

Design and Displacement  
2018 Annual Conference of the Design History Society  
Parsons School of Design, September 6-8

Sarah A. Lichtman, Convener

Jilly Traganou, Co-Convener for Academic Planning  
Marilyn Cohen, Co-Convener for Academic Planning

#DHS2018  
designdisplacement.com

Organized with generous support from:  
Cooper Hewitt, Smithsonian Design Museum  
The Design History Society  
Parsons School of Design, The New School

Graphic Design: Roi Baron

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# Preface

Welcome to the 2018 Annual Conference of the Design History Society. We are delighted to host such an international and accomplished group of colleagues, from students to senior scholars, who hail from around the globe and represent an array of interests. We welcome you to Parsons School of Design in New York City. The theme of this conference is “Design and Displacement,” and we hope to reveal what a design perspective can bring to the study of displacement, a crucial issue in our time and one that occupies political and academic life alike.

The United Nations High Commissioner for Refugees (UNHCR) estimates that by the end of 2017 some 68.5 million people had been forcibly displaced worldwide—a number not seen since the end of World War II. On average, 20 people were driven from their homes every minute last year. The challenges faced by these migrants and refugees—uprooted by war, persecution, ecological crises, and natural disasters, or relocating in search of economic opportunity—are often urgent and, unfortunately, all too familiar, bringing to mind contemporary and past forced migrations.

As in the past, the movement of populations today has spurred—and continues to spur—significant changes in the cultural and material landscape. Design has played an instrumental role in this process and has itself been reshaped in numerous ways by the conditions and effects of displacement. Aside from its often grave consequences for individuals and societies, displacement creates conditions for cross-cultural dialogues among different design cultures and their members, leading to new design ideas. Émigré designers, for example, have been prominent members of design communities throughout modernity, and design approaches have traveled and have been re-imagined across borders to cross-pollinate local cultures.

Artifacts used for disaster relief, refugee camps, and other housing accommodations for displaced persons—as well as various types of intervention in the landscape—are in critical need of scrutiny. Design occurs on both sides of the power spectrum and their in-between spaces: that of the authorities responsible for regulating displacement and their appointed specialists, and that of migrant populations struggling to survive or resist. All such artifacts deserve attention. Building walls and inventing bordering technologies, devising relief programs to assist populations, and developing non-expert solutions during resettlement all require design. In these transient sites new design knowledge unfolds or is hybridized through repurposing or exchange between cultures. But processes of forced mobility are found not just in conditions of persecution, war, natural disaster, or climate change; they are often present in contexts of urban development, as populations are forced out of their homes to open space for new constructions. Thus design emerges either in the form of alternative solutions that mitigate relocation or in the mobilization of material resources for protest or for the defense of threatened populations. Some of our conference papers examine such conditions in camps and in other relocation programs around the world.

In addition to the impact of displacement of individuals and populations on design, this conference considers the notion of displacement as an inherent aspect of the design process. By expanding the concept in this way, we can explore the transformation, alteration, and mobility of materials, objects, and styles; design approaches and education; technologies; the re-contextualization of objects through display in museums, World Fairs, or retail settings; and processes of translation and appropriation of designed artifacts and their meanings. The issue of displacement plays a significant role in design historiography and compels us to question national histories, taking into account people and goods moving across borders as catalysts of design. At the same time, considering displacement as a condition through which design materializes urges us to invent other methodological frameworks that help decolonize design history as a discipline, moving it away from dominant but often exclusionary perspectives of the past.

In examining displacement and its attendant issues from a design perspective, this conference considers the experience literally and conceptually, in the present and in the past. Conference papers address multiple areas of design—graphics, products, fashion, interiors, architecture, urbanism, and landscape—and they cover trajectories across wide geographical regions, from Africa to the Middle East and Asia to the Americas and Europe. We hope to reveal displacement as a real, powerful phenomenon in the world and also a bridge between disciplines as well as a theoretical tool for future scholarly discourses and approaches to design and its history.

At Parsons School of Design, part of The New School, we cannot forget the role of displacement in the history of our own institution. Having harbored the University in Exile, an important academic center established by displaced scholars in the 1930s, The New School is preparing to celebrate the centennial anniversary of its founding. The university today, inhabiting a city both afflicted and regenerated by displacement, is an especially suitable site for a discussion on the conference theme as we continue to define, expand, and de-center design. The New School itself is evidence that a new locus can be designed in response to the challenges of displacement—that a productive discourse can emerge from the resettlement and the confrontation of cultures.

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# Acknowledgments

We would like to thank The New School for hosting the 2018 Annual Conference of the Design History Society. Many people have contributed to making this conference possible: Tim Marshall, Provost, The New School; Caroline Baumann, Director, Cooper Hewitt, Smithsonian Design Museum; Joel Towers, Executive Dean, Parsons School of Design; Sarah E. Lawrence, Dean, School of Art and Design History and Theory (Parsons School of Design); the Trustees of the Design History Society; and the Editorial Board of the *Journal of Design History*. We would also like to thank Jeremy Aynsley, Nadine Bourgeois, Danielle Bowers, Jennifer Cohlman Bracchi, Anthony Curry, Natalia Dare, Kjetil Fallan, Mike Fu, John Haffner Layden, Barry R. Harwood, Zoë Hendon, Barry Katz, Noelle Kichura, Savanna Kustra, Grace Lees-Maffei, Cara McCarty, Gabriele Oropollo, Ethan Robey, Silvia Rocciolo, Nick Stagliano, Lowery Stokes Sims, and Seth Joseph Weine for their help in planning such a complex event. We express our great appreciation to our keynote speakers: Tony Fry, Carin Kuoni, Paul Chaat Smith, and Mabel O. Wilson, and to our colleagues at The New School and others who assisted in the peer review process. We also wish to acknowledge the panel chairs, publishing workshop facilitators, and student volunteers and workers who lent their time and expertise. We are particularly grateful to Michaela Young and Rachel Hunnicutt, whose support, organizational skills, and good humor cannot be overstated. Special thanks also are owed to Roi Baron for his excellent work on the conference website and creating its visual identity. Finally, thanks to the facilities staff at The New School for their contributions in setting up and maintaining the conference rooms and event spaces.

# Keynote Speakers

**The Auditorium,  
Alvin Johnson/J.M. Kaplan Hall  
66 West 12th Street, Room 106**

## **Tony Fry**

Director, Studio at the Edge of The World;  
Adjunct Professor, University of Tasmania;  
Visiting Professor, University of Ibagué, Colombia

## **Being-in-the-World & Displacement: So Where Is Design?**

Thursday, September 6, 3:00–4:30 pm

Tony Fry is a designer, theorist, educator and author. He is the principal and creator of The Studio at the Edge of the World (Launceston, Tasmania), Adjunct Professor, Creative Exchange Institute, The University of Tasmania, and Visiting Professor at the University of Ibagué, Colombia. Formerly, Tony was Professor of Design, Griffith University, Brisbane, and prior to this he was founding director of the EcoDesign Foundation, Sydney. Tony's research interests and practice cluster around: unsettlement, cities and the informal, and post-conflict environments, all framed by histories, futures and the imperatives of sustainment.

As a consultant Tony Fry has worked on design, sustainability and futures projects for the corporate sector, professional organisations and government. He has also been a member of award-winning design teams. Tony has published twelve books and published numerous essays and articles. His most recent book is *Remaking Cities* (Bloomsbury, 2017). Currently Tony has been writing on postdevelopment, design and the global South; techno-colonialism; plus a major work on “unstaging war.” He is also continuing to work with several universities in Colombia on post-conflict design for the South futures.

## **Mabel O. Wilson**

Associate Professor of Architecture, Columbia Graduate School of Architecture, Planning and Preservation

### **Provisional Demos—The Spatial Agency of Tent Cities**

Friday, September 7, 3:30–5:00 pm

Mabel O. Wilson is an architectural designer, artist and cultural historian. Her design work, scholarly research, and curatorial projects investigate space, politics and cultural memory in the black world; race and modern architecture; new technologies and the social production of space; and visual culture in contemporary art, film and new media. She has authored *Begin with the Past: Building the National Museum of African American History and Culture* (2016) and *Negro Building: African Americans in the World of Fairs and Museums* (2012). Her transdisciplinary practice Studio & has been a competition finalist for several important cultural institutions including lower Manhattan's African Burial Ground and the Smithsonian's National Museum of African American History and Culture (with Diller, Scofidio + Renfro). She is a collaborator in the architectural team currently developing designs for the Memorial to Enslaved African American Laborers at the University of Virginia. Exhibitions of her work have been featured at the Venice Architecture Biennale, Architekturmuseum der TU München, Storefront for Art and Architecture, Art Institute of Chicago, Istanbul Design Biennale, Wexner Center for the Arts, and Cooper Hewitt, Smithsonian Design Museum Triennial. She's a founding member of Who Builds Your Architecture? (WBYA?), a collective that advocates for fair labor practices on building sites worldwide. At Columbia University she is a Professor of Architecture, a co-director of Global Africa Lab and the Associate Director at the Institute for Research in African American Studies (IRAAS).

## **Paul Chaat Smith**

Associate Curator, National Museum of the American Indian

in conversation with

## **Carin Kuoni**

Director/Curator of the Vera List Center for Art and Politics at The New School

### **Curatorial Strategies: Collections, Displacement, and Identity**

Saturday, September 8, 4:00–5:30 pm

Paul Chaat Smith is a Comanche author, essayist, and curator. His work focuses on the contemporary landscape of American Indian politics and culture. Smith joined the Smithsonian's National Museum of the American Indian in 2001. His projects include James Luna's *Emendatio* at the 2005 Venice Biennial, Fritz Scholder: *Indian/Not Indian*, and Brian Jungen: *Strange Comfort*. He's the lead curator for the critically acclaimed *Americans* exhibition, which opened in Washington earlier this year. Smith is the co-author of *Like a Hurricane: the Indian Movement from Alcatraz to Wounded Knee* (1996) and *Everything You Know about Indians Is Wrong* (2009). In 2005, *Art Papers* named Smith one of the twenty-five most respected contemporary art curators working today. In 2017, he was selected to deliver the Eleventh Distinguished Critic Lecture by the Association of International Art Critics–USA. Smith lives in Washington, D.C.

Carin Kuoni is a curator and editor whose work examines how contemporary artistic practices reflect and inform social, political and cultural conditions. She is Director/Curator of the Vera List Center for Art and Politics at The New School and teaches there. A founding member of the artists' collective REPOhistory, Kuoni has curated and co-curated numerous transdisciplinary exhibitions, and edited and co-edited several

books, among them *Energy Plan for the Western Man: Joseph Beuys in America*; *Words of Wisdom: A Curator's Vademecum*; *Speculation, Now*; and *Entry Points: The Vera List Center Field Guide on Art and Social Justice*. She is the recipient of a 2014 Andy Warhol Foundation Curatorial Fellowship, directed "SITAC XII: Arte, justamente" in Mexico City in 2015, and is a Travel Companion for the 57th Carnegie International in 2018.

# Parallel Session 1

Thursday, September 6 1:30–3:00 pm

# Graphics 1: Cultural Communication

**Chair: Elizabeth Guffey**  
**Purchase College, State University of New York**

Curt Lund

## **“American School hires Russian Artist to teach French Design”: Tracing Cross-Cultural Influences in the Work of Alexey Brodovitch**

Designer, photographer and art director Alexey Brodovitch may be best remembered for his 24-year tenure at the fashion magazine *Harper's Bazaar*, where he up-ended the traditional approach to American magazine design. But in the years prior, Brodovitch's public identity was one of émigré and outsider—celebrated as a “foremost Russian artist” despite never having produced any art in Russia, and recruited from Paris to Philadelphia by American academic leaders eager to expose students to methods “contemporary in idea and European in concept.” The title of this paper, a headline from a 1930 *Philadelphia Enquirer* article announcing Brodovitch's hire at the Pennsylvania Museum School of Industrial Art (PMSIA), points to the fascination many had with the confluence of cultures at play in his life and career—made unique not only by crossing cultural boundaries but by doing so under such extreme circumstances: on one hand, suddenly rendered homeless and stateless in the aftermath of the Bolshevik Revolution, and on the other hand, propelled into the explosive creative crucible that was Paris in the 1920s.

Through examination of Brodovitch's own works and writings, as well as other influential writings and debates of this era, I explore how this confluence of circumstances made Brodovitch an attractive candidate to later translate European modernism to American audiences of the 1930s. This paper emerges from a broader body of research examining Brodovitch's early career in Paris and Philadelphia—“Brodovitch before Bazaar”—through collection and analysis of commercially published artifacts from that era and of surviving archival materials from Brodovitch's students.

Teal Triggs

## Decontextualising the Exhibition of Graphic Design

Exhibition design has increasingly become a site for academic study within the fields of architecture and design (Ryan 2017; Gigliotti 2015; Kipnis 2006). Zoë Ryan observes that within these fields, exhibitions “have been crucial to advancing ideas” and argues for the role that they have played in “making and remaking architecture and design history.” (Ryan 2017: 13) Similarly, we can argue that graphic designers and their exhibitions have been influential in shaping communication practices and critical discourse for the field (Keyes and Steiner 2012, Camuffo and Dalla Mura 2013, Triggs 2017). Graphic designers are collaborators in the design of exhibitions as well as taking the role of the curator. For example, Will Burtin’s “exhibit sculptures” in *The Cell* (1958) and *Brain* (1960) created for the pharmaceutical company UpJohn, led to the “modern concept of scientific visualisation” communicating complex ideas to a broader public. Graphic designers have also been curators and subjects of their exhibitions. For example, Neville Brody’s controversial retrospective at the Victoria & Albert Museum highlighted how graphic design impacted visual and popular culture in 1980s Britain. Collaboration is the theme of Swiss-American designer Zak Kyes’ 2012 exhibition *Zak Kyes Working With...* which crosses between design and contemporary art practice (Museum of Contemporary Art Leipzig, 2012). This paper is an exploration into the process of “decontextualisation” when applied to graphic design exhibitions and the formation of a graphic design history. Drawing on the ideas of Jeffrey Kipnis (2006), the paper attempts to move beyond an interpretation of displacing graphic objects from one context to another, rather it focuses on an expanded practice of the graphic designer as curator, historian and creator.

Katherine Hepworth

## The Reno Type Archive: Preserving Displaced Icons of American Western Modernist Typography

Reno has a rich typographic history, as epitomized by the iconic neon signs from Reno’s heyday, 1931 to 1960. This untold, modern chapter in the story of the American West rivals more well-known modernist design produced in the early twentieth century for its artistry, craftsmanship, and cultural significance. While European modernist typographic artifacts from this period are regularly preserved, studied, and celebrated around the world for their cultural legacy, this intellectually significant, American western modernist tradition remains almost unknown. Neon signs in different parts of the world reflect local cultural, linguistic, and socioeconomic differences in their construction, use of symbolism, and typography. Reno’s early twentieth century neon signs have significant important differences with other neon traditions around the world, reflecting the city’s dual identity as both frontier outpost and a thriving, modern center for liberal entertainment. The period from 1931 to 1960 includes neon signs from two distinct tourism booms in Reno’s history: the initial wave of divorce and gambling tourism, and post-war transcontinental travel. The local neon signs combine quintessentially modern typographic practices with local variations related to these socioeconomic events, western folklore, and natural landmarks, creating a distinctly American western modernist type tradition. Collectively, Reno’s neon signs from this period provide a compelling and necessary addition to the history of mid-century typographic traditions. Approximately 30 of the existing signs from this crucial period remain standing in downtown Reno, but more than half are at risk of demolition, due to rapid downtown development and gentrification. Of those signs not at risk of immediate demolition, several are at risk from “upgrading” with neon being replaced by LED technology. This presentation explores the displacement of Reno’s neon signs, and outlines a digital humanities initiative, the Reno Type Archive, that is digitally preserving these signs and publicizing their typographic significance.

# The Cold War and Displacement

**Chair: Jane Pavitt**  
**Kingston University**

Michelle Jackson-Beckett

## **From Black Bottom to Lafayette Park: Re-Examining the History and Memory of Displacement and Urban Planning in Detroit**

From 1956–62, Ludwig Mies van der Rohe collaborated with urban planner Ludwig Hilberseimer and landscape architect Alfred Caldwell to redevelop the former Black Bottom neighborhood of Detroit into a 78-acre urban renewal project, renamed Lafayette Park. Lafayette Park remains ensconced in the canon of modern architectural history as an innovative contribution to affordable housing. But what happened to the residents of Black Bottom? Although there is a small but dedicated scholarship surrounding Lafayette Park's history, it is usually within the areas of sociopolitical and racial histories that any meaningful discussion occurs on the subject of Black Bottom. Drawing from archival photographs of the area in the Anthony J. Spina Collection at the Walter P. Reuther Library of Wayne State University and the estate of Cordelia Brown, this paper will contrast the planning and interiors of the modernist community at Lafayette Park with the Frederick Douglass Homes (Brewster-Douglass) and Jeffries Homes built in the same period to house the displaced residents of Black Bottom. While Lafayette Park received national landmark status in 2015, the Detroit Housing Commission complexes are either ignored or dismissed in design scholarship. Both designed by modern architecture firms of note, Lafayette Park and Brewster-Douglass share some design and planning commonalities. Why did one housing model succeed while the other failed? This paper will conclude with a brief discussion of Detroit architect Emily Kutil's current work to make the history and memory of Black Bottom visible to a broader audience through virtually reconstructing the neighborhood with archival photographs taken between 1949–1950 in the Detroit Public Library's Burton Historical Collection. The construction of historical narratives and collective memory plays an important role in understanding new ways the local community memorializes and reframes the lives of displaced residents and their descendants through multimedia work and oral histories.

Heather Elisabeth

### What is the “Wright” Modernism of the Mid-Century Cold War? American Design in Mid-Century Cold War Propaganda

This paper researches the mid-century Cold War propaganda design debate over the “true American Style” in the U.S. between the Museum of Modern Art (MoMA) curator, Edgar Kaufmann Jr., *House Beautiful* magazine’s editor, Elizabeth Gordon, and the designer, Frank Lloyd Wright. The conflict rested in whether the “true American Style,” promoted for the Cold War propaganda, should be based upon the melding of European and American aesthetics of the International Style or constructed from the Modern Style originating from Frank Lloyd Wright’s designs. The Marshall Plan’s home exhibitions in Europe fueled this controversy between Kauffmann Jr., Gordon, and Wright. The intention of the Marshall Plan’s home exhibitions was to unite America and Europe into a Western community with a shared design aesthetics. Kaufmann Jr. organized three MoMA European exhibitions in the early 1950s. He chose the International Style with its roots from Bauhaus marrying European heritage with American design. The exhibitions portrayed a unified collection of International Style designs recycled from the 1950 MoMA *Good Design* exhibition in the U.S. In 1951, *Design for Use, U.S.A.* premiered in West Germany, and traveled throughout major European cities. Due to the U.S. domestic Cold War propaganda campaign driven by Senator Joseph McCarthy, Americans began to associate the International Style with communism. Gordon and Wright established Wright’s Modern Style as “true American Style” using propaganda from the McCarthyism’s “red-scare.” They removed the European heritage from “true American Style,” as well as, any communist connections to it, despite Wright’s consistent associations with communism. Under the Eisenhower Administration, Gordon received the opportunity for *House Beautiful* magazine to organize the European exhibition for soft power propaganda in 1955. The exhibition *Main Street U.S.A.* traveled to all the major Western European cities. The debate over “true American Style” demonstrates the manipulation of truths by people in power to control public opinion with propaganda.

Jennifer Way

### Gender As a Diplomatic Relation

Writing in *Industrial Design* magazine during 1956, Avrom Fleishman characterized the American industrial designer as an economic diplomat and designer diplomat. This paper explores the contributions of gender to design diplomacy concerning American efforts to help resettle refugee artisans in South Vietnam after they migrated there to avoid communism in the north. Features of the masculinized, mid-century diplomat identified by Robert Dean (2001), namely, the “power, control decision-making and resource allocation,” “workings of power,” and “agenda setting,” informed representations of the American designer diplomat abroad and at home. At issue in this paper is how they intersected with gender as a patriarchal social organization of the relationship between the sexes. In the domestic United States, the industrial designer’s gendered privilege resonated in the authority and agency that design magazines and national newspapers attributed to him. In turn, his mediated status provided an assertive image of know-how and ability when the United States needed to gain traction for its Cold War aid programs in Southeast Asia during the mid-1950s. Building on the work of Dean and other diplomacy historians, as well as the scholarship of design history, ethnography, political economy, Vietnamese-American relations and American imperialism, I consider the particular case of South Vietnam, for which the State Department hired Russel Wright to facilitate modern adaptations of native craft for export made especially by northern Vietnamese whom civil war displaced. At issue is how photographic images of refugee artisans published in English-language mass print media served as part of a graphic network extending Wright’s and his firm’s aid efforts in South Vietnam to Americans at home. There, for members of the home furnishings and design industries, these photographs shaped refugee subjects to key features and anxieties of the aid program. Additionally, they demonstrated Wright’s ability to subject refugees and the nation of South Vietnam to American political, economic, and cultural interests, based on colonial-era tropes of gender, race, and age intersecting mid-century masculinities of design and diplomacy.

# Case Studies in Decolonizing Design History Education

**Chair: Davinia Gregory**

**Respondent: Anna Arabindan Kesson  
Princeton University**

Davinia Gregory

## **Useful Crossovers: Learning from Sociology in Design History Teaching**

Why do British Modern Design History survey courses typically begin in 1851? What is the significance of the Great Exhibition and the Industrial Revolution in a design history that nods to, but ultimately glosses over connections to the British Empire, while placing the very concept of modernity firmly within Europe without analysing how a binary of *The West And the Rest* (Hall 1992) was first established? This paper argues that questioning the enlightenment tradition of thought, including in-depth analysis of the ways in which hierarchies of race and nation were established during the period of European colonial expansion in order to organise the world for effective capitalism and liberal democracy, is crucial in building critical thinking in students working on (producing of analysing) the material products of capitalism. This is more true than ever in the increasingly neoliberal art school setting, in which high-fee paying international students are promised an experience of Britishness with their art school education. This paper points out strategies and theories used in my sociology teaching, which I am in the process of weaving into my design history and context modules to create a more accurate and complete picture of modern design history as part of world in which peoples and their objects had, by 1851, already been and were still being colonised, displaced and creolised. It questions the UK's national narrative through texts that are not commonly found in the theory teachings within design history programmes, and considers the ways in which the teaching of material culture lends itself to this type of decolonised curriculum.

Maya Rae Oppenheimer

### Considering Pedagogy and Place Beyond a Syllabus

How do we have decolonial conversations well, both with each other as peers and with our students? My academic career to date is transnational. I trained as an artist in Winnipeg, Canada and later moved to London (UK) to pursue a career in research and teaching in design and cultural history. My contribution to this panel focuses on my most recent career development, which involved a move from a post at the Royal College of Art to Concordia University in Tiohtiá:ke/Montreal, back to Canada. Homecoming is a fraught process, but this move is relevant to this conference on Design and Displacement for political as well as personal reasons (for they are inextricably linked). My frame as an educator changed; I am a settler educator. Concordia University has a public Territorial Acknowledgment, which is a statement that some Canadian institutions produce to convey the political and complex position of Indigenous Land sovereignty. Guided by the Indigenous Directions Leadership Group and individuals within Concordia and Indigenous communities, the Acknowledgment reminds us that when we gather, we do so on unceded land, which means means no treaty has been signed. This paper argues that where we teach must affect how we teach, and that curriculum is not just content and methods but also standpoint informed by place and Land. The question emerges: how can I reconcile my identity as someone who was educated in London, the seat of empire, in a tradition that does not deal with the intricacies of British colonial expansion, but who is now teaching in Tiohtiá:ke/Montreal as a settler educator, on unceded land?

# Objects and Meaning

**Chair: Penny Sparke**  
**Kingston University**

Christina Zetterlund

## **Making Jewellery. Crafting Minority.**

In June 2017 the famous Swedish jewellery artist Rosa Taikon passed away. However, formulating her legacy is complex as her story, for many reasons, is exceptional. Rosa Taikon was part of the Swedish Roma, a group that primarily migrated to Sweden from Eastern Europe during the 19th century. Many of the Swedish Roma were skilled silver- and coppersmiths. Yet, this is a history that has not been written nor collected in any public museums. As a consequence, there is very little knowledge about Roma craft. It is a craft that has not been allowed to settle as Roma culture heritage is continuously described as “different,” “non-Swedish,” or even “migrant craft.”

Rosa Taikon was as well-known for her expressive late modernist jewellery as her struggle for human rights for Roma people in Sweden. In her practice she did not separate between the two. She used her jewellery as a platform in her political work. As a result, her jewellery has primarily been read as Roma jewellery. This reading constitutes the starting point for this paper that will discuss the construction of a homogenic “minority” in relation to a diverse “majority”, an issue that becomes vital when discussing design and migration and how we formulate “the migrant.” We need to be cautious in our willingness to analyse migrant cultures and be aware of who is ascribed agency in this process. Through an examination of individual jewellery pieces of Rosa Taikon, alongside analysing the reception of her work, this paper wants to go beyond comfortable labels and address the specific multifaceted situation.

Penny Wolfson

**The “Meaning of Things” for the Displaced:  
Mihaly Csikszentmihalyi, Objects, and Loss**

“Objects are all signs of your past history .... that tie you to people, what you’ve experienced together, holding you down, so that you don’t float away into thin air.” Last June I conducted an interview with Mihaly Csikszentmihalyi in his office at Claremont Graduate University. Although Csikszentmihalyi is widely known for his bestseller *Flow*, to design and material culture historians he is the co-author of a seminal work on objects, *The Meaning of Things* (1981). Based on a study of Chicago-area residents, the book included eloquent testimony on the power and significance of domestic objects—from the heirloom teacup to the family TV. Things were shown to project and represent identity, and to organize the psyche, tethering the self to a shifting world. Csikszentmihalyi himself had been a refugee during World War II, suffering dislocation and trauma when his father, a diplomat in Fiume, was forced to relocate his family, first to Budapest, then Venice, and then Bellagio, where the embassy was shakily ensconced. At war’s end, the family was sent to a prison camp, where they spent seven months before his father was cleared. It was here the 11-year-old Mihaly “tethered himself” to an improvised chess set; the game became a lifelong passion. This presentation will examine Csikszentmihalyi’s life and work in relation to objects and their significance to displaced people. What is the “meaning of things” when they are forcibly left behind? How does the loss of objects fragment and de-stabilize us? Can either the “remembered object” or a newly acquired one replace the original and reinforce the fragile self or group psyche? How about the rare saved object? While acknowledging the primacy of things, this paper will also look briefly at Csikszentmihalyi’s process-oriented thinking about flow and happiness.

Gökhan Mura

**Immigrant Gifts: A Material Manifestation of  
Immigrant Narratives**

This paper aims to present the conceptual framework and the initial results of an on-going research on the personal histories of gifts brought by Turkish immigrants in Europe back to Turkey. This paper also aims to introduce the term “Industrial Exotic” to define the cultural significance of the designed goods and objects which gain an increased perceived value due to their culturally western origin and due to the displacement from one country to another. Geographical displacement due to immigration and the cultural displacement it results in introduce new practices to immigrants that also introduce new designed objects and goods to their lives. For the immigrant, the possession and the exchange of the designed objects can be a material manifestation of the cultural displacement they go through. When the immigrant worker transports these objects back home for personal use or mainly as gifts, they also become an alternative medium for the immigrant’s narrative of their new lives. The research aims to understand the gift exchange practices of especially first generation Turkish immigrant workers to understand the shift of values attached to these objects, from the point of view of the immigrant and from the point of view of the people receiving the objects as gifts. Besides presenting the conceptual framework for this research, the initial interviews carried out with the Turkish immigrants in France in Summer 2017 to explore their changing gift giving practices will also be presented. This research not only aims to contribute to the cultural history of immigration through the lens of possession and exchange of objects by providing a different perspective from a design and material culture point of view but it also aims to contribute to design culture and history by exploring the shift of values attached to objects through the lens of immigration and mobility.

# Shifting Ground

**Chair: Sabrina Rahman**  
**University of Exeter**

Viviana d'Auria

## **Resettled / Unsettled: Re-Apprehending the Volta River Project**

Modelled on the Tennessee Valley Authority, the Volta River Project (VRP) took the form of a river basin development scheme foreseeing the resettlement of over 80,000 people into 52 model townships and villages, accompanied by industrial new towns, tourism infrastructure, an aluminum smelter and mechanized agriculture. Straddling the colonial/post-colonial eras and epitomizing the contradictions of decolonization, this large-scale territorial transformation based its “resettlement”—which was in fact “unsettlement”—on the aggregation of smaller and ethnically diverse settlements, and on the integration of urban typologies and services in an otherwise rural context. A territory laden with movement and multi-sited livelihoods was, at least on paper, fixed in plans premised on miniaturization. By means of three main undertakings: (i) the re-interpretation of archival material; (ii) a critical reading of post-realization assessments and (iii) the mapping of socio-spatial transformations in the resettled territory, this paper will question the premises of this dislocation. Rooted in intensive fieldwork, it will display how the unsettled have re-shaped the resettled territory, renewed their mobile ties based on a dynamic understanding of their dwelling environment, and how colonial interpretations have been somewhat reversed.

Annalisa Metta and Jonathan Berger

### **Southward: When Rome Will Have Gone to Tunis**

The notion of displacement typically evokes an image of the forcible movement of populations. People move, or are removed from stationary physical sites. However, we are currently faced with a very different sort of displacement—one caused by climate change. According with the theory of southward shifting latitude (Hiederer 2009), over the coming decades temperature will rise in acceleration in our cities: Paris would effectively take the place of Toulouse, London of Bordeaux, Rome would replace Tunis, etc. Thus our cities are migrating: Rome, for instance, has started her voyage to Africa. “Rome,” wrote Quaroni, “is, above all, an atmosphere, a light, a climate: (...) it is like a destiny, one of the many expressions of that eternity since ever attributed to the city” (Quaroni 1969). But how will rising temperatures affect Rome’s character? What will become of its celebrated blond light? What about the clarity of its horizon? How will local vegetation, life cycles, seasonal interplay change? What would happen to people’s habits, their unconscious open-air choreography, to the social ritual of every day common life? Climate change is not just a matter of economy and survival: it affects perception and habit, identity and memory, it questions our ideas of eternity and stillness. Southward is an installation with photographs and sound—an imaginary travelogue of Rome going to Africa, by the incomprehensible scale of climate change, through visual and auditory minutiae. We do not contemplate dramatic transformations—flooding, drought, famine, etc. Instead, we think about paltry factors, seemingly insignificant disturbances that would slowly, but deeply, change the substance of the city: what Lina Bo Bardi would call the faint matters of architecture. In this travelogue of pictures and sounds, memory and imagination, here and elsewhere, present and future coexist, passing through fragments of seemingly mundane events, taken from an on-going dislocation, that of Rome moving southward.

# Parallel Session 2

Friday, September 7 9:00–10:30 am

# *Meet Me in St. Louis:* Nationalism, Nostalgia, and Fashion as Displacement

**Chair: Marilyn Cohen**  
**Parsons School of Design**

Ethan Robey

## **“Savages ... brought there to be stared at”: Material Representations of Otherness at the 1904 World’s Fair**

The finale of the 1944 film *Meet Me in St. Louis* brings the fictional Smith family to the 1904 Louisiana Purchase Exposition. For American audiences on the home front, the fair was a gleaming image of a prelapsarian age, before the shock of modernity and two world wars. But the 1904 world’s fair was less a celebration of a perfected present than it was a projected future. Key to this was the display of America’s newest possession, the Philippine islands, dramatized as a nation of naked savages awaiting the blessings of American-style civilization. The enormous Philippine “Reservation” at the fair included over a thousand people, displaced to St. Louis to perform otherness for middle America.

This paper will examine the complexity of this displacement, in terms of costumes, handicrafts, personal adornment, and buildings. The Filipinos in St. Louis came from several very different cultural groups. Some wore the uniform of the US armed forces while others were admired by fair audiences for their elaborate beadwork, tattooing, long hair, and other ornament. The most popular attraction was the Igorots, who wore barely any clothing at all. Their naked skin was its own signifier of difference, and their unfamiliar habits were exaggerated to titillate white audiences, most infamously their taste for dog meat.

These displaced cultural signifiers allowed for instances of appropriation, hybridity, and cross-cultural exchange. Alongside grandiose fair pavilions, the Filipinos built their own dwellings using natural materials imported along with them, but their houses had to be insulated against the cool Missouri autumn. Similarly, fair-goers enjoyed lending pieces of incongruous western clothing to Igorots and watching them react to unfamiliar western technology. While the Smith family has some interactions with “savage” Filipinos in Sally Benson’s original short stories, nothing of them appear in the film *Meet Me in St. Louis*.

Marilyn Cohen

**“It’s right here where we live, right here in St. Louis”:  
Other Displacement(s) in *Meet Me in St. Louis***

In November 1944, the movie *Meet Me in St. Louis* premiered at New York City’s Astor Theater. Starring well-known actors Judy Garland and Mary Astor and directed by Vincente Minnelli, the musical concerned itself with the St. Louis home life of the Smith family as the city was preparing to host the 1904 World’s Fair. The screenplay came from autobiographical short stories by Sally Benson about her St. Louis childhood published in *The New Yorker* in 1941 and 1942.

In the film narrative the Smith family faces relocation to New York City, a move considered catastrophic for all but Mr. Smith. Cinematic emphasis on the design and accoutrements of the Smith’s Victorian home intensifies the despair of “displacement.” Period reviews focused on the film’s warmth and hominess as “purely escapist fare with no thought of World Wars I and II,” but perhaps it is more accurate to say that the central psychological force throughout the movie, the St. Louis Fair, derived its power precisely from what was happening outside the theater. The Smith family lived a life worth fighting for.

Prior to Pearl Harbor, however, a violent national debate raged over whether to enter the European war. And *Meet Me in St. Louis* also can be viewed as a metaphor for American xenophobia, essentialism and isolationism—with the World’s Fair an icon of “safe” exoticism. The Smiths’ characterization of New York as a city of tenements exemplifies this. Musicals of the 40s, such as *Meet Me in St. Louis*, assert film scholars, featured white “folk” communities and home as a bulwark to anxiety-producing issues of migration and instability. The African American “cakewalk” danced in the Smith living room, a Halloween bonfire of furniture, and the melodic yearning for a “merry little Christmas” reify complexities attendant to war and displacement in mid-century America.

Rebecca Tuite

**Displacing the Present by Donning the Past: Exploring  
Costumes in *Meet Me in St. Louis* and the Vogue for  
Victoriana in the 1940s**

A popular genre of Hollywood musical in the 1940s, exemplified by such films as *Meet Me in St. Louis* (1944), *The Harvey Girls* (1946), *State Fair* (1945), and *In the Good Old Summertime* (1949), prioritized representations of American families and rural communities in the past. According to film historian Desiree Garcia, such films worked “to transport audiences to a place and time before the fragmentation and uncertainties of the modern era.” While these so-called “folk” musicals have been explored for their ambivalent attitudes towards contemporary technology, national identity, and modernity, the importance of clothing, onscreen and off, in the mediation of these cultural shifts remains underexplored. Indeed, appropriating past styles in fashion may be viewed as a kind of psychosocial displacement. The turn-of-the-century costuming in *Meet Me in St. Louis*, while paralleling contemporary photographs of visitors to the 1904 World’s Fair, coincided with a vogue for Victoriana in the American fashion industry. *Vogue* in the 1940s heralded certain fashion fabrics “as decorous as Victoriana” and “rebranded” certain colors as specifically “Victorian,” while milliners revived turn-of-the-century hat styles. When Judy Garland donned a sweet, sparkling capot in *Meet Me in St. Louis*, *Vogue* hailed the return of this “cozy kind of hat that the Victorians wore.” This paper explores *Meet Me in St. Louis*, alongside other films, and corresponding contemporary fashion industry trends, as ambivalent responses to home, identity and gender. Just as a cinema-goer might find the films transporting, so Victorian-inspired clothing could be transformative and meaningful, steeped as it was in ideas and ideals that went far beyond the garments themselves. By unpacking and questioning these associated meanings, the embrace of Victorian fashion will be considered as a collective move to introduce order, to use Herbert Blumer’s words, into “an anarchic and moving present.”

# Displaced Modernism

**Chair: Grace Lees-Maffei**  
**University of Hertfordshire**

Katarina Serulus

## **Transatlantic Design Cultures During the Cold War: Belgo-American Exchanges in the Mid-1950s**

Transatlantic circuits of exchange mark the history of Western design during the Cold War. One only needs to consider the Atlantic wanderings of the Bauhaus legacy or the status of the United States as mecca of the new profession of industrial designer embodied by American star designers such as Raymond Loewy. The Marshall plan—an American campaign instigated to help postwar Europe with its economic recovery—only increased the influx of American design in Western Europe. Indeed, the transatlantic ebb and flow of people, ideas and goods was crucial in the development of the design discipline at both sides of the Atlantic Ocean. Moreover, this era is characterised by the entanglement between politics and material culture. Design became an important weapon in the political jousting of postwar international politics. In order to better understand the concrete transatlantic design traffic, this paper examines the exchange of two design exhibitions between the US and Belgium in the mid 1950s. In 1954 the Ministry of Economic Affairs of Belgium organized the exhibition Belgian Craftsmanship of Today at the Architectural League of New York in 1954. This was in line with the new policy of the Belgian Minister of Economic Affairs Jean Rey who made “design” one of the spearheads during his term of service. The exhibition in New York was, together with the Belgian participation in X Triennale of Milan, the first international manifestation of this new focus on “design” as economic and political strategy. The following year the American Industrial Design Exhibition was mounted in Belgium at the 1955 International Fair in Liège. It was one of the first exhibitions organized by the Office of International Trade Fairs—and US agency established the same year to counter the Soviet presence in the international trading scene—in cooperation with the American Society of Industrial Designers. Based on new archival research, this paper focuses on the specific diplomatic, political and economic agenda’s behind these transatlantic exchanges.

Kjetil Fallan

### **Aspen Comes to Scandinavia: Displaced Dreams and Mislplaced Means**

Aspen came to Scandinavia the final week of September 1979. In the history of design, the name of the Colorado town has come to stand in for the series of conferences it hosted from 1951 to 2004, the International Design Conference in Aspen (IDCA). Although both the town and the conference are quite place-specific, the latter actually did travel on two occasions—to London in 1978 and to Oslo in 1979. The IDCA is perhaps most famous for the countercultural rebellion at the 1970 conference, *Environment by Design*—and the ensuing decade is noted for its political activism. But when the kingpins of the US design world descended on Oslo at the end of the decade, the momentum of both counterculture and political activism had waned, and the dynamics of US-Scandinavian design relations were at a turning point. So, when Aspen came to Scandinavia in 1979, it was part of an effort at realigning interests along vectors of professionalism rather than activism, of problem-solving rather than revolution. The “Transatlantic Shop Talk II—Aspen comes to Scandinavia” featured presentations by IDCA representatives Milton Glaser, Niels Diffrient, Moshe Safdie, and Saul Bass, as well as discussions on recent projects by Scandinavian designers, ranging from design programs for cooperatives and state companies, via new research in sea-wave energy production, to design as development aid and design for the disabled. Even if the Aspen that came to Scandinavia in 1979 by and large had reverted to its pre-1970 self in terms of establishment rather than revolutionary values, the landfall revealed significant cultural discrepancies between American and the Scandinavian design culture. The polished, corporate professionalism displayed by the US delegation provoked suspicion and criticism in their Scandinavian colleagues. Conversely, the non-consumerist and socially responsible approach to design which characterised the bulk of the Scandinavian projects did not seem to resonate well with IDCA dignitaries deeply connected in corporate America.

Katarzyna Jeżowska

### **Displacement of Style? The Mid-Century Modernism in Eastern European Design**

This paper analyses the debates on the mid-century modernism in the context of the international exhibitions, which in the late 1950s and early 1960s served as the sites of renegotiation of the contemporary understanding of design. In the first two post-war decades the capitalist West presented itself as the sole depository of modernity. In the mid-1950s, following the departure from Stalinist doctrine, Eastern European countries became increasingly active on the international scene. On the wave of the political events Poland, Czechoslovakia, Hungary, and Romania made several attempts to mark their renewed affiliation with the West. For each of these countries universal, modernist aesthetics represented a way to release post-Thaw tension and to carve a space for future commercial cooperation with the West. Subsequently, the national governments aimed to establish new national styles, which could represent values and ideas of the new political reality. This paper is an attempt to compare visions of the mid-century modernisms as established in the West and the East. By doing so, it critically examines a notion of a displacement of the modernist style in design in the context of selected international exhibitions, including 1957 and 1960 Milan Triennale, 1958 World Fairs in Brussels, and 1961 Turin Labour Exhibition.

# Graphics 2: National Identity

**Chair: Jeremy Aynsley**  
**University of Brighton**

Robert Lzicar, Roland Früh, Ueli Kaufmann, and Sara Zeller

## **Swiss Graphic Design: A British Invention?**

British graphic designers were from an early date interested in “konstruktive Gebrauchsgrafik” (constructive commercial graphic design) as established in Switzerland in the mid-20th century. The role of these actors in spreading the label “Swiss graphic design” is evident, but one might even ask whether it might be just as much a British invention. More specifically: how did the British learn about graphic design from Switzerland? How did they define and disseminate the label at home and abroad? And what different interpretations of Swiss graphic design can be found in British archives to this day?

To find out, our research group decided to engage in first-hand inquiries, and so spent one week in London (17–22 October 2017). Our group is focussed on the dissemination of Swiss Graphic Design through journals, publications and exhibitions, and is part of the project “Swiss Graphic Design and Typography Revisited,” funded by the Swiss National Science Foundation from October 2016 to September 2019.

The field trip concluded that graphic design from Switzerland was received in Britain mainly in two different interpretations that have subsequently been disseminated internationally through British products and publications: as a style, and as a method of design. This paper explains the differences between them by examining central theses from our conversations with designers and historians Jeremy Aynsley, Richard Doust, Richard Hollis, Catherine Ince, Emily King, James Mosley, the editorial team of *Eye* magazine, and scholars from the Department of Typography and Graphic Communication, University of Reading.

In a broader context, this study aims to demystify Swiss graphic design by highlighting its complex displacement processes beyond national boundaries. This is particularly relevant now, because Swiss graphic design and typography is one of eight Swiss traditions currently applying for a place on UNESCO’s “List of Intangible Cultural Heritage.”

Troels Degn Johansson

### “Foreigners, Please Don’t Leave Us Alone with the Danes”: Immigration and National Identity in Superflex

Danish art and design collective Superflex has been internationally leading in addressing issues related to the recent global refugee crisis as well as immigration and national identity. The poster campaign, *Foreigners, Please Don’t Leave Us Alone with the Danes* (2002) set a national agenda as a reaction towards the inflammatory anti-immigrant political discourse that emerged in Denmark after 2001 when a new liberal-conservative coalition formed government by the parliamentary support of the nationalist-conservative Danish People’s Party. The poster campaign made an immediate impact on the political debate at the time and has become emblematic as a general reaction to anti-immigrant political discourse in Denmark; a discourse that became heated during the so-called Caricature Crisis in 2006 and after the 2015 Copenhagen Shootings at a political meeting and by the Great Synagogue in Copenhagen, which claimed two victims and the wounding of five police officers. The poster campaign is based on a single version of a poster with horizontal A1 format with the sentence, “Foreigners, Please Leave Us Alone with the Danes.” The letters are set in black Akzidenz Grotesque on an warm orange background and thus in full accordance with Superflex’ design guide which was developed by the art collective’s “house designer”, graphic designer Rasmus Koch. The poster is supported by a page on the artists’ website, <http://www.superflex.net>. This paper present an analysis of the poster campaign with special reference to Superflex’ general avant-garde profile as designer-artists and the reception of the campaign during the original launch in 2002 as well as during the 2006 and the 2015 events. The analysis will focus on the poster’s linguistic, rhetoric, and aesthetic aspects and will discuss its findings by including other works by Superflex that address national identity and immigration, e.g., *Superdanish* (2004) and *Rebranding Denmark* (2007).

Linda King

### “A Sense of Ireland”: Immigration, Decolonization, and the Professionalization of Irish Graphic Design

Ireland has a long history of emigration. Indeed, it is commonly argued within analyses of the creative arts that its diaspora has had a disproportionate influence on many other cultures including those of the US and the UK. What is less typically considered, however, is the evolution of Irish design specifically, and how it has been systematically dependent on patterns of immigration: some temporary but mostly permanent. Yet, this exclusion is wholly understandable as within Irish historiography the trajectory of design is a rather discrete inclusion (at best) or more typically, not included at all. This is because the history of Irish design is currently being mapped: it is patchy, wholly incomplete and extant literature is very slim. This paper draws on many years of research and a number of specific projects to consider the impact immigration has had on the development of Irish graphic design practice. In so doing it will consider a number of case studies: the Dutch graphic designers that came to Dublin in the 1950s to work on tourism-related publicity and the British graphic designers that came to Kilkenny in the 1960s and 1970s to work at the Kilkenny Design Workshops, the first state-sponsored design agency in the world. The design work produced in these contexts is significant for more than just its high quality. In all instances it visualized Irish identity for external audiences at points in time when the decolonizing process was under intense criticism; it was ubiquitous, omnipresent and had huge public reach; it raised—or some would argue, introduced—design standards in/ to Ireland; and in all instances it re-presented Irish identity within an modern idiom creating a significant impact on how Irish people viewed and understood their own culture.

# Interiors: Public and Private

**Chair: Fiona Fisher**  
**Kingston University**

PJ Carlino

## **Upfront and Personal: Furniture Design and the Feminization of Clerical Offices**

After the Civil War, corporate expansion and reorganization in the United States drove demand for clerical workers. Faced with a dearth of potential male clerks, manufacturers and financial firms turned to a newly available population: unmarried middle-class women. Business that sought to hire women had to assuage the concern of male clerks fearful of losing their tenuous hold on middle-class status, and address values that insisted upon separation of men and women in the public sphere. Between 1870 and 1920 American manufacturers designed furniture that addressed cultural prohibitions and anxieties to help integrate women into the all-male sphere of clerical work. Furniture controlled postures and activities, delineated hierarchy, defined and delimited gendered occupations, and created safe feminized zones. The designers of office furniture catalyzed social change by opening opportunities for women to express and question essential domesticity. New designs encouraged male clerks to reconsider power dynamics with women in work and romance and the centrality of work to identity. This paper focuses on the design history of desks, chairs, and filing cabinets made in the United States and used in the offices of financial and manufacturing firms. It extends scholarship on gender and design in the built environment by authors Christine Stansell, *City of Women* (1986), Andrzejewski, *Building Power* (2008), and Jessica Sewell, *Women and the Everyday City* (2011). As evidence, the paper uses formal and technological analyses of objects, visual analysis of advertisements and interior photographs, combined with data from theoretical texts and journals on office practice.

Emily M. Orr

### **Redecoration, Renovation, and Modern Retail at Wanamaker's New York**

The design impact of the turn of the twentieth century department store thrived on speed, transformation, and impermanence, revealed in its culture of display and dynamic approach to architecture. Such extreme and constant change had never before been present in the retail sphere. This paper will explore how shopping at Wanamaker's New York in the early twentieth century was a fractured experience that signaled the department store's alignment with modernity. Consumers travelled via commodities to discover different manifestations of time and place, sites both foreign and familiar, inside and outside, and styles from the historical to the contemporary. A reproduction of London's Burlington Arcade, historic paneling, an "Old Fashioned Rug Shoppe" and The House Palatial, a two-story twenty-four-room house of period rooms built into the atrium, were some of the many presentations within the walls of Wanamaker's New York. The discontinuity of these individualized retail settings was central to the up-to-date impression of Wanamaker's as a whole and was made possible by the displacement and re-contextualization of objects. Wanamaker's varied interior design strategies facilitated visitors' disengagement with their urban surroundings. Meanwhile, from an urban development standpoint, Wanamaker's and its competitors, were central to the emergence, layout, and look of New York as a modern city. The agency of display drew crowds of window shoppers along major thoroughfares. These leading department stores transformed neighborhoods with constant construction and exterior upgrading. A cycle of renovation drove the design of the interior as well as the exterior of department stores and their neighboring cityscape. Even though the ownership and contents of most of the major department stores have changed in the past century, the shells of many of these buildings remain, re-inhabited with new occupants, indicating that regeneration and variation are still powerfully present in retail.

Peder Valle

### **Making Room for More: Creating and Re-Creating the Historical Interior**

The authentic historical interior is a popular feature in museums, blurring the boundaries between exhibit and exhibition architecture. Yet these interiors have often been moved, adapted, altered or reconstructed. This paper explores the potential 'displacement' of the interior within a design museum, using a case from the Oslo Museum of Decorative Arts. Spanning almost 200 years from its first creation to its latest planned reconstruction, it reminds us that history is never a closed case. The paper traces the story of three rooms from the house Solliløkken, transferred to the Oslo Museum of Decorative Arts (Kunstindustrimuseet i Oslo) in 1940. Originally designed in 1828, this house was the work of Norway's most prominent early 19th-century architect, a period subjected to great scholarly interest. Though aimed at historical accuracy, the reconstruction was by far a product of its day, altered and adapted to its new purpose as museum rooms. "Displaced" in the museum, the rooms were initially styled with period furniture, but later refurnished to house the museum's shop and café. Together with the 1904 building the rooms were made a historical landmark in 2011, making them permanent. Still, with the museum moving to a new building, a second reconstruction is planned for 2020. This time, however, only one room will be recreated, in the shape of a sealed box with its fourth wall removed. Redesigned as a showcase, the room is "displaced" once more. This case highlights the discussion on the role of historical representation in design museums, debating the demands and delusions relating to terms like authenticity and objectivity. It also suggests the "unlimited" nature of design as a tool for creation and re-creation, whilst keeping in mind design history's conventional subject matter. Finally, it raises important museological and ontological questions about the nature of reconstructions as well as the designed object itself.

Catriona Quinn

## European Refugee Clients and the Australian Post-War Interior

In the mid-20th century, Australia's small population rapidly accommodated the arrival of 200,000 refugees from Nazism and Communism, many from Hungary, Czechoslovakia, Poland, Austria, Ukraine, Latvia, and Lithuania. Along with hundreds of skilled architects, designers and cabinetmakers came thousands who became their patrons—European migrants who effectively constituted a new consumer sector. They became the wealthy and aspirational clientele of both migrant and Australian-born designers, having a profound effect on the creation of a local market for modern design. Architectural luminary Frederick Romberg's 1950 apartment block, Stanhill Flats, considered a landmark of International style modernism in Melbourne, is well documented in histories of the period. The interiors of the commissioning owner, Polish refugee Stanley Korman, however, are dismissed as laughably anachronistic in their apparently old-fashioned, comfortably middle-European luxurious style—the opposite of the external face of the building's overt functionalism. Rather than this quite common juxtaposition being judged as paradoxical, this paper argues that there are other ways of determining its significance. By examining in detail a number of major interior commissions undertaken for émigré clients, including the Kormans, this paper presents a new perspective on post-war design patronage in Australia. It argues for a more complex view of modernism, one unconfined by ideas of minimalism and functionalism, but aligned to traditions of *gesamtkunstwerk* and the expression of identity, allowing a broader understanding of the impact of European migrants on their new living environments in Australia.

# Topics in Displacement: Africa

**Chair: Gabriele Oropallo**  
**London Metropolitan University**

Charles Newman

## **Heightened Humanitarianism or Delusional Development?: Proposed Infrastructure Solutions to Water Scarcity in the Sahel**

The changing climate and growing scarcity of water along the length of the African Sahel—spanning from Africa’s West coast to its Eastern horn—presents humanitarian challenges that have yet to be addressed. The anticipated effects on food and energy security in the region have been projected to result in human suffering and unprecedented migration. These growing concerns have given rise to a number of humanitarian mega-projects of engineered infrastructure that seek to not only provide water to those in need, but to prevent the climate of this vast region from further change. Through an analysis of three separate but overlapping projects: The Great Green Wall, The TransAfrica Pipeline, and the Lake Chad Replenishment Project; interviews with acting policy makers, NGO workers, and the designers of these projects will be documented and deconstructed to inform our understanding of how these proposals are being designed, coordinated and mobilized. Imposing this geopolitical scale of planning upon the African landscape, a series of spatial diagrams and graphic iterations will be employed to speculate upon the effects of constructing of these static lines of infrastructure across territories, boundaries and evolving ecosystems. These exercises will potentially reveal unforeseen patterns of human and non-human migration and settlement; underscoring new complexities within the challenges and opportunities that these projects provoke. These findings will then inform a broader discussion on the scalability of humanitarian action; and how existing strategies of humanitarian practice need to be restructured and reimagined.

Nerea Amorós Elorduy

### **Refugee Camps Evolve: The Ever-Changing Built Environments of the Great Rift Valley’s Refugee Camps, From the 1960s Until Today**

Discourses of refugee camps as humanitarian spaces or spaces of exception present them as an homogeneous whole, as non-places temporary in essence. From the resource-scarce humanitarian emergency perspective, refugee camps’ soon-to-be-destroyed materiality seems unworthy of long-term discussions. The limited information existing on their built environments is characterised by a short-term and technical tone. Especially long-term refugee camps in the Great Rift Valley, invisible to western media and geopolitics, suffer from extreme lack of interest and information on their physical evolution and their current spatial characteristics. This information could help in the future design and management of refugee assistance programs globally. As an architect—both practitioner and researcher—I aim to incorporate this largely unexplored factor in humanitarian relief: the built environment. To do so, I draw from existing data produced with satellites and remote sensing technology, and from data I collected through my work as an architect in the Rwandan camps (February 2011 through December 2014) and through fieldwork for my ongoing PhD (September 2015 through November 2017). I will perform a multiscalar mapping and analysis -using Kevin Lynch analytical lenses: size, density, grain, shape and pattern- of the physical environments of seven long-term refugee camps located in the Great Rift Valley. The camps I will present are: Nakivale (est. 1958), Kyangwali (est. 1964) and Kyaka II (est. 1983), in Southwest Uganda; Kakuma (est. 1992) in Northwest Kenya, and Kiziba (est. 1997), Kigeme (est. 2005) and Mugombwa (est. 2013) in Rwanda. My aim is to present the camps material performance, characterised by spatial fluctuation, rhythm, complexity, comprehensibility, plasticity, potential, connectivity, porosity and agency, and to expound on how those characteristics create the current spaces of the camps. By doing so, I will unveil how global and context specific power dynamics are embodied in the particular physical environments of the camps and how these evolve overtime.

Jamie Cross, Craig Martin, and Arno Verhoeven

### **Displaced Energy: Indigenous Design Practices in Goudoubo Camp**

Goudoubo refugee camp in northern Burkina Faso is “home” to approximately 13,000 displaced peoples from neighbouring states. Goudoubo and the Kakuma camp in Kenya form two key fieldwork sites for the ESRC-funded project “Energy and Forced Displacement: A Qualitative Approach to Light, Heat and Power in Refugee Camps” on which the authors are engaged. One of the key findings from the project is the importance of indigenous “design” practices to the displaced peoples in Goudoubo. Whilst the UNHCR has distributed a range of humanitarian energy products (including solar lanterns and cook stoves) their adoption is not as widespread as expected. Instead some of the displaced peoples have re-purposed these products for their own ends, in one case using the metal sheeting from a cook-stove to construct a shelter. The lack of uptake is in part a result of the understandably complex processes of adaptation to unfamiliar regulations or social practices (Betts and Bloom 2014). In addition to this the fieldwork has identified alternative energy practices, such as water cooling through the use of goatskins, which utilise traditional indigenous skills and knowledge from home cultures. This paper utilises some of the initial findings from the fieldwork to address the suitability of humanitarian, design-based interventions to multiple geographical settings. It will firstly consider the different ways in which displaced communities in Goudoubo have ignored, or re-purposed what Mavhunga (2017) calls “inbound” products, and developed their own approaches to a range of energy practices. Secondly, coupled with the adaptation of humanitarian goods, it will address how different traditional making skills and knowledge practices circulate in the camp, and critically how these forms of resourcefulness often play an important part in new social networks and livelihoods. Ultimately the paper situates these debates within the wider context of humanitarian design, its histories and futures.

# Parallel Session 3

Friday, September 7 11:00 am–12:30 pm

# Display and Displacement: Exploring the Cultural Politics and Performances of Display

**Chair: John Potvin**  
**Concordia University**

Änne Söll

## **Displacing the Object: Questioning the Legitimacy of Museum Display**

To become a museum object things have to be displaced, that is, they have to leave their original setting to become part of a different order of knowledge and display. In this sense, all museum artifacts undergo a form of 'displacement' which, in general, is rarely made visible, but remains invisible within the museum display. In the post-colonial discussion around the display of non-western cultures in museums, the silence about this displacement has been broken and questions about the circumstances, ethics and legitimacy of museum display have started to be asked. This paper will address the discussion about the museum display taking period room display as an example. The period room emerged parallel to display formats such as the diorama in the late 19th century in Germany, Switzerland and Scandinavia. Both, the diorama and the period room have also been criticized because of their narrative, atmospheric and non-systematic approach, but have lately seen a renaissance, especially via artist's interventions or pastiches of the period room or diorama. Taking this renaissance as a cue, this paper unpacks the politics of placement and displacement in the current wave of period room display. How are theatrical and narrative techniques employed to make choices of display visible? How are the ethics of museum displays put up for discussion by the works of Yinka Shonibare, Mark Dion or Omer Fast? How is the period room display part of political issues such as social participation, recognition, franchise and issues of migration and identity?

Sara Nicole England

### Displacing and Displaying Women's Labour in Industrial Exhibits

America's expositions were spectacular displays of the nation's industrial prowess and fortitude, and important sites for women to assert themselves as modern and public subjects. Many working women did so by performing their industrial labour to an audience in the form of "live exhibits" or "process exhibits." Such displays of women's industrial labour were public sites to negotiate women's place in industrial society. This paper will address the various design and performative strategies employed in live displays of industrial labour and their impact on the public perception of working-class women. The paper will focus on one of the most spectacular exhibits of women's labour, the Chicago Industrial Exhibit (1907)—an exhibition designed to "to reveal that hard and material side of life which goes on in factories and workshops, to epitomize the labor which clothes and feeds the modern world" (Addams, "Interpretation of Exhibit," 21). Domestic spaces where women sweated were reproduced in the exhibit alongside modern industrial environments and statistics on labour conditions. Visitors were forced to reconcile their own consumption with the labour displays. In other industrial exhibits like the Springfield Survey Exhibition (1914), visitor engagement was pushed even further: a sign read "Who is to blame for the conditions shown here?" with a mirror to reflecting the viewer's face and a "summary room" was designed for visitors to debate and ask questions. During the heyday of social statistics, the labouring body was a site to negotiate these abstractions and make them effective. By looking to the labour displays of working-class women in turn-of-the-twentieth-century exhibitions, this paper examines the ways in which labour was constructed and represented for a consuming public. The live exhibit as an important medium for knowledge production and public discourse is central to labour history and presents a humanizing project within industrialism.

John Potvin

### Displacement, Dance and Design: Exposing Privacy, Sexuality, and Interior Design at the Salon D'Automne

Numerous Scandinavians fled to the French capital in the years leading up to and following World War I in search of artistic and sexual liberation. In this paper, I propose to glimpse into the bedroom of modernist ballet dancer and choreographer Jean Börlin (1893–1930), who along with his compatriot and intimate friend expressionist painter Nils Dardel (1888–1943) and art collector and impresario Rolf de Maré (1888–1964) turned to Paris as a space of exile in which to create art and live more freely, away from the heavily conservative and homophobic ethos permeating Swedish social and cultural life at the time. Börlin attracted much publicity, garnering from himself a rather equivocal status as a celebrity. On stage, Börlin offered his audience a decidedly queer performance; not merely because of his sexuality, but because of the way he unsettled the cultural registers of male effeminacy and muscular athleticism in the wake of post-war anxiety and desires. His modernist interpretations were further called into question for its legitimacy, given his insistence on poses plastiques, more reminiscent of two-dimensional art than full-bodied movement. I will explore the complicated relationship between sexuality, celebrity and the modern interior. Börlin was at the centre of a complex visual and material culture that revealed him as a quintessential Deco Dandy, while at the same time exposing him to a heavily sexualizing gaze. Even the furnishings of his bedroom (the most private of domestic spaces) were exhibited at the 1923 Salon d'Automne as a way to promote and display the best of modern French interior design. Representations of Börlin in newspapers picture him in decidedly modern flats, at once a sign of both his modernity and perversity. However, I argue the display of his bedroom designs embody the displacement endured precisely because of sexuality and aberrant masculinity.

# Identities: Indigenous, National, and Hybrid

**Chair: Lisa Godson**  
**National College of Art and Design, Dublin**

Katharine A. Vann

## **Casting Race: Plaster Casting Indigeneity at the American Museum of Natural History in 1903**

Through techniques of display, natural history museums participate in the design of indigeneity. The end of the nineteenth and early twentieth centuries saw an explosion in the ethnological plaster casting of displaced indigenous peoples' crania and faces for display within American museums. At the American Museum of Natural History (AMNH) in New York, anthropologist Franz Boas oversaw the manufacture of life masks of over 400 indigenous peoples. Histories of science, histories of photography, and histories of anthropology have tended to frame these collections as assemblages of anthropological data, failing to see casts as representing once-living individuals. To excavate the histories of individuals cast in plaster, this paper will present a case study of a series of life casts and busts made by the AMNH of thirty-three Lakota Indians who were performing in a Wild West Show on view in Coney Island in 1903. Using archival records and oral testimonies, this paper will argue that plaster casting supplied the Lakota people with a mode for self-narration during a tumultuous period of relocation westward to the Pine Ridge Agency in South Dakota. Tim Ingold's concept of lines of material interventions will be mobilized to contend that casting was a reciprocal process, only made possible by cooperation between caster and castee. The casting process enabled performers to mold themselves into celebrities and become stakeholders in Sioux history. This paper will conclude by opening a dialog on the present-day status of life masks. Made of plaster, life masks are not subject to the Native American Graves and Repatriation Act. Capturing the physical spaces once occupied by living individuals, life masks may continue to have meaning for living peoples as representations of their ancestors.

Javier Gimeno-Martínez

### Subverting the Code: Designed National Symbols Beyond Reverence

Nationalist symbols have been customarily based on reverential references to the nation, such as coinage, stamps or statues recalling national glories from the past. This paper argues that there are other ways of expressing nationalism through for example the subversion of symbolic codes that at first sight might seem non-nationalist. It will analyze Gabriela Bustamante's work *To Kiss or not to Kiss* (2015) that presents an alternative for a typical souvenir from the Netherlands, the figurines of a kissing couple. Customarily, these figurines depict a girl and a boy dressed in Dutch folk dress, made in ceramic and painted in shades of blue. Her version reminds these figurines in format, material and color but dressed in different costumes not limited to the Dutch folk dress. Some figurines are dressed in Chinese folk costume and some others wearing an Islamic headscarf. The designer argues that this souvenir represents the Netherlands more accurately thanks to its multicultural character. An interpretation of a traditional national symbol, this work both subverts its authority and reaffirms it at the same time. Far from being inoffensive, this design has awakened a high number of furious reactions, considering it irreverent or promoting the dissolution of the original Netherlands in foreign variations. Through the analysis of this case, this paper engages with discussions on 'anti-nationalist nationalism', which coins paradoxical positions on nationalism that reunite both conviction and skepticism (Kešić & Duyvendak 2016).

Judith Camille Rosette and Giselle Joyce Nadine de la Peña

### Exotic Ornamentations: Hybrid Styles and National Identity in the Design Center Philippines

In 1973, the Philippine government created the Design Center Philippines, the first State institution of its kind in the country. It aimed to introduce and develop Philippine industrial design practice and improve local product development primarily for export markets. While Design Center adhered largely to Western design notions of rationalism, universality, and "good design", it also attempted to inject the "Filipino identity" into its products. The latter manifested itself through the use of locally-available raw materials, the use of tropical color schemes, and the documentation and appropriation of symbols, patterns, themes, and motifs culled from the culturally-diverse, indigenous minority groups in the country. This approach in product development resulted in a hybrid style that adopted the geometries and rectilinear forms of modernism while being seemingly injected with "exotic" patterns, icons, themes, and color combinations. This paper utilizes the lens of national identity as constructed cultural phenomena, alongside Edensor's notion of material culture as purveyor of national identity, to cast a critical eye on the hybrid style created by the Design Center during the '70s and '80s. In so doing, it looks into the particular way in which the agency served as a State actor that molded a specific type of Filipino identity in the global export arena—an arena rife with tensions between the local and global—whilst the country was under a political dictatorship and a burgeoning debt crisis.

# Displacement: Modernism in America

**Chair: David Brody**  
**Parsons School of Design**

Leena Svinhufvud

## **Eliel Saarinen and the Cranbrook “Settlement”**

Eliel Saarinen (1873–1950) of Finland was the architect and first president of the Cranbrook Academy of Art in Bloomfield Hills, Michigan. In this region, many Finns had settled to try their luck in America but the Saarinen saga is quite a different story. The breakdown of bourgeois cultural system after World War I, the Russian Revolution and Finland's independence (1918) was a central reason for Saarinen to leave his homeland. He was seeking job opportunities of a greater scale. The Cranbrook project offered a special position to pursue his profession, both socially and economically. Moving from one country to the other opened new professional possibilities also for Eliel's family. In the period of importing the idiom of modern decorative arts from Europe, Loja Saarinen capitalized in her Cranbrook weaving studio the model of designer-centered production. After war started Finland in 1939, the family decided to stay in the New World and they applied for American citizenship. Mobility is a key concept when investigating the Cranbrook community. Eliel Saarinen invited people from his networks and Cranbrook became a “colony” or even settlement of European artists and craftspeople. In the USA, the members of the Saarinen family—the wife Loja, daughter Pipsan and son Eero—were presented both as newcomers and as pioneering American architects and designers. This was a double role where meanings of origin and nationality were transformed. Using the Saarinen family and the Cranbrook “settlement” as case, this paper will examine strategies of earning professional credibility in displacement. What did Cranbrook offer to the newcomers and what was the capital that was imported with the people? What kind of investments were needed?

Alison Kowalski

### “Nordic Modern of the Midwest”: Pipsan Saarinen Swanson’s 1955 Model Home for *LIFE* Magazine

In 1955, *LIFE* magazine, in collaboration with the Chicago Merchandise Mart, invited interior designers from around the United States to design homes suited to the climate, customs, and natural materials of their respective regions. The “Nordic Modern” Midwest house was designed by Pipsan Saarinen Swanson, a Finnish émigré in Michigan. Pipsan decorated the home with a number of her own designs, many of which had previously been featured in an array of design outlets ranging from mainstream magazines like *Good Housekeeping* to arenas of modern design such as a MoMA *Good Design* exhibition. In these varying contexts, Pipsan’s designs were coded in different ways. Yet in the *LIFE* house, the interior as a whole was framed—through concept and style—as Nordic Modern. Pipsan stated that *LIFE* had asked her to design a home with a “Scandinavian background”; she also took the opportunity to demonstrate the suitability of modern design in the Midwest. Pipsan’s house represents the broader trend of regional modernisms in post-war America, which in this case, involved an émigré designer who had maintained her Finnish identity while her work was often marketed as American design. By considering Pipsan’s relationship with the concept of Nordic design, I probe how certain designs became identified with Nordic identity, which was, in a geographic sense, out of place in Michigan. I ask, at what point in the life of the object (conception, manufacturing, marketing, consumption) did Nordic-ness become attached to Pipsan’s designs and how did this association function for the *LIFE* house? I investigate the concept that Nordic Modern was at home in Midwest America, and I argue that “Nordic” and “Modern” worked together to fulfill Pipsan’s and *LIFE*’s purposes.

Julia Meer

### Cliché in Exile: The Swiss Style at MIT

The designer Jacqueline Casey’s work for the MIT Office for Design Services from the 1950s until the 1980s is widely recognised and admired. The common interpretation of her work includes attaching the label “Swiss Style” to it. No doubt Casey was familiar with contemporary Swiss design; MIT hosted an exhibition on Swiss graphic design, and several Swiss designers visited MIT and worked closely with Casey for short periods of time. But Casey’s work differs significantly from the the Swiss work, which raises several questions and calls for a “demystification” of the unanimous reception of Casey’s designs. First, how Swiss is her work? It is characterised equally by the use of the Swiss grid and by visual puns. The latter can hardly be found in the work of the “Master of Swissness”, Josef Müller-Brockmann, but can be found in the work of Armin Hofmann, Brockmann’s antagonist in Basel. This leads to a second question: Just what is the Swiss Style? It is a label, created in an interplay between the protagonists from Switzerland who promoted their work through publications, exhibitions and lectures, and the reception of Swiss work by American designers. This paper aims to “reverse” the process of stereotyping by placing the works in a more complex context, and thereby point to other moments of “displacement” and adaptation. In addition to the Swiss influence, Casey’s work was, for example, influenced by the presence at MIT of György Kepes, and especially by Kepes’ use and interpretation of scientific images created in laboratories for scientific use, not communication. By showing diverse moments of displacement, this paper argues that Design is fueled by these precise moments that require and provoke both visual and conceptual transformation.

# Industry and Heritage in Britain

**Chair: Zoë Hendon**  
**Middlesex University**

Colin Fanning

## **“The Indispensable Agent”: Coal Between Art and Industry in Victorian Britain**

The rapid expansion of manufacturing in nineteenth-century Britain relied heavily on the widespread extraction and displacement of geological materials, coal chief among them. Many of the issues hotly debated by design reformers in the period—the proliferation of mass-produced goods lacking aesthetic merit; the problems of urban crowding; and the industrial destruction of the landscape—were fueled or exacerbated by the coal industry and its infrastructure. Yet the production and consumption of coal and its broader cultural impacts have largely been left out of the history of design, generally siloed in economic and social histories instead. With close attention to the curious intersections and tensions between Britain’s coal industry and the wider project of design reform, coal emerges as a substance with both economic and symbolic resonance, important not merely as a natural resource but as a fundamental driver of Britain’s national ambitions. In this paper, I explore how the design profession grappled with the material and cultural dimensions of coal over the latter half of the nineteenth century. Designers and manufacturers played an important role in the physical and contextual displacements of coal, whether its exhibition at the 1851 Great Exhibition or the domestic accoutrements for corralling and disguising its messy materiality. In following the substance in its journey from raw resource to domesticated commodity to (in exceptional instances) artistic object, I examine cases from across the spectrum of design—from royal possessions in the Crystal Palace to mass-produced “artistic” stoves—to assess how the dirty realities of coal can complicate our understanding of the links between art, industry, and nature in Victorian Britain. Straddling the line between a doctrine of extraction versus one of preservation and protection, design in this period offers historical insights into the deeply-rooted tension between humanity and the natural world in the industrial West.

Grace Lees-Maffei

### **Touching Displacements: Making by Hand, Machine Manufacture, and Tactile Visitor Experiences in England's Post-Industrial Heritage Museums**

England's status as the birthplace of industry continues to be touted in tourism and heritage narratives, notwithstanding two counterfactual realities (a) the decline of heavy industry in the UK, as manufacture has been outsourced to Asia and the UK has shifted to a service economy and (b) increasing recognition of the ecological crisis of the Anthropocene, which is largely attributable to industrialization. A dominant story told in the UK's industrial museums, as elsewhere, is that of mechanisation, a process in which hand making was largely displaced by machine manufacture. Of course, hands and machines should not be perceived as mutually exclusive: hands to some extent fabricate, operate and maintain machines, and hand finishing survives in mechanised production workflows. This paper brings together design history and heritage studies to examine representations of the role of hands in the processes of industrialisation and mechanisation using the case study of selected UK industrial heritage museums. Industrial heritage museums often occupy post-industrial sites which have been repurposed. These erstwhile sites of manufacture have become places which the history and heritage of manufacturing are communicated. In this sense, they are places of displacement as well as sites of authentic heritage. The paper seeks to answer two related research questions:

- 1) How do the UK's industrial heritage museums communicate the role of the hand in their stories of industrialisation?
- 2) In so doing, how do these museums incorporate tactile visitor experiences, such as handling, and the sense of touch, into their displays? Examples discussed will include: the ten Ironbridge Gorge Museums, Coalbrookdale; Stoke-on-Trent and the Five Towns ceramic heritage museums; Leeds Industrial Museum at Armley Mills, once the world's largest woollen mill; and Sheffield's steel museums, Magna, Kelham Island Museum, the Millennium Gallery and Weston Museum.

Fiona Hackney

### **One Estate, 46 Nations: Making Cross-Cultural Dialogues in the West Midlands**

This paper examines and assesses the outcomes of Maker-Centric: building place-based, co-making communities <https://maker-centric.com/>, an AHRC-funded project that works with community groups in the West Midlands to explore how making, by hand and using digital fabrication tools, might provide a means to bring people together, build community assets and agencies. It focuses on workshops with two organisations in the Black Country: Petals of Hope, a women's sewing group located on the Heath Town estate, and Gatis Community Space, Whitmore Reans, and a diverse range of participants from recent migrants to those born in the Midlands, and those who have moved to the region from other parts of the UK. The Heath Town estate, which was built in the 1960s and is undergoing regeneration, is particularly diverse with refugees and asylum seekers from forty six countries something that can lead to tensions in the community. Gatis, which has a strong ecological ethos and focus on sustainability, aims to help connect residents in an area of Wolverhampton where many are isolated and struggle with economic hardship and poor mental health. The project also engaged in knowledge exchange with Slovenian partner Terre Vera who use craft techniques and strategies to work with migrants and refugees. Drawing on theories of social design (Julier 2017) and the "living" heritage of the West Midlands metalwork industry, Maker-Centric aimed to develop a process of connected doing activities: walking, mapping, talking, exploring, making, sharing, reflecting and applying that might be reconfigured in multiple ways to create opportunities for cross-cultural dialogue through shared creative making.

# Displaced Objects and Structures

**Chair: David Raizman**  
**Drexel University**

Marta Filipová

## **Orphans of the Fair: Displacement of Exhibits and People at the New York World's Fair of 1939/40**

The theme of the New York World's Fair of 1939/40 was the World of Tomorrow. Yet tomorrow became a concept that not all the exhibition participants could see. The story of the Czechoslovak pavilion that never was is a relatively known one—the pavilion was planned and designed by the government and a number of organisation in the tradition of Czechoslovak participation at other international exhibitions in the interwar period. It was meant to be a showcase of democracy and western orientation of the young state. The German occupation in March 1939, however, ended the state's sovereignty and terminated the contract the Czechoslovaks had with the fair organisers. With an impressive speed, the new German authorities attempted to stop any further preparations of the Czechoslovak exhibit, however unsuccessfully. The pavilion opened in a reduced form, supported by the US organisers, Czech émigrés and individuals from Czechoslovakia who had been preparing the exhibit. My paper focuses on displacement through international exhibitions, using the New York's fair as a case study. Here people and objects from Czechoslovakia as well as other countries were caught in the early events of WWII, and either temporarily or permanently displaced. The examples I am focusing on are individuals from Czechoslovakia, e.g. the designer Ladislav Sutnar or employees of the shoe company Baťa and objects that could not be returned to a state that ceased to exist. And while displacement at fairs and exhibitions has been explored especially from the point of view of “exotic peoples” that were brought for display, I am drawing attention to the fact that these events played a crucial role in unintentional moving objects and people between cultures for political and legal reasons. I also examine the impact of such displacement on design in the affected countries.

Brianna Nofil and Jake Purcell

### Medieval Art in a Time of War: Transitional States and Other Inconveniences

Periods of conflict often result in a sharp uptick in the number of objects displaced by looting, and expropriation. Experts in antiquities trafficking usually attribute this shift to the suspension of norms, where the failure of institutions allows war profiteers to freely remove objects. But to what extent does this perspective reflect an absence of sources about the movement of cultural heritage? We examine the case of the medieval monastery of Santa Maria de Ovila, removed from near Trillo, Spain, by Arthur Byne in the contentious years preceding the Spanish Civil War and delivered to William Randolph Hearst in California. Byne chronicled the process of transporting the monastery in detailed correspondences, which reveal that the state apparatus (or lack thereof) was one component of a matrix that also included local communities, ecclesiastical institutions, and the global economy. Displacing a medieval building, even in a time of national upheaval, required skills like negotiating episcopal elections, responding to currency fluctuations, and appearing politically sympathetic to both farmers and trade ministers. The unpredictability, rather than absence, of institutions during conflict was a major barrier, rather than boon, to displacing antiquities. As medieval buildings arrived in the United States, depression and war derailed collectors' original visions for these buildings and sparked public debates about what imported architecture meant or ought to mean in its new, American context. Discussions traversed local and global politics; cities argued they needed a "New Cloisters" to be relevant, dealers tried to sell reconstruction efforts as an internationally-minded "gift to humanity," and new European governments criticized the regimes that had allowed the buildings to depart. This paper raises questions about how dealers, in times of conflict, had to navigate not just intermittently powerful bureaucracies, but also a network of stakeholders that imposed new legal and extralegal regulations.

Hedvig Mårdh

### Reclaiming the Memory of the Displaced

Numerous psychiatric hospitals have been closed down and demolished across the globe since the 1980s. They have often been situated on attractive plots of land, and city authorities are faced with the challenge of integrating these former heterotopias of deviations, to quote Foucault, into the urban sprawl. How can the memory of displaced patients and staff be preserved in a respectful way that also makes the history of the site relevant to new residents? This paper presents the preliminary outcomes of an on-going research project, focusing on one of Sweden's largest psychiatric hospitals, Ulleråker, which is about to be transformed into a residential area. Until the 1990s Ulleråker was the permanent or temporary home of thousands of individuals, patients and staff. Today many of the buildings are empty, waiting for demolition or reuse. The present development of the area is the result of the huge demand for housing in Sweden, partly because of increased immigration due to the conflict in Syria. When the municipality is rebranding the former hospital area, history is used as a source of inspiration. However, rebranding does not include the more complex aspects of the past. Instead it ends up being storytelling for commercial ends, contrasting the idea that we should aim to democratize the processes of cultural heritage. The risk is that sensational depictions of psychiatric hospitals take over and serve as the primary way in which this cultural heritage is created and maintained. One of the most common strategies to rebrand the complex history of a site has been to invite artists and creative professionals to work in the area and to set aside funding for public art. Does this strategy work when preserving the memory of the displaced? Does it fully cater for the complexity of these sites or are also other strategies needed?

# Parallel Session 4

Friday, September 7 1:30–3:00 pm

# Exiled Landscapes in 19th-Century France

**Chair: Richard Taws**  
**University College London**

Iris Moon

## **Fragile Terrains: Making Porcelain and Picturing Extinction in Cuvier and Brongniart's *Essai sur la géographie minéralogique du Bassin de Paris* (1808)**

In 1808, the naturalist Georges Cuvier and his friend Alexandre Brongniart, director of the imperial porcelain manufactory of Sèvres, published *Essai sur la géographie minéralogique du Bassin de Paris* (1808), the results of the first study to map Paris based upon the layered, historical makeup of its earthly strata, which would lay the groundwork for the modern field of geology. Cuvier has been widely acknowledged for his contributions to paleontology, geology and other fields of the natural sciences, and credited with coming up with the idea of mass extinction. Less explored is how and why he chose to collaborate on this stratigraphic map of Paris with Brongniart, who had just been named the head of a state porcelain manufactory and was ostensibly more concerned with making delicate biscuit figurines and elegant services for Napoleon than analyzing the dirty terrain of post-Revolutionary Paris. This paper explores the connections between Cuvier's work as a natural scientist and Brongniart's work at the porcelain factory, and how both depended upon a new understanding of the earth around Paris, made possible by the political upheavals of the French Revolution. For around the same time that Cuvier and Brongniart traveled throughout Paris in order to plumb the depths, layers, and complexities of its terrestrial composition, the revolutionaries had cut up the city into new political sections, renamed royal squares and desacralized its churches, and plowed into the earth in order to accommodate the mounting bodies of the dead, transforming the capital of France into a fraught terrain, as fragile and subject to breakage as porcelain—the product of what Cuvier would describe as a “revolution on the surface of the globe.”

Kelly Presutti

### Remapping the Nation: A Porcelain Survey of Post-Revolutionary France

In 1824, Alexandre Brongniart, director of the Sèvres porcelain manufactory, proposed a service dedicated to France's primary administrative unit: the department. Conceived in 1790 to replace the provinces of the ancien regime, France's departments were an unwelcome change for many citizens, overwriting pre-existing cultural and geographic boundaries with a system that was proclaimed to be more rational. In the porcelain Service des Départements, each department was to have a plate, whose every decorative element—borders, garlands, medallions and central landscape views—would be at once specific to the region and indicative of the larger nation. The back of each plate lists its attributes, identifying famous personages from the area and local products of agriculture and industry, suggesting the service was to be understood as information as much as decoration. Brongniart intended the service for the king, Charles X, and taken together the plates form a map, placing the recently reformed nation in the monarch's view. In designing the service, Brongniart's challenge was to conceive of meaningful visual identities for a bureaucratic entity, and he relied on pre-existing landscape representation to do so. Drawing from voyages pittoresques, volumes of prints showcasing the French countryside, Brongniart selected key landscapes that would stand for each department. Those relatively cheap printed views were hand-painted by the manufactory's artists onto the costly porcelain, fired, and surrounded with gilded accents, affecting a kind of alchemy that rendered the popular image fit for the king. This paper engages with the symbolic and material displacements at work in the Service des Départements, considering both the formation of new identities for extant landscapes and the elevation of printed material to luxury good.

Richard Taws

### Brutal Eloquence: Charles-Joseph Minard's Thematic Cartography

A year before he fled Paris for Bordeaux in July 1870, fearing advancing Prussian troops, French engineer Charles-Joseph Minard made the image for which he is best known, his *Carte figurative des pertes successives en hommes de l'Armée française dans la campagne de Russie, 1812–1813*. Published alongside a map showing the movement of Hannibal's army, Minard's chart tracks the progress of Napoleon's troops into Russia (in brown) and their catastrophic withdrawal (in black). The thickness of lines corresponds to the number of remaining soldiers, each millimetre representing 10,000 men. Occupying a legible cartographic space, Minard's multi-sensorial map also plotted the descending temperature, marked on the Réaumur scale, as Napoleon's troops endured lows of  $-37^{\circ}\text{C}$ . Although it has since acquired canonical status, Minard's map is seldom considered in relation to other contemporary visual practices. Indeed, something about the map was, as chronophotographer Étienne-Jules Marey noted, resistant to representation. Marey observed that “nowhere does the graphic representation of the march of armies reach that degree of brutal eloquence which seems here to defy the pen of the historian.” By this point Minard had made fifty-one cartes figuratives following his retirement from the École nationale des Ponts et Chaussées, using diverse data visualization techniques in combination: pie charts, bar charts, mosaic plots, and line graphs. Minard's thematic cartography addressed subjects ranging from global immigration to rail travel, from population density to the circulation of commodities such as beef, steel, or cotton. These maps plot time, but also multitude. Theorizations of “mass” in an age of mass culture, they foreground displacement as a condition of modern life. This paper examines Minard's map as a dislocated “Napoleonic” image ricocheting between the early nineteenth century and the final days of the Second Empire, in order to trace how this complex calibration of risk, failure, and exile was bound to emergent forms of historical consciousness in post-revolutionary France.

# Museology

**Chair: Denise Hagströmer**  
**Nasjonalmuseet Oslo**

Colleen Hill

## **Displaced Dress: Repurposed Garments in The Museum at FIT Collection**

This paper will examine a selection of objects in the collection of The Museum at FIT that were repurposed from older garments or textiles. While such objects are prevalent in museum collections of dress, they are often overlooked for being “inauthentic.” These challenging garments embody the idea of displacement: they do not fit neatly into the chronology of fashion, and they are far from the pristine, typical examples of dress favored for use within exhibitions. Yet when such objects are thoroughly examined and placed within a broader historical narrative, they can act as fascinating tools for interpreting the economic, emotional, and/or creative value that many garments and fabrics once held. A few examples to be discussed in this paper include: a circa 1840 dress, refashioned from an eighteenth-century Spitalfields silk gown; a luxurious 1890s cape by a preeminent couturier, cut from eighteenth-century lace; a man’s dressing gown from 1935, made from a nineteenth-century crazy quilt; and a 1960s bespoke Italian suit crafted from a nineteenth-century paisley shawl. In a few instances, the garment’s history was provided by its donor. In many others, an examination of the object, in addition to extensive research into its materials and date of reconstruction, are the sole means to better understanding its reuse. In conclusion, I will relate historical methods of repurposing to contemporary practices by labels such as Maison Martin Margiela and Anne Valérie Hash. These one-of-a-kind garments are collected and valued by museums, not only for their uniqueness and artistry, but for their connections to the increasingly important sustainable fashion movement. The acceptance of these contemporary repurposed garments inspires a compelling dialogue on the sometimes arbitrary value we place on museum objects.

Elizabeth Keslacy

### **A Double Displacement: Decorative Arts and Design at the Cooper Hewitt**

The musealization of decorative arts objects necessarily displaces things ostensibly meant for everyday use onto the pedestal and into the vitrine, shifting their experience from one that engaged a full range of physical, visual and tactile characteristics through their handling to a purely oracular encounter. At the inauguration of the Cooper Union Museum of the Arts of Decoration [CUMAD] in 1896, its founders Sarah Cooper Hewitt and Eleanor Garnier Hewitt resisted such a withdrawal from the useful to the aesthetic. Rather, they took objects such as furniture, textiles, vessels and architectural fragments out of commission as useful objects, reinscribing them within another regime of utility: the teaching collection. In the first three decades of the museum's life, the CUMAD was not only housed within the Cooper Union, but it was imbricated in its educational mission. Courses in architecture and decorative design regularly met in the museum, consulted its collections, and utilized individual objects as exemplars to be learned from and even copied. This paper proposes to investigate the nature and implications of the double displacement of decorative arts objects from everyday use to the museum to the teaching collection in the first decades of the Cooper Union Museum. How did the collections take on a second life within the context of the Cooper Union and its art and architectural curricula? How were they utilized in the course of instruction, how did students interact with them, and what kinds of lessons were they understood to impart? How were the decorative arts collections reconceptualized through the school's primary concern with design process as an intellectual, compositional endeavor largely divorced from the material realities of production? Utilizing archival material from the Cooper Union and the Smithsonian Institution Archives, I seek to answer these questions as a way to inquire about the role of teaching collections in late 19th and early 20th century design education, and to unpack the changing conceptual status of the objects that made up those collections.

Christina Pech

### **Display in the Era of Displacement: Notes from a Swedish Collection**

This paper departs from the ongoing production of a new permanent exhibition at the Swedish centre for architecture and design (ArkDes) to open in 2021. Established already in 1962, the museum was one of the first architecture institutions dedicated to modern architecture. With an explicit national objective, it was instrumental in assessing through collection and display the legacy of the nation's modern architecture as well as promoting the building initiatives of the nascent welfare state. The museum's current permanent exhibition opening in 1998 doubled as the first comprehensive history of Swedish twentieth-century architecture. The paper discusses the challenges facing a contemporary project of a national architecture collection. It attempts to critically address the role and responsibility of the institution in including the idea of the displaced, to investigate how national narratives of architecture are constructed and projected into contemporary discourses of architecture. Parallel to the museum's establishment, Sweden experienced one of Europe's most ambitious industrialized national building programs involving both housing and urban renewal. The utopian so-called Million Program (one million dwellings produced nationwide 1965–74) suburban housing units that were initially occupied by displaced populations from rural Sweden later turned into the homes of families driven from their homes in other parts of the world. The continuous reshaping of the urban environment includes immigrant-instigated architectural projects, with the Södertälje-based “capital” of a Syriac Orthodox Christian diaspora (Mack 2017) as a special case in point. Equally relevant is the reverse direction, the displacement of Swedishness that multinational building and design companies rely on, be it the vernacular wooden design tradition exploited by IKEA or the industrialized welfare-state know-how signified by corporations like Skanska and VBB/Sweco. How are these multiple displacements of architecture and the built environment occurring over time evaluated and handled through display and how do they affect national histories?

# Topics in Displacement: Latin America

**Chair: Priscila Farias**  
**Universidade de São Paulo**

Laura Belik

## **Displacement and Housing as a Discourse: From the Concentration Camps in Ceará to the Peripheries in São Paulo**

This paper observes the connections between two examples of spatial exclusion in Brazil: Fortaleza at the beginning of the 20th Century, and the use of Concentration Camps to keep the “flagellated” population (refugees from the droughts) away from the city center; and the current situation of low-income housing programs and isolated peripheries in São Paulo. I assert that the latter is a consequence of the exact same exclusionary social conditions as the formation of the Concentration Camps of Fortaleza during the droughts—social and economic disparity and the urgency for land reform. The multiple facets of spatial exclusion are ultimately a reflection of social inequality, and in order to keep this system, the promotion of “aid” is a needed disguised discourse for control. Using these cases to illustrate a larger theoretical discussion on housing, private property and land reform, I observe that current subsidizing programs might be a strategy for depoliticizing certain groups of citizens. By comparing the Concentration Camps in Northeast Brazil with the Minha Casa Minha Vida housing program, I argue that we continue living in a setting similar to Brazil’s colonial distribution of power and land, masked by a different discourse which is supposedly more inclusionary. Following the steps of the Nordestinos (population originally from the Northeast of Brazil) and their constant peregrinations and instability as peripheral groups of blue-collar laborers, I investigate exclusion from three different perspectives: physical isolation and the Concentration Camps; dispersal through migration movements; and local isolation in tangential neighborhoods and the “dream of private property”.

Vera R. Tângari, Giselle A. Azevedo, Andrea Q. Rego,  
Flora O. Fernandez, Alain L. Flandes,  
Bruno R. Mendonça, and Mariana M. Almeida

### **Tubiacanga in Rio de Janeiro/Brazil: From Removal to Community Recognition and Participatory Design**

As a result from the workshop held by the research groups Open Spaces Systems and Education-Environment, from Federal University of Rio de Janeiro, and the NGO Baia Viva, we present the case study of Tubiacanga: a traditional fishermen community located in Rio de Janeiro. Changes in urban legislation and the proposed expansion of the international airport led to a new threaten of removal in many lower income communities in the lead up to the 2016 Olympic Games held in Rio de Janeiro city. In this context, our paper aims to discuss Tubiacanga as a case of resistance between the effort of permanence and maintenance of traditional activities and the conflict generated by political decisions associated with the accomplishment of mega sporting events. Tubiacanga was formed by two communities of fishermen that were removed from their original location during the construction phases of Tom Jobim International Airport in the course of the 20th century. With the World Cup 2014 and Olympic Games Rio 2016 there was a new threat of removal due to the official demand for expansion of the International Airport located next to the neighborhood. Since 2015, discussions, workshops and design activities were organized by local residents and University staff with the aim of strengthening and giving visibility to the community and its needs and desires. This successful partnership achieved its ends, and also led to further achievements such as the proposal of an urban park and the recognition of the community as an official municipal district.

Lilian Sanchez-Moreno

### ***Tools for Conviviality* as an Alternative Vision to Design: A Case Study on Ideas That Challenged the Replacement of Local Cultures Imposed by the Development Agenda in Latin America During the Late 1960s–1970s**

This paper explores design and displacement in the context of émigré cultures, by looking into how Philosopher Ivan Illich's understanding of 'tools' was informed by his émigré status, fleeing from Vienna during the Nazi occupation in 1941. On the other hand, design and displacement is explored through the idea of conviviality, arguing that it stems from the entwinement between the Development agenda with local forms of living, in an attempt to challenge the displacement and replacement of local cultures during the later 1960s–1970s. As such, the paper seeks to unpack the cross-cultural dialogue from which conviviality stems, arguing that Illich's ideas have helped shape many of the social, structural, and economic arguments that have facilitated the emergence of alternative visions of design such as social, sustainable, and co-design. It draws on primary and secondary research from the Centre for Intercultural Documentation of Cuernavaca, Mexico, founded by Ivan Illich and Valentina Borremans in 1961. CIDOC remained open until 1976, time in which two of Illich's most renowned works: *Deschooling Society* (1971) and *Tools for Conviviality* (1973) were conceived. While Illich's work has been acknowledged in Western forms of design, from the Open University's Man Made Futures course (United Kingdom, 1975), which placed Illich's *Tools for Conviviality* among the works of E.F Schumacher's *Small is Beautiful* (1973) and Victor Papanek's *Design for the Real World* (1971) with the aim of reimagining a more equitable world through design; the critique of "professionalised design" (Mitcham 2003), sustainability in design (Fletcher 2001), to participatory and co-design (Fuad-Luke 2009); the influence of the ideas posited in *Tools for Conviviality* in Latin-American circles has escaped scrutiny. Thus, this paper aims to shed light on how local systems in Latin-America informed Illich's thinking; how his thinking was appropriated by local designers, offering an insight into non-western approaches to design; and how these were later incorporated into transnational design discourses.

# The Fabric of Cross-Cultural Displacement

**Chair: Michele Majer**  
**Bard Graduate Center**

Rebecca J. Keyel

## **“Sewing For Refugees”: The American Red Cross Production Corps During the World Wars**

For over a hundred years, American Red Cross volunteers have donated time and labor knitting and sewing clothing for displaced civilians impacted by war and natural disasters. During the first half of the twentieth century this effort both complemented the Red Cross's other disaster and war relief efforts, and engaged its members in a production system that utilized simple streamlined clothing design and unpaid labor to keep production costs low while providing volunteers with a sense that they were filling a critical humanitarian need. Volunteers who joined the Red Cross's Production Corps to make clothing were almost always women, and they made a wide variety of simply designed garments, ranging from complete layettes to women's fascinators. The Red Cross created instructions for simple hand knit garments, and supplemented them with equally simple commercial sewing patterns that were in the words of the American Red Cross's instruction pamphlet, "classic models, simple in design, and easily made." The simplicity of the designs chosen by the Red Cross meant that volunteers who donated their time and labor to the Production Corps could produce well-made clothing quickly and efficiency. Production rooms ran on a variation of an assembly line system, where the labor was divided between cutting, sewing, knitting, finishing, and preparing garments for shipment. These finished garments were distributed across the world, anywhere the Red Cross provided relief. As objects, they carried both the symbolic effort of American volunteers, and the embedded chronomanual value of the volunteers who made them. As clothing, these garments also functioned as a dual symbol of American generosity and American culture abroad, spreading both American diplomacy and American ideas of democracy at the same time as they provided physical relief to those in need.

Noga Bernstein

### **Wartime Propaganda in the Andes: Ruth Reeves and the Ethics of Cross-Cultural Practice**

Throughout the four decades of her career, American textile designer, artist, educator and preservationist Ruth Reeves (1895–1966) created a large body of textiles, prints, paintings and illustrations inspired by various ancient and then-current indigenous art traditions of the Americas, most notably Guatemalan and Peruvian textiles. While many artists and designers of her time refused to identify their specific indigenous sources, admitting only to have been “generally inspired” by indigenous art, Reeves openly (even obsessively) engaged with questions of artistic borrowing—often displaying her works alongside their sources. This paper will discuss Reeves’s shifting perceptions of cross-cultural practice as she became deeply involved in inter-American cultural diplomacy during the 1930s and early 1940s. Particularly, it will focus on Reeves’s year-long tour of Ecuador, Peru and Bolivia during 1940–1941, which was supported by a John Simon Guggenheim Foundation Grant, and her subsequent attempts to organize exhibitions of Andean art alongside her own artistic responses to it in the United States. Vehemently arguing for the propaganda-value of her projects, Reeves attempted to rethink her role as a designer in the context of wartime cultural relations. While she had previously vocally promoted the use of indigenous art as the source for an innovative American modern design, Reeves’s experience in South America changed her perspective about pursuing collaborations with industrial manufacturers and more broadly about the ethics of artistic borrowing.

Magali An Berthon

### **Traditions in Movement: Silk Embodiment in Khmer Classical Ballet in the Cambodian Diaspora of Long Beach, CA**

Recognised as “a masterpiece of oral and intangible heritage” by the UNESCO in 2003, the Khmer court dance blossomed at the end of the 1940s in Cambodia (Thompson & Phim 1999). Silk costumes and gilded accessories are instrumental in the performance, allowing the dancers to fully embody the mythical characters of the Khmer pantheon. It takes several hours to dress a dancer. Sewn-on a cotton under-shirt, the silk fabrics fit, enwrap and contain the body, limiting as much as enhancing movements. In 1975 the Khmer Rouge regime put the practice to arrest, eradicating ninety percent of the students, teachers, and performers of the Royal Ballet and the Royal University of Fine Arts. About 150,000 Cambodians relocated to the United States in two separate waves in 1975 and in the early 1980s. This paper focuses on the case of Khmer Arts Academy, a studio founded in 2002 in Long Beach, California by Sophiline Cheam Shapiro, with the aim to transmit the art of Khmer classical dance to a young generation of Cambodian-Americans. Long Beach counts 50,000 residents of Cambodian descent, which is considered to be the largest demographic concentration of Cambodian immigrants outside Southeast Asia (Needham & Quintiliani 2008). Following Ebihara, Mortland and Ledgerwood (1994), this paper explores the mechanisms of “transformation and persistence, loss and continuity” in the combined experience of dance and silk for the Cambodian diaspora. In the context of exile and third-generation immigration, how does this practice participate in the re-appropriation of a nearly-vanished cultural heritage? Based on a period of fieldwork conducted in Long Beach in the community and at the local archives and following the method of “participant observation” (Ingold 2013), this research explores the shifting role and perception of silk textiles in the practice of Khmer classical ballet in a contemporary diasporic context.

# Making Meaning

**Chair: Susan Yelavich**  
**Parsons School of Design**

Martha J. McNamara

## **Picturing Displacement: Commercial Panoramas, Print Culture, and the Pictorial Slave Narrative of Pedro Tovookan Parris**

Almost six feet long and only eighteen inches high, the watercolor landscape was clearly meant to tell a story. And a harrowing story it was. On the glazed cotton canvas, Pedro Tovookan Parris recorded his life in three vignettes: an image of Rio de Janeiro where ten-year-old Tovookan was brought from Africa to be sold into slavery in 1843; another of an American ship—one that perhaps escorted him to New England to testify in a trial against the captain who had carried him to South America; and, finally, a view of Boston, Massachusetts coupled with an image of the western Maine farm where he lived out the rest of his short life. Although we may never fully understand what compelled Tovookan to record his story, as a pictorial slave narrative his watercolor presents a rare opportunity for us to interrogate the intersection of visual images and cultural landscapes in the life of an ordinary person facing extraordinary circumstances. Not only does Tovookan's drawing represent the traumatic displacement of the trans-Atlantic slave trade, it adopts the format of a panorama—a commercial entertainment that tells a story by progressing from one image to another. Tovookan's choice of a panorama, with its representation of movement through time and space, ideally suited the story of his own circulation through the Atlantic world. In addition, the watercolor's vignettes draw on lithographic city views to construct Tovookan's autobiographical landscape. Equal parts personal memory, political polemic, and faithful depiction of place, the watercolor reveals not only how contemporary print culture shaped his perceptions of Rio de Janeiro and New England—places as foreign to him as they were disparate from each other—but, simultaneously, his perceptions of the meaning of slavery, of freedom, and of his experience of displacement.

Gerry Beegan

### **Displacing Death: Creating and Erasing Memory in the American South**

This presentation examines the displacement of the black body in the Southern US landscape. My research stems from participation in the “Memory, Memorials, Monuments” (MMM) research group with artist Kara Walker at Rutgers. This multi-disciplinary group investigates the dispersal and erasure of black individuality and culture and the concomitant construction and maintenance of white historical narratives. In this talk I focus on two sites of displacement and memorialization explored during a MMM research trip: Atlanta’s Oakland Cemetery, and the roadside burial site containing some of Walker’s forebears. The Walker graveyard, near Franklin GA, consists of around thirty graves scattered in an overgrown landscape. Although the graves date from the twentieth century, they are patterned on slave cemeteries that were often located in marginal plots amongst trees with graves either unmarked or indicated by wooden slabs or sticks. While apparently neglected and fragmented, the Walker site preserves distinctive black traditions. I argue that, emerging from African burial customs and informed by slavery, the design of black cemeteries acknowledged death and dispersal as integral to life. On the other hand, Oakland Cemetery, founded in the 1850s, is arranged in carefully managed rows of graves denoted by inscribed headstones. Most of the cemetery was developed soon after the Civil War and Oakland contains two large monuments to the military dead: the Confederate Obelisk (1873), and the Lion of the Confederacy (1894). Both were erected by the Atlanta Ladies Memorial Association, one of the groups that built and preserved the “Lost Cause” myth. I contrast the white South’s construction of collective narrative via these monuments with the black burial grounds. These differing sites represent opposing structures of memory: one attempts to sanitize and deny history and mythologize death, while the one links the realities of the body, community, and mortality.

Otto von Busch

### **Touching Power: Agency, Transgressions, and Illegal Makings**

This paper will discuss design and craft in its relation between the body and power and how the leverage of the “thing-power” (Bennett 2004) of objects can be used for hands-on political transgressions and capacity building. Looking at designed objects as “objectiles” (Deleuze 1993), that is, material objects processed through time and space, helps expose how objects and matter travel in and out of proximity to the user, and how empowerment grows and diminishes across the life cycles between user and design, society and politics. In some cases objectiles and design practices move and displace power, shifting who is the “user” and who is “used” by the arrangements of labor, representation and agency. Crafts, capabilities and material capacities that are used politically can challenge the boundaries, “dispositives” and “apparatus” of the state. The paper argues that DIY culture and craft has the potential to not only touch and manipulate the power of objects and political matter, but also to “take power”, that is, they are practices that bring politics into proximity to the user as they challenge legal and political boundaries and distributions of agency. Other examples of capabilities and practices realized in illegal DIY crafts, such as moonshining, lock-picking and hacking, to the more explicitly political use of craft, such as in Gandhi’s strategic use of DIY-salt production in the 1930 Salt March, until today’s legal and ethical discussions about the “Liberator” 3D-printed pistol by Defense Distributed. They are examples of how crafts and DIY culture reaches out to touch (and challenge/transgress/displace) the boundaries of legal frameworks, the state, and power.

# Parallel Session 5

Saturday, September 8 9:30–11:00 am

# Technology as Displacement

**Chair: Rory O'Dea**  
**Parsons School of Design**

J. Parkman Carter

## **Dis-, Re-, or Em-? Design Issues of Placement with “Reality” Platforms**

Technology histories suggest it was the hardware and software that wasn't quite ready during the first major push of virtual reality (VR) a few decades ago. But it is just as easy to argue that, in fact, it was we who weren't ready for it. We had to evolve our media sensibilities further before being sufficiently situated (or not, as the case may be) such that we finally may be ready for the particular displacements proffered by various “reality” platforms. Current trends in virtual/augmented/mixed reality product and content development are curiously ahistorical with regard to significant early experiments to replace our present location with a mediated alternative. The burgeoning field of ecopsychology has been devising terms for recent forms of environmental anguish, such as Glenn Albrecht's solastalgia, used to describe feelings of displacement when our environment leaves us (though we ourselves remain stationary). So it is indeed strange that many architecture and planning firms are rushing to incorporate VR into their design workflows, ostensibly in order to help them improve their propositions for place-based design. The environment replacement and displacement effects typical of VR would appear strangely at odds with the very goal of architectural and urban design: creating real places. But they needn't be. By invoking the term emplacement, a critical and historically aware approach to ‘new’ media platforms can provide a path to productive virtuality, or that meaningful zone—elaborated by Robin Evans, N. Katherine Hayles, Todd Gannon and others—between representation and reality which has long been crucial to the design imagination. If place designers can contend with current screen consumption habits and navigate the trappings of displacement common to VR novelty, there should be a window of opportunity for a little while longer. But, as ever, a historically informed and critical embrace is urgently called for.

Paul Hazell

### **From Aircraft to Watercraft: Displacing Complex Innovation with Established Convention in British Hovercraft Design**

Using recent developments in science and technology studies (STS) this paper questions the supposed linearity in technological development by examining how pioneering early hovercraft designs, based largely on aircraft technology, were ultimately displaced by simpler concepts utilising established water-craft principles. These later craft reveal a surprisingly regressive form of technology transfer contributing to the effective abandonment of earlier ambitious and complex designs. With the invention of the first practical concept for a hovercraft during the 1950s there followed a flurry of activity by several aircraft manufacturers to produce prototypes addressing this new concept in transportation. The notion of operating on a “cushion of air” initially made the hovercraft principle analogous to that of flight with this suggesting both a new market for such craft as well as creating a potential competitor for conventional aircraft. This was to lead to established aircraft manufacturers rapidly developing ambitious and increasingly complex designs in the early 1960s to address this supposed future demand. Nevertheless, within a few years of its invention most aircraft manufacturers had withdrawn from the field as both the cost and complexity escalated and the practicality of the “cushion-craft” concept was questioned as real world small-scale passenger carrying operations began (and frequently failed). With state subsidy helping maintain the development of the most ambitious and prestigious of the British concepts (the 165 tonne SR.N4) but with only one route found to be suitable for operating the giant craft, it seemed the futuristic vision of mass transport using hovercraft was to be short-lived. During the 1970s and ‘80s however smaller start-up companies using design principles drawn largely from simpler marine technology, began to produce less complex, more robust and compact designs leading to both the displacement of the earlier aircraft derived concepts and the establishment of a viable small-scale hovercraft industry.

Malin Kristine Graesse

### **The Displacement of Obstruction: Re-Imagining Habitats to Changing Landscapes**

Water dams and hydroelectric power plants are examples of spatial colonization. As infrastructure, these spatial colonisations aim at the accommodation of movement, that paradoxically obstructs movement between wildlife habitats. To counteract negative impacts of dams on fish populations, people have for centuries constructed fishways. The history of fishways unites a diversity of, and perhaps, adverse perspectives. From the western perspectives of colonization and utilisation, to indigenous animist perspectives of the inherent agency of the land and rivers. But it also unites the history of the fish—the totem salmon—irrevocably linking us in a common history. These sites of design in nature, thus offer the ability to look beyond conventional distinctions of separate histories, and joins them through a common participation in material history. By considering fishways as design of displacement, there is a potential for studying cross-species relationships through the history of an object. Questions that can be raised from looking at objects that intersect human and animal users and agencies, might give access to a new range of perspectives to the human non-human nexus. This paper is dedicated to considering both human and non-human perspectives on the history of fishway design.

# Émigré Designers

**Chair: Harriet Atkinson  
University of Brighton**

Elizabeth St. George

## **Antonín and Charlotta Heythum and Humanist-Centered Design**

In February 1939, Antonín and Charlotta Heythum arrived in America to complete the Czechoslovak display for the 1939 San Francisco Golden Gate Exposition. As recipients of the 1937 Grand Prix in Paris, the Heythums had cemented their standing in Prague modernist design circles, portraying Czechoslovakia as culturally rich in heritage, yet modern and progressive in the arts and industrial manufacturing. The Heythums had hoped to spend a year in the United States, researching exposition display tactics and American manufacturing for the Czechoslovak Export Institute. Their stay, however, lasted fifteen more years. With the German Wehrmacht's invasion of Czechoslovakia on March 15, 1939, Hitler established the Protectorate of Bohemia and Moravia and effectively collapsed the democratic Czechoslovak nation-state. The Heythums were now without a country, stranded as refugees in America. The influence of interwar European modernist architects and designers on American design culture is well-documented. This paper will expand that narrative to examine the American career of Antonín and Charlotta Heythum, with reference to how their status as immigrants impacted their design thinking. In Prague, the Heythums' practice embraced modernist aesthetics, materials, and production methods, layered with the utopian and ethical humanism typical of Tomáš Masaryk's interwar leadership. Their connection to other refugee scholars via the New School for Social Research and Rockefeller Foundation, as well as the challenges they and their peers experienced acclimating to American culture, further strengthened the Heythum's commitment to a human-centered approach to design, one that combined "ethics, individuality, art, beauty, and the useful." The Heythums are virtually unknown in histories of American design. This project seeks to illuminate their lasting impact on American design culture, disseminated to students at the California Institute of Technology, Columbia University, The New School, and Syracuse University, as well as through numerous texts and design projects.

Laura McGuire

### **The American Union of Decorative Artists and Craftsmen: Immigration and Design Professionalization in the United States, 1926–1933**

This paper examines the formation and membership of the American Union of Decorative Artists and Craftsmen (AUDAC), the earliest professional organization for industrial designers established in the United States. AUDAC was an American organization, but its membership was thoroughly international: The majority of its founding members were very recent immigrants from Central Europe. Indeed, AUDAC's intentions were strikingly similar to the industrial design and craft associations formed in Germany and Austria before World War I, such as the Deutscher Werkbund and the Wiener Werkstätte. Immigrant social networks may thus have been pivotal to the foundation of industrial design as a professional discipline in the United States. Industrial design allowed immigrant professionals to fight discrimination and marginalization by creating their own proprietary arena of professional agency. Because industrial design was an uncodified field in the United States, immigrant designers were able to make inroads in realizing their own, internationally informed visions of the role and ethics of the professional industrial designer. Although AUDAC was a relatively short-lived organization, it is historically significant for its exhibitions in New York City, its organizational publications and the writings of its members, as well as its concerted efforts in public design education. AUDAC also sought to fight design piracy and promoted more stringent laws regarding design patents. Its dedicated work in this area resulted in substantially increased intellectual property protection for design in the 1930s. Nevertheless, as its exhibitions of the early 1930s demonstrate, AUDAC designers individually demonstrated divergent and eclectic attitudes towards the making of objects. While these designers publicly extolled the virtues of machine production in official AUDAC publications, many continued to produce objects that were handmade. In this way, the disparate missions of the Deutscher Werkbund and Wiener Werkstätte in Europe may have continued to play out on American soil.

Lisa Mason

### **Interwoven Networks: Émigré Textile Designers in Post-War Britain**

The post-war period in Britain saw an influx of new creative ideas from continental Europe. This new wave of émigré designers transformed the landscape of British design. This paper will focus on textile designers Bernat Klein (1922–2014) and Tibor Reich (1916–1996), who both came to the United Kingdom to escape Nazism in the 1940s. Reich and Klein were personal friends, as well as collaborators. Drawing on the Tibor Reich archive at ULITA and the Bernat Klein archive at National Museums Scotland, this paper will investigate the output of these pioneering textile designers. Reich is credited with introducing vibrant colour and innovative texture into British textile design in the 1950s. Klein came to the attention of the international couture market with his groundbreaking fashion textiles, inspired by the pointillist works of Georges Seurat. In spite of their very different approaches to design, what distinguished Klein and Reich was their desire to challenge the limitations of mass produced textiles and aesthetic conventions. In post-war Britain design was regarded as imperative for economic recovery. Reich and Klein were both exposed to Bauhaus ideas as students and this paper will argue that their knowledge of European Modernism, coupled with their unique personal vision, helped to revitalise the textile industry. This paper will aim to situate Klein and Reich in the context of the post-war textile industry and their position among wider networks of émigré designers working in Britain.

# Graphics 3: Design and Publications

**Chair: Marilyn Cohen**  
**Parsons School of Design**

Nicholas Piedra de Godoy Lopes

## **From One System to Another: Ornament as Displaced Nature in Martin Gerlach's *Festons und decorative Gruppen***

Using as primary focus Martin Gerlach's unusual 1893 publication *Festons und decorative Gruppen*, this paper seeks to explore how design in the nineteenth century was conceived as a way of displacing nature into the manmade world. The publication, which utilizes photography and taxidermy to depict nature specimens in the form of decorative motifs, demonstrates directly how designers of the period conceived nature and the ornamented environment as two distinct yet similar designed systems between which forms could move easily. This paper will discuss how this book, alongside other contemporary pattern books, scientific publications, and the recently-invented habitat diorama, encouraged this association of nature with design. Gerlach's motifs, which imitate those found in Japonisme, Art Nouveau, and various revival styles, reflect a view of nature as at once ornamental and ornamented and capable of possessing style. Ultimately, Gerlach's publication and others demonstrate how natural science and design theory mixed to create a philosophy that saw the boundary between the natural and artificial worlds as blurred, allowing the forms of one to be assimilated fluidly into the structure of the other. Gerlach's attempt to transform nature into ornament reflects the peculiar confidence of an age which saw design as the ultimate means of intersecting the natural and the manmade spheres.

David Lambert and Sue Perks

### Bruce Robertson and Diagram

This presentation will explore the design methodology behind the diagrammatic work of the book design and packaging company Diagram Visual Information Ltd. and its co-founder and managing director of over fifty years Bruce Robertson (1933–2014). Robertson forged Diagram into one of the most prolific creators of visual information books in the later twentieth century. Diagram consisted of a cooperative group of designers, writers, artists and editors who in 50 years produced over 75,000 pages for more than 500 book titles in the pre-digital age. To date, Diagram books have sold over 9 million copies in 207 countries and are printed in 55 languages. Robertson took his business inspiration from Wolfgang Foges (1910–1986) a pioneer of book packaging in the UK, who set up Adprint in 1937 (later Rathbone Books and then Aldus Books) with the aim of printing large quantities of books and overprinting different language versions in black, enabling them to be sold on in many editions. By pooling resources and collaborating with many partners Foges was able to handle large print-runs making his books attractive and economical to sell on to both UK and international publishers. This is the model that Diagram continued as did other precursors of modern day book packaging by companies such as Thames and Hudson, Mitchell Beazley and Dorling Kindersley. Several information designers have cited the importance of Diagram's work. Peter Wilbur and Michael Burke's book *Information Graphics* (1998) stated that Diagram's *The Rules of the Game* (1974) established "a new style benchmark" in information design and *Charts on File* (1988) (originally a series of loose leaf folders designed to be reproduced without copyright issues) as a "new kind of informational book"; similarly explanation designer Nigel Holmes cited Diagram's *The Rules of the Game* (1974) and *Sports Comparisons* (1982) as being highly influential in sports-inspired information design. This presentation will explore Diagram's reputation.

Jessica Kelly

### Disciplinary Displacement: The Architectural Magazine as a Site and Object of Interdisciplinarity

Disciplines are akin to territories. They have places, languages and customs all their own. Also like territories, disciplines have borders that act as boundaries between inside and outside. These boundaries denote belonging to or being "other" from the discipline. Research that traverses the borders between disciplines can experience a sort of disciplinary displacement, which results from not belonging to a single territory. Yet, some things are permanently "displaced," they exist on the borders. This paper will explore magazines as an object and as a site that exists between disciplines. Disciplinary displacement can bring problems of translation, understanding and acceptance but it can also offer, in the words of Teresa de Laurentis "a view from elsewhere." Inter and multi-disciplinary research can bring alternative perspectives that enrich scholarship and re-imagine disciplines. Focusing on the boundary between design history and architectural history, this paper will explore how the study of architectural magazines had blurred and re-negotiated the relationship between disciplines. Since the late 1990s architectural history has been experiencing a paradigm shift, as historians have begun to approach the architectural magazine as a legitimate topic of study in its own right, rather than being a source for the study of "real" architecture. Design history had long considered the magazine as an object and the approach to magazines as objects of architectural production began a reassessment the relationship between design and architectural history. This paper will focus on *The Architectural Review* magazine; it will consider how the magazine itself was a site of intersection and interaction between disciplines, particularly in the mid-twentieth century and how researching the magazine can challenge the disciplinary categories of architectural and design history.

# World War II: Graphics, Interiors, and Design

**Chair: Pat Kirkham**  
Kingston University

Serena Newmark

## **Design Scholarship Displaced: Use of the German Domestic Interior in Nazi Propaganda**

To please a totalitarian state that derided the prevailing styles of immediately preceding decades as “deviant art,” Nazi propagandists chose to use pre-twentieth-century German design as evidence of Aryan intellectual and artistic superiority. Under the Nazi regime, several established art historians were displaced from their professional positions and replaced with individuals chosen not for their abilities but for their adherence to Nazi philosophy. Nazi art historians intended to use a legacy of “pure” German design to bolster Nazi sentiment, but their publications, largely riddled with errors and lacking any citations, often unintentionally revealed the extent to which German design had appropriated foreign elements for centuries.

Even particularly famous examples of German design are understood no better. One text describes a piece of furniture designed by renowned architect Karl Friedrich Schinkel for Queen Louise of Prussia's bedroom in the Charlottenburg Palace with the technically accurate but inadequate label, “Berlin Work 1810.” Books claiming to be authoritative guides on the history of German furniture feature an ostensibly random selection of objects interspersed with quotes from Adolf Hitler and other high-ranking Nazi officers alongside a call for the average German citizen to learn about German design as a means of cementing nativism and encouraging feelings of extreme superiority over non-Germans.

As the Nazis considered all modern and abstract design to be aberrant and counter to the ideals of the Third Reich, propaganda books on German design seemingly exist in a world where early twentieth-century German modernism, the Bauhaus, and even masterworks by Mies van der Rohe and other German veterans of the First World War never existed. Surprisingly, despite their many shortcomings, some sections of propaganda books were republished well into the post-war period.

Chiara Barbieri

**Illustrating the Internment of WW2 “Enemy Aliens”:  
A History Told from the Graphic Contributions in *The Camp and Onchan Pioneer***

After the outbreak of WW2 in the early summer of 1940, the British Government decided on the wholesale internment of German and Austrian refugees, who were declared “enemy aliens” and arrested on security grounds. The majority of refugees were interned in the Isle of Man. Here, the internees planned their daily life so as to cope with displacement, relieve monotony and boredom, and alleviate their feelings of uselessness.

*The Camp and Onchan Pioneer* are two camp-papers published respectively in Hutchinson and Onchan internment camps. Until now, these journals have almost exclusively been studied for their textual content. By contrast, the paper sheds light on the graphic and artistic contributions featured in *The Camp and Onchan Pioneer*. To this end, it employs a comparative reading of textual content and visual form with an emphasis on visual analysis. Moreover, the paper combines material and visual culture with exile studies. In particular, it refers to cultural theorist Vilém Flusser and his theories on emigration, especially to his concepts of ‘dwelling’ and ‘ironic distance’.

The camp-papers are employed as means of exploring internees’ daily life behind barbed wire, and discussing ways in which they voiced their fears, their feelings of anger and frustration, but also their sense of humour. The paper argues that illustrators and cartoonists show a greater freedom of expression than writers. It suggests that pictorial accounts of the internment were carriers of a sense of displaced community, and questions whether the preference for “low” graphic expressions—i.e. cartoons and caricatures—above “high” art, and vice versa, influenced the final character of the camp-papers. Finally, the paper focuses on the use of caricature and irony as means enabling internees, and emigrants in general, to evaluate circumstances from an external and objective perspective, and overcoming fears and negative feelings through a cathartic laugh.

Michelle Everidge Anderson

**“A Barrack Becomes a Home”: Interior Decoration and Americanization at Manzanar**

Executive Order 8099 led to removal and imprisonment of 10,000 Japanese immigrants and Japanese Americans at the Manzanar War Relocation Center from 1942 to 1945. Living conditions at Manzanar were deplorable and made family life difficult: tarpaper barracks with no running water and no kitchen facilities dotted the punishing desert landscape, throwing families and strangers together in cramped quarters. Incarcerated Japanese Americans performed acts of domesticity to maintain some semblance of normal life in an unfree space. It was in this context that the home economics instructor at Manzanar High School directed students in the construction of a model barrack apartment to be used as an example for the Manzanar population. The decoration of the model apartment signified an authentic and “correct” form of Americanness that would shape young Nisei women into good citizens and prepare them for life outside the barbed wire. This paper examines design and the displacement of peoples through a visual and material culture analysis of the model barrack apartment to explore the ways in which white home economists guided Japanese American women in the creation of an idealized home while they were forcibly displaced in a space of mass incarceration. I argue that interior decoration was a political act for incarcerated Japanese Americans during World War II, from the very act of decoration to the significance of the objects they chose.

Deborah Sugg Ryan

## **The Displaced Kitchen: British Restaurants in the Second World War**

In 1940 in Britain “communal feeding centres” or “community kitchens” displaced the domestic kitchen as the heart of the home. They were created by the Ministry of Food to assist people who had been bombed out of their homes or had run out of ration coupons or had another reason for needing help. The driving force behind their creation was a Mrs Flora Solomon, who was in charge of Marks & Spencer’s staff canteens at the beginning of the war. By 1940 there were 2,160 such restaurants. Officially disbanded in 1947, some converted to civic restaurants run by local councils and continued to operate until the mid-1950s. They were renamed “British Restaurants” by Winston Churchill in 1942 who thought the former terms were “redolent of Communism and the workhouse.” This paper considers the means by which the British Restaurant became a brand associated with the idea of a good meal. For many of their customers who lived in food poverty before the war, this was their first experience of a restaurant. However, the British Restaurant lacked the décor of commercial restaurants and tended to resemble a works canteen. Many were located in schools and drew on the facilities and advice of domestic science teachers. British restaurants were also set up in church halls, town halls and working men’s clubs. There were even special prefabricated buildings erected on waste ground. Meals were paid for with specially made tokens, often made of Urea Formaldehyde. The experiences of the volunteers in British restaurants, many of whom were older women who belonged to the Women’s Voluntary Service are also discussed. They had to negotiate scientific advice about nutrition alongside regional preferences in diets and limited availability of ingredients. The logistics of feeding people on a large scale also necessitated the adoption of mechanised forms of food production, such as machines to slice potatoes.

# Urban Displacements

**Chair: Ioanna Theocharopoulou**  
**Parsons School of Design**

Vivien Chan

## **The Displacement of Dining: Dai Pai Dong, Modernity, and Identity in Hong Kong**

The dai pai dong is a street-food stall found in Hong Kong, most popular in the post-war period. Characterised by its flexibility, dai pai dong pitched on the kerbside all over the city, comprised of an assemblage of things—stools, folding tables, buckets of washing up, bamboo poles, fabric awnings and various pieces of cooking equipment. In the chaotic years after the Second World War, two waves of refugees fled Communism in Mainland China for the safety of Hong Kong. During this time, dai pai dong were a lifeline for the displaced, as an opportunity to make a living and as a cheap way to eat familiar foods when living space was scarce. This community would become the new working class in Hong Kong, fuelling the miraculous recovery of the city in the post-war years. As Hong Kong's economy grew with the success of its light industry in the 1950s and 60s, the 70s brought a widespread “modernising” of the city, dramatically changing the urban landscape, and displacing dai pai dong within it. In the present day, dai pai dong and street food symbolise a distinct Hongkongese identity and actively used as leverage for cultural preservation in the city. The objective of this paper is to consider the dai pai dong's role in creating and asserting a local identity in the face of the Handover to China. This paper traces dai pai dong throughout this period, exploring the various typologies of dai pai dong and its centrality to a generation of displaced communities. Using components of the dai pai dong assemblage—the stool, the table, the roof and the walls—this research aims to deconstruct the dai pai dong in four different contexts—the body, the street, the public housing estate and the indoor cooked-food centre.

Jason Rebillot

### Designing the Posturban: Branzi's Regional Inclination

This paper discusses iconoclastic architect and designer Andrea Branzi's speculative territorial scheme known as Agronica, from the perspective of geo-economic displacement. It frames the project (c. 1994/95) as an extension of Branzi's fascination with the emerging spatial configurations of the so-called Third Italy, an empirical condition that coincided with his own suspicion of the traditional city as the primary unit of study for contemporary urban culture. The small-scale, highly specialized industrial operations that were proliferating throughout Emilia-Romagna, Tuscany, and other more 'rural' agricultural regions by the 1980s presented a highly productive industrial system, but one dislocated from the traditional manufacturing poles of major Northern Italian cities like Milan and Turin. With Branzi's work, the extensive spatiality of the Third Italy was harnessed to imagine a fully decentralized society in which flexibility and reconfiguration could breed myriad post-Fordist arrangements. In addition, the fact that the Agronica project was produced for a design workshop on sustainability opens an avenue to better articulate the complex dialog between environmental thinking, postindustrial modes of manufacturing, and post-Fordist regulatory mechanisms. The paper draws from thinkers such as Andre Gorz, Ivan Illich, and Alain Touraine to better understand such a constellation of phenomena- which continues to remain undertheorized and under-historicized.

Aikaterini Antonopoulou

### Of Urban Crisis and Other Crises: The Accommodation of Refugees Within Crisis Athens

In the context of the financial crisis Athens is perceived today as a topos of anxiety, depression, and loss. It is also a field of displacement: a transit point to the refugee on their way further to Western Europe (but also often a place to return due to strict transnational policies), a point of departure for the local population who leave the country hoping for a better future, and at the same time a testing ground for social and political practices. It is also a place where xenophobic, nationalist and far-right attitudes are developed or even strengthened, but also the canvas onto which all these different actions and movements are registered. The aim of this paper is to juxtapose the refugee experience as a media spectacle, often projected through high-resolution films and Virtual Reality movies that attempt to evoke “empathy” and “immersion” in the life of refugees, to the accommodation of refugees within the city in crisis, a situation often represented with low means, if at all, which however involves much more action and physical effort. It will look at abandoned and squatted buildings in the city centre of Athens, which house refugees and operate as alternatives to the officially organised refugee camps, and it will question their (physical and digital) interaction with the city itself. How can a city that already hosts multiple problematic situations, such as poverty, homelessness, ultra-conservative and xenophobic attitudes, give space to people unwanted by anyone else? And do such (replacements instigate new understandings of the city's spatial and cultural possibilities? The politics of displacement and their media representation will frame this discussion: can migration become the tool against the newly-emerged nationalist and isolationist rhetoric and towards a new form of universalism?[i]

[i] Boris Groys, “Towards a New Universalism,” e-flux journal #86 (November 2017).”

# Topics in 19th-Century France

**Chair: Rebecca Houze**  
**Northern Illinois University**

Amy F. Ogata

## **Displaced Matter: Cast Iron in Second Empire France**

This paper explores the ways that matter—in this case, iron ore—is displaced through extraction and manufacture. Furthermore, the objects created from it—structures, public sculpture and street furniture—displaced, in turn, traditional forms of public design in the French Second Empire, the quintessential era of modernization and transformation. By following one material we can closely observe the phenomenon of design and displacement. Throughout the French Second Empire (1852–1870) metal acted to displace traditional notions of value and the public appraisal of design. Electroplating, for example, allowed for glorious silvered and gilded forms to grace both the imperial and the bourgeois household. The newly discovered metal of aluminum attempted—and failed—to displace silver. But the story I follow is about iron. In the 1850s and 60s, the mining and processing of iron ores grew dramatically. Blast furnaces displaced charcoal smelting. While iron structures such as railroad stations or exhibition pavilions were new types of buildings, iron displaced the traditions and techniques of other construction. A net of iron bars allowed builders of the apartment houses going up along the grands boulevards to add extra stories. Iron was also cast to become newly ubiquitous public sculpture in cities and towns across France, displacing the image of the monument. And in Paris cast iron fences around the new squares and parks, in the ubiquitous balconies, tree grates, lampposts gave physical form to a city itself displaced by the upheavals of Haussmann's project. Yet the forms of these iron goods often followed closely the artistic traditions of earlier eras. By World War II, occupied France's public cast iron, much of it erected in the Second Empire, was quietly recycled for the production of armaments. Examining this displaced matter therefore also offers an opportunity to revisit an orthodox history of modernization and to argue against a heroic role for iron.

Anne Anderson

### **L'École de Nancy: The Impact of the Franco-Prussian War on Art Nouveau Forms**

After the redrawing of the frontiers, following the annexation of Alsace and the Moselle department of Lorraine in the wake of the Franco-Prussian War (1870–71), Nancy found itself close to the new border. Following the Treaty of Frankfurt (1871) the residents of Alsace-Lorraine were given until October 1, 1872 to choose between immigrating to France or staying and changing their nationality to German. It is estimated that around 50,000 opted to leave; many were skilled artisans, employed in the glass and ceramics industries. France lost important production centres, including Meisenthal and Saint-Louis-lès-Bitche. Due to these political and economic upheavals, Nancy's incipient art-industries were transformed; at the 1889 Universelle Exposition Emile Gallé was awarded a Grand Prix for his enamelled and gilded glass. Although l'École de Nancy was not formally incorporated until 1901, Gallé's success signals the regeneration of Nancy through the conjoining of art and industry. Gallé was a stalwart patriot; his products were transformed into propaganda through the use of specific motifs. By using the Double Cross of Lorraine, Cockerels, Thistles, and other local flora he could articulate his opposition to Germanisation. Specific art objects were transformed into manifestoes. Here, Art Nouveau became much more than the quest for modernity; it embodied the French spirit. The legacy of Stanislaus King of Poland, who created Nancy's Royal Town in the mid-18th century, generated a specifically regional design ethos. This merging of Art Nouveau and Rococo forms is normally taken as regressive, appealing to a middle class that favoured tradition, but I argue that this blending of old and new was driven by patriotism. L'École de Nancy articulated "Frenchness."

Alexa Griffith Winton

### **"His living room is a box in the theater of the world": Technology and Experience in the Interiors of Karl-Joris Huysmans' *À Rebours***

This paper analyzes the spectacularly artificial living room and dining rooms depicted in Joris-Karl Huysmans' 1887 novel, *À Rebours*, as attempts to engage and apprehend the ever-increasing presence of domestic technologies in the late 19th-century domestic interior. Through the lens of interior design history and theory, this paper explores the concomitant social and physical implications of these technologies, each of which contributes to a heightened degree of artifice across the rhythms of daily life. From calibrating domestic surfaces, materials, and color palettes for artificial lighting, to the distribution of synthetic scents through mechanical means, and even to the use of unnatural atmospheres created by large domestic aquaria, the imaginary interiors conceived and inhabited by the main character, Des Esseintes, operate both as a means of retreat from the outside world—from which he feels displaced—as well as a controlled scientific experiment for testing the effects of this immersive domestic apparatus against modern life. These interiors are amongst the novel's central characters, and Huysmans' detailed descriptions of the hermetically cocooned rooms—and all their remarkable contents—seek to map the intense experiences of the technological and social change of the late 19th century. Walter Benjamin argued in *The Arcades Project* that the 19th-century interior was an étui, a hard case lined with velvet, in which each tool has a discrete and permanent place. Given this centralizing impulse, the domestic interior is one of the most potent and instructive constructions in analyzing broader social, cultural, and technological shifts and changes. Considered as conceptual provocations via the domestic interior, the fictional living and dining spaces of *À Rebours* provide especially rich source of investigation, rendering them—in Benjamin's words—as boxes "in the theater of the world."

# Parallel Session 6

Saturday, September 8 11:30 am–1:00 pm

# Fashion, Recycling, and (Re)Appropriation: Global Geographies and Temporalities

**Chair: Elizabeth Kramer**  
**Northumbria University**

Leslie W. Rabine

## **Decolonizing Weddings and Wedding Fashions in Dakar, Senegal**

Abstract: At weddings in Senegal, the bride typically wears three outfits: “ethnic” (Wolof, Soninke, Peulh, Bambara); “African” (pan-African); and “European.” The groom dons an “ethnic” or an “African” robe. Frequently changing looks and meanings, these three genres of fashion are no more “traditional” than Western wedding gowns. At recent weddings, the bride, and sometimes the groom, are displaced people, far from home and/or of mixed ethnicity. As their families adapt to mixed marriages, young people bring a new consciousness, as if from a diasporic distance, to their opulent “ethnic” wedding fashions. Dressed in these expressive forms, they invent startling new Muslim wedding ceremonies that supplement their Sufi Muslim and ethnic rituals. They create their fantastical, sometimes a bit rebellious, Muslim ceremonies by borrowing images of Christian, Jewish and Hindu weddings they see in Hollywood and Bollywood films. Rather than applying the conceptually worn-out tradition/modernity lens to this métissage of fashions and ethnic/religious/family practices, let’s explore the ways in which the young people decolonize fashion from the perspective of their own Senegalese youth imaginary. Within this imaginary, stubbornly persistent Eurocentric assumptions that restrict dominant fashion discourse become visible. In marginalized fashion systems, designers and consumers offer conceptual paradigms that can expand and renew dominant fashion discourses. A fashion system becomes understandable only within its whole cultural context. How better to explore fashion as active in transforming cultures than through the wedding, a concentrated prism of change and stability in a culture’s customs, values, histories, and institutions? Young Senegalese simultaneously decolonize fashion and liberate themselves from previously unchallenged conventions of ethnicity and Islam, while remaining comfortably faithful to ethnic, family, and religious life. Donning fabulous wedding fashions to enact fantastical ceremonies, they incorporate into their ethnic and religious histories an expanding and much in-process vision of their place in global geographies.

Sarah Cheang

### Chinese Dress and Fashion Histories: Flotsam, Jetsam and *Lagan*

Fashion creates embodied and material engagements between local, national and cosmopolitan subjectivities in lived experience. While serving national agendas and using pervasive ethnic stereotypes to create cultural value, it operates on a “both/and” basis—both local and global, both made of the past and making the present. One way to think with fashion without reducing the importance of these complex dynamics is to actively dismantle the units of geography and timelines, as well as distinctions between the public and personal.

This paper explores material-led narratives, fragmentation and story-telling in the creation of Chinese identities through twentieth century fashion history. Narratives of displacement and cross-cultural interactions are examined by considering three very different examples. British artist Eileen Agar’s use of Chinese embroidery fragments in her lost sculpture *The Angel of Anarchy* (1940). A nineteenth-century shawl that became a twentieth-century British/Chinese jacket. A Chinese/Canadian/British family using Chinese fashions, family photographs, and memory to construct diasporic identities across generations. Working between museum collections and family wardrobes and albums, this paper investigates the writing of fashion histories as an act of scavenging and repurposing in itself. Rather than a grand narrative of British engagements with Chinese styles, a topic of transnational displacement in its own right, this paper considers the flotsam, jetsam and lagan of fashion history—Chinese fashions as wreckage floating openly upon the water, goods deliberately cast overboard that may wash ashore, or sunk inaccessibly to the sea bed and awaiting a more active recovery.

Martina Margetts

### Fashioning Sense: Makers and Mediators in South East Asia

This paper considers how the fashion design narrative is being shaped in South East Asia. Its focus is on rural communities in Vietnam, Thailand and Myanmar. Case studies from recent field research reveal a complex range of “displacements”, which in the post-colonial era have affected the development of clothing design and making in this region. The paper examines how, for indigenous makers, shifts in education, economy, resources, markets, and technologies have displaced their traditional processes and purposes. Their social systems of spiritual beliefs and customs have also been disrupted, alongside the traditional occupation of time. Labour is being re-fashioned, affecting the practical and symbolic narratives of making. Cheap fashion imports from China undermine the wearing of traditional dress; young people seek better-paid and less backbreaking jobs in cities; global technology opens up new networks of identity and employment.

The fashion narrative is shaped by designers and makers but also by mediators. Public and private, government and voluntary, national and international stakeholders provide funding, management and entrepreneurship. Museum curators, academics, collectors, and patrons are additionally mediating a revised narrative of tradition and innovation in order to reassert South East Asian clothing as part of contemporary culture, not just commerce. Whilst Marc Auge and Paul Virilio suggested that our shared humanity is experienced in “non-places”—airports, shopping malls and the internet—this paper reflects Richard Sennett and Zygmunt Bauman’s perspectives on togetherness, whereby fashioning sense in society involves re-placing meaningful purpose, and purposeful meaning, by and through design.

# Topics in Nordic Design

**Chair: Kjetil Fallan**  
**University of Oslo**

Line Hjorth Christensen

## **Fuzzy Stuff: Exploring the Displacement of the Design Sketch**

What kind of knowledge can historical sketches reveal when they have outplayed their primary instrumental function in the design process and are moved into a museum collection? What are the rational benefits of ‘archival displacement’ and how do we decode collections of sketch materials? The special kind of visual imagery expressed in a sketch is often of a fuzzy kind, “so idiosyncratic that they are only comprehensible to their maker” (Goldschmidt 1991). This presentation explores the sketch in the archive, a forceful raw material, however left stranded from its origin in the designer’s studio or the instructive and collaborative situations it once guided. Perceiving the collection “a creative technology”, “vital instruments of historical reimagining” (Thomas 2016), I question how a collection of sketches can work to add new knowledge, change perceptions of a designer’s efforts or transform obstinate design mythologies. The presentation forms part of a larger research project on Knud V. Engelhardt (1882–1931), an architect and early design entrepreneur who anticipated functional and industrial design thinking in Denmark; despite a reputation among professionals as a design pioneer, his work is largely unknown to the public and suffers from an absence of research. Moving beyond stylistic analysis of individual designs in favour of the extensive collections of sketches and prints in The Archive of Danish Design, the project explores the commercial, artistic and educational contexts of which his sketching originally formed part. With a focus on displacement and hidden contexts, I argue that such perspective prompts us to see the collections of Knud V. Engelhardt as the material remains of an early modern design profession in Denmark.

Sara Salomon Kristoffersson

### Swedish Design—Same but Different: Recontextualizing Modernism

This paper discusses how one and the same style can represent different meaning. The issue relates to the classic question of whether a style per se has a particular meaning or whether it can be disconnected from certain ideas. In Sweden, modernist ideals were launched on a wide front through the Stockholm Exhibition of 1930. Two years later, the Social Democrats came to power and strongly supported the progressive architects and the aesthetics. Housing and design became a political issue with political solutions. Fifty years later, during the 1990s, modernist ideals was reanimated. In Sweden, the boom should not just be seen as part of an international trend. From having been more or less ostracized on account of its association with the “nanny” state and with government interference, the notion of a popular welfare state with its ideology and aesthetic became a popular reference point. In politics, design and architecture, people began to refer back to the welfare state which became the core of the national narrative. But in these references there was an evident wave of nostalgia. Initially the welfare state represented a vision of the future but, towards the end of the 1990s it came to be regarded as a lost paradise. In fact, Swedish neo-modernist design was rather superficial. Unlike the functionalist models the social that had previously motivated the plain style was missing. The ideological content was drained off and the aesthetic was transformed into a sort of ubiquitous wallpaper.

Mads Nygaard Folkmann

### Exhibiting Danish Design: The Construction and Travel of National Markers in the Age of Globalization

In the age of globalized design culture, products may be designed in one country, manufactured in several countries and marketed globally. In this context, the character and delimitation of national identities of design get blurry: What are, in the end, the specifics of Dutch, US or Danish design? At the same time, national markers play new roles and gains, paradoxically, in importance in his global situation. The “growth of global cultures makes the examination of national and regional cultures even more important” (Fallan & Lees-Maffei), as the national and the regional operate as markers of differentiation and origin. Ontologically, national markers of design may be said to be real as they point to specific phenomena and traditions to be fixed in time and place as well as they are cultural constructs at the verge of being simulacra. In this way, “Danish design” is real as a phenomenon originating in Denmark, but in a high degree constructed with regard to the affiliated cultural associations. The paper will investigate the construction of national markers in exhibitions aimed to promote or profile Danish design. The paper will take its starting point in the exhibition *Everyday Life—Signs of Awareness* (2017, displayed at 21st Century Museum of Contemporary Art, Kanazawa, Japan) and relate it to earlier promotion exhibitions such as the *Design in Scandinavia* travel exhibition in the US and Canada in the 1950’s and *Dansk Form* in Hamburg in 2000. In its methodological approach, the paper will analyze the aesthetic means employed at the exhibitions to construct the national markers of Danish design. The purpose is to understand the mechanisms for constructing a certain profile for Danish design and how this construction operates within a global design culture where aesthetic means and value propositions travel across borders and exchange meanings.

# Clothing and Displacement

**Chair: Megha Rajguru**  
**University of Brighton**

Selene States

## **Delineating Fashions Beyond the Bauhaus: Patterning *Die Neue Linie* After Politics in the Weimar and Nazi Periods**

This paper examines the fashions of the Bauhaus ladies' illustrated journal *Die Neue Linie* (*DNL*) published by Otto Beyer Verlag (1929–1943), focusing on the shifting design concerns evident in the fashion plates during its run in the Weimar and Nazi periods. Scholars have examined the political impact on women's dress design of the Nazi and Weimar eras respectively, and on the Bauhaus Weaving Workshop's textile design before and after its dissolution and dispersal of its membership abroad. However, the literature has left any comprehensive study of the fashion plates in Bauhaus' *DNL* unexplored. Building on Rössler's (2007) research addressing the continuity and aesthetic turn in the graphic design of *DNL* following the exile of its Jewish and "degenerate" contributors such as László Maholy-Nagy and Herbert Bayer, this paper extrapolates on this displacement narrative as reflected in the pages of its fashion section. Starting with a comparative study with other magazine and commercial pattern catalogs published under Beyer Verlag, it asks whether *DNL* issues of the Weimar period reflect the "Bauhaus" style not only in typographic design but also in applying avant-garde modernist innovation to fashion. Based on comparisons with contemporaneous designs in international illustrated journals and pattern catalogs, this paper traces the dissemination of specific *DNL* fashions circulated abroad prior to 1933. In the issues published during the Third Reich, the paper examines the illustrations' Franco-German stylistic exchange, demonstrating how, in an abrupt turn after the onset of WWII, the magazine showcases exclusively German dress models. Based on this study of *DNL* and a matrix of other women's journals, the paper illustrates how the international exchange, syndication, appropriation, and exclusion of designs in *Die Neue Linie* reflected the prevailing web of German political relations in the fashion world.

Sonya Abrego

**“Just try to stop the gals from wearing ‘em!”:  
Postwar Westernwear’s Gendered Divisions**

Westernwear occupies a unique position in fashion’s landscape and the national imagination. Cowboy hats, jeans, boots, and western shirts conform to a unified image of “westerner,” yet the aesthetic is a hybrid style, a material index of the diverse population and complexity that is the American West. The history of westernwear is marked by a series of displacements—from regional to national, functional to fashionable, rural to urban. This paper focuses on the transitions that took place when Western apparel shifted from being the clothing of agrarian manual labor to being part of everyday casual dress in the postwar United States, specifically on the gendered dynamic of Western dress and its representation in the years 1945–1965. In the postwar era when garments like denim jeans were becoming acceptable casual attire for middle class American westernwear manufacturers availed themselves of new opportunities to expand beyond their original markets. This coincided with the continued expansion of women’s sportswear. The output of the growing ready-to-wear industry was celebrated as novel, functional, and above all modern. However, many of the qualities of ready-to-wear sportswear such as ease of care, durability, and comfort were already present in western apparel, and the promotion of women’s westernwear emphasized the practical and often playfully transgressive aspects of the style. Such representations contrasted with the marketing directed at men that stressed continuity, stability, and tradition. This paper explains how garments that followed the same design principles for both genders made divergent appeals to consumers in a changing fashion market.

Michelle Millar Fisher

**Anglomania: Tracing Migration and Identity  
Through the Kilt**

As a textile design and a fashion item, the kilt now stands as a cipher for romanticized Scottish nationalism and rugged masculinity. However, the garment’s manufacture and wear have been shaped by historical instances of enforced displacement and dispersal of people which, in turn, have radically reshaped its materiality, use patterns, and inherent symbolism. The kilt was banned during the Jacobite Uprisings (the House of Stuart’s attempts to regain the British throne, 1689–1746) and became a symbol of a brutalized people during the Highland Clearances (the forced eviction of crofting inhabitants to make way for sheep pastures) of the eighteenth and nineteenth centuries, a story that underpinned designer Alexander McQueen’s infamous autumn/winter 1994/95 “Highland Rape” runway collection. In the early nineteenth century, the kilt underwent further transposition, becoming the province of Highland Societies where it was worn by royalty and elite landowners who fetishized Scottish antiquarianism and stylized pageantry, often inventing new traditions around its use. This short paper uses the Scottish kilt as a lens through which to understand various physical and psychological shifts and dislocations that occurred in personal, political, and national identities from the seventeenth century to the present, and the manner in which garment design and use plays a role in expressing, suppressing, and reforming movement and memory. Tracing the design of the kilt and its symbolic value across socio-political flashpoints—from the original long, woven sixteenth century breacan an fèileadh (belted tartan or “great kilt”) to the recent high fashion runway—posits it as a palimpsest shaped by exile, appropriative reuse, and recurrent fetishization. It is a history little understood by many who wear the kilt today; this paper will argue that complicating such an iconic design can help us understand the constructed, porous, and contingent nature of national and personal identity in the face of migration.

# Transparency, Translation, and Appropriation

**Chair: Josie Kane**  
**Royal College of Art**

Freyja Hartzell

## **Enemy of Secrets: The Invisible Force of Interwar Glass**

Glass is magic. Not quite liquid, not quite solid, it is a shape-shifter. A curious displacer, it dislodges space while itself appearing almost absent, optically permeable—ghostly. Glass's eerie conflation of material and immaterial recommended it for both practical and conceptual exploitation during the modern period. This paper considers glass objects and architecture produced in Germany during the Interwar years as both reactions to the cataclysms of the First World War and responses to the shift in political values that fuelled the advent of the Third Reich. As Walter Benjamin articulated in his 1933 essay, "Experience and Poverty," glass's clarity and emptiness paralleled the "clean slate" bequeathed to modern society by apocalyptic fire. The devastation of the "War to End All Wars" produced a ruthless material culture, characterized by "a hard, smooth material to which nothing can be fixed. A cold one and a sober one..." Despite its lack of "aura," however, soulless modern glass possessed a (socialist) conscience: "Glass is the enemy of secrets," Benjamin writes, "it is also the enemy of possession." Beginning in 1919 with the anti-utilitarian, anarchist schemes of visionary architect Bruno Taut, this paper traces glass's subsequent, systematic "displacement": its evacuation of color, texture, expressiveness, and meaning—and its shift, during the Weimar era, towards utter transparency in the hands of avant-garde architects like Ludwig Mies van der Rohe and Bauhaus-trained designers like Wilhelm Wagenfeld. Ultimately, in 1938, Wagenfeld's stackable "Kubus" food storage containers—made from clear, colorless, pressed glass—presented German housewives of the Third Reich with a distinctly utilitarian tabula rasa. Whether deployed by the Left or the Right, transparency had a will of its own. It eviscerated: opening up and clearing out, but simultaneously stripping, exposing, and purging. During these pivotal Interwar years, modern glass attenuated, dematerialized, and all but disappeared. But glass's effacement provided not simply a passive "clean slate"; its self-immolation was a powerful—invisible—force.

Fiona Anderson

### High Sunderland: Cultural Exchange and the Home of Transnational Designer, Bernat Klein

This paper will explore the impact of displacement and cross-cultural exchange on the design of High Sunderland, the Scottish Borders home of the Yugoslavian textile designer and design consultant Bernat Klein (1922–2014). The international influence of Klein's work was discussed by *Vogue* in 1964 as follows: “Bernat Klein who in five years has revolutionised traditional English fabrics to win them new recognition abroad.” The paper will primarily be informed by an unpublished interview with Klein of 2012 and numerous visits to the house between 2008 and 2013, which were linked to the acquisition and curation of the Bernat Klein Collection for National Museums Scotland.

Bernat Klein and his wife Margaret commissioned Peter Womersley to design High Sunderland, which was completed in 1957. The paper will discuss how Womersley's domestic designs played a significant role in interpreting the American version of post-war modernism within the British context. It will also explore how the commissioning and design of the house, its interior and furnishings were informed by a series of cross-cultural exchanges linked to Klein's life and career biography. His Orthodox Jewish origins and the need to escape Nazi persecution in Europe, prompted Klein's re-location, first from Yugoslavia to Czechoslovakia and then to Jerusalem in 1938. The architecture in that city and his studies at the Bezalel School of Arts and Crafts inspired a new interest in modern art and design, which was subsequently a major influence on High Sunderland. In 1945, Klein moved to Britain to study and his subsequent career was based in the Scottish Borders, although it principally involved designing for international clients, particularly from France and Scandinavia. The paper will examine how Klein's innovative ideas about colour and his professional design practice, which was largely based on the cultural exchange of goods and ideas, influenced the interior of High Sunderland.

Sally-Anne Huxtable

### “Victoriorientalism”: Steampunk Design and the Politics of Cultural and Temporal Displacement

Steampunk as a subculture, and as a movement in visual and material culture and literature, deliberately displaces objects, styles and ideas so that they exist outside of their proper time and, often, space/ place. One particularly controversial example of this is “Victoriorientalism,” a term first coined in 2010 in the online Dieselpunk and Steampunk magazine *The Gatehouse* to describe the Steampunk appropriation of Victorian Orientalism(s), itself a European appropriation of non-Western culture(s). In discussing the “Victoriorientalism,” Steampunk scholar, blogger, performer, and activist Diana M. Pho has argued that: There are, of course, satirical advantages in maintaining unchanged historical attitudes in art and storytelling, particularly if by doing so you address how these ideas have evolved (or not) into today's twenty-first century. Yet the approach can also be problematic. Some steampunks have, for example, embraced “Victoriorientalism”—the exoticising of non-white, non-European Others in imitation of their portrayal in Victorian adventure stories. Tales about imperialism risk glorifying the conquering European (Diana M. Pho, “Leftist Constructs,” *Overland*, 207, Winter 2012). This paper will therefore examine some of the ways in which Steampunk visual and material culture has drawn upon nineteenth-century Orientalism and Exoticism, both in terms of uncritical engagements with Victorian culture, and as a critical way of engaging with nineteenth-century Imperialism, including the satire which Pho describes. It will seek to explore work with through which artists, designers, makers, performers and collectives such as Pho, James Ng, Shannon O'Hare, Steampunk India, Marcellus Jackson and Her Royal Airship Ashanti, and events such as the annual “Steampunk Hands Around the World” have reimaged and reconfigured Steampunk visual and material culture in terms of globalised and non-Anglocentric contexts which critique, and offer alternatives to, historical and contemporary nationalism and imperialism.

# Beyond Borders

**Chair: Paul Stirton**  
**Bard Graduate Center**

Emin Artun Özgüner

## **Postcards of Revolution/Revulsion: Commemorating the Ottoman Constitutional Revolution of 1908**

The 1908 constitutional revolution in the Ottoman Empire came in the aftermath of 1895 Armenian massacres of the Hamidian regime and on the eve of Muslim refugee crisis during the Balkan Wars. What did commemorating the new regime must have meant then? How were these conflicting separatist ideologies manifested in an era of short-lived free press and which technologies were at their service? In that matter postcards seem to have become a contested visual medium in allowing both for a visual narrative and the authentication of the sender's experience of the events in the social sphere (Steward 2003). Ironically, this mobile medium, published mostly by the imperial capital's ethnically heterogeneous print culture, seems to have become a device for voicing fervent nationalist and separatist ideologies of various political communities, which were being or had already been dislocated within the Empire. Publishers of the imperial capital were in a race to allocate their resources from lithographic press to Kodak camera snapshots, to grasp the most swaying effect, whereas, the provincial ones in the periphery, such as those in Izmir were emulating to similar effects, albeit voicing more opponent voices, away from the central censor network. At a time of the fast dismembering of the Ottoman Empire, postcards, as a designed artifact, seem to have documented the conflicting experiences of the empire's fleeting subjects, through appropriated styles and technologies and their mere circulation between these fluid borders. Thus, this study also aims to point to a much-neglected facet of Turkish graphic design historiography by presenting a look into the postcards following the revolution of 1908 in the Ottoman Empire and throughout the First World War. It is hoped that a look through the displacement of resources and objects from one sphere to another may provide us a better picture on the displacement of peoples.

Émélie Desrochers-Turgeon

### **Building in the Margins: Decolonial Spatial Practices in Kanngiqtugaapik, Nunavut**

Presenting a series of observation of overlooked qualities of space in the community of Kanngiqtugaapik in Nunavut, the study demonstrates that informal built environments and everyday practices reinforce a deep-rooted connection to the land. In reaction to a history of dislocation and colonization, the work considers those spatial practices as acts of decolonization of the spatial language imposed on Indigenous communities of the Canadian Arctic which were nomadic since time immemorial.

I propose to compare the built environments to a language, which individuals and groups have received and modify. The examples addressed will comprise of diverse modes and scales of appropriation of the settler infrastructures. They demonstrate the activity of groups which have to get along in a network of established forces and representations. By using the laws, practices, and representations; they make something else out of them; they subvert them from within. Like narratives, these stories offer a repertory of tactics for the use of the space. They metaphorize the dominant order, they divert it without leaving it. Those “speech acts” introduce strategies which resist a rationality founded on notions of control and property. Based on survival, justice and self-defined work, these practices articulate an ensemble of physical places in which the energy and creativity of peoples are free to invest meaningfully the world.

Silvia Mata-Marin

### **More Than Walls: The Design of Diffused Borders/ Diffused Power**

Processes of reinforcing borders can assume different forms. The traditional idea that borders lived at the ‘edge’ of the state is slowly being replaced by the notion that through the diversification and multiplication of borders these have moved from the “edge” to the “center” of public space (Balibar 1998; Paasi 2012; Mezzandra & Neilson 2013). Balibar (1998) takes this argument even further and argues that countries once had borders, but now, countries have become borders. Shifting this understanding on borders allows us to start recognizing the conditions of people that are forced to dwell permanently in what Anzaldúa (2012) referred as the borderlands—“a vague and undetermined place created by the emotional residue of an unnatural boundary.” This paper seeks to identify some of these “unnatural boundaries” in the design of systems, artifacts and services in everyday life: credit cards, identification cards, access to health care, education, public transportation systems, among others. This paper proposes that it is necessary to make a shift from bordering infrastructure to bordering practices; from territorial borders to temporal borders; from integration to assimilation; from the edge of territory to the center of everyday life. This shift allows us to, first, understand the role design has in the design of sovereign power and control; and, to recognize practices that emerge from a constant negotiation and navigation of these bordering systems by migrant populations.

# Borderless Spaces

**Chair: Paul Hazell**  
**University of Worcester**

Racha Daher

## **Borderlands in the Transit Spaces of Brussels: Solidarity in a Hostile Environment**

In 2015, a massive wave of asylum seekers escaping war in Syria found themselves waiting at the office of asylum, in the North Quarter of Brussels. Long waiting lines and a lack of facilities to accommodate them created a condition where those who arrived, found themselves without shelter or basic necessities, and instead took refuge in a public park nearby, the Park Maximilian, as they waited for their turn. The slow response from government institutions set the stage for the urgent mobilization of non-governmental institutions, civil society organizations, and volunteers, who raced to the scene to organize a makeshift camp in the park and extend humanitarian support that otherwise went neglected—this came to be referred to as a “festival of solidarity.” While the camp was dismantled shortly after, the solidarity that took shape engendered an image of welcome that still ripples among the networks of those taking the forsaken journey of asylum—despite a hostile political reality. Today, while there is no camp, the North Quarter still receives newcomers of a different demographic: those mainly from Africa and for whom Brussels is only a transit-stop along their journey to yearned-for asylum in the UK. In the meantime, in an increasingly hostile political environment, they occupy the spatial territory of the area and use its infrastructure for their needs. They also receive support from a collective activist platform, The Citizens Platform for the Support of Refugees, which self-organizes online but operates in the city. In the context of immigration and borders, this paper presents how the described political conditions have manifested themselves spatially in the North Quarter of Brussels.

Caroline Dionne

### Design for Citizenship in Spaces of Migration

Refugee camps and other informal migrant settlements are generally understood and managed from the point of view of emergency aid, as transitory, crisis infrastructures. Yet, around the world, today, the average time spent by a refugee in camp is estimated at 17 years. While several of these massive camps have become long-term spaces of cohabitation, they are still conceived of as temporary settlements, and their design bears the mark of a post-World War II military-inspired model of spatial organization. Meanwhile, informal settlements appear and disappear at the margins of contemporary urban life, characterized by extremely precarious spatial and legal living conditions. Although official refugee camps and informal migrant settlements differ radically in terms of spatial organization, they share a fundamentally problematic condition: the absence of a sense of citizenship and a break from civil society and the possibility to engage in political life. However, if we examine these spaces from within, it becomes clear that refugees and migrants collectively partake in place-making activities: in the everyday, they engage in urban practices that progressively transform the given space into “world-cities.” Could we not, therefore, acknowledge migrants and camp dwellers as active participants in the making of an urban social space and members of civil society? This would call for a radical shift in how we view and conceive of such spaces, both in terms of urban design and from the point of view of policy. This paper interrogates the role of design practices in redefining citizenship for an entirely new range of future urban dwellers, and looks at design practices that address such potential, with focus on the relationship between the use of language in space claiming and place making processes.

S. Tahmineh Hooshyar Emami

### Exploring In-Betweenness: Spaces of Contradiction in Refuge

In light of the current political turmoil in Middle-East, this paper seeks to investigate the spatial implications of refuge in the context of enforced mobility on the European route to safety. Recent growth in temporary settlements and mass-movement has been the tragic consequence of political strife. The investigation is based on the initial premise that due to the increase in mass-migrations, a new breed of cities and spaces has emerged which blurs the boundary between temporariness and permanence. Within this new subspecies of the city, which becomes the place of contradiction, traditional spatial conceptions no longer apply. Architectural necessities, such as doors, walls and rooms, for instance, which are markers of domesticity, born out of our desire to set ourselves territorial boundaries, become invadable barriers in the context of refuge. The paper uses critical and creative writing and illustration as alternative tools to explore the premise in the recently demolished ‘Jungle refugee camp’ near the port of Calais, focusing on its liminality and transitory geopolitical and demographic position. Spatio-temporal mapping methods, illustrative text and fictional writing assist in understanding this breed of urban formation, proposing a new approach to an ever-increasing need for alternative urban and architectural space. The camp becomes a test-bed to investigate the architectural objects which stand in for large scale notions of checkpoints, borders and countries. Often, the new definition and perception of the architectural objects is in full opposition to our normative understanding of them. Perhaps even the formation of the camp itself near an industrial and polluted source of water which contradicts its growth and prosperity becomes ironic if compared to early principles of city formation.

# Parallel Session 7

Saturday, September 8 2:00–3:30 pm

# Design, Film, and Displacement

**Chair: Pat Kirkham**  
**Kingston University**

Timothy M. Rohan

## **Displacement and Alienation in 1970s Films Featuring New York Interiors**

Many 1970s films set in New York used residential interiors to establish the identities of their characters and locate them in the city. Film scholarship has regarded the appearance of recognizably New York interiors such as lofts and brownstones in these films mostly as signs of the city's gentrification. But several film sets flagged issues about displacement and alienation in more complex ways. Some sets that performed as commentaries on interior architecture and design in New York, and the city's developing lifestyles, were based upon actual interiors. The apartment in Peter Yates's film about the alienating effects of a one-night stand, *John and Mary* (1969), was inspired by Ward Bennett's apartment in the Dakota Building, which helped make minimalism a primary approach to interior design in the 1970s. Several film sets pointedly commented upon such design tendencies, and at the end of a decade of fashionably restrained, minimalist interiors, such interiors were parodied in the all-white apartment inhabited by Woody Allen's character in *Stardust Memories* (1980), an egotistical film-director. This outspoken critique of minimalism also lampooned the 1970s' enthusiasm for wall murals and projected images with an explicit "sight-gag" reference to an infamous photo of an execution in Vietnam. Such "sight-gags" may have passed as amusing at the time, but this paper will show that film sets for residences actually registered unsettling anxieties about displacement and alienation far more complex than existing narratives about their role in the city's gentrification have allowed.

Azadeh Fatehrad

**Displacement and Transitions: The State of In-Between-ness and Displacement Within Interior Architectural Spaces in the Films of Iranian Filmmaker Sohrab Shahid-Saless**

This paper focuses on the staircase and the corridor in films domestic interior architectural spaces as forms of transitory space—a kind of “in-betweenness” and displacement—with special reference to the films of a filmmaker who has experienced “in-betweenness” and displacement. Using extracts from some of his films, it explores the ways in which these particular types of spaces can be studied as temporary states of being and becoming. Shahid-Saless masterfully uses corridors and staircases in his long-duration films to create pauses and temporary moments that serve as to shift from one uncomfortable scene to another in his explorations of loneliness, sadness, frustration, depression, and anxiety. It explores the ways in which he uses camera as eye witness; sometimes down a staircase or up and down a corridor and considers the centrality of these spaces to intense observations of displaced characters as they embrace their problems, and intensity that grows from scene to scene. The films from which the excerpts are selected are all from Shahid-Saless’ films: *Time of Maturity* (1976), *Order* (1982) and *Utopia* (1983), thus present the corridor and the staircase as elements of the domestic interior that create from one uncomfortable/miserable moment to the next.

Ersi Ioannidou

**Interstellar Arks**

This paper discusses the displacement and transplantation of barren technologically-sustained capsular urban-scale interiors of the cruise ship and the shopping mall to outer space in the films *Wall-E* (2008) and *Passengers* (2016). Reflecting anxieties about the current condition of the Earth—polluted, overcrowded, and fully explored—these films portray imagined vehicles for facilitating humankind’s displacement from the earth. Space is posed as last frontier and humanity’s last hope for salvation. These interstellar “Arks” present themselves from the outside as extraordinary achievements of human technology yet the films focus on the banality of the interiors. Mainly a narrative device; it enhances the contrast between the claustrophobic but safe interior with the infinite, wondrous but hostile exterior and lulls the viewer into a sense of familiarity and security, so when danger strikes the shock is more acute. The interior’s thin skin veils the passengers’ dependence on technology for survival. In these films, the human exodus from Earth is represented as an orderly and commercially profitable venture. The transplantation illustrates the wish to recreate the familiar in an unfamiliar environment and to repeat established social and spatial structures; sometimes to comic effect. In both films, nature, in the form of dirt and plants, represents the only means to reclaim the overtly commodified sterile interiors that stand in for the overly-commodified world we live in. These films are presented as cautionary tales; reminders that if humankind continues to recreate an unsustainable society then the ultimate displacement will be the result.

# Material Culture and Displacement

**Chair: Daniel Huppatz**  
**Swinburne University of Technology**

Paul Atkinson

## **Born in the USA: The Geographical, Temporal, and Cultural Displacement of the Cigar Box Guitar**

The cigar box guitar—a very basic, homemade instrument—is undeniably American in origin, dating back to the Civil War in the middle of the nineteenth century. Made from whatever materials came to hand, cigar box guitars were a manifestation of a can-do mentality in the face of adversity; an authentic object that fulfilled a basic human social desire to create music. For many influential Folk musicians that emerged from the dust bowls of the American Midwest or Blues musicians from the sharecroppers of the Southern States, a cigar box guitar was their first instrument. Throughout the twentieth century, the cigar box guitar became a popular American DIY project, disseminated through books, newspapers and magazines, with many being produced as part of a bonding activity between father and son. It was, though, never taken forward as a serious performing instrument in its own right until the early twenty-first century, when it was popularised in the US by DIY activists such as Shane Speal ([cigarboxnation.com](http://cigarboxnation.com)) and Ben “C. B. Gitty” Baker (C. B. Gitty Crafter Supply) and in the UK by the American Blues player Seasick Steve. Through processes of temporal, geographic and cultural displacement, the cigar box guitar has now become a part of the global maker movement; a simulacrum of an authentic object; a subcultural signifier of a reactionary music scene across the United States, the UK, and Northern Europe. Through interviews and documentary filmmaking, this research reveals the motivations and attitudes of the makers and performers involved, as its practitioners gather to perform, revelling in a newfound freedom and refusing to accept the conformity, cost, and limitations of overpriced, factory-produced instruments.

Elizabeth Kramer

### The Vietnam Tour Jacket: From Commemoration to Commercialisation

The souvenir or tour jacket, also known as the sukajan, has its roots as a commemorative garment embroidered in Occupied Japan (1945–52) for US servicemen commemorating their service in Japan. It became a popular souvenir object available to sailors on shore leave in ports across Asia and also served as a garment to commemorate one's experience in the Korean and Vietnam Wars and express exclusive membership and solidarity with one's platoon. In the second half of the 20th century, the souvenir jacket was worn as an act of defiance by members of subcultures in both the West and Japan, developing connotations as a symbol of rebellion. Through its portrayal in media culture internationally, worn by rock-and-roll celebrities (e.g. Mick Jagger in the 1960s) and featuring in films associated with criminal activities (e.g. *Buta to Gunkan (Pigs and Battleships)*, 1961; *Drive*, 2011), the garment has become a popularised, fashionable garment. This paper critiques the commercialisation of the tour jacket in the mid-2010s, particularly the style associated with the commemoration of the Vietnam War. Given its historic and symbolic associations, the tour jacket as a fashionable garment serves as an ideal canvas for personal expression. The ways in which fashion brands have used the vintage features of the garment and its associations with exotic and sub-cultures to build brand narratives promising unique, authentic products to consumers (pseudo individuality) will be explored. This paper grapples not only with cultural appropriation but the appropriation of vintage garments by the fashion industry at a time in which vintage archives and collections are increasingly consulted for fashion inspiration and have been identified as a lucrative investment.

Anne Hilker

### The Presence of Displacement: Object Deposit at the Vietnam Veterans Memorial

The more than four hundred thousand objects deposited at the Vietnam Veterans Memorial since its dedication in 1982 are toys, food, mementos, letters, photographs, and even war matériel, brought from homes and battlefields that suffered losses in the Vietnam War. This paper argues that these objects, themselves the product of war's displacements, have produced their own place of agency, one that embodies the presence of the War. Building on my essay in the forthcoming catalog for the 2018 exhibition *Agents of Faith: Votive Objects in Time and Place*, curated by Ittai Weinryb of the Bard Graduate Center, I propose to examine these objects as tools of encounters between living and dead, present and past, encounters hosted by their common place of deposit. Directly negotiating the anguish of displacement, and forgoing divine mediation, these objects of shared touch reach across and through the memorial's chief feature, the "Wall," rendering it a presence that manifests a real-time passageway to what has been lost. I will employ selected deposits left since the Wall's dedication in 1982, including recent offerings and media tributes that actively celebrate this emphasis on shared touch. I will also consider the proposed building of an educational center near the Wall, its funding currently being solicited by the Vietnam Veterans Memorial Fund. That installation will bring the objects of deposit from their current warehouse storage by the National Park Service to the place of their original deposit in a kind of reunification: the force of the Wall continues to act for these objects as a place of attraction, the original physical site of their deposit essential both to their proper contextualization and to their ongoing vitality.

# Émigrés and Objects

**Chair: Ethan Robey**  
**Penn State University**

Carolyn M. Eletto

## **Huguenot Watchmaking in Switzerland: Breguet's Marie Antoinette Watch**

This paper aims to focus on clock and watchmakers who fled France due to religious persecution and established Switzerland as the leading watchmaking capital of Europe. I focus on Abraham-Louis Breguet, and his masterpiece watch known as the Marie Antoinette “Grande Complication” pocket watch number 160. I begin by laying out the history of the Huguenot population in France, the Edict of Nantes, and the subsequent Revocation of the Edict of Nantes by Louis XIV in 1685. We then turn to a brief history of clock and watchmaking in Europe during the Middle Ages through the Renaissance and into the 17th Century and the Scientific Revolution. In the sixteenth-century Switzerland saw an influx of clockmakers; many of them came into Geneva as refugees fleeing religious persecution. Abraham-Louis Breguet, whose ancestors fled France, was to become one of the most revolutionary watchmakers of his time. During the 18th Century watches became highly valued pieces of one's collection. Breguet integrated himself more and more into court society so as to acquire royal commissions. In 1782, Count Fersen decided to commission a watch for Marie Antoinette. By this time the Swiss had mastered the skills to produce visually pleasing watches, along with multiple complications incorporated into their luxury design. The Marie Antoinette pocket watch took a staggering 44 years to complete. Its handcrafted mechanisms and the advanced technology it employs are the reasons that Swiss watches are synonymous with luxury today. As of 2013, the pocket watch was valued at \$30 million. This paper helps establish the connection between Switzerland and the watchmaking industry dating back to Early Modern times, when Huguenot refugees fled France in search of religious tolerance and freedom. Their craftsmanship and metalworking abilities, specifically clock and watchmaking, soon became highly prized in areas that they were once persecuted.

Sara J. Oshinsky

### Erwin Thieberger: Holocaust Survivor, Immigrant Roofer, Accidental Artisan

A Hanukkah lamp lit at the 2015 White House Hanukkah party is made from scrap wood nails and screw-like deck nails. The nails, fused together creating a web of jagged angles, evoke images of barbed wire fences. Surmounting this network of nails are decorative brass hardware fittings that serve as candleholders. This Hanukkah lamp, and others like it, was made by Erwin Thieberger (1908–1987), a Polish Jew who survived Auschwitz and other death camps during World War II.

After liberation and displacement, Thieberger immigrated to the United States in 1949 eventually working as a roofer. It was not until the mid 1960s, as he neared retirement, that he began frequenting flea markets, buying up scrap metal. From his amassed collection of scrap, Thieberger worked obsessively, making Jewish ritual objects, in particular Hanukkah lamps. These lamps, used during the Jewish “Festival of Lights,” are doubly symbolic—Hanukkah recalls the historic victory of a small band of Jews over the Seleucid king, Antiochus IV; and Thieberger’s lamps remind us of his personal victory over the Nazis.

Known among Washington, DC’s Jewish community in the 1970s and 1980s, Thieberger sold his works but gave many of his lamps to friends, family, and local synagogues. Fiercely proud to be an American, he also gave one to the then Governor of Maryland and another to President Jimmy Carter. Lesser known, Thieberger fabricated American Colonial style lighting objects for which he gained recognition as a featured craftsman by the Smithsonian Institution’s Folklife Festival in 1970, 1972, and 1981. While Thieberger’s output shows elements of Folk Art and Outsider art his work does not fit into any one category. His creative work is a testament to his survival, displacement, and relocation and how he was able to maintain his religious identity while embracing his adoptive country.

Diana Duque

### Peaceful Bullets or Demented Thingamabobs?

Within the realm of man-made objects, the “demented thingamabob” deserve special notice as a type of fantastical object which exerts agency, infused with a do-it-yourself quality that seems somewhat at odds with the technology of the moment. The preternatural qualities of such things give context through which to consider the rather strange physical fragment known as the Balígrafo, or bulletpen, and its significance in a public campaign of peace taking place in 2016 after almost half a century of armed conflict between the Colombian government and the leftist guerrillas (FARC), in which more than 200,000 lives were sacrificed and 7 million people were displaced. The Balígrafo—a Spanish portmanteau of two unlikely elements: bala (bullet) and bolígrafo (pen)—is a marketing tool issued by the Colombian Ministry of Education. Contrived from the unlikely pairing of the metal casings from a hollowed-out 0.50 caliber machine gun bullet and the core of a modern-day ballpoint pen, the bulletpen is a strange reconfiguration of two wildly different communicative objects in the form of a re-imagined stylus. Comparable in scale and weight to the average fountain pen, this polished copper “thing” resembles the carefully crafted props contrived from discarded machine parts seen in steampunk fiction and film. Using it feels like traveling back in time. Commissioned by the Education Ministry “to change the image of war and give identity to the peace that is forthcoming,” the Balígrafo, tries to function like a pen while it is embedded with an awkward and unsettling friction as it attempts to reconcile its physicality (the gross girth and recognizable-yet-disorienting exterior of the bullet) with its peculiar symbolic *raison d’être*.

# Landscape and Identity

**Chair: Zara Arshad**  
**Victoria & Albert Museum**

Bianca Maria Rinaldi

## **Mythical Wilderness: Post-Colonial Landscapes and the Self-Construction of the Otherness**

The proposed paper explores the role of designed landscapes and gardens as expressions of the competing social, ideological, and cultural agendas of different groups, as emerged during post-colonialism. In examining how groups adopted green open spaces as identifying symbols to define and differentiate themselves from others, the paper discusses how landscape design was used to construct, strengthen, and promote “native” cultural identities in opposition to a competing cultural group. Following World War II, several countries gained independence after centuries of European domination, new nations were created, and new local identities emerged. Post-colonial states used landscape design—among other means—to claim issues of cultural uniqueness in rejection to foreign culture and power. Despite geographical and cultural differences and different colonial histories, the countries exploited by Western colonial rule—from India, to Sri Lanka, and Singapore; from Brazil to Mexico—shared a common strategy to confront the challenges of post-colonialism through landscape design: forging cultural differentiation was based on the recovery of a pre-colonial landscape. Indigenous plants and materials of the exuberant natural landscape were used in open space design to convey the image of a mythical wilderness that had to express the distinctive character of the new nations. From the landscaping of Chandigarh and Brasília, the newly constructed capital cities respectively of the eastern part of Punjab and of Brazil, to the reintroduction of tropical trees in Singapore’s urban scene; from the gardens and urban landscapes designed by Roberto Burle-Marx in Brazil, to those planned by Luis Barragán in Mexico, and those by the Bawa brothers in Sri Lanka, indigenous plants were used as fundamental elements of those countries’ original cultural heritage. The rhetoric of native plants thus supported issues of place and the search for a national identity.

Manu P. Sobti

### **Mega (Mythical) Landscape Change in India: Population Displacements and Re-Constructed Histories**

How do displaced populations capture, recast and revisit the “memories” of land, landscape, place and culture? How do “spatial memories,” embodied in geographies, land forms and potomologies, remain an intrinsic part of social practices within the space-time continuum? If the very act of human settlement is assumed as the “viable vantage” for the expression and re-expression of collective cultural memories, how does this indigeneity effectively transform when place-specificity is replaced by the scenario of place-transformation? What happens when the landscapes wherein these indigeneities reside, themselves undergo radical change and the loss of cultural meaning? Within the purview of these intertwined questions, this paper examines the profound social implications of India’s recent proposals to dramatically transform large tracts of her previously agrarian landscape. The first among these gargantuan, nationalistic project is the so-called “Indian River Inter-Linking Project.” Overtly aiming at the transfer of water from water “surplus” zones to scarce basins, this “physical” vision of a “new” India brazenly cuts through the multiple landscapes and geographies of the Subcontinent. The second, and comparable project is the construction of new “express highways” between the multiple “smart cities” of the Indian republic. While connecting served cities, these multi-lane interventions effectively disconnect enormous tracts of previously rural, riverine and riparian landscapes, not mentioning historic urban centres and archaeological sites. The third and equally brutal interventions are the Indian government’s SEZs (or Special Economic Zones), a purported economic device directed at regional developments, but insidiously forecasting the demise of the local. In all three scenarios, the magnitude of human displacements and the cultural loss created by these displacements has never been calculated. No measure has ever been considered or designed to comprehend or mitigate the demise of history and memory in unimaginable ways. It is this scenario of changing landscapes, disappearing indigeneity, and the machinations of perverse politics that this paper will examine and interrogate.

# Shelter and Disaster

**Chair: Brian McGrath**  
**Parsons School of Design**

Tania Messell

## **Design towards Disaster Relief: ICSID and the League of Red Cross Societies (1971–1979)**

The International Council of Societies of Industrial Design (ICSID) was founded by designers from Europe and the United States in 1957 to raise the professional status of designers and establish international standards for the profession. By the late 1960s the organisation increasingly promulgated the need to rethink design in light of human-centred concerns through a wide programme of initiatives, often instigated in close collaboration with international governmental and non-governmental organisations. Whilst these activities ranged from the promotion of design towards answering “basic needs” to design for the elderly and the disabled, ICSID’s Executive Board held high hopes towards its contribution to the field of disaster relief, which it regarded as particularly apt to promote ICSID and the profession in international spheres. Five projects were consequently initiated in collaboration with the League of Red Cross Societies between 1973 and 1979: the designs of a first aid kit, a portable shelter, and of a marking system, and the conduct of two international studies, which aimed at fostering design solutions towards disaster struck regions.

As this paper will reveal, ICSID’s venture in the field of disaster relief was nevertheless affected by a series of setbacks, which reflected the Council’s wider difficulties to expand its operations beyond professional concerns in the 1970s. While the League supported ICSID’s endeavour, the ICRC’s lack of understanding of design, alongside inter-institutional conflicts and ICSID’s limited financial means hampered the initiatives, whilst growing doubts towards ICSID’s widening agenda spread amongst its membership. The paper will locate ICSID’s disaster relief activities within wider attempts at establishing design in humanitarian aid, and appraise the outcomes and wider implications of the Council’s disaster relief actions between 1971 and 1979.

Izumi Kuroishi

### **Transformation of the Idea of Housing Through the Disaster Displacement: History and Design of Prefabricated Shelter Housing in Japan**

The displacement and relocation processes of the disaster settlements, such as from escape shelter, temporary housing and to disaster recovery housing, critically change the refugees' lifestyles, and raise questions for other social members' understanding of the idea of housing as to be solidly stabilized. However, in architectural studies of design and history, structural ideas of buildings' seismic performance, smallness and material of the building, and management of the community of housings have been primarily studied, and the impact of the psychological solidarity of housing on the idea of housing has not been sufficiently discussed, besides the recent studies of Jean Louis Cohen dealing with the modern history of war housings. The emergence of mass production and collective housing as well as urban and suburban housing planning in the modern urban and architectural history show how the migration and displacement of people due to the change in the industrial structure, wars, colonization, and natural disasters were the turning point for the ideas of architecture. This study is going to discuss how the issues raised after the war and disasters impacted on the idea of housing in Japan in the 20th century and how the critical issues of displacement and emergent settlement were forgotten or transformed in the development of architectural design and technologies. By referring to the cases of prefabricated temporary shelters after the Great Northern Japan Earthquake in 2011, it will explain how refugees' psychological issues and sense of dwelling are still relevant to reexamine the idea of housing in our contemporary society, how they are related to the making and maintaining the space and details of building, and how the displacement settlement can be recognized as the turning point for people and the society to revive the traditional resilient ways of building and dwelling in Japan.

Sophia Vyzoviti

### **City of Beds: Emergency Shelters in European Refugee Crisis**

Confronted with the accommodation of vast numbers, emergency shelters are designed as infrastructure, providing elemental privacy and comfort, withholding opportunities for integration in exchange for safety. Nevertheless the problematics of emergency shelter design sustain the disciplinary interest in the domestic, triggering a new signification of dwelling through the framework the minimum. The paper explores the architecture of disaster relief settlements focusing on the recent refugee crisis in Europe. Examples of short term accommodation for refugees and migrants in Greece, France, Germany and Austria unravel the social and political implications in a brief chronicle: from the military reception camps in the North Aegean Islands, to the civic “open” hospitality centers installed within large interiors—like Tempelhof former Airport in Berlin and Tae Kwon Do Olympic Venue in Athens, to the self-organized settlements of stranded refugees at Calais and Eidomeni, to solidarity and support centers operated by insurgent groups—like City Piazza in Athens or social services organizations—like the curated “places for people” in collaboration with Caritas in Vienna. Small, lightweight, portable and rapidly assembled, the emergency shelter may well be considered as a case of inextricability between architecture and design. More than an object, less than a building; a kit of parts or a bricolage of ready-mades, a pop up or a plug in transported to location, it acquires a multitude of reconfigurations of well-known architectural precedents; the tent, the shipping container, the hut, the capsule and the closet. It has also stimulated numerous attempts to produce innovative prototypes that employ prefabrication, recycling, deployable structures and high performance textiles. Its conflicting representations, as an assembly of “bed and belongings” in the expediency of crisis management, and as a socially engaged, intricate artefact in the designer's mind, define the emergency shelter's potential as an emergent architectural typology.

## **Presenter Biographies**

### **Sonya Abrego**

Sonya Abrego holds a PhD from the Bard Graduate Center and is a visiting assistant professor at the Pratt Institute and Parsons School of Design (The New School). Research interests include twentieth-century fashion, design history, film, and material culture. Sonya is presently working on a book about Westernwear in postwar America.

### **Mariana M. Almeida**

Architect and Town Planner, PhD student at Graduate Program in Architecture - Rio de Janeiro Federal University, Brazil. Master student in Architecture at Rio de Janeiro Federal University, Brazil.

### **Anne Anderson**

Writer, broadcaster and international lecturer, Anne's PhD was on the Aesthetic Movement. She is currently engaged in curating *Pre-Raphaelite Threads*. Anne was a senior lecturer in Art and Design History at Southampton Solent University for 14 years. She has held several prestigious fellowships including Fellow of the Huntington Library, CA and Fellow of the Henry Francis DuPont Winterthur Library and Museum. She is a peer review reader for *Design History and Interiors: Design, Architecture, Culture*.

### **Fiona Anderson**

Fiona Anderson lectures at Edinburgh College of Art and works as a freelance curator. She is also undertaking a PhD by Research Publication at ECA. Recent publications include *Tweed* for Bloomsbury Academic (2016).

### **Michelle Everidge Anderson**

Michelle Everidge Anderson is a PhD Candidate in History at the University of Delaware. She studies the 20th century histories of sexuality, ethnicity, and material culture and is currently at work on her dissertation "Home Away From Home: Displaced Families Negotiate Federal Domesticity, 1933–1945." She holds a MA from Cooper Hewitt / Parsons program and a BA from Princeton University.

### **Aikaterini Antonopoulou**

Aikaterini Antonopoulou is a Lecturer in Architectural Design at the University of Liverpool, UK. Her research examines the role of digital mediation and representation in the way the urban space is perceived, used, produced and reproduced. From 2016 to 2018 she was the Simpson Postdoctoral Fellow in Architecture at The University of Edinburgh, where she also taught architectural design and theory. She holds a Diploma in Architecture from the School of Architecture of the National Technical University of Athens (2006), an MSc in Advanced Architectural Design from the University of Edinburgh (2008), and a PhD in Architecture by Newcastle University (2013).

### **Paul Atkinson**

Paul Atkinson is Professor of Design and Design History at Sheffield Hallam University, UK. He has authored two books on the design history of computers: *Computer* (Reaktion 2010) and *Delete: A Design History of Computer Vapourware* (Bloomsbury Academic, 2013) and is working on a design history of the electric guitar for Reaktion.

**Giselle A. Azevedo**

Architect and Town Planner, Associate Professor at Rio de Janeiro Federal University, Brazil. Senior staff at Graduate Program in Architecture-UFRJ, vice-director of the Master and Doctoral Programs in Architecture ; coordinator of the research group Environment-Education.

**Chiara Barbieri**

Chiara Barbieri is postdoc researcher at Bern University of the Arts, where she collaborates at the research project “Swiss Graphic Design and Typography Revisited.” She holds a PhD in History of Design from the Royal College of Arts, and a MA in Art History from the Courtauld Institute of Art.

**Gerry Beegan**

Gerry Beegan’s book, *The Mass Image* is published by Palgrave. He has contributed to a number of edited volumes. His essays and reviews have appeared in the *New York Times*, the *Journal of Design History*, *Design Issues*, and *Journal of Visual Culture*. He is Chair of the Visual Arts Department at Rutgers.

**Laura Belik**

Laura Belik is a PhD Student in Architecture- History, Theory and Society at UC Berkeley. Laura holds an MA in Design Studies from Parsons School of Design (The New School) and a BA in Architecture and Urban Planning from Escola da Cidade (São Paulo-Brazil). Her main research interests are urbanism, politics of space, urban democracy and Latin America.

**Jonathan Berger**

Jonathan Berger is a composer and researcher. His current commissions include works for the Chamber Music Society of Lincoln Center, the Kronos Quartet, the National Endowment for the Arts and the National Academy of Science. Berger is the Denning Family Provostial Professor in Music at Stanford University. He is a 2017 Guggenheim Fellow and was the 2016 Elliot Carter Fellow at the American Academy in Rome.

**Noga Bernstein**

Noga Bernstein is a PhD candidate for art history at Stony Brook University, completing her dissertation titled “Global Age Design: Ruth Reeves and Cross-Cultural Practice.” Noga is the recipient of a Smithsonian Predoctoral Fellowship sponsored by Cooper Hewitt National Design Museum, Luce/ACLS Fellowship for Dissertation in American Art and the Center of Craft, Creativity and Design’s Research Fund Grant.

**Magali An Berthon**

Magali An Berthon is a French Vietnamese textile researcher focusing on Southeast Asian textiles, local craft cultures, and sustainable processes. She is currently a PhD candidate in History of Design at the Royal College of Art in London researching the dynamics of silk heritage in contemporary Cambodia. After earning an MFA in textile design at the National School of Decorative Arts of Paris, she studied textile history and museum practices at the Fashion Institute of Technology of New York on a Fulbright Fellowship in 2014–2015. She continued with a one-year fellowship at the Cooper Hewitt Museum in Curatorial Textiles.

### **Otto von Busch**

Dr. Otto von Busch is associate professor in Integrated Design at Parsons School of Design (The New School). He has a background in arts, craft, design and theory and many of his projects explore how design can mobilize community capabilities through collaborative craft and social activism in the support of social sustainability, peace, and justice.

### **PJ Carlino**

PJ Carlino is currently writing a dissertation entitled “Docile by design: Commercial Furniture and the Education of American bodies, 1840–1920” that explores the history of furniture used in schools, offices, transportation, and assembly halls. He previously served as an adjunct assistant professor at Parsons School of Design (The New School) and Pratt Institute.

### **J. Parkman Carter**

J. Parkman Carter develops full-scale multimodal simulations in the CRAIVE Lab for digital conservation research on inaccessible sites with significant sonic histories. With three Masters Degrees in Architecture, Lighting Design, and Acoustics, he also teaches courses in design ethnography and immersive representation in the School of Constructed Environments at Parsons School of Design (The New School).

### **Vivien Chan**

Vivien Chan is a PhD candidate with the COTCA Project at the University of Nottingham, and one of the current DHS Ambassadors. Her research focuses on twentieth-century Hong Kong, exploring design in the everyday of the local Chinese community.

### **Sarah Cheang**

Sarah Cheang is Senior Tutor in the History of Design at the Royal College of Art, London. Her research centres on transnational fashion, material culture and the body from the nineteenth century to the present day, on which she has published widely. She has a special interest in the role of Chinese material culture within histories of Western fashion, from “Chinese” hairstyles to Pekingese dogs, and her next book, *Sinophilia*, will explore these themes in relation to dress, the body and interior design.

### **Line Hjorth Christensen**

Line Hjorth Christensen is an Associate professor at the University of Copenhagen, Department of Nordic Studies and Linguistics. She writes and lectures on cultural mediation and the history of design with a primary interest to the representation of graphic design; she is the author of the design historical monograph *The Poster Movement—A British Vanguard of the Interwar Years* (2013) and curator of the exhibition *Spot On!*, 2015–16 and 2017–2018, based on the book.

### **Marilyn Cohen**

Marilyn Cohen, PhD in art history from the Institute of Fine Arts (NYU), teaches at Parsons School of Design (The New School) and writes about popular culture, material culture, movies and fashion, with essays in such publications as *Film, Fashion, and the 1960s* (2017), *The Routledge Companion to Design Studies* (2016), and *Performance, Fashion and the Modern Interior from the Victorians to Today* (2011). She is a co-convener for academic planning of the 2018 Annual Conference of the Design History Society.

**Jamie Cross**

Jamie Cross is a social anthropologist of development interested in infrastructures, and low carbon energy futures.

**Viviana d'Auria**

Viviana d'Auria is Assistant Professor of International Urbanism at the Department of Architecture, KU Leuven. Exploring “practised” urban spaces is an integral part of her research within a more general interest in the trans-cultural construction of cities and their contested spaces.

**Racha Daher**

Racha Daher is trained as an architect and urban designer. She is co-founder of Hive Public Space, an urban design start-up that focuses on urban transformation through public space development. She currently teaches urban design studio at KU Leuven, where she is undergoing a PhD on designing for inclusion in an age of migration, within the research track Urbanisms of Pluralism.

**Émélie Desrochers-Turgeon**

Émélie completed a BA in Environmental Design at UQÀM and a MA in Architecture at McGill University. She has documented cultural landscapes on Baffin Island and worked as a designer in Montreal and Berlin. She is currently a PhD student at Carleton University and a Vanier Scholar. She examines issues of settler colonialism, landscape representation, language and architectural imagination.

**Caroline Dionne**

Caroline Dionne is Assistant Professor in the History and Theory of Design Practice at Parsons School of Design (The New School). Her current research examines the relationships between language theories and collective design discourses and practices.

**Diana Duque**

Diana Duque is a communications designer, researcher, and MA Design Studies candidate at Parsons School of Design (The New School). She is currently working on her Master's thesis exploring themes of cultural and economic production in Colombia, considering ways in which the authenticity, artistry and cultural identity of material production maintain a form of “soft power” essential to Colombia's new public diplomacy.

**Carolyn M. Eletto**

Carolyn Eletto is a graduate of the MA Program in the History of Design and Curatorial Studies, Parsons School of Design (The New School). Her academic research focuses on the cultural connection between people and the decorative arts within Early Modern Europe, specifically in Italy and France.

**Heather Elisabeth**

Heather Elisabeth is a Textile Designer, Artist, and Design History Scholar. Her design experience has brought her to the White House during the Clinton administration to work on textile renovations. She designed a fabric to celebrate the Golden Jubilee of Queen Elizabeth II for Marvic Textiles, now part of the Victoria & Albert Museum's permanent collection. *Wallpaper Magazine* recognized one of her collections for F. Schumacher & Co. among the top 100 Annual Designs of 2002.

### **Nerea Amorós Elorduy**

Nerea has taught at the School of Architecture and Built Environment at the University of Rwanda, co-founded ASA Studio and consulted for UNICEF and UNHCR. Her ongoing PhD research by design questions the role of the built environment of the Great Rift Valley's long-term refugee camps on young children's learning.

### **S. Tahmineh Hooshyar Emami**

Tahmineh Hooshyar Emami is a researcher and writer in the field of humanitarian response. She is professing as an architectural practitioner in London and working as a researcher at UCL. Her interest revolves around ephemeral cities/ temporary settlements where she explores the role of creative writing in recent historical narratives.

### **Sara Nicole England**

Sara Nicole England is a graduate student in the Art History Department at Concordia University (Tiohtiá:ke/Montreal). Sara holds a BFA in Criticism and Curatorial Practice from OCAD University (Tkaronto/Toronto) and acts as the research coordinator for Aboriginal Territories in Cyberspace at Milieux Institute for Arts, Culture and Technology, Concordia University.

### **Kjetil Fallan**

Kjetil Fallan is Professor of Design History at the University of Oslo and currently Principal Investigator for the research project *Back to the Sustainable Future: Visions of Sustainability in the History of Design*. His most recent book is *Designing Modern Norway* (Routledge, 2017—now also in paperback).

### **Colin Fanning**

Colin Fanning is a doctoral student at the Bard Graduate Center and Project Assistant Curator for European Decorative Arts and Sculpture with the Philadelphia Museum of Art. His research and curatorial work encompass a range of architecture and design from the mid-nineteenth century to the present, with particular focuses on the material culture of childhood and design pedagogy.

### **Azadeh Fatehrad**

Dr. Azadeh Fatehrad is an artist, curator, and cultural historian based at the Visual and Material Culture Research Centre, Kingston University London. Co-founder of Historiographies: The Feminist Media Archive Research Network in London. She works primarily with still and moving images and historical representation. She has curated diverse public programmes, exhibitions, and screenings, including *Sohrab Shahid-Saless: Exiles* (Goethe-Institut, London); *Witness 1979* (The Showroom, London); and *Feminist Historiography* (IASPIS, Stockholm). She is currently artist in residence at the British Library and curator of *Beyond the Frame* in partnership with Iniva, UAL and the Liverpool Biennial.

### **Flora O. Fernandez**

Architect and Town Planner, PhD student at Graduate Program in Architecture - Rio de Janeiro Federal University, Brazil. Master of Landscape Architecture at Rio de Janeiro Federal University, Brazil.

### **Marta Filipová**

Marta Filipová is an historian of art and design with interest in the relation between national, regional and ethnic identity and the arts of Central Europe. She also researches these questions in relation to world's fairs and international exhibitions around the world.

### **Alain L. Flandes**

Architect, PhD student at Graduate Program in Architecture - Rio de Janeiro Federal University, Brazil. Master of Architecture at Rio de Janeiro Federal University, Brazil.

### **Mads Nygaard Folkmann**

Mads Nygaard Folkmann is an Associate Professor of design theory, design culture and design history at the University of Southern Denmark. His publications include *The Aesthetics of Imagination in Design* (2013), *Designkultur. Teoretiske perspektiver på design* (2016) and articles in *Design and Culture*, *Design Issues*, and *The Design Journal*.

### **Roland Früh**

Roland Früh studied art history in Zurich from 2001 to 2007, graduating with a thesis on ideal concepts of book design as debated in journals for typographers. His current research focuses on the wider, international outreach of professional journals that establish a discourse specific to graphic design.

### **Javier Gimeno-Martínez**

Javier Gimeno Martínez is an Assistant Professor at the Vrije Universiteit Amsterdam where he runs the MA Design Cultures. He is author of the book *Design and National Identity* (2016, Bloomsbury Academic) and was a member of the editorial board of the *Journal of Design History* (2008–2013).

### **Malin Kristine Graesse**

Malin Graesse is a PhD research fellow in art history at the University of Oslo, where she is part of the research project “Back to the Sustainable Future”. Her research deals with design history and more-than-human relations.

### **Davinia Gregory**

Davinia is a design historian who has previously published on design histories of Jamaica and cultural geographies of design in the UK. She is currently completing a PhD in Sociology and Cultural Policy Studies at the University of Warwick, with a focus on the decolonisation of UK arts institutions. Davinia presently teaches history of modern design at the Foundation for International Education, and sociology at Warwick with an emphasis on race and the making of the modern world.

### **Fiona Hackney**

Dr. Fiona Hackney, Professor Fashion Textiles Theories, University of Wolverhampton is a design historian with interests in dress and fashion culture, textiles, interwar print media, crafting, co-creation and social design. Recent publications include: *The Power of Quiet: Re-Making Amateur and Professional Textiles Agencies* (2016). She has led a number of funded research projects, most recently Designing a Sensibility for Sustainable Clothing.

### **Freyja Hartzell**

Freyja Hartzell is Assistant Professor of Modern Design, Architecture, and Art at the Bard Graduate Center in New York City. She received her PhD in the History of Art from Yale University and her MA in Decorative Arts, Design History, and Material Culture from the Bard Graduate Center. She is currently completing her first book, *Living Things: The Modern Art of Richard Riemerschmid*, and is engaged in research on a second book, *The Emperor's New Clothes: Modern Myths of Transparency*, from which the material for this paper is drawn.

**Paul Hazell**

Paul Hazell has published on topics ranging from automotive design for rural Africa to the value of unsanctioned knowledge in design historical scholarship. His doctoral research examined automotive development and changing brand strategies with his thesis “The Making of a Design Icon: The Utility Land Rover.”

**Katherine Hepworth**

Dr. Katherine Hepworth is a communication design practitioner-researcher, Assistant Professor of Visual Journalism at The Reynolds School of Journalism, University of Nevada, Reno, and Co-Director of the Nevada Center for Data and Design. Her research centers around how the designed world influences people’s lived experience, past and present.

**Anne Hilker**

Anne Hilker is a doctoral candidate at the Bard Graduate Center, where her work considers shifting notions of public and private in American material culture.

**Colleen Hill**

Colleen Hill is curator of costume and accessories at The Museum at FIT, where she has worked since 2006. Colleen has curated or co-curated a dozen exhibitions and written five books on fashion.

**Sally-Anne Huxtable**

Sally-Anne Huxtable is Principal Curator of Modern & Contemporary Design at National Museums Scotland and Editor of the Review of the Pre-Raphaelite Society. Sally formerly lectured in History of Art and Design at Northumbria and Bristol universities, and is currently writing a book on Steampunk Art & Design for Bloomsbury.

**Ersi Ioannidou**

Ersi is a design educator and researcher. Currently, she is Senior Lecturer in Interior Design and PGR Student Director for The Design School at Kingston University London. She holds a Diploma in Architecture from the National Technical University of Athens and a MArch and a PhD by design from The Bartlett School of Architecture, UCL. Her research focuses on the machine as design paradigm in modernist domestic architecture.

**Michelle Jackson-Beckett**

Michelle Jackson-Beckett is a doctoral student at Bard Graduate Center, a design history lecturer at Parsons SCE, and the Director of Archives and Publications at the design gallery R & Company. She holds a master’s from the Cooper Hewitt / Parsons program, and works on topics in modern Central European and American industrial design, architectural history, and glass history.

**Katarzyna Jeżowska**

Katarzyna Jeżowska is about to complete a doctorate in history at the University of Oxford. Her thesis “Imagined Poland. Representations of the New Nation State at the Exhibitions of Industry, Craft and Design, 1948–1974,” is the first comprehensive study of Polish design rhetoric that rests at the crossroads of design studies and cultural history. She works as an Associate Lecturer at the University of the Arts, London.

**Troels Degn Johansson**

Dr. Johansson is an Associate Professor and Head of the Bornholm Crafts Department at the Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation (KADK). He served as a Head of KADK’S Institute of Product Design (2013–2017) and Head of Research at the Danish Design School (2009–2013).

**Ueli Kaufmann**

Ueli Kaufmann is a designer, researcher and PhD student at the University of Bern. He analyses historiographical aspects of self-initiated publications by Swiss designers, and is investigating concepts of identity and modernity at a type-design course in Rabat, Morocco, in the 1980s.

**Jessica Kelly**

Dr. Kelly's research focuses on architectural criticism and the dissemination and debate of architecture in the press. She is currently Guest editing a Special Issue of the *Journal of Design History* on the relationship between architectural history and design history.

**Elizabeth Kessler**

Elizabeth Kessler is Assistant Professor of Architecture at Miami University of Ohio. She is an architecture historian whose work centers on the museology of architecture and design, the intellectual history of concepts like "design" and "style," and the reception of postmodern architecture. She is currently at work on a monograph on the history of the Cooper Hewitt, Smithsonian Museum of Design. Kessler earned a PhD in architectural history and theory from the University of Michigan, and her scholarship has been supported by the U-M Institute for the Humanities and the Winterthur Museum.

**Anna Arabindan Kesson**

Anna is an assistant professor of African American and Black Diasporic art with a joint appointment in the Department of African American Studies at Princeton University. She specializes in African American, Caribbean, and British Art, with an emphasis on histories of race, empire, and transatlantic visual culture in the long 19th century.

**Rebecca J. Keyel**

Rebecca J. Keyel is a Ph.D. Candidate in Design Studies at the University of Wisconsin-Madison. Her current research project examines American women's hand knitting for servicemen during the First and Second World Wars and its relationship with labor, patriotism, and the zeitgeist of the homefront.

**Linda King**

Dr. Linda King writes on Irish design as cultural history. She is co-editor of *Ireland, Design and Visual Culture: Negotiating Modernity 1922–1992* (2011), the first—and as yet, only—substantial analysis of Irish design. She is a member of AICA and is a visiting professor of Design and Irish Studies at Concordia University, Montreal.

**Alison Kowalski**

Alison received a Master of Arts from the Bard Graduate Center in New York. She currently teaches at the College for Creative Studies in Detroit, and she will begin the doctoral program in the Modern Interiors Research Centre at Kingston University, London in October 2018.

**Elizabeth Kramer**

Elizabeth Kramer is a Senior Lecturer in Design History at Northumbria University in Newcastle, UK. She is interested in how the biographies of garments can be used to understand cultural flows and transnational identities, and is currently focusing on the fashionable kimono and sukajan. This builds upon her research expertise of Anglo-Japanese cultural exchange in relation to textile design, manufacture and consumption in the 19th century, upon which she has published widely.

**Sara Salomon Kristoffersson**

Kristoffersson holds a PhD in Art History and Visual Studies. Her recent book *Design by IKEA* (Bloomsbury 2014) investigate how the world dominating brand IKEA has controversially come to define a nation.

**Izumi Kuroishi**

Ph.D. from the architectural theory and history of the University of Pennsylvania. Published books and journal articles on the modernization of Japanese urban studies, architecture and design, and organized international exhibitions of sketches of Kon Wajiro as the representation of alternative Japanese modern architectural approach. CCA 2015 fellow and currently a visiting professor of TUDelft.

**David Lambert**

David Lambert is a prolific award-winning writer and editor who has written more than eighty books for children and adults, many on science, natural history and prehistoric animals. He worked with Diagram for many years and was a personal friend of Bruce Robertson.

**Grace Lees-Maffei**

Grace Lees-Maffei is Professor of Design History and Programme Director for the Professional Doctorate in Heritage (DHeritage) at the University of Hertfordshire. She has published widely on design history, Italian design, and domesticity.

**Sarah A. Lichtman**

Sarah A. Lichtman, PhD, is an assistant professor of design history at Parsons School of Design (The New School) where she directs the MA program in the History of Design and Curatorial Studies, offered jointly by Parsons and Cooper Hewitt, Smithsonian Design Museum. She is co-editor of the forthcoming *Exhibitions and Transnational Exchange: Art and Design, Borders and Boundaries since 1945* (Bloomsbury, 2019), and convener of the 2018 Annual Conference of the Design History Society.

**Nicholas Piedra de Godoy Lopes**

Nicholas de Godoy Lopes is a second-year student in the MA History of Design and Curatorial Studies program offered by Parsons School of Design (The New School) and Cooper Hewitt, Smithsonian Design Museum. His forthcoming master's thesis, "'The Most Rational and Varied Ornament': Nature as Design in Art Nouveau Pattern Books," discusses how late-19th-century pattern books promoted the scientific and formal analysis of nature as a basis for design.

**Curt Lund**

Curt Lund (M.F.A., Ph.D. ABD, University of Minnesota) is an Assistant Professor of Digital Media Arts at Hamline University (St. Paul, MN, USA). His teaching and research focus on graphic design, examining the intersections of design history, material culture, and museum studies.

**Robert Lzicar**

Robert Lzicar is a designer, professor, and researcher. He is based at the Bern University of the Arts HKB, where he teaches design history, directs the MA Design course, and coordinates the Research Field Design History.

### **Hedvig Mårdh**

Hedvig Mårdh, PhD, art historian focusing on design history, critical heritage studies and museum studies. In 2017 she published her thesis, “A Century of Swedish Gustavian Style.” Currently she is working on a research project about the transformation of former psychiatric hospitals funded by the Swedish National Heritage Board.

### **Martina Margetts**

Martina Margetts is a historian, writer and curator on international craft and design. She was formerly Editor of the British journal *Crafts* and Senior Tutor in Critical & Historical Studies at the Royal College of Art, London. Awarded a DHS Research Travel and Conference Grant.

### **Craig Martin**

Craig Martin specialises in design cultures with a particular focus on ad hoc forms of design innovation.

### **Lisa Mason**

Lisa Mason is Assistant Curator within the Art & Design department at National Museums Scotland. Lisa studied textile design at the University of Dundee and History of Art at the University of Edinburgh. Lisa has worked at Dundee University Museum Services, the Talbot Rice Gallery and the National Galleries of Scotland.

### **Silvia Mata-Marin**

Silvia Mata-Marin is a PhD candidate at Carnegie Mellon University, she is currently doing her doctoral research on bordering systems and how they shape practices of migrant populations in Costa Rica and Central America. She has previously worked as a design researcher documenting living conditions of indigenous migrant communities in Central America and developing culturally-appropriate information resources for Spanish-speaking asylum seekers in the United States.

### **Laura McGuire**

Laura McGuire is an architecture and design historian and is an Assistant Professor of Architectural History, Theory, and Criticism at the School of Architecture at the University of Hawaii at Mānoa. Her current research focuses on the Austrian-American architect Frederick Kiesler and the role of Central European immigrants in twentieth century American design culture before World War II. She recently won a 2017–18 Craft Research Fund grant for her research project, *Immigrant Craftspeople and the Origins of Professional Design Organizations in the United States*.

### **Martha J. McNamara**

Director of the New England Arts and Architecture Program at Wellesley College. Martha McNamara is an art and architectural historian specializing in the visual and material culture of New England. Her recent publication, *Amateur Movie Making: Aesthetics of the Everyday in New England Film*, co-edited with Karan Sheldon, won the 2018 Society for Cinema and Media Studies “Best Edited Collection” prize.

**Julia Meer**

Julia Meer majored in Communication Design and earned her doctorate with a study on the reception of New Typography and the professionalisation of the design discipline. She co-edited the book *Women in Graphic Design 1880–2012*, works at Humboldt-University Berlin, and is now a visiting scholar at MIT.

**Bruno R. Mendonça**

Architect and Town Planner, Master of Architecture at Graduate Program in Architecture with a professional degree in Urban Environmental Engineering – at Rio de Janeiro Federal University, Brazil.

**Tania Messell**

Tania Messell is currently completing her doctoral thesis on ICSID and design professionalisation (1957–1980) at the University of Brighton. She previously completed an MA on early French corporate identities at the V&A/RCA History of Design programme, and is a Visiting Lecturer at the University of Brighton.

**Annalisa Metta**

Architect and landscape architect, 2016 Italian Fellow at the American Academy in Rome, Annalisa Metta is a founding partner of the design firm *Osa architettura e paesaggio*, based in Rome, and Associate Professor of Landscape Architecture at the Architecture Department of the Roma Tre University. In addition to numerous projects and exhibitions, her work was featured in the 2012 Venice Biennale in Architecture.

**Michelle Millar Fisher**

Michelle Millar Fisher is a curator and an architecture and design historian. She is currently The Louis C. Madeira IV Assistant Curator of European Decorative Arts and Design at the Philadelphia Museum of Art where the next exhibition she will work on will engage design futures.

**Iris Moon**

Iris Moon is an assistant curator at the Metropolitan Museum of Art. She specializes in 18th- and 19th-century French art, architecture, and the decorative arts. She earned her PhD from the Massachusetts Institute of Technology and has held fellowships at the Metropolitan Museum of Art, the Clark Art Institute, and the Getty Research Institute.

**Gökhan Mura**

Gökhan Mura's research interests encompass various design disciplines with a keen interest in the relation of design and visual narrative. He worked on utilizing digital visual narratives for design creativity and currently working on relation of design and immigration, collecting and documenting stories of immigration through visual narratives of immigrants.

**Charles Newman**

Charles Newman is Master of Design Studies candidate (Spring 2018) in the Risk and Resilience concentration at the Harvard Graduate School of Design. Newman has over 10 years of work experience in design and construction in the public and private sectors, the majority of which have been in Central and East Africa.

### **Serena Newmark**

Serena Newmark is a Doctoral Candidate in the department of Art History and Visual Culture at the University of Exeter and is working on the nineteenth-century Prussian furniture and design diaspora. She holds a BA in Art History from Carleton College and an MA in Decorative Arts, Design, and Culture from the Bard Graduate Center.

### **Brianna Nofil**

Brianna Nofil is a Ph.D. candidate in history at Columbia University. For their Medieval America project on the 20th century trade in medieval buildings, Nofil and colleague Jake Purcell have received funding from the History in Action program, written at *Atlas Obscura*, and presented on topics from art crime to architectural reuse.

### **Amy F. Ogata**

Ogata is professor of Art History at USC and also taught at the Bard Graduate Center. She received her PhD from Princeton. Her books include *Designing the Creative Child* (2013), *Swedish Wooden Toys* (2014), *Fredun Shapur* (2013) and a book on Belgian Art Nouveau (2001). She is now working on metal and the metallic in mid-19th century France.

### **Maya Rae Oppenheimer**

Maya is a cultural historian, writer and educator concerned with politics of resistance within and around institutions of disciplinary knowledge creation, laboratory practice and cultural production. She holds a PhD from the London Consortium (Birkbeck) and is Assistant Professor in the Department of Art History at Concordia University, Montreal.

### **Emily M. Orr**

Emily M. Orr is the Assistant Curator of Modern and Contemporary American Design at Cooper Hewitt, Smithsonian Design Museum. She holds a PhD in the History of Design from the Royal College of Art/Victoria & Albert Museum. Her thesis on department store design is the focus for a forthcoming monograph (Bloomsbury, 2019).

### **Sara J. Oshinsky**

Sara Oshinsky is an independent scholar. She received her BA from New York University and her MA in the History of Decorative Arts and Design from Parsons School of Design/Cooper Hewitt, Smithsonian Design Museum.

### **Emin Artun Özgüner**

Artun is a PhD candidate at the History of Design programme of V&A / RCA, London. He holds a professional master degree in Graphic Design at the IED, Milan (2015) and a master in Design Studies from Izmir University of Economics, Faculty of Fine Arts and Design (2013).

### **Christina Pech**

Christina Pech is an architectural historian currently responsible for content development of a permanent exhibition at the Swedish Centre for Architecture and Design. She is lecturer at the School of Architecture, Royal Institute of Technology, KTH, Stockholm, from where she gained her PhD in 2011, and is specialized in Swedish historiography and research into architectural institutions and exhibitions.

### **Giselle Joyce Nadine de la Peña**

Giselle Joyce Nadine de la Peña is a graphic designer and user experience researcher. She received her Bachelor's degree in Visual Communication from the University of the Philippines and is currently a graduate student of Anthropology at the same university.

### **Sue Perks**

Dr. Sue Perks is Subject leader in MA Graphic Design at University for the Creative Arts in Epsom, Surrey, UK. She is an information designer, writer and researcher specializing in the legacy of the principles of Isotype.

### **John Potvin**

Dr. John Potvin is Professor in the Department of Art History at Concordia University, Montreal, where he teaches on the intersections of art, design and fashion. His current book project, *Deco Dandy: Designing Masculinity in 1920s Paris* explores the fashion, painting, performance and design cultures of the much-neglected interwar dandy and in spring 2016 he was awarded a four-year SSHRC Grant to explore "Sexuality, Masculinity and Shame in Interior Design: From Professionalization to Queer Theory, 1869–2015."

### **Kelly Presutti**

Kelly Presutti is a postdoctoral fellow at Dumbarton Oaks, where she works on nineteenth-century landscape representation. She recently completed her PhD in the History, Theory and Criticism of Art at MIT. Her research has been supported by the Social Science Research Council, a Bourse Chateaubriand, Harvard's Center for European Studies, the Huntington Library, and the Getty Research Institute.

### **Jake Purcell**

Jake Purcell is a Ph.D. candidate in history at Columbia University. For their Medieval America project on the 20th century trade in medieval buildings, Purcell and colleague Brianna Nofil have received funding from the History in Action program, written at *Atlas Obscura*, and presented on topics from art crime to architectural reuse.

### **Catriona Quinn**

Catriona Quinn is a PhD candidate and scholarship recipient at UNSW Sydney; her thesis is on the role of the client in Australian design history. Catriona is a former curator at Sydney Living Museums and a contributing author to *The Other Moderns: Sydney's Forgotten European Design Legacy* (New South 2017).

### **Leslie W. Rabine**

Leslie W. Rabine is Professor Emerita of Women's Studies and French. Her publications include *The Global Circulation of African Fashion* (Berg [Bloomsbury] 2002), and *African Print Fashion Now!* (Fowler Museum, 2017), as well as several essays on West African fashion, graffiti art, and youth culture.

### **Jason Rebillot**

Dr. Jason Rebillot is Associate Professor of Architecture at Woodbury University, where his research and practice operate at the intersection of political economy, political ecology, and urban transformation. He is a registered architect in Denmark and holds an interdisciplinary Doctor of Design from Harvard University.

**Andrea Q. Rego**

Architect and Town Planner, Associate Professor at Rio de Janeiro Federal University, Brazil. Dean of the School of Architecture and Urbanism. Senior staff at Graduate Program in Architecture-UFRJ. Associate researcher of the research group Open Spaces Systems in Rio de Janeiro and coordinator of the research group Soundscapes.

**Bianca Maria Rinaldi**

Bianca Maria Rinaldi is an Associate Professor of Landscape Architecture at Politecnico di Torino and serves as co-editor of *JoLA-Journal of Landscape Architecture*. She was a fellow in Garden and Landscape Studies at Dumbarton Oaks Research Library and Collection, Trustees for Harvard University, in Washington DC, and is currently a recipient of an “Alexander von Humboldt Fellowship for Experienced Researchers” awarded by the Alexander von Humboldt Foundation. She received a J.B. Jackson Prize by the Foundation for Landscape Studies, New York, in 2012 for her book *The Chinese Garden: Garden Types for Contemporary Landscape Architecture* (2011).

**Ethan Robey**

Ethan Robey is Associate Teaching Professor of Art History at the Pennsylvania State University. His research interests lie in the art and design of the nineteenth and twentieth centuries, with a particular focus on international exhibitions.

**Timothy M. Rohan**

Timothy M. Rohan is Associate Professor in the Department of the History of Art and Architecture at the University of Massachusetts, Amherst. His research focuses upon architecture and design from the mid-twentieth century to the present. He has written many articles for academic journals, magazines, newspapers, and edited volumes. He is the author of *The Architecture of Paul Rudolph* (Yale, 2014), the first monograph about the postwar architect. He is working on a new book about late twentieth-century, Manhattan residential interiors.

**Judith Camille Rosette**

Judith Camille Rosette is a graduate student of Art Theory and Criticism at the University of the Philippines. She has bachelor degrees in Industrial Design and Art History from the same university. She is interested in design history and theory, and has previously researched on Philippine design history.

**Deborah Sugg Ryan**

Deborah has written extensively on the history of the home. She recently published *Ideal Homes, 1918-39: Domestic Design and Suburban Modernism* (Manchester University Press) and was a member of the editorial board of Adam Matthew's Trade Catalogues and the American Home. She is currently writing a history of the kitchen for Reaktion Books.

**Lilian Sanchez-Moreno**

Lilian is a PhD candidate in the School of Design and Architecture at the University of Brighton. Her PhD explores the discourse of social responsibility within British design research and practice, from the late 1970s to present. She holds a BA in product design from Mexico and Australia, and an MA in design from the National Autonomous University of Mexico in 2014.

### **Katarina Serulus**

Katarina Serulus studied art history and design cultures at the KU Leuven and the VU Amsterdam. In 2016 she defended her PhD thesis at the University of Antwerp entitled “Design & Politics: The Public Promotion of Industrial Design in Postwar Belgium (1950-1986).” Serulus also curated several design exhibitions commissioned by ADAM Brussels Design Museum.

### **Manu P. Sobti**

Dr. Manu P. Sobti is an Islamic architecture and urban historian, who examines changing borderlands in the Asia-Pacific. Prior to his arrival at the University of Queensland’s School of Architecture as Senior Lecturer/Director of the Higher Degree Research Program, he served as Associate Professor at the School of Architecture & Urban Planning (SARUP), University of Wisconsin-Milwaukee USA, Coordinator of SARUP-UWM’s India Winterim and Uzbekistan Summer Program (2008–15), and directed the Building- Landscapes-Cultures (BLC) Concentration of SARUP-UWM’s Doctoral Program (2011–13) in partnership with the Art History Program at the University of Wisconsin-Madison. His continuing work on contemporary architecture and urbanism in Asia has resulted in his third publication, *Chandigarh Rethink* (ORO Publishers, June 2017).

### **Änne Söll**

Änne Söll is Full Professor for Modern Art History at Ruhr-Universität Bochum/Germany. Her areas of research include Neue Sachlichkeit, Gender- and Queer Studies, Art Magazines, Materiality and the history of the period room. Her new book *Der Neue Mann?* deals with men’s portraiture in Weimar Germany. She has co-edited several books: one on masculinity and the arts since 1900, one on the theory of materiality, another on the issue of coolness. She is editor of *kritische berichte*, a journal on art and culture since 2009, where she has edited issues on gender, luxury and artist’s magazines.

### **Elizabeth St. George**

Elizabeth St. George is a doctoral candidate at the Bard Graduate Center. She is also Visiting Lecturer at Pratt Institute and Senior Research Associate at The Metropolitan Museum of Art. Elizabeth’s research examines the migration of modernist Czechoslovak designers to America, and their impact on American design culture and education.

### **Selene States**

Selene States is an artist, design scholar, and translator. Her PhD in art and design at the Bauhaus University and research at the CoPA archive, University of Rhode Island, draws on art historical and practice-based approaches to design a “historical” dress collection based on archival patterns from the interwar period. [www.selenestates.net](http://www.selenestates.net)

### **Leena Svinhufvud**

Leena Svinhufvud (b. 1965) works at the Design Museum Helsinki since 1998. She holds a PhD in Art History from the University of Helsinki (2009) and has published widely on Finnish design and especially textile art. She has curated several museum exhibitions, most recently on Loja Saarinen (Hvitträsk Museum, 2014).

### **Vera R. Tângari**

Architect, Associate Professor at Rio de Janeiro Federal University, Brazil. Senior staff at Graduate Program in Architecture-UFRJ; director of the Professional Master Program in Architectural Design and Heritage; coordinator of the research group Open Spaces Systems in Rio de Janeiro and vice-coordinator of the research group Quality of Place and Landscape. Associate researcher of the Center of Sustainable Urban Development- Columbia University.

### **Richard Taws**

Richard Taws is Reader in the History of Art Department at University College London. He is author of *The Politics of the Provisional: Art and Ephemera in Revolutionary France* (2013) and co-editor of *Art and Technology in Early Modern Europe* (2016).

### **Jilly Traganou**

Jilly Traganou is an architect and associate professor in spatial design studies at the School of Art and Design History and Theory at Parsons School of Design (The New School). She is the author of two monographs, *Designing the Olympics: Representation, Participation, Contestation* (Routledge 2016), and *The Tōkaidō Road: Traveling and Representation in Edo And Meiji Japan* (RoutledgeCurzon, 2004), and editor of *Travel, Space, Architecture* together with Miodrag Mitrasinovic (Ashgate, 2009), and *Design and Political Dissent: Space, Objects, Materiality* (Routledge, forthcoming). Her current research is looking at the role of material practice in prefigurative political movements. She is a co-convenor for academic planning of the 2018 Annual Conference of the Design History Society.

### **Teal Triggs**

Teal Triggs is Professor of Graphic Design and Associate Dean, School of Communication, Royal College of Art. As a graphic design historian, critic and educator she has lectured and published widely. Her books include *Fanzines* (Thames & Hudson) and the children's activity book, *The School of Art* (Wide Eyed Editions).

### **Rebecca C. Tuite**

Rebecca C. Tuite is a fashion historian and doctoral candidate at the Bard Graduate Center in New York City. She is the author of *Seven Sisters Style: The All-American Preppy Look* (Rizzoli International Publications), and *The 1950s in Vogue: The Jessica Daves Years, 1952-1962* (forthcoming from Thames & Hudson).

### **Peder Valle**

MA Peder Valle (b. 1985) is a Collections Registrar at the National Museum of Art, Architecture and Design in Oslo, Norway. His scholarly interests include the mediation of modern consumer goods within frameworks of national/social identity, as well as the historical influence and impact of design museums. He lectures on design history at the Norwegian National Academy of the Arts.

### **Katharine A. Vann**

Katharine graduated in 2017 from the Royal College of Art and Victoria and Albert Museum's Design History MA. In 2016, she was awarded the Bard Graduate Exchange Scholarship. She currently works in External Affairs for the Rubin Museum of Art, and as a researcher for the John Molloy Gallery.

### **Arno Verhoeven**

Arno Verhoeven is a design researcher centred on understanding design processes in situated practice, involving multiple actors and agents.

### **Sophia Vyzoviti**

Dr. Sophia Vyzoviti is Associate Professor in Architectural Design at the University of Thessaly, Greece. She has authored *Μικροκατοικία – Ατλαντας για αρχιτέκτονες (Microdwelling – Atlas for Architects)* (2017), *Soft Shells: Porous and Deployable Architectural Screens* (2011), *Supersurfaces: Folding as a Method of Generating Forms for Architecture, Products and Fashion* (2006) and *Folding Architecture: Spatial, Structural and Organizational Diagrams* (2003). Her speculative project for refugee accommodation "Piraeus Tower Shelter" was included in the National Pavilion of Greece at the 15th International Architecture Biennale di Venezia.

### **Jennifer Way**

Jennifer Way is professor of art history at the University of North Texas. Her research relates to her current book project, *Politics of Vietnamese Craft: American Diplomacy and Domestication*.

### **Alexa Griffith Winton**

Assistant Professor Alexa Griffith Winton is a design historian at Ryerson School of Interior Design in Toronto. Her work engages the visual and material culture of the last century, with a focus on the history and theory of interiors. Her research also addresses craft in the industrial and computer ages, and the role of technology in modern domestic design.

### **Penny Wolfson**

Penny Wolfson is an independent scholar with a master's degree in the history of design from Parsons School of Design (The New School). She won a National Magazine Award in 2001. Cooper Hewitt, Smithsonian Design Museum will publish her thesis "Enwheeled" this year; her "DIY of Wheelchairs," will appear in the anthology *Making Disability Modern: Design Histories*.

### **Sara Zeller**

Sara Zeller studied art history in Zurich, Berlin and Bern from 2007 to 2014. Since October 2016 she has been a PhD student at the University of Bern. Her PhD project focuses on exhibitions about Swiss posters that travelled abroad in the 1950s and 1960s, and their impact on perceptions of Switzerland as a graphic design nation.

### **Christina Zetterlund**

Christina Zetterlund works as associate professor in design theory at Linnaeus University, Sweden and as freelance curator. She is currently engaged by the Hälsinglands museum in the north of Sweden to be part of a project working on forming a Rosa Taikon archive.