanish post civil war period.

Unfortunately this experimental, modular type design system fell into oblivion when letterpress system was taken over by offset printing and the arrival of digital technology.

There are very few collections of SuperVeloz available in letterpress workshops at present. Most of these fonts were the first ones to be thrown away when offset printing took over traditional letterpress practices. Lead metal types were sold as scrap metal for some easy money when the printing offices had to shut down.

A digital version of SuperVeloz was designed in 2004 for desktop publishing. The digital version follows faithfully the original designs in different collections under the same name and number as they were released back in 1942.

This contribution paper explains type design as a way to emerge design history (from a practice based research point of view) and focuses on the revival of Super Veloz modular type system. Also, it exposes different strategies in order to spread the memory of this modernist design to the general public, professionals, students and historians.

S23_CRITICAL HISTORIOGRAPHIES

Chair: Aggie Toppins

IMAGINING OTHER FUTURES: HISTORICAL INTERROGATION AND RADICAL PUBLISHING
CURATED PANEL

URGENTCRAFT: RADICAL PUBLISHING DURING CRISIS
PAUL SOULELLIS, RHODE ISLAND SCHOOL OF DESIGN, US PROVIDENCE

DESIGN DEBATES, READER VOICES, AND THE HISTORIES WITHIN DESIGN BLOGS
JESSICA BARNESS, KENT STATE UNIVERSITY, US

ALMANAQUE: A COLLABORATIVE APPROACH TO DESIGN RESEARCH AND PUERTO RICAN IDENTITY
JASON ALEJANDRO, THE COLLEGE OF NEW JERSEY AND LAURA ROSSI GARCIA, DEPAUL UNIVERSITY, US CHICAGO

IMAGINING OTHER FUTURES: HISTORICAL INTERROGATION AND RADICAL PUBLISHING
CURATED PANEL

As a historical domain and an industrial profession, graphic design appears willfully fettered to universalist narratives of capital. But a number of critical practitioners are working to define emancipatory strategies through radical publishing. This curated panel of three papers will feature studio-based research projects that interrogate archives, expose normative systems inherent to historiography, and articulate overlooked contributions to the history of visual communication through and from acts of publishing.

Four practitioners present research projects that merge appraisals of design history and its institutions with the imperative to imagine other futures. Each presentation, in distinct ways, attests to the role of historicity in conditioning present and future understandings of practice. Our first presenter will discuss her work in making critical appropriations of the "minor artifacts" of design history, such as correspondences or the comments section of blogs. She creates design fictions, or "alternate dialogs," from overlooked historical texts in order to shift attention to anonymous writers and lesser-known voices in design. Our second speaker will share his ongoing project "Urgentcraft" which responds to the histories of graphic design and artist books by demanding a new language and a new space for publishing practices beyond capitalist structures. Noting that publishing is a tool practiced equally by the oppressor and the oppressed, he argues that through "urgent acts" of "making public," it is possible to mobilize communities to inspire lasting change. Finally, a team of two presenters will discuss their collaborative publication series, Almanaque, which amplifies the history of Puerto Rican visual culture. On one level, this project situates Puerto Rican designers within a broader, expanding canon. On another, it explores the contradictions of graphic design as a medium used simultaneously for grassroots, community education and state-sponsored propaganda.

URGENTCRAFT: RADICAL PUBLISHING DURING CRISIS
PAUL SOULELLIS, RHODE ISLAND SCHOOL OF DESIGN, US
PROVIDENCE

Publishing has always been political, but has it ever felt as urgent as it does right now, in the global distress and intersecting crises of the past year? There's a desperate need for new language to express publishing's renewed urgency and importance. We need new forms of discourse to get at what it means to create and share content outside and against capitalism, at ever-rising levels of crisis.

Existing models of independent and artistic publishing provide inadequate support for those engaged in the most radical and experimental modes of urgent sharing and making. We need to depart from the familiar language of graphic design, the history of artists' books and book art, and the debilitating economics of art book fairs, the art world, and the academy. Instead, let's locate urgent publishing in another place, in relation to collapse, failure, mutual aid, and collective care. This newly located understanding of urgent publishing resists definition; it may not look or feel like publishing at all.

While urgency is certainly central to this proposal, whether the term publishing itself is even relevant will be questioned. How might the current condition of collective making and sharing be characterized? What is urgent publishing today? Drawing upon decades of radical, anti-capitalist thinking and collective action, including specific moments of interference within the movements towards Black, feminist, and queer liberation, let's turn away from old, legacy publishing models towards something new: an ethics, craft, and politics of urgent making.

DESIGN DEBATES, READER VOICES, AND THE HISTORIES WITHIN DESIGN BLOGS

JESSICA BARNESS, KENT STATE UNIVERSITY, US

Design blogs are conversational platforms that permeated design culture for two decades, yet we often overlook them as part of design histories. Blogs are notable examples of design as a social activity in that the reader comment sections are often more revealing than original posts. These written dialogues show evidence of power struggles, debates, and camaraderie among well-known and anonymous design readers.

This paper presents a two-part study of the histories found within design blogs. First, the author describes the processes used to collect blog posts and comments. These include web scraping techniques and qualitative text analysis. Second, the author discusses the critical, practice-based design works created with this material. These are informed by assemblage theory (DeLanda 2008) and approaches to graphically exploring and manipulating digital texts to foster alternate ways of critique and understanding (Lorber-Kasunic and Sweetapple 2018). These artifacts also serve as prototypes for a searchable archive of design blog posts and comments. Through collecting, examining, and designing, we consider the connections among blog voices and topics apart from their prevailing siloed, chronological arrangements. Challenges to working with blog content, and amplifying the voices within, are plentiful. Blogs are precursors to current social media and have low status as a literary genre. They exist as chronological entries that favor original posts over reader comments, and keyword searchability depends on publishing platforms. Design blogs typically reside on personal rather than institutional servers; they are publicly accessible yet precarious. This critical, practice-based exploration of design blog content has the potential to open new lines of inquiry. It also helps us trace the spread and sustainability of ideas through design communities. In sharing this investigation, the author aims to cultivate inclusive futures by making visible these commonplace written histories of design.

ALMANAQUE: A COLLABORATIVE APPROACH TO DESIGN RESEARCH AND PUERTO RICAN IDENTITY

JASON ALEJANDRO, THE COLLEGE OF NEW JERSEY AND LAURA ROSSI GARCIA, DEPAUL UNIVERSITY, US CHICAGO

In this paper, the authors present Almanaque, a collaborative research project about Puerto Rican design and culture. DIVEDCO, the Puerto Rican community education program of the 1940s, serves as a catalyst and departure point for the project, which seeks to reimagine publishing as a social practice for the island colony, which has recently been altered by economic failures, natural disasters, and political upheaval. Almanaque looks to Puerto Rico's past, fraught with imperialist abuses of colonization, in tandem with its rich cultural heritage as a means for examining its design history. Data for the project was gathered from a variety of sources such as: original DIVEDCO publications (Libros para el pueblo), first-person interviews, and visits to archives. In this manner, the project uses the language of graphic design as the entry point for continued conversations about the island's future.

This approach to re-framing histories has largely informed aspects of more recent research projects by both of the project's creators. These works, including explorations of typography, identity, language, labor, and motherhood, seek to develop new practices aimed at rethinking design's role in society, both as a pedagogical tool and as a critical instrument for amplifying marginalized voices.

S24_DESIGNERLY WAYS OF DOING HISTORY II

Chair: Sarah Lichtman

A NEW MODUS OPERANDI FOR THE CRITIC OF INTERIOR DESIGN SPACES
SARA COSCARELLI, EINA CENTRE UNIVERSITARI DE DISSENY I ART,
SP BARCELONA

STORIES FOR INDUSTRIAL DESIGN: A CLOSE READING OF A CORDED PORTABLE ELECTRIC DRILL
BERTO PANDOLFO, UNIVERSITY OF TECHNOLOGY,
AU SYDNEY

RE-ENGAGING WITH DESIGN HISTORY THROUGH THE PRACTICAL TURN
WOUTER EGGINK, UNIVERSITY OF TWENTE NL ENSCHEDE

A NEW MODUS OPERANDI FOR THE CRITIC OF INTERIOR DESIGN SPACES

SARA COSCARELLI, EINA CENTRE UNIVERSITARI DE DISSENY I ART,
SP BARCELONA

The historiography of home space design is a difficult topic to address, as it is often left in the shadow of architecture.
In the context of Barcelona, after the Spanish Civil War, the innovative design strategies carried out by a group of architects who defend the emancipatory postulates of the Modern Movement, but very critical with their lack of humanity and excessive formalism, they project a series of residential buildings that have always been theorized from an architectural perspective, but not from a design point of view. Its interiors are high quality home spaces that deserve to be studied based on distinctive features of space design. Characteristics such as user experience, program, materiality and texture environment, zoning, circulation and path, layout, environmental conditioning, and context are properties from which specific information is obtained about the interior space.
In this way, and through the analysis of these homes, it is proposed to develop a modus operandi for the historical-analytical study of the interior spaces. It has not only a cataloging, but also a methodological purpose, with the main objective of being able to recover the historical memory of the spaces that have preceded us and that help to define an identity. Although this method is proposed as a historical analysis, it can certainly be used for theoretical studies of contemporaneity considering that most of the analytical parameters are similar.

STORIES FOR INDUSTRIAL DESIGN: A CLOSE READING OF A CORDED PORTABLE ELECTRIC DRILL

BERTO PANDOLFO, UNIVERSITY OF TECHNOLOGY,
AU SYDNEY

In the history of industrial production many objects have received the attention of historians, scholars and collectors, such as the automobile, toaster or typewriter. The corded portable electric drill is one that has not, yet its impact on how certain types of work was performed was significant. This research will focus on a corded portable electric drill designed and manufactured in Australia in the mid 1960s.
Objects provide a rich source of data and valuable stories, however for many objects, these stories remain untold. The electric drill provided workers increased flexibility and it enabled novice users access to this early form of automated technology. The drill will be studied not from the perspective of an industrial archaeologist or sociologist but from an industrial designer. The close reading of the object occurs at numerous levels gradually moving to a detailed study. In addition to the physical examination of the object, contextual information sourced from historical catalogues, journals and archived photos contribute to a more comprehensive understanding.
The restrained design contrasted with contemporary equivalents inspired by mythical autobots. The close reading revealed significant consideration was given to the user but also to those that may need to repair the object when needed. Choice of materials indicated an appreciation for context of use and the weight of the object demanded care and attention when in use.
Clear labelling of the specific location of production shows a sensitivity towards understanding the value of product origin.
The study reveals an object that was very much concerned with the user, the possibility to be repaired and a robust construction all of which ensured product longevity. This approach to product design and manufacture provides contemporary designers with the knowledge to adopt similar principles in future designs, not limited to only drills. The story of objects told from the perspective of those that design them can also offer new and different ways to appreciate and understand them.

RE-ENGAGING WITH DESIGN HISTORY THROUGH THE PRACTICAL TURN

WOUTER EGGINK, UNIVERSITY OF TWENTE NL ENSCHEDE

This paper reflects on the interpretation of design histories for use in contemporary design practice. After the introduction and advocacy of STS approaches in design history by Fallan in 2010, I started to become interested in using these approaches for understanding contemporary design challenges. This interest resulted in the development of historically informed design methods in the context of the Practical Turn.

The Practical Turn is a term that is coined by Eggink and Dorrestijn for the collaboration between Philosophy of Technology and Design Research. Some results of this collaboration are Utopian Technology, the Product Impact Tool, and Open Script Design.

I will explain the use of Utopian Technology for designing responsibly, based on the experiences with a one-week Industrial Design Workshop at the University of Antwerp. Here, 18 students executed a conceptual design project for the improvement of public space. During the process they applied the idea of Utopian Technology in both the analysis and synthesis of their designs. Utopian Technology is a design approach, based on the notion that in design history, several periods and accompanying movements are discernable that envisioned to radically change society through design. In the approach we use Arts & Crafts, Modernism, Late modernism and Postmodernism as possible guiding principles.

The results of the workshop ranged from an open electric bike-sharing system to a bus-stop that fosters ethical discussion. Apart from having interesting design results, the project shows how the students used the historic precedents in their design explorations and how their design solutions in turn helped shaping their understanding of design history. This is what we call the inherent reciprocal effect of the Practical Turn; the materialization and visualization of ethical and social issues through design -based on the reflection from the philosophical tools and theories- in its turn explicates the philosophical reflection.

S25_STORIES OF STORING

Chair: Fedja Vukic

FORMS, FOLDERS, AND FILES: SUPPLYING ORGANIZATIONAL MEMORY
JENNIFER KAUFMANN-BUHLER, PURDUE UNIVERSITY, USA INDIANA PURDUE

THE FUTURE OF OUR COLLECTIVE MEMORY: DESIGN-DRIVEN APPROACHES FOR DIGITAL ARTEFACTS
ELENA FORMIA AND MICHELE ZANNONI, UNIVERSITY OF BOLOGNA, IT BOLOGNA

THE POLITICS AND PRAGMATICS OF STORAGE AND RETRIEVAL: CAD, EVERYDAY DESIGN PRACTICE AND THE ARCHIVE
SARAH TEASLEY, RMIT UNIVERSITY, AU MELBOURNE

FORMS, FOLDERS, AND FILES: SUPPLYING ORGANIZATIONAL MEMORY

JENNIFER KAUFMANN-BUHLER, PURDUE UNIVERSITY, USA INDIANA PURDUE

In his book White Collar, C. Wright Mills characterized the American office as an "enormous file" comprised of a "paper webwork" stretching from the factory to the executive suite. As JoAnne Yates has argued, this paper trail of internal communications became the underpinning for the construction of organizational memory in the late 19th century. Around this production of paperwork was a rapidly expanding industry through the early 20th century that produced a range of products that served as material devices for creating, ordering, and retrieving information. New forms, filing systems, and indexes depended on a coherent and often rigid process that sought to impose order and structure on the ever-growing array of corporate data including employee records, customer records, client information, sales information, financial history, project management, corporate research, internal correspondence, and more. Building on the work of Craig Robertson, Shannon Mattern, and Michael Zakim, among others this paper will examine the materiality of corporate memory as it was manufactured, marketed, and sold by North American office supply makers and sellers during the first half of the 20th century. How did the office supply industry itself facilitate the structures and habits of organizational record-keeping and record retrieval? How did the design of stock forms and other common office supplies of the interwar era reinforce standards and expectations of corporate documentation? How did this system of materials serve as tools to manage the ongoing problems associated with documenting, filing, and retrieving organizational memories?

THE FUTURE OF OUR COLLECTIVE MEMORY: DESIGN-DRIVEN APPROACHES FOR DIGITAL ARTEFACTS

ELENA FORMIA AND MICHELE ZANNONI, UNIVERSITY OF BOLOGNA, IT BOLOGNA

A vast body of publications has recently reflected upon the opportunities offered by "digital memories" and about the intangible dimension of memory (Flusser, 1990; Bisogno, 1995; Maldonado, 2005; Bagnara, 2006). This theoretical framework impacts nowadays on the social function of collective memory (Halbwachs, 1950; Nora, 1984; Ricoeur, 2004), that is becoming more relevant than ever in design processes (Branzi, 2006; Bannon, 2006; Celaschi, 2016; Author, 2018). At the same time, a new understanding of the relationships between temporalities and people, in an age infused with memory and past, has been central to a number of studies (Kemp & Adam, 2019). As Arjun Appadurai (2013) has suggested "culture is a dialogue between aspirations and sedimented traditions"; a statement that implies an, often, difficult intertwinement between past, present and future or, in other words, between culture and development. It is thus evident that one of the key challenges of our time is understanding how to study and create futures we truly care about and which are more social (Adam & Groves, 2007; Urry, 2016).

Starting from the assumption that the growing trend of mobile devices has triggered an immense proliferation of geo-referenced data, digitally connected to the places and spaces of our real lives, this proposal argues how digital information could generate real values for territories and their inhabitants and give shape to possible forms of new participatory bottom-up design actions. After presenting theoretical and applicative cases of the role of data cultures in design practice, in their conclusions, the authors will reflect upon the possible impact of the historical-critical studies on collective memory and, consequently, on the future of our ability to valorise past experiences. By aggregating knowledge, mediating between material and immaterial aspects, interfacing with users, designers will be asked to anticipate digital artefacts that allow the stratification of collective memory as a fundamental component of our collective future.

THE POLITICS AND PRAGMATICS OF STORAGE AND RETRIEVAL:
CAD, EVERYDAY DESIGN PRACTICE AND THE ARCHIVE
SARAH TEASLEY, RMIT UNIVERSITY, AU MELBOURNE

The continued absence of software, files and other 'born digital artefacts' from collections and collections policies evidences the difficulties of collecting, preserving and providing access to digital design artefacts. Artefact analysis is central to design history, but many storage formats degrade, and their technical specificity limits access to those with the hardware, software, technical know-how, budget, space and/or political capital to resource them. The materiality of computer-aided design processes limits the design histories that can be told about them, despite their salience for social, economic and labour — as well as technological — histories of design in multiple geographies in the past 60 years.
This paper begins by exploring intersections between electronic information technologies and design research and practice in late 1960s Japan. It suggests that researchers applying computer logic and processing power to design saw computers' potential as liberatory, but that some designers in industry, particularly in automotive design, perceived computer logic and automation as potentially challenging their professional roles. This section concludes by suggesting that such dreams and fears notwithstanding, computers' earliest impact in design practice in Japan occurred not through close interactions but on a structural level, as part of a much deeper economic, social and technological transformation.
The paper then shifts to the political implications of its archival materials. A reflection on process, aporia and biases leads into a discussion of current initiatives that might support collecting and access to born digital design artefacts using cultural heritage and STEM funding sources. In doing so, the paper addresses central conference issues concerning questions of memory, power and the design histories that can be remembered, recorded and told, including: the challenges of digitalisation, design and personal or collective memory, design history as a form of activism and repair, design as critical heritage and blind spots in the memory of design.

S26_DIGITALISATION: CHALLENGES AND PROSPECTS

Chair: Gabriele Oropallo

HOW TO TRAIN YOUR MACHINE. LEARNINGS FROM THE DOMESTICATION OF INDUSTRIAL PRODUCTS
WOUTER EGGINK, UNIVERSITY OF TWENTE, VINCENT MOLUMBY, UNIVERSITY OF TWENTE, NL ENSCHEDE

**INTERFACE DESIGN IN DIGITAL HISTORY:
AN INTERDISCIPLINARY DIALOGUE**
CAMILA AFANADOR-LLACH, FLORIDA ATLANTIC UNIVERSITY, USA FLORIDA AND MARÍA JOSÉ AFANADOR-LLACH, UNIVERSIDAD DE LOS ANDES, COL BOGOTÁ

HOW TO TRAIN YOUR MACHINE. LEARNINGS FROM THE DOMESTICATION OF INDUSTRIAL PRODUCTS

WOUTER EGGINK, UNIVERSITY OF TWENTE, VINCENT MOLUMBY,
UNIVERSITY OF TWENTE, NL ENSCHEDE

In this paper we explore designerly ways of doing history. By combining a design study with two design history case studies we will investigate the concept of domestication of technology. With our research-through-design approach we aim to convert lessons from design history into useful practices for contemporary designers. In doing so we want to create both practical design guidelines and insights about particular theory in a design history context.
In this study the journey of two industrial machines from the industry to the household was investigated. First, we revisited the canonical example of the sewing machine with the aid of the domestication framework of Silverstone & Haddon (1996). Then we studied the professional espresso machine, showing how the technology of making professional 'barista style' coffee entered the home in the shape of de-skilling Nespresso machines. Although these two journeys occurred over a century apart, three common successful domestication strategies were evident: Design for exclusivity; Camouflage; Design for perceived ease of use. To illustrate these strategies, we applied them in a design study of a contemporary technology. The 3D printer was selected as this machine is now readily available for the home, however also still perceived as a tool which is operated by skilled professionals, similar to the ladies of the sewing factories and the baristas operating the coffee machines.

The design exploration showed the potential of the strategies to consider when designing for domestication. Moreover, they can encourage the designer to contemplate the manner in which products enter the home. The paper will also show how these guidelines are related to the four steps (appropriation, objectification, incorporation, conversion) in the domestication framework by Silverstone & Haddon (1996).

INTERFACE DESIGN IN DIGITAL HISTORY: AN INTERDISCIPLINARY DIALOGUE

CAMILA AFANADOR-LLACH, FLORIDA ATLANTIC UNIVERSITY, USA
FLORIDA AND MARÍA JOSÉ AFANADOR-LLACH, UNIVERSIDAD DE LOS
ANDES, COL BOGOTÁ

Since the emergence of the WWW, historians started to build things including information and data visualizations. They have engaged with the creation of screen-based interfaces to provide access to primary sources or create visualizations of historical processes. This engagement often happens collaboratively and through the customization of existing frameworks, platforms, and tools implying that they can be adapted to the needs of historical research. In parallel, since the 1980s, the term "interaction design" has been used to describe the design of digital products, environments, and systems. As a discipline it has its' roots in industrial and communication design, human factors, and human-computer interaction (Saffer, 2009). Interaction designers have participated in shaping content for communication in digital environments with a focus on improving user experience and efficiency. The search for efficacy has resulted in the proliferation of digital infrastructures with a focus on user experience design, templates, and the homogenization of standard practices to structure content on the web. Such phenomena might impose limitations to the methods that humanists can use for creating visual epistemologies in digital environments.
In this paper, a historian and a designer analyze examples of digital interfaces and data visualizations used in digital history research. We aim to question how the platforms and conventions of data display can limit or guide a specific interpretation of historical processes. Drawing on a call for "graphical forms capable of expressing ambiguity, contradiction, nuance, change, and other aspects of critical consideration" (Drucker, 2020, 13), we hope to explain their representational uses in history, questioning the unrealized potentials, limits, and possibilities of existing platforms and systems for visualization. We seek to understand the critical implications of using templates and frameworks to create digital objects such as interactive narratives, timelines, and spatial-temporal visualizations. We engage with interfaces as artifacts that can reveal arguments and go beyond presenting information to become graphical expressions of humanistic interpretations.

S27_DANCING ABOUT DESIGN

Chair: Catherine Rossi

NIGHTCLUBS, NIGHTS OUT AND IN
CURATED PANEL

MAPPING THE HISTORY OF BRUSSELS CLUB CULTURE, 1970S-1980S. METHODOLOGICAL CHALLENGES AND NEW APPROACHES IN RESEARCHING CLUB CULTURE.
KATARINA SERULUS, KU LEUVEN, FLANDERS ARCHITECTURE INSTITUTE, BE LEUVEN AND ANTWERP

THE (IM)MATERIALITY OF CHARLES JEFFREY'S LOVERBOY 2015 — 2019,
FENELLA HITCHCOCK, LONDON COLLEGE OF FASHION, UK LONDON

THE SPACE OF MTV: FROM INNER-CITY CLUBBING TO BASEMENT SUBURBIA
LÉA–CATHERINE SZACKA, UNIVERSITY OF MANCHESTER, UK MANCHESTER

NIGHTCLUBS, NIGHTS OUT AND IN
CURATED PANEL

The design history of club culture is made up of atmospheres, experiences, memories, senses and systems as much as material things and physical spaces. This is exacerbated by the fleeting, temporary nature of club and music culture; the 3-minute track or music video, the one-off rave, the weekend-long festival, or the nightclub cut short by increasing rents or legislation changes. Club culture at times also deliberately resists documentation, due either to countercultural affinities that refute recording, the foggy memory of a night out, or the lack of heritage or museum approaches to collect and preserve this culture.

In this panel we will explore different facets of the undocumented and diverse nature of club culture design history, in three connected realms: British fashion, Belgian music and US television. These papers will explore methodological issues, such as researching a history largely without archives or official sources, as well as the challenges and opportunities posed by raves, festivals and other temporary clubbing phenomena. We will explore the extension of club culture into other domains through design and technological innovations, including domestic space, in which the tension between immaterial and material design culture comes to the fore. At a time when many nightclubs have been closed for nearly a year, and when most clubbing or music experiences have been in the confines of our homes, the question of how we understand, preserve and communicate this design culture past and present is only ever more urgent.

MAPPING THE HISTORY OF BRUSSELS CLUB CULTURE, 1970S-1980S. METHODOLOGICAL CHALLENGES AND NEW APPROACHES IN RESEARCHING CLUB CULTURE.
KATARINA SERULUS, KU LEUVEN, FLANDERS ARCHITECTURE INSTITUTE, BE LEUVEN AND ANTWERP

Club culture only gained recently attention as a valuable research domain for design historians. Recent studies propose nightclubs as important modern spaces where different disciplines such as fashion, architecture, music, interior design and graphic design meet, and as significant countercultural sites where communities experiment behind closed doors with social codes of conduct, personas, sexual orientations and identities. The study of club culture, however, poses many methodological challenges given the lack of documentation by public or official institutions. How then to document, study and communicate the material and immaterial heritage of club cultues? How to capture the ephemeral and intangible qualities of dancing bodies, electronic music and artificial light, all important building blocks of the club's spatial infrastructure?

This paper aims to address these questions by looking at a case study of Brussels club culture in the 1970s and 1980s. The backbone of the project is a private collection of more than 50 mixtapes that maps the musical journey of the Brussels-based DJ Jean-Claude Maury (1948-1998) from 1972 to 1986. Maury was allegedly the first in Brussels to mix and bridge music genres creating a unique and distinct sound that was influential in the creation of the Balearic sound. Maury was not only active in Brussels clubs, but also a regular at Ibiza as early as 1972 playing in the islands most prestigious clubs like Glory's, Amnesia and the open-air club KU. Mainly guided through oral testimonies, this research project aims to give voice to a community that operated in the margins of the society but defined Brussels nightlife and seeks to bring in sight the international networks in which club cultures circulated and interacted with many connected areas from advertising, entertainment and music to fashion, lifestyle and technology.

THE (IM)MATERIALITY OF CHARLES JEFFREY'S LOVERBOY
2015 — 2019
FENELLA HITCHCOCK, LONDON COLLEGE OF FASHION, UK LONDON

This paper focuses on the relationship between fashion design and nightlife in the early work of London-based Scottish designer Charles Jeffrey. It aims to illustrate the various ways in which Jeffrey's fashion label LOVERBOY was directly informed by the eponymous club night. In this way, it demonstrates the potential of fashion design to transform the immaterial, sensory pleasures of clubbing into material garments.

The London club night LOVERBOY holds an important position in the history of nightlife, not only as the natural heir to earlier nights such as Taboo, Kinky Gerlinky and Ponystep, but also as a club night that has found success amidst significant closures to LGBTQ+ venues in London. It is distinguished from its predecessors by the way in which it was documented by its creators and participants, due to the ongoing development of personal devices with cameras and the emergence of social media platforms that privilege the image. While night clubs have long been integral sites of networking, self-promotion and creative experimentation (particularly for fashion), technological and social changes allowed documents of the night to be actively used by Jeffrey in the promotion of his design work and to establish an identity for the brand in its early years.

This paper draws on objects and images as well as testimony from Jeffrey and those who worked (and partied) under LOVERBOY during its first four years. By placing garments and gossip alongside each other, it shows that LOVERBOY not only represented an alluring set of styles and spectacular happenings but also, just as crucially, a set of interwoven social and design practices. It concludes by asking if we might consider these ways of producing fashion as innately queer in some way, in an attempt to move scholarly discussions and definitions of 'queer fashion' towards more practice-based accounts.

THE SPACE OF MTV: FROM INNER-CITY CLUBBING TO BASEMENT SUBURBIA
LÉA—CATHERINE SZACKA, UNIVERSITY OF MANCHESTER, UK MANCHESTER

In 1981, Warner Communication and American Express launched the 24-hour, non-stop, commercial cable network Music Television (MTV). Directed to a demographically defined audience (aged between 12 and 34 years old) located primarily in the suburbs and rural regions of America (Denisoff 1988: 92), the new TV channel had to construct its own audience by cultivating the need for a format — the music video — that did not previously exist.

Unlike rave parties and other inner-city phenomena proliferating in the 1980s, MTV directly brought music and club culture into the suburban home, colonizing domestic spaces such as basement living rooms and teenage bedrooms. With a set mimicking the '15-years-old's ideal basement hideaway', MTV intended to offer viewers a room of their own that also echoed an alternative world (Aufderheide 1986: 64).

The distribution logic of cable television and early experiments in narrowcasting meant that MTV was available in parts of the United States where the cost-per-mile for digging and installing cable was much lower than in city centres. Therefore, parallel to the institutionalisation of new forms of domestic entertainments, MTV also operated a territorial shift, introducing young American suburb dwellers to the culture of urban city centres.

Bridging architectural, design and media studies with American social and cultural history, this paper explores how MTV proposed a shift in terms of territorial and domestic spaces in the 1980s in ways that history has not yet sufficiently recognised. In addition, the paper will raise methodological questions link to the im/materiality that this research raises.

S28_PEDAGOGIES OF UNLEARNING

Chair: Maya Ober

POINTS OF INVERSION: UPENDING STRUCTURAL NARRATIVES IN DESIGN HISTORY
BONNE ZABOLOTNEY, EMILY CARR UNIVERSITY OF ART AND DESIGN
CA VANCOUVER

TO SEE IN REVERSE: DECODING AND DECOLONIZING DESIGN LANGUAGE AND THINKING
CLARA MELIANDE AND ILANA PATERMAN, SUPERIOR SCHOOL OF INDUSTRIAL DESIGN, STATE UNIVERSITY OF RIO DE JANEIRO, BR RIO DE JANEIRO

WE MISSED THE MARK: THE IMPACTS OF WELL-INTENTIONED, BUT RACIST DESIGN
TERRESA MOSES, UNIVERSITY OF MINNESOTA AND LISA E. MERCER, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN, USA MINNESOTA AND ILLINOIS

POINTS OF INVERSION: UPENDING STRUCTURAL NARRATIVES IN DESIGN HISTORY

BONNE ZABOLOTNEY, EMILY CARR UNIVERSITY OF ART AND DESIGN
CA VANCOUVER

This paper addresses the ways in which design culture educators and practitioners can transform design history narratives traditionally upheld by scholars – in order to decolonize our knowledge, confront the projects of modernism, and work towards a plural and non-centralized approach to understanding design culture. The study of design culture has been broadly defined as "contending with what we have made" (Dilnot 2015). As a necessary step towards decolonizing, we must also turn this contention towards design culture scholarship itself to examine the histories and narratives about design that we have intentionally constructed. These narratives have been dominated by the projects of modernism, beginning with the Industrial Revolution, and have reinforced a closed loop of Eurocentrism and capitalism in the study of design.

In order to liberate our narratives and build an equitable and plural landscape of design culture narratives, this paper proposes three strategies: identify opportunities to invert narratives and methods in understanding histories; adapt new paradigms to identify and critique design that has typically been excluded from design histories, and develop terminology and taxonomies to expand our approaches to constructing design histories which could emancipate our work from traditional approaches rooted in art history. These approaches negate the building of a design canon and move towards a construction of design history that resembles "a dynamic dimension of symbolic representation in artifacts with is more akin to language and which can be used to articulate a material world" (Attfield 1989). They move histories away from a linear canon of work that designers 'should' know towards bodies of work that designers could uncover and understand as an ecology of knowledges, terminologies, materials, and methods that inform contemporary practices in design.

TO SEE IN REVERSE: DECODING AND DECOLONIZING DESIGN LANGUAGE AND THINKING

CLARA MELIANDE AND ILANA PATERMAN, SUPERIOR SCHOOL OF INDUSTRIAL DESIGN, STATE UNIVERSITY OF RIO DE JANEIRO,
BR RIO DE JANEIRO

Decolonial praxis is a hot topic in the design field nowadays and it's of special interest for us, Latin American female designers. Our practice and formative foundations were built in a foreign language, English – from where fundamental terms and vocabularies come. Doing the exercise of understanding where these foundations come from, we ask ourselves if the decolonization process shouldn't start with the generation of a new vocabulary, incorporating a more plural environment and including other ontologies. This paper addresses the discussion of language deconstruction as a political praxis in design history, based on decolonial theories developed by Walter Mignolo, Arturo Escobar, and Grada Kilomba; and educators Paulo Freire and Luiz Rufino. According to Kilomba, the dependence or submission to etymology is a tool of subordination to ideas characteristic of hegemonic thinking. In order to decolonize and dismantle eurocentric, male-dominant design historiography, it's necessary an epistemological turn, and, consequently, a linguistic turn. Searching for a design that avoids universalism and advocates for a participatory political praxis, this paper discusses the conceptual foundations that helped us think about decolonization and language in design and suggests a series of practical exercises with word playing – creation of new words and meanings by shuffling of syllables, combination of words from different ontologies, development of an alternative dictionary, etc – that can help designers unlearn before relearning and decoding to decolonize. Influenced by the propositions of Freire, who defends education as a practice of freedom, we adapted his method of adult literacy to 'unliterate' designers – compilating speculative exercises, bringing up ideas for future workshops exploring assignments in design language to contribute, from the global south, with other ways to think and to design. To see in reverse is an attempt to exercise an alternative way to assumptions and biases that inhabit our memories.

WE MISSED THE MARK: THE IMPACTS OF WELL-INTENTIONED, BUT RACIST DESIGN

TERRESA MOSES, UNIVERSITY OF MINNESOTA AND LISA E. MERCER, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN, USA MINNESOTA AND ILLINOIS

The design industry is no stranger to perpetuating racism by upholding the normality of Whiteness. The beauty industry is no different— upholding a long standing history of Euro-centric beauty standards and the erasure of darker skin complexions. Although there have been efforts made to center more folks of color in the beauty industry, like Rhianna's Fenty Beauty cosmetic line there still exists major problems in the ways that companies intend to include diversity within their media advertisements and product offerings. Throughout this paper, we will be looking in depth at the Dove advertisement in which a Black woman removed her shirt and turned into a White woman. We will dissect the intentions of the advertisements as well as uncovering the problematic elements of racism within the artifact (the advertisement), the system (the Unilever company), and the experience (the aftermath and harm) that well intentions caused.

As design educators, it is important for us that we emphasize what design is and how it can be used to impact the world around us. In order for us to do this, we have developed a physical toolkit, Racism Untaught, that analyzes racialized design and allows opportunity for students and organizations to use design research to create anti-racist design approaches. The toolkit further reveals and analyzes the areas of design, which we have defined as; 1) An Artifact: an easily identifiable and tangible designed object or thing, 2) A System: an institutional or cultural set of procedures or principles in which people are organized, or 3) An Experience: an occurrence within a system or interpersonal encounters. Using this breakdown of design categories, we will analyze Dove's advertisement and how it's well intentions were harmful in all areas of design.

S29_CURATING THE ARCHIVE

Chair: Harriet McKay

THE GIEDIONS' WORLD
ALMUT GRUNEWALD, GTA ARCHIVES OF THE ETH,
CH ZURICH

The private estate of the Swiss art and architectural historian
Sigfried Giedion was gifted to the Institute for the History and
Theory of Architecture (gta) at the ETH Zurich in 1972. After
the death of his son 2013, the remaining contents of the villa at
Doldertal 7 were sifted through one last time. The gta Archives
entrusted with the task oversaw the final clearance of the house
in 2016. It was only then that the truly decisive find came to
light: another immense hoard of letters and papers and, tucked
away among them, all the letters exchanged between Sigfried
Giedion and Carola Giedion-Welcker!
The content of the book project «The Giedion World» developed out
of the sifting of the material in this hoard.
The overriding aim was to enable readers to immerse themselves in
the world they inhabited. The authentic, undoctored reproduction
of archival material without any rigid design scheme allows
even the tactile properties of the objects to be appreciated.
The star role, of course, is that played by the photographs
and transcriptions, whereas the purpose of the texts is merely
to comment and categorize the material reproduced. As in an
archive, readers are at liberty to follow whichever path to
knowledge they choose, since each promises to be revelatory in a
slightly different way. The result is both a miniature archive
and at the same time a book which, since it manages without a
linear narrative or any central argument, invites and rewards
unstructured browsing. Following the model of the lives actually
led by Carola Giedion-Welcker and Sigfried Giedion, it is premised
on the concept of a network, in which the visual narrative of
any one chapter can serve as a springboard from which to explore
the many surprising ways in which all the other chapters are
interconnected.

**DATA RECOVERY OF LITHUANIAN DESIGN HISTORY: STORIES AND
LINKS FROM VISUAL FOLDERS OF ANTANAS KAZAKAUSKAS' ARCHIVE**
KAROLINA JAKAITE, VILNIUS ACADEMY OF ARTS, LI VLNIUS

It will be the paper "in motion" (video-walk and talk), like a
guided tour from the exhibition space in Vilnius presenting the
retrospective show dedicated to a newly discovered Lithuanian
graphic designer. Antanas Kazakauskas (1937–2019) is one of those
unknown figures about whom little appears to have been written,
even in Lithuanian.
In the 1960s and the 1970s Kazakauskas was actively involved in
graphic design, still many of his works remained unknown, because
he tried to distance himself from the Soviet reality. His style
had many influences from constructivism, pop-art and the Swiss
typographic style. Collage was his focus. He classified his
cuttings in „visual folders". Most of his clippings were from
the foreign magazines. Apart from Polish samples, Kazakauskas'
bookshelves also contained many Czech, Hungarian, French
magazines, as well as the Swiss Graphis.
In 1972 he designed the cover for the 1969 Bulgarian spy novel
"Mr. Nobody". In this collage composition Kazakauskas "inserted"
the photo of Jean Paul Belmondo, while in the earlier we could try
to recognise the Swiss film star Ursula Andress. The process of
analysis also reveals the appropriation examples, among which one
the most interesting is related with Roman Cieślewicz „Horoscope"
(1965), showing how the stars of Western cinema, fashion and
pop world appeared on the soviet covers designed during Cold war
„lockdown".
The video tour will introduce to the graphic design examples, book
covers, sketches, and samples of his visual folders that were
preserved in his personal archive.

SWISS GAME DESIGN HOME COMPUTER ERA (1985–1997)
FROM CRACKING GAMES AND CODING INTROS TO GAME DESIGN
BEAT SUTER AND RENÉ BAUER, ZURICH UNIVERSITY OF THE ARTS,
CH ZURICH

In the mid-1980s, the first generation of home computers like C64, Atari ST or Amiga reached the market. These low-cost computers enabled the first democratization of computer technology beyond the universities providing new technologies like graphical user interfaces, mouse control (initially introduced by MacIntosh), colours, enhanced sound technology, or small networks over midi. This development resulted in many new tools like text programs, paint programs or music programs (trackers) and, last but not least, means for 'easily' coding computer games and created a new ecosystem for computer games. The western video game crash of 1983 was partly a result of this process.

Some young computer and game enthusiasts organized in 'groups' started cracking games in Switzerland. One of them called itself the Swiss Cracker Association. At that time, the removal of copy protection mechanisms was not prohibited in this country. The crackers embedded their names, greetings and their graphics in the cracked games. While cracking, they learned to code their games. It followed a time in which Swiss game developers ported many games and released around 20 original games. With 'linel', there was even a label founded that published several games.

In the mid-90s, the home computer lost ground and disappeared while the PC platform took over its market share. We interviewed most Swiss (german) game developer protagonists from 1985-1997 and delved into an exciting, nerdy subculture with many anecdotes. The protagonists started academic careers at universities or in related businesses, or they moved to other areas. This side of Swiss Game Design History is unknown to the public. It seems essential to start research, document this forgotten game culture, and preserve its games and projects.

S30_WORKSHOP A

OPEN: MEMORIES, STORIES AND RECIPES FOR OTHERWISE DESIGN HISTORIES

Lead: Livia Rezende, University of New South Wales, AU Sydney, Sarah Cheang and Katie Irani Royal College of Art, UK London

This workshop explores decolonial approaches to memory, storytelling and the ways we do design history. Fundamental to fostering decolonial praxis is revisiting and reimagining disciplinary methods—from archiving to history writing—in the light of social justice principles. Decolonial approaches call for thinking otherwise, and this cannot be achieved without researching and remembering otherwise. The workshop will unfold as a shared experience between convenors and participants. Rather than presenting papers on how design history can be done through a speaker/audience format, we will use group activities and shared experiences to address common issues around methodologies, narration and archives, collaboration and co-productivity. The session draws on the experiences of three members of OPEN, a research initiative based at the Royal College of Art since 2018. Our activities have included an evening with storyteller and activist Elif Shafak, a co-created lecture/collage response to decolonial aestheSis, and a workshop for London Design Week.

This workshop is limited to 15 participants, who have already registered to the DHS annual conference. Please, make sure you have payed your registration before applying to this workshop.

S31_WORKSHOP B

Lead: Christina Zetterlund, Linnaeus University, SE, and Sabrina Rahman, Exeter University, UK

Current discourses of decolonising history have revealed the critical significance of not just bodies, but of sites as well. Nevertheless, design history has traditionally been formulated and institutionalised in universities and museums found in metropolitan areas of the global North. It is here that the modern and the innovative has been found, defining the economic and cultural capital that has come to shape design history as a discipline. Materials, agencies and productions from other sites have been seen from a distance and interpreted through the lens of this traditional centre. As a result, complexities, power struggles and practices have disappeared, and thus become a design historical blind spot. In this workshop, we will map design histories that are formulated in culturally and geopolitically marginalized places. Discussions will follow the traces of regional and rural design histories that alter nation states as an organising factor in understanding design and its history.
In facilitating a collective engagement with these issues, the workshop will collate regional histories from different locations around the globe, focusing on practices from sites that have been defined as peripheries, in order to test our hypothesis of the importance of site in writing design history. Participants will be asked to bring in relevant case studies, and consider how such histories might be examined through creative-critical praxis. We anticipate that this will illuminate the complex patterns of such marginalized micro-histories, and emphasize constellations of the global and the vernacular in forging an alternative approach to design history that deviates from its hegemonic origins as a discipline.

IMPRINT

CONFERENCE CONVENORS:

Meret Ernst, FHNW Academy of Art and Design, Basel

Monica Gaspar, HSLU Lucerne University of Applied Sciences and Arts

CONVENORS' ADVISORY BOARD:

Claudia Mareis, Dept. Cultural History and Theory, Humboldt University of Berlin

Gabriele Oropallo, Max Planck Institute for the History of Science, DE Berlin

Michael Renner, FHNW Academy of Art and Design, Basel

Sandra Bischler, FHNW Academy of Art and Design, Basel

Tania Messell, FHNW Academy of Art and Design, Basel

Robert Lzicar, Bern University of Arts (until Dec. 2019)

PROGRAMME COORDINATOR:

Tania Messell, FHNW Academy of Art and Design, Basel

SCIENTIFIC COMMITTEE:

Zoy Anastassakis, State University of Rio de Janeiro, Brazil

Fiona Anderson, Freelance Lecturer, Researcher and Curator, Edinburgh, UK

Sandra Bischler, FHNW Academy of Art and Design, Basel, Switzerland

Isabel Campi, FHD Design History Foundation, Barcelona, Spain

Tai Cossich, RCA Royal College of Art, London, UK

Maddalena Dalla Mura, IUAV, Venice; Italy

Paola De Martin, Zurich University of the Arts, Switzerland

Monika Dommann, University of Zurich, Switzerland

Meret Ernst, FHNW Academy of Art and Design, Basel, Switzerland

Kjetil Fallan, University of Oslo, Norway

Priscila Farias, Universidade de São Paulo, Brazil

Marta Filipovà, Masaryk University, Brno, Czech Republic

Elizabeth Fischer, HEAD Geneva University of Art and Design, Switzerland

Elena Formia, Alma Mater University, Bologna, Italy

Davide Fornari, ECAL Ecole cantonale d'art de Lausanne, Switzerland

Monica Gaspar, Lucerne School of Art and Design, Switzerland

Annette Geiger, University of the Arts, Bremen, Germany

Katherine Hepworth, Reynolds School of Journalism, University of Nevada, Reno, USA

Ben Highmore, University of Sussex, Brighton, UK

Rebecca Houze, Northern Illinois University, DeKalb, USA

Sabine Junginger, Lucerne School of Art and Design, Switzerland

Yulia Karpova, Central European University, Budapest, Hungary

Elizabeth Kramer, University of Northumbria, Newcastle, UK

Agnes Laube, Lucerne School of Art and Design, Switzerland

Yunah Lee, University of Brighton, UK

Grace Lees-Maffei, University of Hertfordshire, Hatfield, UK

Sarah Lichtman, Parsons—The New School, New York, USA

Robert Lzicar, Bern University of the Arts, Switzerland

Franca Lopez Barbera, Designer and researcher, Berlin, Germany

Claudia Mareis, Humboldt University, Berlin, Germany

Alvise Mattozzi, Faculty of Design and Art, Free University, Bolzano, Italy

Harriet McKay, London Metropolitan University, UK

Tania Messell, FHNW Academy of Art and Design, Basel, Switzerland

Alexandra Midal, HEAD Geneva University of Art and Design, Switzerland

Nicolas Nova, HEAD Geneva University of Art and Design, Switzerland

Claire O'Mahony, University of Oxford, UK

Nan O'Sullivan, Victoria University of Wellington — Te Herenga Waka, New Zealand

Maya Ober, FHNW Academy of Art and Design, Basel, Switzerland

Gabriele Oropallo, Max Planck Institute for the History of Science, DE Berlin

Artun Ozguner, RCA Royal College of Art, London, UK

Jane Pavitt, Kingston University London; UK

Judy Peter, University of Johannesburg, South Africa

Tony Presland, Historic England, Swindon, UK

Megha Rajguru, University of Brighton, UK

Michael Renner, FHNW Academy of Art and Design, Basel, Switzerland

Livia Rezende, UNSW Art & Design, Sidney, Australia

Denise Ruisinger, ETH Zurich, Switzerland

Penny Sparke, Kingston University, London, UK

Dagmar Steffen, Lucerne School of Art and Design, Switzerland

Katharina Tietze, Zurich University of the Arts, Switzerland

Jane Tynan, VU University, Amsterdam, Netherlands

Fedja Vukic, School of Design, Faculty of Architecture, Zagreb, Croatia

Elli Michaela Young, University of Brighton, UK

Christina Zetterlund, Linnaeus University, Växjö, Sweden

DHS STUDENT LED EVENTS (PRE-CONFERENCE PROGRAMME):

Tai Cossich, Sandra Bischler and members of the DHS students forum

DHS PUBLISHING WORKSHOPS (PRE-CONFERENCE PROGRAMME):

Fiona Anderson and Elli Michaela Young, DHS Teaching and Learning Officers

BOOK FAIR COORDINATION:

Sarah Klein, FHNW Academy of Art and Design, Basel

GRAPHIC DESIGN, WEBSITE AND SOCIAL MEDIA:

Aubrey Pohl, FHNW Academy of Art and Design, Basel

Samuel Hanselmann, FHNW Academy of Art and Design, Basel (until September 2020)

GRAPHIC IMPLEMENTATION BOOKLET OF ABSTRACTS:

Robin Steiner, FHNW Academy of Art and Design, Basel

IT / CONFERENCE PLATFORM:

Graziano von Allmen, FHNW Academy of Art and Design, Basel