

Scandinavian Design Alternative Histories

Scandinavia is a region associated with modernity: modern design, modern living and a modern welfare state. This new history of modernism in Scandinavia offers a picture of the complex reality that lies behind the label: a modernism made up of many different figures, impulses and visions. It places the individuals who have achieved international fame, such as Edvard Munch and Alvar Aalto in a wider context, and through a series of case studies, provides a rich analysis of the art, architecture and design history of the Nordic region, and of modernism as a concept and mode of practice. Modernism in Scandinavia addresses the decades between 1890 and 1970 and presents an intertwined history of modernism across the region. Charlotte Ashby gives a rationale for her focus on those countries which share an interrelated history and colonial past, but also stresses influences from outside the region, such as the English Arts and Crafts movement and the impact of emergent American modernism. Her richly illustrated account guides the reader through key historical periods and cultural movements, with case studies illuminating key art works, buildings, designed products and exhibitions.

Taking as its point of departure Roland Barthes' classic series of essays, Mythologies, Rebecca Houze presents an exploration of signs and symbols in the visual landscape of postmodernity. In nine chapters Houze considers a range of contemporary phenomena, from the history of sustainability to the meaning of sports and children's building toys. Among the ubiquitous global trademarks she examines are BP, McDonald's, and Nike. What do these icons say to us today? What political and ideological messages are hidden beneath their surfaces? Taking the idea of myth in its broadest sense, the individual case studies employ a variety of analytic methods derived from linguistics, psychoanalysis, anthropology, sociology, and art history. In their eclecticism of approach they demonstrate the interdisciplinarity of design history and design studies. Just as Barthes' meditations on culture concentrated on his native France, New Mythologies is rooted in the author's experience of living and teaching in the United States. Houze's reflections encompass both contemporary American popular culture and the history of American industry, with reference to such foundational figures as Thomas Jefferson and Walt Disney. The collection provides a point of entry into today's complex postmodern or post-postmodern world, and suggests some ways of thinking about its meanings, and the lessons we might learn from it.

The history and controversial roots of the social design movement, explored through the life and work of its leading pioneer, Victor Papanek. In Victor Papanek: Designer for the Real World, Alison Clarke explores the social design movement through the life of its leading pioneer, the Austrian American designer, theorist, and activist Victor Papanek. Papanek's 1971 best seller, Design for the Real World: Human Ecology and Social Change has been translated into twenty-two languages and never fallen out of print. Its politics of social design, anti-corporatism, and environmental sustainability have found renewed pertinence in the twenty-first century and dominate the agendas of design schools today. Drawing extensively on previously unexplored archival sources, Clarke uncovers and contextualizes the movement's controversial origins and contradictions.

Designing Modern Norway: A History of Design Discourse is an intellectual history of design and its role in configuring the modern Norwegian nation state. Rather than a conventional national design history survey that focuses on designers and objects, this is an in-depth study of the ideologies, organizations, strategies and politics that combined might be said to have "designed" the modern nation's material and visual culture. The book analyses main tropes and threads in the design discourse generated around key institutions such as museums, organisations and magazines. Beginning with how British and continental design reform ideas were mediated in Norway and merged with a nationalist sentiment in the late nineteenth century, Designing Modern Norway traces the tireless and wide-ranging work undertaken by enthusiastic and highly committed design professionals throughout the twentieth century to simultaneously modernise the nation by design and to nationalise modern design. Bringing the discussion up towards the present, the book concludes with an examination of how Norway's new-found wealth has profoundly changed the production, mediation and consumption of design.

Designing Modern Norway

Modernist Design and Print Culture

Alternative Histories

Made in Italy

A History of Design Discourse

Comradely objects

An Introduction to Design Materiality and Collaborative Thinking

Design History has become a complex and wide-ranging discipline. It now examines artefacts from conception to development, production, mediation, and consumption. Over the last few decades, the discipline has developed a diverse range of theories and methodologies for the analysis of objects. Design History presents the most comprehensive overview and guide to these developments. The book first traces the development of the discipline, explaining how it draws from Art History, Industrial Design, Cultural History and Material Culture Studies. The core of the book then analyses the seminal methodologies used in Design History today. The final section highlights the key issues concerning knowledge and meaning in Design. Throughout, the aim is to present a concise and accessible introduction to this complex field. A map to the intellectual landscape of Design History, the book will be an invaluable guide for students and a very useful reference for scholars.

This is the first monograph on Scandinavia's 'New Typography'. It provides a detailed account of the movement's lifespan in the region from the 1920s up until the 1940s, when it was largely incorporated into mainstream practice. The book begins by tracing how the New Typography, from its origins in the central and eastern European avant-garde, arrived in Scandinavia. It considers the movement's transformative impact on printing, detailing the cultural and technological reasons why its ability to act as a modernising force varied between different professional groups. The last two chapters look at how New Typography related to Scandinavian society more widely by looking at its ties to functionalism and social democracy, paving the way for a discussion of the reciprocal relationship between the culture of practitioners and the cultural work performed through their practice. Based on archival research undertaken at a number of Scandinavian institutions, the book brings a wealth of previously unpublished visual material to light and provides a fresh perspective on a movement of central and enduring importance to graphic design history and practice.

Goods made or designed in Italy enjoy a profile which far outstrips the country's modest manufacturing output. Italy's glorious design heritage and reputation for style and innovation has 'added value' to products made in Italy. Since 1945, Italian design has commanded an increasing amount of attention from design journalists, critics and consumers. But is Italian design a victim of its own celebrity? Made in Italy brings together leading design historians to explore this question, discussing both the history and significance of design from Italy and its international influence. Addressing a wide range of Italian design fields, including car design, graphic design, industrial and interior design and ceramics, well-known designers such as Alberto Rosselli and Ettore Sottsass, Jr. and iconic brands such as Olivetti, Vespa and Alessi, the book explores the historical, cultural and social influences that shaped Italian design, and how these iconic designs have contributed to the modern canon of Italian-inspired goods.

Swedish designers are noted for producing distinctive and elegant forms; their furniture and household goods have an especially loyal following around the world. Design in Sweden has more than just an aesthetic component, however. Since at least the late nineteenth century, Swedish politicians and social planners have viewed design as a means for advocating and enacting social change and pushing for a more egalitarian social organization. In this book, Keith M. Murphy examines the special relationship between politics and design in Sweden, revealing in particular the cultural meanings this relationship holds for Swedish society. Over the course of fourteen months of research in Stockholm and at other sites, Murphy conducted in-depth interviews with various players involved in the Swedish design industry—designers, design instructors, government officials, artists, and curators—and observed several different design collectives in action. He found that for Swedes design is never socially or politically neutral. Even for common objects like furniture and other household goods, design can be labeled "responsible," "democratic," or "ethical"— descriptors that all neatly resonate with the traditional moral tones of Swedish social democracy. Murphy also considers the example of Ikea and its power to politicize perceptions of the everyday world. More broadly, his book serves as a model for an anthropological approach to the study of design practice, one that accounts for the various ways in which order is purposefully and meaningfully imposed by designers on the domains of human life, and the consequences those impositions have on the social worlds in which they are embedded.

Swedish Design

The New Typography in Scandinavia

Symbols, Space, and Society

Objects and Approaches

Proceedings of the 2nd International Colloquium of Art and Design Education Research (i-CADER 2015)

Design Anthropology in Context

The Object of Copyright

Design Roots provides a comprehensive review of culturally significant designs, products and practices which are rooted to particular communities through making tradition and a sense of place. Many rich traditional practices associated with community, tacit knowledge and culture are being rapidly lost due to globalisation and urbanisation. Yet they have much to offer for the future in terms of sustainability, identity, wellbeing and new opportunities in design. This book considers the creative roots, the place-based ecologies, and deep understandings of cultural significance, not only in terms of history and tradition but also in terms of locale, social interactions, innovation, and change for the sustainment of culturally significant material productions. Importantly, these are not locked in time by sentimentality and nostalgia but are evolving, innovative, and adaptive to new technologies and changing circumstances. Contributing authors explore the historical roots of culturally significant designs, products and practices, emerging directions, amateur endeavours, enterprise models, business opportunities and the changing role and contribution of design in the creation of material cultures of significance, meaning and value. An international perspective is provided through case studies and research from North and South America, Africa, Europe, Asia and Australasia, with examples including Aran jumper production in Northern Ireland, weaving in Thailand, Iranian housing design, Brazilian street design and digital crafting in the United Kingdom.

For the first time, this book provides an up-to-date history of product design and product design law covering 17 countries — Japan, Korea, China, Singapore, the United Kingdom, Germany, France, Italy, the Nordic countries (Denmark, Finland, Iceland, Norway and Sweden), Russia, the United States, Brazil and Australia — selected for their innovative or influential approach to design or design protection. Each country is the subject of two chapters — one on the history of design and the other on the history of design law — authored by experts in design and intellectual property (IP) law. This unique interdisciplinary approach explains why and how various national design protection systems (that can include design, copyright, trade mark, competition and civil laws) developed, making it an ideal book for students, researchers and lawyers. The book also serves as an international survey of different national policy and legal responses to historical developments and specific design and legal issues allowing readers to consider their advantages and disadvantages — and so is also recommended for policy and law makers, as well as organizations that administer IP rights. Topics include the subject matter of design protection; procedural and substantive requirements; design registration; infringement; and the overlap of design rights and other IP rights. The chapters on design history provide further context to the historical development of these legal concepts by considering major design movements, key designers and iconic designs and the current state of design. The chapters highlight the connected and often complementary relationship between the two histories, not only for each country, but at the regional and international level, often as a result of government policies, trade, colonialism, immigration and globalisation. Design and design practice continue to become more global and evolve with developments in technology. At the same time, design laws are not internationally harmonized and continue to develop at the national level, with a number of significant changes occurring in recent years. This timely book shows how the lessons of the past continue to inform the future direction of design and the legal systems developed to protect it.

A critical overview of contemporary design and its place within the broader context of art history A Companion to Contemporary Design since 1945 introduces readers to a collection of specially commissioned essays exploring the complex areas of design that emerged through the latter half of the twentieth century, design history, design methods, design studies and more recently, design thinking. The book delivers a thoughtful overview of all design disciplines and also strives to stimulate inter-disciplinary debate

and examine unconsidered convergences among design applications in different fields. By offering a new perspective on design, the articles assembled here present a challenging account of the boundaries between design history and its cognate disciplines, especially art history. The volume comprises five sections—Time, Place, Space, Objects and Audiences—that discuss environments for design and how we interact with designed objects and spaces. Notable features include: 24 new essays reflecting the current state of design history and theory, and examining developments on a global basis Contributions by eminent scholars and practitioners from around the globe Enriched throughout with illustrations A Companion to Contemporary Design since 1945 provides a new and thought-provoking revision of our conception and understanding of contemporary design that will be essential reading for students at both undergraduate and graduate levels as well as researchers and teachers working in design history, theory and practice, and in related fields.

Reframing Swedish–American relations by focusing on contacts, crossings, and convergences beyond migration Studies of Swedish American history and identity have largely been confined to separate disciplines, such as history, literature, or politics. In Swedish–American Borderlands, this collection edited by Dag Blanck and Adam Hjorthén seeks to reconceptualize and redefine the field of Swedish–American relations by reviewing more complex cultural, social, and economic exchanges and interactions that take a broader approach to the international relationship—ultimately offering an alternative way of studying the history of transatlantic relations. Swedish–American Borderlands studies connections and contacts between Sweden and the United States from the seventeenth century to today, exploring how movements of people have informed the circulation of knowledge and ideas between the two countries. The volume brings together scholars from a wide range of disciplines within the humanities and social sciences to investigate multiple transcultural exchanges between Sweden and the United States. Rather than concentrating on one-way processes or specific national contexts, Swedish–American Borderlands adopts the concept of borderlands to examine contacts, crossings, and convergences between the nations, featuring specific case studies of topics like jazz, architecture, design, genealogy, and more. By placing interactions, entanglements, and cross-border relations at the center of the analysis, Swedish–American Borderlands seeks to bridge disciplinary divides, joining a diverse set of scholars and scholarship in writing an innovative history of Swedish–American relations to produce new understandings of what we perceive as Swedish, American, and Swedish American. Contributors: Philip J. Anderson, North Park U; Jennifer Eastman Attebery, Idaho State U; Marie Bennedahl, Linnaeus U; Ulf Jonas Björk, Indiana U–Indianapolis; Thomas J. Brown, U of South Carolina; Margaret E. Farrar, John Carroll U; Charlotta Forss, Stockholm U; Gunlög Fur, Linnaeus U; Karen V. Hansen, Brandeis U; Angela Hoffman, Uppsala U; Adam Kaul, Augustana College; Maaret Koskinen, Stockholm U; Merja Kytö, Uppsala U; Svea Larson, U of Wisconsin–Madison; Franco Minganti, U of Bologna; Frida Rosenberg, KTH Royal Institute of Technology, Stockholm; Magnus Ullén, Stockholm U.

Georg Jensen

Art, Architecture and Design

Taste, Consumption and Markets

An International and Interdisciplinary Perspective

Design and National Identity

A Cultural History

Scandinavian design is still seen as democratic, functional and simple, its products exemplifying the same characteristics now as they have done since the 1950s. But both the essence and the history of Scandinavian design are much more complex than this. Scandinavian Design: Alternative Histories presents a radically new assessment, a corrective to the persistent mythologies and reductive accounts of Scandinavian design. The book brings together case studies from the early twentieth century to today. Drawn from fields as diverse as transport, engineering, packaging, photography, law, interiors, and corporate identity, these studies tell new or unfamiliar stories about the production, mediation and consumption of design. An alternative history is created, one much more alive to national and regional differences and to types of product. Scandinavian Design analyses a century of design culture from Denmark, Finland, Norway and Sweden and, in so doing, presents a sophisticated introduction to Scandinavian design.

Taste is a core concept for the social sciences and an orienting notion in everyday practice. It is of equal relevance to academics and laypeople alike. Theorizations of taste are frequently multi-disciplinary, bringing an opportunity to cross-fertilize ideas and concepts. At the same time, a reader, challenged by the diverse body and dispersed nature of theories on taste, needs guidance navigating the literature and framing areas of interest. Until now, those interested in an academic perspective on the concept have had to traverse a wide range of literature. This is the first book that assembles a range of writings on taste from across disciplines to provide the reader with a sense of the emerging and expanding boundaries of this field of study. Taste, Consumption and Markets offers a comprehensive and up-to-date review of taste, with an emphasis on how taste shapes boundaries, subcultures, and global culture, complemented by an introduction that provides a scaffold for the reader and a concluding section that reflects on the past, present, and future of research on taste. It shows the latest state of knowledge on the topic and will be of interest to students at an advanced level, academics, and reflective practitioners. It addresses the topics with regard to the sociology of taste and consumption and will be of interest to researchers, academics, and students in the fields of consumer studies, consumption ethics, sociological perspectives on consumption, and cultural studies.

This critical and empirically based volume examines the multiple existing Nordic models, providing analytically innovative attention to the multitude of circulating ideas, images and experiences referred to as "Nordic". It addresses related paradoxes as well as patterns of circulation, claims about the exceptionality of Nordic models, and the diffusion and impact of Nordic experiences and ideas. Providing original case studies, the book further examines how the Nordic models have been constructed, transformed and circulated in time and in space. It investigates the actors and channels that have been involved in circulating models: journalists and media, bureaucrats and policy-makers, international organizations, national politicians and institutions, scholars, public diplomats and analyses where and why models have travelled. Finally, the book shows that Nordic models, perspectives, or ideas do not always originate in the Nordic region, nor do they always develop as deliberate efforts to promote Nordic interests. This book will be of key interest to Nordic and Scandinavian studies, European studies, and more broadly to history, sociology, political science, marketing, social policy, organizational theory and public management. The Open Access version of this book, available at <http://www.taylorfrancis.com>, has been made available under a Creative Commons Attribution-Non Commercial-No Derivatives 4.0 license.

How do we learn about the objects that surround us? As well as gathering sensory information by viewing and using objects, we also learn about objects through the written and spoken word - from shop labels to friends' recommendations and from magazines to patents. But, even as design commentators have become increasingly preoccupied with issues of mediation, the intersection of design and language

remains under-explored. Writing Design provides a unique examination of what is at stake when we convert the material properties of designed goods into verbal or textual description. Issues discussed include the role of text in informing design consumption, designing with and through language, and the challenges and opportunities raised by design without language. Bringing together a wide range of scholars and practitioners, Writing Design reveals the difficulties, ethics and politics of writing about design.

A Cultural History of the Avant-Garde in the Nordic Countries 1925-1950

Swedish Design for the Purchasing Masses

Culturally Significant Designs, Products and Practices

Design Roots

Designer for the Real World

The Making of European Consumption

bibliographic guide

Imagining Spaces and Places seeks to produce an interdisciplinary dialogue between art history and literature studies and other fields of cultural analysis that work with the concepts of space, place and various "scapes", such as cityscapes, bodyscapes, mindscapes and memoryscapes, as well as the more familiar landscapes. The volume was inspired by new lines of study that underline the experiential and multidimensional aspects of spaces. We explore how art, literature or urban spaces forge "scapes" by imposing or suggesting aesthetic, evaluative or ideological orderings and perceptual as well as emotive perspectives on the "raw material" or on previous ways of spatial worldmaking. We look at the role of cultural and artistic renderings of space in relation to everyday experiences of spaces. We examine how the experiences of places are mediated in various art forms and other cultural discourses or practices and how these discourses contribute to the understanding of particular places and also to understanding space in more general terms. Imagining Spaces and Places is addressed to scholars and teachers working at the intersection of cultural and spatial analyses, as well as to their undergraduate and postgraduate students.

Recent years have seen a number of pressing developments in copyright law: there has been an enormous increase in the range and type of work accorded protection; the concept of the 'original work' has entered into national copyright acts; and intangible entities are now entitled to protection by copyright. All these are consequences of legislative and technological developments that can be traced back over two centuries and more. The result. This book presents an interdisciplinary study of the growth of copyright law, largely based on archival research and on archival materials only recently made available online. The new history here articulated helps to explain why print is no longer today the sole or even the chief object of copyright protection. Taking its key examples from British, French and Danish copyright law, the book begins by exploring how the earliest copyright laws emerged out of the technological understanding of a printed 'copy,' and out of the philosophical notions of originals and copies, tangibles and intangibles. Dr Teilmann-Lockgoes on to examine the concept of the 'work' as it develops both conceptually and legally, as the object of protection, and then explains how, in a curious consequence, 'the work' turns the 'copy' into the 'mere' material instantiation of the intangible 'original'. The book concludes by addressing the considerable and complicated problems now emerging in copyright law following the inclusion of design within the scope of its protection. In this field Danish law, striving to protect Danish design, has been setting the trend for over a hundred years. In its examination of terminological exchanges between the diverse legal traditions and philosophical discourse, and in its thorough investigation of particular terms central to copyright legislation, this interdisciplinary book will be of great interest to scholars and students of copyright and intellectual property law; it also makes an important contribution to literary studies, legal history and cultural theory.

Since the 1990s, in response to dramatic transformations in the worlds of technology and the economy, design - a once relatively definable discipline, complete with a set of sub-disciplines - has become unrecognizable. Consequently, design scholars have begun to address new issues, themes and sub-disciplines such as: sustainable design, design for well-being, empathic design, design activism, design anthropology, and many more. The Routledge Companion to Design Studies charts this new expanded spectrum and embraces the wide range of scholarship relating to design - theoretical, practice-related and historical - that has emerged over the last four decades. Comprised of forty-three newly-commissioned essays, the Companion is organized into the following six sections: Defining Design: Discipline, Process Defining Design: Objects, Spaces Designing Identities: Gender, Sexuality, Age, Nation Designing Society: Empathy, Responsibility, Consumption, the Everyday Design and Politics: Activism, Intervention, Regulation Designing the World: Globalization, Transnationalism, Translation Contributors include both established and emerging scholars and the essays offer an international scope, covering work emanating from, and relating to, design in the United Kingdom, mainland Europe, North America, Asia, Australasia and Africa. This comprehensive collection makes an original and significant contribution to the field of Design Studies.

Designing Disability traces the emergence of an idea and an ideal - physical access for the disabled - through the evolution of the iconic International Symbol of Access (ISA). The book draws on design history, material culture and recent critical disability studies to examine not only the development of a design icon, but also the cultural history surrounding it. Infirmity and illness may be seen as part of human experience, but 'disability' is a social construct, a way of thinking about and responding to a natural human condition. Elizabeth Guffey's highly original and wide-ranging study considers the period both before and after the introduction of the ISA, tracing the design history of the wheelchair, a product which revolutionised the mobility needs of many disabled people from the 1930s onwards. She also examines the rise of 'barrier-free architecture' in the reception of the ISA, and explores how the symbol became widely adopted and even a mark of identity for some, especially within the Disability Rights Movement. Yet despite the social progress which is inextricably linked to the ISA, a growing debate has unfurled around the symbol and its meanings. The most vigorous critiques today have involved guerrilla art, graffiti and studio practice, reflecting new challenges to the relationship between design and disability in the twenty-first century.

An Interdisciplinary Volume

Scandinavian Design

Design Culture

The Culture of Nature in the History of Design

New Histories of Transatlantic Relations

A Conceptual History of Originals and Copies in Literature, Art and Design

Rethinking a Century of Italian Design

What do the Mona Lisa, the light bulb, and a Lego brick have in common? The answer - intellectual property (IP) - may be surprising, because IP laws are all about us, but go mostly unrecognized. They are complicated and arcane, and few people understand why they should care about copyright, patents, and trademarks. In this lustrous collection, Claudy Op den Kamp and Dan Hunter have brought together a group of contributors - drawn from around the globe in fields including law, history, sociology, science and technology, media, and even horticulture - to tell a history of IP in 50 objects. These objects not only demonstrate the significance of the IP system, but also show how IP has developed and how it has influenced history. Each object is at the core of a story that will be appreciated by anyone interested in how great innovations offer a unique window into our past, present, and future.

Essays, photo-essays, interviews, manifestos, diagrams, and a play explore the varied legacies, influences, and futures of the Bauhaus. What would keep the Bauhaus up at night if it were practicing today? A century after its founding by Walter Gropius in Weimar, Germany, as an "experimental laboratory of the future," who are the pioneering experimentalists who reinscribe or resist Bauhaus traditions? This book explores the varied legacies, influences, and futures of the Bauhaus. Many of the animating issues of the Bauhaus—its integration of research, teaching, and practice; its experimentation with materials; its democratization of design; its open-minded, heterogeneous approach to ideas, theories, methods, and styles—remain relevant. The contributors to *Bauhaus Futures* address these but go further, considering issues that design has largely ignored for the last hundred years: gender, race, ethnicity, class, sexuality, and disability. Their contributions take the form of essays, photo-essays, interviews, manifestos, diagrams, and even a play. They discuss, among other things, the Bauhaus curriculum and its contemporary offshoots; Bauhaus legacies at the MIT Media Lab, Black Mountain College, and elsewhere; the conflict between the Bauhaus ideal of humanist universalism and current approaches to design

concerned with race and justice; designed objects, from the iconic to the precarious; textile and weaving work by women in the Bauhaus and the present day; and design and technology. Contributors Alice Arnold, Jeffrey Bardzell, Shaowen Bardzell, Karen Kornblum Berntsen, Marshall Brown, Stuart Candy, Jessica Charlesworth, Elizabeth J. Chin, Taeyoon Choi, B. Coleman, Carl DiSalvo, Michael J. Golec, Kate Hennessy, Matthew Hockenberry, Joi Ito, Denisa Kera, N. Adriana Knouf, Silvia Lindtner, Shannon Mattern, Ramia Mazé, V. Mitch McEwen, Oliver Neumann, Paul Pangaro, Tim Parsons, Nassim Parvin, Joanne Pouzenc, Luiza Prado de O. Martin, Daniela K. Rosner, Natalie Saltiel, Trudi Lynn Smith, Carol Strohecker, Alex Taylor, Martin Thaler, Fred Turner, Andre Uhl, Jeff Watson, Robert Wiesenberger

"This beautifully illustrated catalogue explores how Georg Jensen silver has expanded the boundaries of modern style, changing the look of twentieth-century homes and spreading Scandinavian design around the world. *Design for Everyday Living* is the first scholarly treatment of Georg Jensen to approach the firm's output in an analytical way, situating it in the context of twentieth-century design history and focusing on the firm's unique evolution and global influence. This book is geared to a wide audience of interested nonspecialists and design historians rather than to a narrower readership of silver collectors. It is also innovative in that it focuses on the story of the firm rather than solely on the career of its founder. The essays are all original and include a contribution from Thomas Thulstrup, the leading expert on Georg Jensen silver. The book also benefits from a close collaboration with the Jensen firm, which has allowed us access to images and archival materials published here for the first time"--

Modern Asian Design provides a comprehensive introduction to the development of Asian design in the modern period, both tracing historical threads and offering a theoretical framework within which to chart the history of design in Asia. Rather than a singular "Asian history", this book presents a series of studies centred on trade routes, colonial relationships, regional networks and cross-cultural exchanges. *Modern Asian Design* builds on existing resources beyond design history in an effort to map the field, focusing particularly on relations between Asia and the West and also across Asian design cultures.

Opening with a brief overview of trade and exchange networks in the 17th and 18th centuries, the bulk of this study comprises analysis of the development of modern design in Asia during the later 19th and early 20th centuries, a period of rapid modernisation. The book's final two chapters bring these central ideas into a contemporary and highly relevant context.

The Making and Circulation of Nordic Models, Ideas and Images

Understanding Theory and Method

Revolt and Resilience

New Mythologies in Design and Culture

The Routledge Companion to Design Studies

Modernism in Scandinavia

Design and material culture in Soviet Russia, 1960s-80s

This book features 66 papers from the 2nd International Colloquium of Art and Design Education Research, i-CADER 2015. It illustrates the wide range of opinions and interpretations, mediums and technologies, policies and methodologies in this field. The papers, which have been reviewed by 380 experts from around the world, underline the latest trans-disciplinary research in art and design education. Coverage examines organization and sustainable issues, including: creative processes, knowledge and experience, design industrial applications, sustainable design, visual communication and new media, art education research, cultural studies, teaching and learning implications on art, traditional knowledge, and new technologies for industries. In addition, the volume also explores innovative research trends in cross-disciplinary findings, combining

methodology and theory. Overall, readers are provided with an insightful analysis of the latest research and advances in art and design education.

A Cultural History of the Avant-Garde in the Nordic Countries 1925-1950 is the first work to consider all the arts and to discuss the role of the avant-garde not only in aesthetic terms but in its cultural and political context.

Covering the 1960s and 1970s, this volume explores new ways of investigating, comparing and interpreting the different domains of design culture across the Nordic countries. Challenging the traditional narrative, this volume argues that the roots of the most prominent features of Nordic design's contemporary significance are not to be found amongst the objects for the home collectively branded as 'Scandinavian Design' to great acclaim in the 1950s, but in the discourses, institutions and practices formed in the aftermath of that oft-told success story, during the turbulent period between 1960 and 1980. This is achieved by employing multidisciplinary approaches to connect the domains of industrial production, marketing, consumption, public institutions, design educations, trade journals as well as public debates and civic initiatives forming a design culture. This book makes a significant contribution to current, international agendas of historiographical critique focusing on transnational relations and the deconstruction of national design histories. This book will be of interest to scholars in design, design history and Scandinavian studies.

The Culture of Nature in the History of Design confronts the dilemma caused by design's pertinent yet precarious position in environmental discourse through interdisciplinary conversations about the design of nature and the nature of design. Demonstrating that the deep entanglements of design and nature have a deeper and broader history than contemporary discourse on sustainable design and ecological design might imply, this book presents case studies ranging from the eighteenth to the twenty-first century and from Singapore to Mexico. It gathers scholarship on a broad range of fields/practices, from urban planning, landscape architecture, and architecture, to engineering design, industrial design, furniture design and graphic design. From adobe architecture to the atomic bomb, from the bonsai tree to Biosphere 2, from pesticides to photovoltaics, from rust to recycling – the culture of nature permeates the history of design. As an activity and a profession always operating in the borderlands between human and non-human environments, design has always been part of the environmental problem, whilst also being an indispensable part of the solution. The book ventures into domains as diverse as design theory, research, pedagogy, politics, activism, organizations, exhibitions, and fiction and trade literature to explore how design is constantly making and unmaking the environment and, conversely, how the environment is both making and unmaking design. This book will be of great interest to a range of scholarly fields, from design education and design history to environmental policy and environmental history.

Unpacking IKEA

Bauhaus Futures

Facing the American Challenge

Design History

Modern Asian Design

National Design Histories in an Age of Globalization

Design by IKEA

This important study introduces the key theories of national identity, and relates them to the broad fields of product, graphic and fashion design. Javier Gimeno-Martinez approaches the inter-relationship between national identity and cultural production from two perspectives: the distinctive characteristics of a nation's output, and the consumption of design products within a country as a means of generating a national design landscape. Using case studies ranging from stamps in nineteenth century Russian-occupied Finland, to Coca-Cola as an 'American' drink in modern Trinidad and Tobago, he addresses concepts of essentialism, constructivism, geography and multiculturalism, and considers the works of key theorists, including Benedict Anderson, Eric Hobsbawm and Doreen Massey. This illuminating book offers the first comprehensive account of how national identity and cultural policy have shaped design, while suggesting that traditional formations of the 'national' are increasingly unsustainable in an age of globalisation, migration and cultural diversity. Javier Gimeno-Martinez is Lecturer in Design Cultures at the VU University Amsterdam, The Netherlands.

Scandinavian DesignAlternative HistoriesBerg

This book explores the broad territory of design anthropology, covering key approaches, ways of working and areas of debate and tension. It understands design as fundamentally human centred and argues for a design anthropology based primarily on collaboration and communication. Adam Drazin suggests the most important collaborative knowledges which design anthropology develops are heuristic, emerging as engagements between fieldwork sites and design studios. The chapters draw on material culture literature and include a wide range of examples of different projects and outputs. Highlighting the importance of design as a topic in the study of contemporary culture, this is valuable reading for students and scholars of anthropology and design as well as practitioners.

From consumer products to architecture to advertising to digital technology, design is an undeniably global phenomenon. Yet despite their professed transnational perspective, historical studies of design have all too often succumbed to a bias toward Western, industrialized nations. This diverse but rigorously curated collection recalibrates our understanding of design history, reassessing regional and national cultures while situating them within an international context. Here, contributors from five continents offer nuanced studies that range from South Africa to the Czech Republic, all the while sensitive to the complexities of local variation and the role of nation-states in identity construction.

Between Art and Design

Nordic Design Cultures in Transformation, 1960–1980

Danish Modern

Imagining Spaces and Places

History of Design and Design Law

Victor Papanek

An Ethnography

Danish Modern explores the development of mid-century modernist design in Denmark from historical, analytical and theoretical perspectives. Mark Mussari explores the relationship between Danish design aesthetics and the theoretical and

cultural impact of Modernism, particularly between 1930 and 1960. He considers how Danish designers responded to early Modernist currents: the Stockholm Exhibition of 1930, their rejection of Bauhaus aesthetic demands, their early fealty to wood and materials, and the tension between cabinetmaker craft and industrial production as it challenged and altered their aesthetic approach. Tracing the theoretical foundations for these developments, Mussari discusses the writings and works of such figures as Poul Henningsen, Arne Jacobsen, Hans Wegner, Nanna Ditzel, and Finn Juhl.

This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. The Russian avant-garde of the 1920s is broadly recognised to have been Russia's first truly original contribution to world culture. In contrast, Soviet design of the post-war period is often dismissed as hack-work and plagiarism that resulted in a shabby world of commodities. This book offers a new perspective on the history of Soviet design by focusing on the notion of the comradely object as an agent of progressive social relations that state-sponsored Soviet design inherited from the avant-garde. It introduces a shared history of domestic objects, hand-made as well as machine made, mass-produced as well as unique, utilitarian as well as challenging the conventional notion of utility. This is a study of post-avant-garde Russian productivism at the intersection of intellectual history, social history and material culture studies, an account attentive to the complexities and contradictions of Soviet design.

Design culture foregrounds the relationships between the domains of design practice, design production and everyday life. Unlike design history and design studies, it is primarily concerned with contemporary design objects and the networks between the multiple actors engaged in their shaping, functioning and reproduction. It acknowledges the rise of design as both a key component and a key challenge of the modern world. Featuring an impressive range of international case studies, Design Culture interrogates what this emergent discipline is, its methodologies, its scope and its relationships with other fields of study. The volume's interdisciplinary approach brings fresh thinking to this fast-evolving field of study.

American ideals and models feature prominently in the master narrative of post-war European consumer societies. This book demonstrates that Europeans did not appropriate a homogenous notion of America, rather post-war European consumption was a process of selective appropriation of American elements.

Designing Worlds

Swedish-American Borderlands

Words and Objects

Scandinavian Design for Living

A History of Intellectual Property in 50 Objects

Designing Disability

A Companion to Contemporary Design since 1945

Sara Kristoffersson's compelling study provides the first sustained critical history of IKEA. Kristoffersson argues that the company's commercial success has been founded on a neat alignment of the brand with a particular image of Swedish national identity – one that is bound up with ideas of social democracy and egalitarianism - and its material expression in a pared-down, functional design aesthetic. Employing slogans such as “Design for everyone” and “Democratic design”, IKEA signals a rejection of the stuffy, the 'chintzy', and the traditional in both design practices and social structures. Drawing on original research in the IKEA company archive and interviews with IKEA personnel, Design by IKEA traces IKEA's symbolic connection to Sweden, through its design output and its promotional materials, to examine how the company both promoted and profited from the concept of Scandinavian Design.

This book represents the first anthropological ethnography of Ikea consumption and goes to the heart of understanding the unique and at times frantic popularity of this one iconic transnational store. Based on a year of participant observation in Stockholm's Kungens Kurva store – the largest in the world - this book places the retailer squarely within the realm of the home-building efforts of individuals in Stockholm and to a lesser degree in Dublin. Ikea, the world's largest retailer and one of its most interesting, is the focus of intense popular fascination internationally, yet is rarely subject to in-depth anthropological inquiry. In Unpacking Ikea, Garvey explores why Ikea is never 'just a store' for its customers, and questions why it is described in terms of a cultural package, as everyday and classless. Using in-depth interviews with householders over several years, this ethnographic study follows the furniture from the Ikea store outwards to probe what people actually take home with them.

Writing Design

Reading Signs and Symbols in the Visual Landscape