

DHS 2025

CONVERGING PATHS: DESIGN IN THE CREATIVE ECONOMY

04.09.2025-06.09.2025

ANKARA BILIM UNIVERSITY

BOOK OF ABSTRACTS



**DESIGN
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CONVERGING PATHS: DESIGN IN THE CREATIVE ECONOMY 04-06.09.2025

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OPENING SPEECHES

Prof. Dr. Yavuz DEMİR, Rector of Ankara Bilim University

Distinguished guests,

Honored colleagues,

Dear friends,

On behalf of Ankara Bilim University,

I extend to you our warmest welcome.

It is our profound honor

to host the Design History Society Annual Conference 2024

here in Ankara.

If you allow me, I would like to continue my speech

from where I left it last year in Kent.

We gather in the Museum of Anatolian Civilizations —

a place where stones still remember,

where cultures, faiths, and voices

have converged for thousands of years.

Anatolia is not only geography.

It is crossroads.

It is a memory of encounters.

A palimpsest of stories,

layer upon layer,

written and rewritten.

To welcome you here is to continue that story.

To join another chapter

to the long book of converging paths.

And yet...

what I say now is only a prelude.

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For the true voice belongs not to me,
but to one who walked these lands long before us.

Let him speak.

Let his confession open this gathering.

Midas Speaks

I have heard too much.

I have seen enough.

You know my story.

Mine... and the barber's.

Or perhaps you don't.

It was she who told it best.

The barber's wife.

She whispered...

Only half of it.

Stories remain

only if you keep them.

If you dare to tell...

Hold them first.

Then release.

But be careful.

The earth has ears.

Lack will find you, one day, alone.

Someone must say it.

To you.

To Him.

To us.

...

I have walked many roads.

Some led to cities.

Some to graves.

Some into silence.

Roads always converge.

Yet no convergence is innocent.

One tells.

Another keeps quiet.

One builds.

Another tears down.

And yet...

the essence does not divide.

It cannot.

There is a harmony —

pre-established,

set before we arrive.

Invisible.

Unbroken.

You call it fate.

Or chance.

Or design.

But it is older than names.

Roads diverge,

yet they meet again.

Like echoes in a valley.

Like secrets whispered into the earth.

I carried mine.

You carry yours.

But they were never separate.

Never truly apart.

This is the burden...

and the gift.

That every confession
belongs to the same soul.

...

I look at you now.
Your books, your machines,
That new "intelligence" in your hands.

I had ears.

You have algorithms.
My barber could not keep a secret.

You choose not to.

Still... the same story.

So I ask:

What makes paths converge?

Similarity?

Difference?

Or the silence in between?

...

Confession.

That is all I have.

Not gold.

Not power.

Only the weight of what was whispered.

And I tell you:

Every confession is a design.

Every design carries a soul.

...

Look around you.

This museum.

Objects waiting.

Silent witnesses.

There — a vase.

A name carved in earth: Inandik.

Figures dancing.

But not just figures.

A ritual.

A life.

A design.

A secret.

Not a case.

An invitation.

...

Today, here, you begin your own vase.

You will draw with figures.

You will draw with spaces.

You will draw with what you cannot say.

And perhaps...

Centuries from now...

Someone will find it.

Hold it.

Read the silence.

And they will call it...

The new Inandik Vase.

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IN THE CREATIVE ECONOMY



Dr. Clare MORGAN

Oxford University - Author, Academic, Literary Consultant

**Desirability of a Convergence between
Poetry and Design**

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04 September 2025
Museum of Anatolian Civilizations

OPENING SPEECHS

Dr. Clare MORGAN

Founder and director of Oxford University's Creative Writing Programme

Converging Paths: Poetry and Design

It's a great pleasure to be speaking to you this morning and I'd like to thank colleagues at Ankara Bilim university, in particular our esteemed Rector, Prof Dr Yavuz Demir, for their kind invitation, it is an honor to be here.

I'm going to focus on a convergence between the design field and the creative industries which has, I believe, been under-explored up to now. That convergence is between design and poetry.

In 2009 Roger Martin, then Dean of the Rotman School of Management in Toronto, published *The Design of Business: Why Design Thinking is the Next Competitive Advantage*. In this book he suggests that business has too often relied too exclusively on analytical approaches when what is really needed for innovation and competitive advantage is a greater engagement with a much more exploratory and intuitive mode – a mode which, he believes, belongs to design thinking.

Martin characterizes this favored approach as a shift from “framing a choice to framing a how might we question (HMWQ) as the step after issues/problem identification. ... It is an aspirational question and one that leads nicely into the generation of a broad, diverse, and optimistic set of possibilities.”

He later elaborates on this, emphasizing that “Proponents of design thinking in business ... choose to embrace a form of logic that doesn't generate proof and operates in the realm of what might be — a realm beyond the reach of data from the past.”

Martin's favored shift from “framing a choice to framing a how might we question (HMWQ)” intersected at a deep level with the research I was undertaking at the time, in conjunction with the Boston Consulting Group. My 2010 book *What Poetry Brings to Business* proposes engagement with poetry as a potent means of reframing mindset towards a more intuitive, less data-oriented approach, one which prioritizes the what-if of a situation and encourages, as Roger Martin puts it, business leaders to operate in ‘a realm beyond the reach of data from the past’. I characterize this mode of thinking as ‘poetic competence’, and the skill it engenders as ‘thinking beyond the facts’.

In 2020 I published an essay in *Fast Company* in the US, titled *Why CEOs need Poetry to lead in the post-Covid world*. In this, I quote the poet Rainer Maria Rilke on the matter of asking questions. In his *Letters to a Young Poet* Rilke says:

“I would like to beg of you, dear friend, as well as I can, to have patience with everything that remains unsolved in your heart. Try to love the questions themselves, like locked rooms and like books written in a foreign language. Do not now look for the answers. They cannot now be given to you because you could not live them.’ Living the questions – and loving them too – lies at the heart of what poetry has to offer in terms of helping develop a mindset based on more flexible and intuitive reasoning, a mindset inextricable, in Martin’s view, from ‘design thinking’.

At the same time as Martin was putting forward his view that business needed less analysis and more intuition in its thinking, I was proposing a similar need that could be addressed by engagement with poetry. So poetry and design met at that moment by proxy, so to speak, in the shared idea of a shift in mindset for business thinkers.

I have recently been engaging with the work of two thinkers on design who are championing – not the need to take the more intuitive modes of design thinking out to other realms, but on the contrary, to bring greater intuition, freedom and creativity into design practices and into design thinking itself. These two thinkers both focus on poetry as a means for achieving this change in design mindset.

In his article *Beyond form and function: design is poetry*, (DOC 2022), Maximilian Speicher argues for a synchronicity between poetry and design: “Poems are not just form,’ he says, “they always also have a function—as does design. They intend to convey a deeper truth. They want to evoke feelings that (hopefully) result in a certain experience—as does design. In this sense, poems serve as an interface between author and reader who engage in an asynchronous dialog (Adler & Van Doren, 2014) – as does design, just with “users” instead of readers.”

To support his contention, he adduces the comments of John Maeda, vice president of design and artificial intelligence at Microsoft. Maeda reveals how he discovered: “That design-infused companies fully understood how art is the science of enjoying life, and thus, in order for their customers to enjoyably live with their products, they needed to involve artists in how their products were made.”

Speicher believes that even with the need to keep “the identity of the brand you’re designing for” front and center, there is usually some part of the design “into which you can channel your inner poet.” In digital product design, for example, the designer’s poetry “can manifest when the designer sees beyond standards, guidelines, and patterns to orchestrate a serendipitous user experience—a flow that mirrors what the user is thinking and enables them to discover a deeper meaning through their interactions.” In order to emulate the poetic in design practice, Speicher proposes a quite stringent self-editorial process, where any room for poetic devices such as metaphor, vivid imagery, use of white space, precise choice of color can be employed to “touch your “well of creation” and fill that room [for artistic interpretation]”.

He gives an example of poetry having been brought into design when he cites Antonio Gaudí’s famous masterpiece Casa Batlló, located in Barcelona. This building is “a prime example of how function, innovation, and poetic elements can be combined ... [it is] a poem turned [into] design”.

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Why does poetry in design matter? It matters to the designer because of the intrinsic joy in creating something that goes beyond form, function and aesthetics. It is a question of self-fulfilment. It matters to the consumer because it gives a more satisfying and enjoyable life experience, which in turn matters to the company because that consumer satisfaction feeds into supporting a company's competitive edge by offering added value to the products they produce.

Adithya Ravi in his 2022 article *Towards a Poetic approach to design* (Institute of Design June 2020) presents poetry as epitomizing four qualities that he believes are vital to reinvigorating design and its outputs.

These four qualities are: the fantastical, the reflective, the supervening, and the transcendental. Bearing these four qualities in mind, Ravi seeks to position the poetic to "open up the scope of what a design practitioner is able to do with their processes and outcomes".

Ravi seeks, via the poetic, to challenge the orthodoxies of design practice, which he sees as based on notions of 'actuality' that are incorrect or irrelevant.

He believes that poetry affords design a chance to re-explore itself, and cites four reasons for this. 1) poetry embraces the instability of a singular reality – it is unfettered by considerations of time or place or generally accepted notions of actuality. 2) poetry is a treatment of specific reflections on an experience, tending to generate introspection 3) poetry relishes ambiguity and encourages conversation, rather than seeking to provide answers 4) poetry generally works forward to discover its own shape and intention, rather than aiming to fulfil a predetermined goal, and this allows the power and subjectivity of the created object to manifest itself.

Ravi features Muecke's Chair 2011 as an example of poetic design: "There is no sense of intervention, no singular intention, no translation of one intention or need. It is a complete meditation on anything that one wishes it to be."

My own research on poetry and its positive effects, highlights certain elements, common to most poems, which chime quite tellingly with the issues of poetry's relevance to design. These elements, I have suggested elsewhere, are conducive to generating a creative mindset which reaches beyond facts, beyond the sense of a given and stable actuality, beyond data and the imperatives of purpose, towards those infinite possibilities of the 'what-if' that Roger Martin was championing.

How does poetry encourage us to reach beyond the facts? -does not argue, hurry from a to b etc. – make you go beyond logic in interpreting it.

This means that when we read poetry, it Engaging with poetry: encourages examination and re-examination of hypotheses; Harnessing and using intuitive sense; Going beyond logical analysis, which gives only part of the picture; Engagement with many possible meanings— either/and, not either/or; Postponing closure—taking time to come to no conclusive answer; Tuning in to precision and nuance in use of language; Attention to context—words mean different things in different contexts; Questioning reliance on 'tried and tested' and our own favorite 'stories'; Revision of individual judgement in light of group exchange.

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As the poet Percy Shelley put it: ‘Poetry awakens and enlarges the mind itself by rendering it the receptacle of a thousand unapprehended combinations of thought’. Shelley also said, which is of particular relevance to design and designing: poetry lifts the veil from the hidden beauty of the world and makes familiar objects be as if they were not familiar’. In other words, poetry helps you think and helps you see beyond the familiar surface of the everyday.

Scientists are adding their voices to the chorus of what poetry can do with us and for us. A UK Liverpool university study showed that poetry can help you think more flexibly and more creatively. “‘Shall I compare thee’: The neural basis of literary awareness, and its benefits to cognition”, used (fMRI) to explore the capacity to process and derive meanings in complex poetic and prosaic texts, concluding that: ‘the sustained experience of reading poems might be expected to challenge rigid expectancies and fixed thoughts and to increase mental flexibility through the process of the reappraisal of meaning and the acceptance of fresh meanings.’

Poetry not only helps your thinking skills, it helps your feeling skills too. In the field of neuroaesthetics, researchers from Germany and Norway found proof that poetry is a powerful force that connects you to your emotions and those of others in unique ways. The study showed resoundingly that poems can act as a powerful stimulus for eliciting peak emotional responses. Anticipation and the following emotional reaction were built up by phonological and structural features such as rhyme and rhythm, as well as the semantic content of language. The study concluded that poetry can help us communicate at a deep level with other people – while also connecting us to, or confronting us with, the deepest and most important emotional recesses of ourselves.

25.. Michael F Buckley in a 2021 article titled Design has lost its soul, averred that ‘as technology and efficiency improve, our products have become less beautiful and unique.’ In a 2025 article, he positions this loss in relation to AI, advocating the urgent need for human designers to ‘inject life where the machine only provides form’. Can poetry perhaps help restore the soul that Buckley believes design has lost? Can it help designers communicate beyond form and function? Can it help designers transcend utility without losing the integrity of the design at hand?

I have been suggesting this morning that poetry can have a potentially far reaching impact as a generative force in encouraging a creative mindset that may benefit not only designers but practitioners across the creative industries and beyond. As Donella Meadows famously noted as far back as the 1990s, mindset is the biggest leverage point in any system. From mindset, Meadows insisted, all else flows.

I am going to finish with a poem about design, the design and construction of a building, in fact. The poem is by Emily Dickinson, the great New England poet of the late nineteenth century. I think this poem encapsulates much of the flavor of that quest for a convergence between poetry and design that I have been touching on this morning.

The Props assist the House

Until the House is built

And then the Props withdraw
And adequate, erect,
The House support itself
And cease to recollect
The Augur and the Carpenter –
Just such a retrospect
Hath the perfected Life –
A Past of Plank and Nail
And slowness – then the scaffolds drop
Affirming it a Soul –

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KEYNOTE SPEAKER
John NEWBIGGIN

Ambassador for the creative industries, at Mayor of London

**Environmental Sustainability, Design
and the Creative Economy**

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04 September 2025
11:15 - Museum of Anatolian Civilizations

KEYNOTE SPEECHS

John NEWBIGIN, OBE

Ambassador for the creative industries, at Mayor of London

Environmental sustainability, Design and the Creative Economy

Delivered at the Museum of Anatolian Civilisations, Ankara

04 September 2025

A museum of civilization is also a museum of design, so it is entirely appropriate that we are meeting in this wonderful institution to talk about design and creativity. Design is like a common language that all humans share – we may express it in different ways but design enables us to share ideas about utility, ingenuity, harmony, beauty, belief or aggression in a way that any of us from any age can understand and appreciate. Design expresses the interests and values of a civilization and just as people from centuries ago can speak to us through this museum, what we are designing today will tell the story of our values and our culture in a thousand years' time. As our impact on the world grows ever greater, the stories that we tell have never been more important.

In 2005 the UK government commissioned a prominent businessperson, Sir George Cox, to write a report on the need for innovation in our economy. His report was a radical and visionary piece of work, and he began it with this observation.

“Creativity is the generation of new ideas”

“Innovation is the successful exploitation of new ideas”

“Design is the link between creativity and innovation”

Design is the basic driving force, the starting point of the creative economy. A survey ten years ago in the UK identified half a million people working in what could be called the design industry and about one and a half million people in what could be called the creative industries, but at least a million of those 2 million people could be said to be working in both.

Design is about functionality, but it is also about aesthetics – we want things to work efficiently but we also want them to be beautiful. We want a harmonious combination of the two and that requires imagination and creativity as well as the application of scientific, technological, or sociological disciplines.

The first airplane was functional –it embodied the basic principles necessary for controlled flight, but it was certainly not beautiful. After sixty years of innovation airplanes had come to look like this (Figure). This rapid evolution was not driven by aesthetic concerns but by advances in scientific understanding of air flow and rapid technological sophistication, but the result also looked beautiful – unlike the first airplane, it looked as if it was designed to fly. But although it was beautiful, the Concorde was not a success (Figure).. Although no passenger

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ever admitted it, it was quite uncomfortable and – much more importantly – it was completely unsustainable in environmental terms.

Good design is no longer just a matter of balancing functionality and aesthetics – it must also embrace sustainability and nowhere is that more urgently needed than in the construction industry. A majority of the world's population now live in cities and, according to the United Nations, the rate of growth of urban populations means that we should be building a city the size of New York every month for the next 40 years if all are to be decently housed. What we build and how we build it has never been more important.

The construction industry accounts for an estimated 40% of all global carbon emissions and an estimated 40% of all solid waste. Those are extraordinary figures. Cement production alone accounts for 8% of all CO₂ emissions. And it is important to be discussing this in Türkiye because you have one of the world's largest and most successful – and most international – construction industries. And although your industry enjoys a good track record of environmental responsibility – the USA's 'Green Council' rates it fourth in the world in terms of good sustainable practices: there is still a huge problem.

The key to turning the construction industry into one that is genuinely sustainable is design.

The European Commission Directorates for Energy and Industry calculate that 80% of a product's "total life-cycle environmental impact" is decided at the design stage. For a building that means not just the impact of building it, but the energy and resources required to maintain it, cool it, heat it, and dispose of it at the end of its life. So creative design is at the very heart of securing a sustainable future.

Until the 20th century people built with local materials and in response to their local climate, local resources and local traditions. Houses in different parts of the world looked different and were built with different materials. But in the 20th century cheap energy and the ubiquity of steel and concrete have led to a situation in which buildings in any part of the world could be in any other part. Quite apart from any issues of cultural heritage, or beauty, or plain common sense, this is completely, and utterly, unsustainable.

And it gets worse. Concrete buildings absorb heat. As global temperatures rise, they need air conditioning - but air conditioners themselves are directly contributing to rising temperatures in urban environments. The more we use them, the more we have to use them. It is a vicious circle. The International Energy Agency says demand for air conditioners is likely to triple in the years ahead of us- from 1.6 billion today to as many as 5.6 billion in 25 years' time.

Wael al Awar is a Lebanese architect based in Dubai who describes this approach as 'fighting Mother Nature'. His work is based on trying to work with Mother Nature, not in opposition to her... His view is that we should respond to the environment we are in by using locally available materials, local skills, local traditions and harnessing what nature gives us for free wherever we are – that is air and light.

Here is a good example of how that kind of thinking can influence design– an architect in Kenya has taken a lesson in cooling technology directly from termites who, over countless millennia

have learned how to build tall structures that cool themselves naturally by managing airflow—nature provides the air conditioning: Learning from Mother Nature, not making war on her...

Here is another example. Modern cities are effectively heat storage systems that are significantly hotter than surrounding rural areas. As a way of counteracting this, the Swiss city of Basel has revived a technique that mountain communities in Switzerland have been using for centuries—the sod roof... The Basel city administration now requires all buildings in the city with flat roofs to be covered with a thick insulation of earth and vegetation— it keeps homes warmer in winter as it has done for centuries, but it also helps to keep the whole city cooler in summer.

In the Colombian city of Medellin, a visionary mayor began what he called a ‘green corridor’ program, restoring the natural topography of what is essentially a mountain city, by uncovering streams and rivers that had been built over and by not concreting over land that could be left green. The result was that within three years summer temperatures in the green corridor areas fell by as much as 10 degrees Celsius. When that means the difference between life at 40 degrees and life at 30 degrees that difference is very significant. Additionally, it costs nothing except good design, common sense, and political will.

Wael al Awar has taken this concept of working with the local natural environment further. The cities of the UAE depend for their water on giant desalination plants that generate millions of tons of salt that is left as polluting waste. Through a long process of research and experiment, Wael and his team discovered that one of the main constituents of this salt, magnesium oxide, could act as the binding agent of cement just as successfully as lime. The difference is that whereas the lime has to be intensively processed – releasing one ton of CO₂ for every ton of cement made - the magnesium oxide is not only freely available in huge quantities but actually absorbs rather than releases CO₂. When we know that lime-based cement production is, by itself, responsible for 8% of all global CO₂ emissions, the significance of this creative approach is almost incalculable.

And this visionary architect took his idea further still: the traditional building material for housing in the Gulf was coral whose natural structure gave walls a natural element of integrity. But coral is now itself endangered by climate change and ocean acidification. By creating what is, in essence, artificial coral, using the new cement, Wael is now experimenting with structures that are technically pioneering in almost every way, yet are also completely traditional in concept and simple to construct. He also says, “We should not always think about building new, but rather study our built environments and develop projects that can reinvigorate existing structures and technologies”.

Like all truly creative industries, good architecture and design are rooted in experimenting with new ideas and new materials, but it is also rooted in culture and in the specific heritage and traditions of place. One of the early UN reports on the global creative economy said, “There is no single strategy for success in the creative economy— every place develops its own strategy based on its own culture, traditions and environment” Creative thinking is not only about imagining something entirely new; it is also about re-imagining what is already there. It

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is about looking to see what we can learn from the world around us today and what we can re-learn and re-interpret from the past – what you might call ‘cultural sustainability’.

This culturally-rooted approach to building design epitomizes what the creative economy is about: it brings together many of the disciplines which our 20th century industrial society allowed to become divorced from each other – it combines science with art, it combines culture with economy, it combines functionality with aesthetics and sustainability, it builds the future but does not forget the past. The Indonesian Creative Cities Network – an alliance of more than two hundred cities – has ten principles for managing a creative city. One of them is to be “a city that maintains the wisdom of history while building the spirit of reform to create a better future for all its people”.

Here is an image which says something about connecting the future and the past in the most simple and practical way– a house built almost entirely of recycled and scrap materials. This is the Villa Welpello in the Netherlands – a physical representation of the circular economy– a concept that starts with the belief that almost all the materials we use in our daily lives and casually throw away – and currently that’s about 2 billion tons of waste each year – can be recycled and used again, or re-used in new ways when their original function is no longer needed. All that is required is imagination and good creative design thinking. Circular economy is a lesson learned from the circular, cyclical processes of the natural world.

Here are two examples:....

As anyone who has been to East Asia knows, bamboo is often used in preference to steel scaffolding in construction, even of high-rise buildings of 150 meters and more, because it has the strength and durability of mild steel but is much lighter and cheaper. And when you need more of it, you just grow it. But in addition, where steel manufacture uses vast amounts of energy and generates vast amounts of waste, growing bamboo absorbs CO2 and its complex root systems stop soil erosion and assist water retention: Helping Mother Nature, not fighting her...

This 12-metre-high sculpture commissioned by the Museum of Modern Art in New York as part of a program to support young architects. It was built of bricks that were grown organically by mixing agricultural waste with mycelium – the mushroom fungus– low-value waste materials, grown organically, needing no external energy, costing nothing and with zero carbon impact. After three months the sculpture was dismantled, and the bricks were given to community gardens all over New York because mycelium improves the quality and richness of soil.

A pioneering piece of sophisticated engineering using computer-aided design, an experiment in biological transformation and a spectacular work of public art – art, science and technology working in harmony- a classic expression of the creative economy and a classic example of thinking in tune with Mother Nature.

Türkiye’s 12th National Plan specifically acknowledges that an economy based mainly on manufacturing and consumption cannot avoid the challenges of recycling and re-use and it

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references the crucial importance of design and of a circular economy– that is a wonderful and very necessary ambition for all our societies.

An economy focused on reuse and reduced waste feels like a vast and distant ambition, but it has to start somewhere and the best way to start is with simple, practical ideas.

In 2018 Coca Cola launched what it called a ‘World Without Waste’ strategy. Many people mocked it as an absurd piece of meaningless self-promoting propaganda. But an early manifestation of the plan was a ‘universal bottle’ – launched in Latin American markets –one standard plastic bottle that could be used for all the many different brands of drinks that the Coca Cola company produced. The strategy included a simple reward system that encouraged customers to return empty bottles. The result, the company claims, is that instead of being used once and thrown away, the bottles are used, on average, twenty-five times each, with a consequent reduction of 90% in the plastic waste the company generates. A very modest step considering the scale of the problem but, nevertheless, a positive step.

In the same spirit, the EU is introducing legal obligations on car manufacturers to increase the proportion of recycled plastic in the cars they build. Another very modest step- but pushing in the right direction – driving innovation and reducing waste.

Here is another approach. The UK ambulance service was concerned that its ambulances were driven so hard and so frequently that they needed replacement after only a few years. But it was not the ambulance that needed replacing – it was simply the vehicle on which the ambulance was fitted. By thinking of the two elements as separate – a small highly specialized box on top of a standard vehicle frame - a different solution emerged. The important part of the ambulance– the emergency medical compartment with all its sophisticated equipment could simply be removed and fitted onto another vehicle.

This is modular design – if one part of the product has come to the end of its life, replace that part, do not throw away the entire product. It seems completely obvious, but this simple perception extended the life of ambulances by between 5 and 7 years and reduced overall operating costs by 20%. It only needed someone to look at a familiar problem in a new way – to ask a different question.

When people talk about design-thinking or ‘design-led thinking’ or ‘low-waste strategies’, or the ‘circular economy’ or ‘modular design’ what they usually mean is simply looking at a problem from a different perspective. There is a whole academic discipline of design thinking, and it comes in many varieties, but they all have one thing in common- you have to start by asking the right question. And the right question is never about technology or cost – it is about people– it is a cultural question – Who is this for? What do they really want? Why do they want it? Will it make lives better? Does it make me feel better?

I have been talking about product design but design for sustainability is also about process and approach.

Philips Lighting was a Dutch company that sold light bulbs and light fittings around the world. But the people who bought their products did not want light bulbs – they just wanted light and the basic unit of light is not a light bulb – it is a conceptual measure - the ‘lux’ – one lumen

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per square metre. So Philips rebranded itself as Signify and began to sell light – lumens - not light-fittings.

One of their early customers was Amsterdam's huge Schiphol Airport. The airport purchased five-years worth of light. It may sound crazy, but the consequence was profound. Instead of trying to sell more light bulbs and light fittings, Signify organized its system so it needed as few lights and light fittings as possible to fulfil the contacts. Waste was reduced dramatically and so was energy use. The airport's electricity consumption for lighting dropped by an astonishing 50%. The right question – what does the customer really want? - lead to a more creative solution which was better, cheaper, and more sustainable.

Many hospitals in the UK were concerned by an inexplicable increase in serious infections affecting patients that were already in hospital. Despite rigorous research there seemed to be no clinical explanation and so our National Health Service asked if this is not a clinical problem, is it perhaps a design problem? That was the right question. They asked the UK Design Council to see if they could "design out infection". The designers started by looking at the physical design of the hospitals and their equipment. They did not talk to the doctors – they talked to the cleaners and maintenance staff - and just by re-designing basic hospital cleaning and maintenance processes, and re-designing some very basic pieces of equipment, they greatly reduced the incidence of infection.

A doctor at a famous children's hospital in London was concerned that in the highly sensitive process of moving infant patients from the operating theatre to the post-operative intensive care units, mistakes were being. His surprising solution was to ask the pit-stop mechanics of Ferrari's Formula One team to help the hospital rethink their management processes. He saw that working under extraordinary time pressure during F1 car races, when a single mistake could be fatal to the car driver, they had to have a highly structured communication system, with tightly defined allocation of tasks and clear leadership. That is what the hospital's surgical teams needed. It was not a medical issue, it was a design issue, and he saw that Ferrari had a better design solution than the hospital. The Ferrari mechanics observed surgical teams at work over some months and began to suggest changes in procedure; the astonishing result was that the incidence of error in surgical handover was reduced by more than 40% and the hospital's surgical staff reported significantly reduced stress levels.

It is often said that success in the creative economy depends on diversity more than ability. In the same way that the health of the natural environment depends on biodiversity, a dynamic intellectual and creative environment depends on a diversity of perspectives, attitudes, and expertise. The humble mechanic could see what the heart surgeon failed to see.

Ask the right question: Explore different answers. Develop different ideas. Deliver a different solution. Design is the link between creativity and innovation.

Here is two graphs prepared by a frustrated academic who could see that the administrative processes in his institution in preparing course outlines for students had been allowed to become absurdly over-complex, bureaucratic and stressful. He came up with a simpler, quicker, better, more sensible solution. You could say it was the obvious, common sense solution– but it needed a fresh perspective to see it. It needed design thinking.

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Good design is also about reducing stress and when the incidence of stress, depression, mental illness and a sense of isolation is increasing rapidly for young as well as for old and especially in urban areas, they must be factors at the heart of good design.

As our societies become more complex and our economies become more specialized and mutually dependent the need for creative thinking and for diversity of thinking accelerates. But we get lazy. We let old ways of working accumulate like dust in the corner of a room. Design thinking constantly questions and looks for a better way– that is its connection to innovation. Too many of our work processes look like this maximizing confusion, minimizing communication, minimizing creativity – when they could look like this minimizing clutter and isolation, maximizing co-operation and communication, encouraging creative collaboration.

What is true for businesses and universities is also true for governments. The machinery of modern government is hugely complex, and it is easy to mock as bureaucratic the many interlocking processes that are necessary for public and political accountability. For some years I worked for the UK government and, although I resisted it, I came to appreciate the need for methodical administrative process– the government machine is too complex to be run any other way. But that does not mean it cannot be improved. Most of the world's governments are still bound by the 20th century structures and 20th century mindsets. Departments and Ministries have their own priorities and agendas. The structure of government militates against collaboration and flexibility. Anyone who works in the creative economy knows this to be true. Should responsibility for the creative industries rest with the Culture department or the Trade and Industry Department, or perhaps the Education Department?

The answer is that it does not fit in any one department, it concerns all of them - just as addressing the environmental or health demands of the modern world cannot be left to one department, it concerns all of them. Good design thinking works horizontally, not vertically and that is a challenge for governments that are organized vertically.

I am currently working with the ASEAN group of governments – Indonesia, Malaysia, Singapore, Vietnam, Thailand, Cambodia, Laos, Philippines, Myanmar and Brunei. Their ambition is for their ten countries to be global leaders of the creative economy by 2045, but their strategy is not just about economic growth. It is based on four connected objectives - social, cultural, environmental, and economic. They call this a 'multi stakeholder approach' that must involve every government department and also be seen to benefit the work of every government department. It is designed to be in tune with the UN's Sustainable Development Goals.

They want economic growth– of course. But they are on the frontline when it comes to the impact of climate change so the plan must address environmental sustainability. They are concerned that the rapid rise in urban living and access to social media threatens their rich cultural heritage so the plan must address cultural sustainability. They are aware of the marginalization of women, young people and Indigenous communities form better employment opportunities so the plan must address social sustainability. And they see that the only way to achieve that overall balance is through careful and conscious design processes

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that work horizontally across government, not vertically within the silos of specialized departments. Perhaps the biggest challenge for designers is to help re-invent the structures of government – not in the way that Trump and other populists are doing – by trashing government departments – but by designing ways in which they could become more creative, inclusive and able to interact with the citizens they serve.

These are enormous challenges, and all our societies face them. But where do we start? As with the circular economy, the best starting point must be to ensure that we are asking the right question.

I began this talk by quoting from a report on innovation in the UK economy by Sir George Cox. Sir George had some powerful advice for our government as well as for business and industry.

He noted that the biggest purchaser of goods and services in the UK was the government itself and he suggested that one way to promote innovation in government, in business and in society itself would be for the government to be more innovative in how it spent its huge resources in every field – whether it was building a road, buying computer systems for health and education services or acquiring ships for the navy and planes for the air force. And he said this.

The issue is not simply whether a proposed solution offers value for money, or even the best value for money of the options considered, it is whether a greater value could be obtained from a more innovative solution, perhaps allied to looking at the problem in a wider context.

In an incredibly careful and discreet way he was saying, perhaps the government is not always asking the right question. The first question may not be which computer system should we buy but what do we need to know; not which ships to buy for the navy but why do we need ships. And that can be done, as he suggested, by “looking at the problem in a “wider context.” That wider context must embrace sustainability - social, cultural, and environmental - as well as addressing economic or financial concerns and the sensitivities of politics.

As our world becomes more complex and inter-dependent, embracing that wider context, asking the right questions, seems an impossible task. So, why don't we just hand the problem over to the magical power of AI? When it comes to identifying answers to complex questions AI has the capacity to run through millions of options, taking many factors into consideration.

But we have to start with the question, not the answer. And one of the world's leading computer scientists, Margaret Boden, said this:

“A fundamental difference between AI systems and human beings is that computers don't care. Human intelligence enables us to achieve our goals and satisfy our needs, but computers have no needs – and therefore no real goals, either. Decisions about things that matter require human judgement, even if AI's instrumental reasoning is also involved.”

AI can help with the answers but the questions that all designs start with are questions only we can ask. Design is about functionality and efficiency. But it is also about who we are as humans. It concerns what we care about and as Margaret Dosen says computers do not care. Design starts with who we are, what we want, what we think is pleasing, what makes life

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better and what makes us feel better – whether it is a building, a product or a process. And more than ever, design is now also about sustainability – environmental sustainability but also social and cultural sustainability. Good design will be the difference between our handing on to our children a world that is a better place to live – or an uglier, hotter, more unequal, more unpleasant and more stressful place.

Our geologic epoch is already being called the Anthropocene Age – for the first time the long-term evolution of the planet is being shaped by a species – us human beings – as much as it is by the natural processes of geological movement and climate. That is a truly terrifying responsibility. We can no longer leave it all to mother nature– still less can we afford to go on making war on mother nature - we have to take responsibility and learn how to work with her - and the only way we can do that is through creative thinking and constant innovation. And as Sir George Cox said– design is the link between creativity and innovation.

Let us ensure that what we design today will delight our descendants when they visit this museum a thousand years from now.

DHS 2025
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KEYNOTE SPEAKER
Prof. Dr. Gülay HASDOĞAN
Middle East Technical University

**From Recognition to Regulation:
Professional Strategies of Industrial Designers within
Creative Economy Policies in Turkey**

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KEYNOTE SPEECHS

Prof. Dr. Gülay HASDOĞAN

Department of Industrial Design, METU

From Recognition to Regulation: Professional Strategies of Industrial Designers within Creative Economy Policies in Turkey

Gülay Hasdoğan, Prof. Dr. Middle East Technical University

This paper is a summary of the keynote speech delivered at the Design History Society 2025 conference at *Ankara Bilim University*, based on the story of industrial designers' journey within the economic landscape of Turkey. The talk drew insights from my own experience while taking role in design organizations as well as design education for more than 40 years. It traces how industrial designers in Turkey have pursued policies and strategies, within the framework of the creative economy, to institutionalize and strengthen the profession. In doing so, it also reflects on how the existing institutional structures of other design-related professions, especially architecture, influenced this process. It begins with a brief explanation of what the creative economy is and why the development of industrial design in Turkey is particularly significant in this context. Then, it highlights the economic trends that have shaped industrial design in Turkey, discusses the importance of regulation, and finally presents the strategies adopted by industrial designers and their organizations to gain recognition and regulation within creative economy policies.

Why Regulation?

The classical professions, such as medicine and law, gained authority in the 19th century by applying specialized, socially oriented knowledge through formal education. Over time, exclusive domains of classical professions weakened as the rise of knowledge society, easy access to information, and new fields disrupted traditional hierarchies. Today, professional authority is shared across disciplines, emphasizing collaboration and multidimensional problem-solving.

The professionalization of design-related fields developed slowly, as early design work often blended amateur and professional practice. Attempts at regulation and standardization were resisted for fear of limiting creativity. Industrial design emerged after the Industrial Revolution to unite aesthetics and mass production, evolving through the Bauhaus movement. Over time,

it expanded from product design to strategic and societal roles, increasing designers' responsibilities but still lacking strong regulatory frameworks.

Creative Economy

Creative Economy is a term introduced by John Howkins (2002, p:4) at the beginning of the millennium. He defines it as "a system for the production, exchange and use of creative products". This framework differs from established economic models, which often prioritize innovation, by viewing creative fields like design as a powerful cultural and symbolic economic force. Despite its potential, the creative economy faces several inherent challenges that complicate value creation. These properties are frequently highlighted in the literature (Levickaitė, 2011) and include:

1. **Uncertainty of demand:** Predicting consumer reaction to a new creative product is highly difficult. Demand is neither known beforehand nor easily understood after the product's release.
2. **Low wages and undervalued labor:** Creative work is often time-consuming, requiring significant investment of time and effort for original output. As a result, creative professionals are frequently underpaid relative to their total investment.
3. **Diverse skill requirements:** Producing valuable creative goods often necessitates a wide and complex array of specialized skills.
4. **Market location difficulty:** The infinite variety of creative products makes it challenging to categorize them and effectively locate their target markets.
5. **Variability in professional quality:** Significant differences in the skills and expertise of creative professionals directly lead to huge disparities in the quality and value of the resulting products.
6. **Work-time flexibility vs. commercial deadlines:** Creative work often demands flexible and extensive time commitments, which can conflict with the limited time and strict schedules required for commercial production.
7. **Intellectual property rights:** Similar to fine art, design creators must be able to collect royalties on their work, underscoring the importance of protecting the creator's intellectual property.

Creative economies address these challenges by regulating intellectual property rights, managing online markets and e-commerce through information technologies, strengthening designer–user interactions to better respond to demand, fostering connections between individual and collective creativity, supporting creative entrepreneurship and innovative business models, and leveraging local resources, such as materials and talent, to empower creativity.

Economic Trends Influential on Industrial Design in Turkey

The development of the industrial design profession in Turkey followed a distinct path. It was first introduced to the national scene in the 1970s with the establishment of bachelor's degree programs in universities. Initially, the economic value of design was not apparent, as the Turkish industry largely lacked awareness of the field. State recognition for the profession was eventually achieved through the coordinated efforts of the Industrial Designers' Society of Turkey (ETMK), an organization founded by the first university graduates of design. Initial efforts of industrial designers aimed for recognition through promotional activities, whereas later these efforts shifted their aim to regulate the profession.

Major national and global economic trends have profoundly shaped the evolution of design professions in Turkey. By examining the properties of the creative economy, we can trace how design developed as a key economic activity in the country. Four distinct periods are identified, based on the dominant economic trends, that illustrate the professional journey of industrial design in Turkey:

1. State-led Industrialization and Import Substitution policies (1930-1980):

- Establishment of state-owned enterprises
- Focus on local production and import substitution policies.

2. Liberalization of Economy and Export Orientation (1980-2000)

- Major shift to a liberal, export-oriented economy.
- Impact of the Customs Union Agreement and the EU harmonization process.

3. Creative Economy (2000-2020)

- Introduction of R&D, innovation, branding, and design incentives.
- Support for technology zones and ICT development.

4. Sustainability, Digitalization and Circular Economy (2020 - ..)

- Influence of the Paris Agreement and the European Green Deal.
- Focus on service design, zero-waste policies,
- The spread of digital UX/UI design practices.

Since Turkey's formal involvement with recent sustainability agreements is new, it is too early to track the full impact of circular economy policies. Nevertheless, their influence, particularly on design education, is already evident.

This paper uses the above timeline to frame the professional development of industrial design. It highlights the significant challenges designers faced while introducing the profession into economic spheres, and precisely the point at which the critical need for formal regulation became clear.

Foundations of the Profession during Import Substitution Policies (1930-1980)

Turkey's rich Ottoman craft heritage laid early foundations for design, but industrial design developed late due to post-war recovery, an agricultural economy, and limited expertise. From the 1960s, industrialization and large firms like *Arçelik* and *Vitra* fostered growing design awareness—often through foreign collaborations—while small innovators like *Tolon* and *Girgür* introduced local inventions. However, these efforts remained fragmented, limiting the institutionalization of industrial design.

First, curricular educational activity about industrial design took place in 1969. Industrial design courses by the American designer David K. Munro at Middle East Technical University (METU), Department of Architecture with the support of the American Agency for Industrial Development (AID). First Industrial Design Bachelor's programs are State Academy of Fine Arts (1972), METU (1979), Marmara (1985).

The Union of Chambers of Turkish Engineers and Architects (TMMOB) was founded in 1954 as a public professional body with strong regulatory powers, including the Chamber of Architects (CAT). Its 1961 constitution granted democratic autonomy, defining its mission as both professional and public service, which often created tension with the state. Military coups in 1971 and 1980 curtailed this autonomy, but the union maintained its civic stance. By law, all engineers and architects must register with a chamber; if no dedicated chamber exists, professionals join the closest one. CAT historically registered related fields and resisted separations, though city planners (1968) and interior architects (1976) eventually established their own chambers. Industrial designers began registering under CAT in 1983.

The first industrial design association (ETD) was founded in 1978 but dissolved after two years. With Turkey's 1980s shift to a liberal, export-oriented economy emphasizing value-added production, the Industrial Designers Society of Turkey (ETMK) was established in 1988 by METU graduates to promote the profession and address employment challenges. Modelled partly on the Chamber of Architects (CAT), ETMK focused on defining professional rights and advocacy. A recent organization, the Industrial Designers Association (ENTA), was founded in 2014.

Promoting Design through Liberalization of Economy and Export Orientation Policies (1980-2000)

ETMK focused on promoting design through exhibitions, awards, seminars, and publications, most notably the Designer's Odyssey exhibitions in 1994 and 1998. However, its early impact was limited, as Turkish industry at the time remained production- and cost-oriented, showing little readiness to adopt design-driven innovation or user-centered approaches.

The 1996 Customs Union Agreement with the EU expanded foreign trade and required updates to patent, copyright, and design protection laws. ETMK gained policy influence by joining the committee drafting Decree Law No. 554 (1995), while the newly established Turkish Patent Institute began registering designs—initially low in originality but spurring investment. In 2016, all related decree laws were unified under the Industrial Property Law.

Culmination of the Profession through Creative Economy Policies (2000-2020)

After the 1999 Marmara earthquake and subsequent economic crises, Turkey implemented a new economic program targeting exports, SMEs, and corporate financial issues. By 2002, this led to increased manufacturing production and capacity, which boosted state and exporter interest in industrial design. Industrial design expanded across sectors, with large companies growing in-house design teams and consultancy services increasing. Private institutions organized design fairs, like Istanbul Design Week (2005–2013), and design competitions by companies and unions became more common. In response, ETMK set minimum design services fees in 2001 and introduced the National Product Design Competition Regulation in 2003.

In the early 2000s, industrial design education in Turkey expanded significantly, with universities offering bachelor's degrees increasing from five to twenty-one. To promote academic coordination, department heads formed the Industrial Design Department Heads Academic Council (ETAK), meeting twice yearly. Universities also led national and international conferences and developed new university-industry collaboration models to better align curricula with industry needs.

In 2006, ETMK established “good design” criteria with sector-specific input and proposed a partnership with the Turkish Exporters Assembly (TİM) to create a national design assessment scheme. The Design Turkey Industrial Design Awards became a biennial event organized by the Ministry of Economy, TİM, and ETMK. From 2014 to 2021, the awards were part of the annual Design Week Turkey, showcasing top product designs and influencing practice, but the program was suspended after 2021 due to economic instability.

The Design Turkey Awards stimulated state-level design initiatives. In 2008, the Undersecretariat of Foreign Trade (later Ministry of Economy), with ETMK's input, issued a

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Design Support Regulation to fund design offices, companies, and competitions related to foreign trade. In 2009, the Turkish Design Advisory Council (TTDK) was established to set national design policies and enhance Turkey's international competitiveness. Chaired by the Minister of Science, Industry and Technology, it included representatives from ETMK, UCTEA, and design associations. ETMK significantly shaped the national design agenda but faced challenges in defining industrial designers' professional status. The council suspended activities after the 2023 vision workshop.

Recent Regulatory Efforts during Sustainability Policies (2020 onwards)

ETMK actively shaped Turkey's national design agenda through the TTDK but faced difficulties in securing formal recognition of industrial design as a distinct profession. In 2014 action plan, the task of defining industrial designers' professional status was commissioned to the Vocational Qualifications Authority (MYK), which apparently attempted to classify designers as certificate-based occupations. This conflicted with the academic and professional understanding of industrial design and was opposed by ETMK and other stakeholders, leading to its cancellation. This highlighted the profession's institutional vulnerability and the need for stronger organizational support. In response, industrial designers sought to strengthen their presence within UCTEA via CAT; the Industrial Designers Commission (ETK), founded in 2016, worked on raising awareness, developing professional guidelines, and organizing events like World Industrial Design Day, though numbers remained insufficient for an independent chamber.

Establishing an independent chamber for industrial designers in Turkey was deemed risky due to limited membership and unclear professional rights. By the 2010s, industrial design had expanded beyond products to include systems, services, experiences, UX/UI, service design, and game design, reflecting the World Design Organization (WDO)'s 2015 redefinition and alignment with the UN SDGs. The commission focused on defining professional rights, mapping design activities, and addressing regulatory issues instead of pursuing an independent chamber. Initiatives included annual reports on designer activity fields and incomes, the 2019 "Ethical Guide for Industrial Designers" (Korkut et. al.), and the National Industrial Design Competitions Directive, approved by the Chamber of Architects in 2022. ETMK and CAT's Industrial Designers Commission have jointly advocated for formal recognition of industrial design within official classification frameworks. In 2024, ETMK issued sample contracts to guide professional design services.

A recent regulatory initiative in Turkey's industrial design education was led by ETAK, resulting in the creation of the Industrial Design Accreditation Board (ENTAK) under ETMK, authorized by the Higher Education Quality Council (YÖKAK) in 2022. ENTAK developed a comprehensive evaluation framework for undergraduate programs, establishing clear standards and guidelines that support professional practice and provide a foundation for future standardization efforts.

To Conclude...

Industrial design has evolved from a sub-function in product development to a strategic, interdisciplinary profession addressing innovation, societal needs, and sustainability. Its expanded scope brings greater responsibility toward society, the economy, and the environment, requiring collaboration among professional bodies, industry, and academia. While design thinking and problem-solving methodologies have influenced other fields, establishing robust regulatory frameworks remains challenging. In Turkey, the growth of industrial design has been largely driven by the expansion of design education, forming the basis for professional recognition and regulatory development.

The first graduates of the schools faced the challenges of the creative economy, besides not being recognized by the industry. Liberalization of economy and creative economy strategies of the state matched with the goals of industrial designers to promote the profession. Promotional activities of designers raised the visibility of the profession and helped in recognition, allowing them to reach investors, industrialists and policy makers. They provided guidance for both professionals, business spheres and society, whereas regulatory activities are more binding for the profession. Creative economy policies during the first two decades of the millennium culminated the growth of the profession.

ETMK has been central to promoting and regulating industrial design in Turkey, though its status as a civil association limited its ability to secure legally binding rights for designers. The profession is influenced by architecture, as most departments are under architecture faculties, and designers register with CAT, whose architectural bias constrains full professional identity. Over time, activities shifted from recognition to regulation, with industrial designers developing ethical guidelines, competition directives, and accreditation standards despite low membership. For future development, collaboration among designers, educators, and policymakers, alongside bottom-up, participatory approaches, will be key to institutionalizing the profession and aligning it with sustainable and inclusive development goals.

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Image 1- Prof. Dr. Yavuz Demir's speech



Image 2- Dr. Clare Morgan's speech



Image 3- The Chair of Design History Society, Dr. Sally-Ann Huxtable’s speech



Image 3- John Newbigin)OBE=s speech



Image 4- Convenor Prof. Dr. Önder Erkarlan's speech



Image 5- Audience and the general view from the Museum of Civilizations in Ankara

**Session 1:
State Policies for Creative Economy**

Chair: Priscilla Farias

Cool Hibernia: Ireland, Design and the Political Economy
Enya Moore

Brand New Britain and the Post-Postmodern in Graphic Design
Trond Klevgaard

Design's Role in Brazilian Creative Economy: Historical Overview, Current Landscape
Carolina Aranha
Isabella Perrotta

Supported by

SESSION 1: State Policies for Creative Economy

Chair: Priscilla Farias

Cool Hibernia: Ireland, Design and the Political Economy, Enya Moore

Irish culture is undergoing a notable resurgence across key cultural industries, including design, literature, film, and music. Fashion designer Simone Rocha incorporates Irish craft on the global fashion stage, author Sally Rooney demonstrates the international reach of contemporary Irish writing, while hip hop group Kneecap foreground Irish language in global popular culture. Collectively, they are not only contributing to their fields but enhancing Ireland's soft power and cultural influence in the global creative economy. Recognizing this cultural resurgence, this paper explores the evolution of Ireland's cultural and creative industries since the 2008 recession, with a particular focus on design disciplines. Building upon existing critiques of creative cultural discourse (Mould, 2018; Cunningham, 2012; O'Connor, 2025), and design in particular (Julier, 2009, 2017), it tracks the establishment and development of design discourse in Ireland with a focus on the 'design economy'. It highlights key moments in this narrative including Ireland's unsuccessful bid for the World Capital of Design (2011), the Irish Design Footprint report (2016) and initiatives such as Atlantic TIDE (Transforming Ireland's Design Economy, 2022), as well as the emergence of events like Irish Design Week run by Design & Crafts Council Ireland (DDCI). Furthermore, this paper examines how this narrative intersects with transnational design discourses, situating the 'design economy' within the broader trajectory of creative and cultural economy discussions. The findings reveal the complexities in the development of design in an Irish context, highlighting the impossibility of a neat narrative. Instead, it acknowledges the nuances and contradictions and positions both Ireland and design discourse within a wider transnational context of cultural and creative economies.

Keywords : Design, Design economy, Design discourse, Political economy, creative economies, Ireland.

Brand New Britain and the Post-postmodern in Graphic Design, Trond Klevgaard

Responding to the conference track exploring 'the politics of the creative economy', the paper presents the New Labour government's efforts to position Britain as 'the world's creative hub' in the years leading up to the Millennium. Convinced that a national renewal could be sparked through investment in culture (Hewison 2014), the language used to promote this 'Brand New Britain' reflected a sense of British exceptionalism central to a re-positioning of the national image as modern and forward-looking. Following Hesmondhalgh (2019: 180-196), the paper discusses the New Labour's choice of the term 'creative economy' up against these factors. It also examines how these ideas were received in the design press, and their relation to the contemporaneous growth of 'branding' (at the expense of the older notion 'corporate

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identity' (Preston 2018: 85-6)). As part of a larger research project on British graphic design and post-postmodernism, the paper presents examples of graphic design including New Labor political campaign materials (1997), Johnson Banks' work for The British Council (1998), as well as objects from the travelling Design Council exhibition *Great Expectations* (2001-2003). These will be analyzed using post-postmodern theories, primarily hypermodernism (Lipovetsky 2004), digimodernism (Kirby 2009) and metamodernism (Vermeulen & van den Akker 2010, 2014). This allows for a discussion of the sometimes contradictory aspects of these objects such as their relation to time, irony, and their return to a modernist formal vocabulary.

Keywords : Graphic Design, Nation Branding, Graphic Design, Post-postmodernism, United Kingdom

Design's Role in Brazilian Creative Economy: Historical Overview and Current Landscape, Carolina Aranha, Isabella Perrotta

This study is part of a broader research project, which has been in development since 2024, regarding design's potential as an agent for social change in Brazil. On the assumption that the consolidation of design in Brazil failed to encompass its complexity and array of subjects and practices, the work presents a brief historical overview on this matter and identifies design's internal delimitation — proposed by its theorists and scholars — along with legitimizing entities of the profession, in Brazil and globally. Subsequently, this research compares these definitions, which outline the role design is believed to play in society, in order to analyze those it plays in the creative economy (CE). To this end, global reports on the CE subject were examined, such as the ones by UNESCO and UNCTAD, along with national reports, as *Firjan's Mapeamento da Indústria Criativa no Brasil* (in English, 2022 Mapping of the Creative Industry in Brazil) (2022) and Brazilian legislation on CE, at federal and municipal levels. Through documental analysis, this exploratory and qualitative study aimed to identify the key aspects attributed to the design field in efforts to delimit its practice and potential for contribution to the CE. The results reveal dissonances between the delimitations of the design field globally and nationally, which, in turn, lacks attempt of definition by its legitimizing entities. Furthermore, the research identified divergencies within design's internal definitions and those featured in CE's documents. It is presumed that the deficit in clear boundaries for design in Brazilian context have contributed to the gaps verified.

Keywords : Brazilian Design; Design in creative economy; Design epistemology; Legitimizing entities; Creative economy policies



**DESIGN
HISTORY
SOCIETY**

**Session 2:
Postcolonial Craft and Cultural Resistance**

Chair: Sarah Cheang

**Decolonising the Understanding of South Asian Textile Design Economy and Its Commodity State in
Imperial Frameworks: A Material Culture Study, C 1680-1750**
Aditi Khare

Exploring Rayon Fabric Design Methods and Product Innovation in Modern China
Yiyi Jin
Haiping Zou

Tradition and Creation: Tracing the Experience of Craft Entrepreneurs in Contemporary China
Shuye Zhang

Supported by



SESSION 2: Postcolonial Craft and Cultural Resistance

Chair: Sarah Cheang

Decolonising the Understanding of South Asian Textile Design Economy and its Commodity State in Imperial Frameworks: A Material Culture study, c. 1680-1750, Aditi Khare

Early modern Indian painted cotton was recognized as a global commodity that shaped industrial, cultural, and consumer revolutions. Simultaneously, their makers were seen as human resources who earned less, and whose greatest skill lay in imitating effectively. This colonial dichotomy has long plagued the collective understanding of the multifaceted and coveted textiles – numerous investigations into the cottons' exchange networks exclude South-Asians as legitimate contributors to the creative economy. Through object-centric research, I seek to redress said intellectual displacement and challenge Eurocentric narratives that designate these textiles as mere decorative objects typifying Indian de-industrialization. Further, I propose that their design language was a complex amalgamation of multiple global influences that showcased cultural moments of commodification, intention, resistance, adaptation, and appropriation under imbalanced power dynamics. Intending to produce more porous definitions of commodification and creative practice, I base my theoretical approach in the traditional Indian idea of *Śilpa* (skilled work). This concept allows for fluid inclusion of both commercial and artistic facets as contributing factors in this fabric's creative economy. I layer this with recognition of imagination, imitation, and imitative intent as legitimate tools of creative practice; this combination showcases the building blocks of a collective embodied knowledge archive that informed the design economy of cotton. Through object-attentive methodology, I chart design innovations in the cotton painter's practice as they combined regional visual vocabularies with international influences (Central and South Asia, Africa, China, and Europe), consumer preferences, and symbolic inferences across varied trans-medial sources in order to adapt to imbalanced markets throughout the early modern period. Further, I also analyze the intentional commodification enacted upon this economy by enlightenment-era British systems to displace the subcontinent's technical and design contributions in this intellectual negotiation. Thus, I highlight signs of lasting Indian legacy in between the lines of long-emphasized European narratives.

Keywords : Creative practice, Intellectual legacy, Displacement, Eurocentrism

Exploring Rayon Fabric Design Methods and Product Innovation in Modern China, Yiyi Jin, Haiping Zou

Rayon, initially developed through the chemical processing of plant fibers, quickly gained global popularity due to its resemblance to natural silk and low cost. While China initially banned it in the early 20th century fearing impact on domestic silk, the successful marketing

of 'Paris satin' by Hangzhou Weicheng Factory in 1924 marked a pivotal moment, paving a new path for China's silk weaving industry.

Current Chinese academic research on rayon primarily focuses on macroeconomic aspects such as price comparisons and market circulation, largely overlooking the specific design methods and experimental processes in its production. Addressing this gap, this paper adopts a design-centric approach, focusing on the critical period of 1925-1935. It analyzes how designers of that era fully exploited the potential of rayon as a raw material, optimized production processes, and integrated specific techniques and design strategies to continuously innovate in terms of patterns and varieties of silk fabrics.

Traditionally, achieving multi-colored effects in silk fabrics relied on dyeing yarns prior to weaving. However, due to the distinct dyeing properties of rayon and natural silk, interweaving them before dyeing could achieve two or more distinct color effects. Building on this characteristic, this paper meticulously examines how designers controlled the processes and altered techniques to develop diverse silk products. Examples include "Huaxiang silk," which featured pre-dyed black weft yarns, "Shouyang satin," woven with multiple layers, and "Shuangguan gauze," which combined lustrous and matte rayon. Furthermore, the paper specifically analyzes how designers integrated traditional Chinese techniques such as "segmental living color" (分段活色) and "pulling colored warp stripes" (牵彩条经). These innovations allowed for more varied surface colors without increasing the number of colored yarns or fabric thickness. Moreover, the inherent affordability of rayon and the optimization of the weaving-before-dyeing process led to higher efficiency, lower costs, and a greater variety of designs in rayon fabrics. This facilitated the expansion of silk products, traditionally serving high-end consumers, to cover a broader emerging middle class.

Finally, this paper argues that the exploration of rayon in modern Chinese silk weaving was not merely a technical transplantation. Instead, it was a design-driven adaptive process deeply embedded in local market demands and aesthetic culture. This provides a unique Chinese perspective and a historical case study for understanding how design effectively connects technology and culture in a globalized context.

Keywords: Rayon, Material characteristics, Fabric design, Weaving-before-dyeing, Product innovation

Tradition and Creation: Tracing the Experience of Craft Entrepreneurs in Contemporary China, Shuye Zhang

The twentieth and twenty-first centuries have seen increasing modernization, industrialization and commercialization in China, and Chinese traditional handmade craft industries have undergone huge change and gradually been replaced by modern machine production. Some craftspeople, however, have continued their craft practice and established their craft-based enterprises, which have become part of the vibrant creative industry in contemporary China. This research examines the contemporary craft entrepreneurship in China by tracing the ongoing experience of two female craft entrepreneurs, unraveling the

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trajectories of their lives and their enterprises, and exploring their traditional and innovative practice in craft manufacturing. The case studies investigate the practice of two embroiderer entrepreneurs— Liang Shuping (梁淑平) and Liu Xiaohong (刘小红). Liang Shuping is a Peking embroiderer from Hebei province, who has fought for years and successfully established a big embroidery enterprise. Liang has inherited traditional Peking embroidery techniques to reproduce traditional Chinese dress, such as dragon robes or female coats dating back to the Qing Dynasty, with the purpose of collection and display in museums. Her team has also absorbed modern design concepts and incorporated traditional craftsmanship into modern fashion design, such as formal dress and new Chinese-style clothing, and accessories design like hats and bags, which are popular among contemporary Chinese customers. Liu Xiaohong is a Daye embroiderer entrepreneur from Hubei province. Her practice is both traditional and creative as she tries reviving traditional Chinese concepts of a blissful marriage by producing many marriage-related embroidered products, such as traditional wedding dresses, traditional marriage certificates and fans (applying coiled gold thread stitch). Some are specifically for DIY creation, encouraging customers to embroider the certificates and dresses themselves. It captures contemporary young couple's preference and enables them to experience traditional craftsmanship as well as traditional marriage customs in an enjoyable way. This paper draws on theories of both craft scholars like Glenn Adamson and feminist theorists like Francesca Bray to better understand Chinese female entrepreneurs and their relation to craft, to see how they have integrated traditional craftsmanship into contemporary manufacturing within the context of Chinese craft economy.

Keywords: Craft entrepreneurship, Experience, Female entrepreneurs, embroidered products, Creative consumer markets

**Session 3:
Global Design Economies and Strategies**

Chair: Fatma Korkut

Adapting to Contexts: British American Tobacco's Advertising Design Strategies in China.

Xiaolian Qi
Xiaomo Wang

China's South-South Collaboration in the Design of Creative Goods: A Manufacturing-based Approach

Heng Zhi

Creative Rent: The Cost of Creativity

Chris Lange

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SESSION 3: Global Design Economies and Strategies

Chair: Fatma Korkut

Adapting to Contexts: British American Tobacco's Advertising Design Strategies in China, Xiaolian Qi, Xiaomo Wang

The British American Tobacco (BAT) was a prominent international tobacco enterprise in the modern era. It introduced the cigarette product form and production model into China in the early 20th century, challenging the survival of indigenous tobacco varieties. To rapidly penetrate the Chinese market and shape popular smoking habits, its affiliated advertising department actively explored diverse cigarette advertising design strategies in China. The paper draws on company archives, museum collections, historical documents, and contemporary newspaper advertisements. It analyzes the process by which "Pirate" cigarette advertisements were adapted to the Chinese cultural context. First, a comparative analysis of cigarette packaging between Britain and China shows that the "pirate" image was refined into that of a "merchant," while the "artillery" symbol was replaced with an "anchor," reflecting the Chinese rejection of the heroic ideals associated with piracy. The divergence between the brand name "Pirate" on the packaging and the advertising label "Old Knife" further illustrates a phenomenon of cultural hybridization. Second, early cigarette advertisements in China were initially designed by foreign experts and subsequently imitated by Chinese practitioners, resulting in limited promotional effectiveness. To better align with local consumer sensibilities, BAT began hiring Indigenous designers in the 1910s, leading to innovations in advertising styles. An examination of "Old Knife" cigarette advertisements from the 1910s to the 1930s revealed that the sharpness and geometric features associated with the "knife" were symbolically abstracted into graphic motifs. Concurrently, riddle games or illustrations from classical literature such as "The Analects" and "Romance of the Three Kingdoms" were added. However, this direct appropriation of local cultural elements in advertisements was slightly awkward. Third, in the 1930s, advertising strategies increasingly emphasized modern lifestyles, reflected in characters' attire, smoking habits, and spatial settings. Slogans frequently employed "doggerel" to enhance the sense of immersion within narrative scenes, and greater congruence between text and imagery was achieved. The article argues that BAT's commodity advantages, sales strategies, and advertising design values aligned with the needs of Chinese people's livelihood and local culture. This alignment softened China's resistance to the national product movement. Moreover, the localized design practices fostered within BAT's advertising department enabled figures such as Hu Boxiang, Ding Song, and Zhang Guangyu to rise to prominence as influential advertising designers in modern China.

Keywords: Cigarette advertising, Advertising design, British American Tobacco (BAT), Transnational design history, Graphic design history

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China's South-South Collaboration in the Design of Creative Goods: A Manufacturing-Based Approach. Heng Zhi

This paper explores China's strategy of a manufacturing-based design economy within the framework of its industrial upgrading policy, particularly in relation to its growing influence in the Global South. Over the past two decades, design emerged in China as a strategic creative industry—not to replace manufacturing, but to enhance it with the added value generated by design. As part of the policy to expand its industrial upgrading, China is now extending this design-driven approach to the Global South along with its development programs “Belt and Road Initiative” and “Digital Silk Road”. Focusing on China's presence in Africa, various strategies will be studied, including China's “Go out” design policy, which encourages joint outsourcing of design service and manufacturing to address the country's manufacturing surplus; the relocation of low-end manufacturing to local African industrial parks; and the promotion of Shenzhen's open-innovation model to encourage the design for the Bottom of the Pyramid (BOP) consumers. Case studies include both state-sanctioned design projects and market-driven products developed in manufacturing-led design processes. By exploring the transnational relationship between design, manufacturing, and the creative economy, this paper aims at contributing to the under-researched area of the South-South collaboration in the design of creative goods, offering new perspectives into design and creativity beyond the Western-centric narrative.

Keywords: Manufacturing-based design economy, China, Industrial upgrading policy, Belt and Road Initiative, South-South design cooperation

Creative Rent: The Cost of Creativity, Chris Lange

They say a good carpenter never blames their tools. As creative workers what if the tool is no longer working for us? In an era where tech monopolies capture with endless subscriptions, creative workers find themselves paying creative rent just to make. This presentation reveals the hidden costs of digital work—what we gain, what we lose, and how we can reclaim our collective creative agency. After a brief theoretical underpinning of how digital subscriptions came to be, this presentation will show a proactive approach in showing ways to empower students, educators, and creative workers through a community-based project titled The Anti-Subscription Catalogue. In workshops, classrooms, and boardrooms alike, perhaps this catalogue of tools and strategies can be used to reclaim agency in a digital world of rented access. From tiered functionalities to locked ecosystems, the tools and models creative workers may rely on have been actively shaping, training, restricting, and enclosing on their access — and ability to make their own critical thinking decisions within a program in a system. This session is for anyone who's ever felt trapped by paywalls, frustrated by digital gatekeeping, or simply wondering: what if we as creative workers, students, educators, researchers, writers, and everyday users could sustain ourselves and the communities around us, without tiered access?

Keywords: Creative labor, Creative rent, Software as a subscription service, Monopoly, Agency, Access.



**DESIGN
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SOCIETY**

**Session 4:
Craft, Identity and Regional Economies**

Chair: Yasmine Taan

Examination of the Branding Process of Local Crafts: The Case of Manisa
Izay Goksu Zeybek

Reimagining Craft in Turkey: Authenticity, Creativity, and the Making of National Identity, 1950-1980
Bahar Emgin

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SESSION 4: Craft, Identity and Regional Economies

Chair: Yasmine Taan

Examination of the Branding Process of Local Crafts: The Case of Manisa, Izay Goksu Zeybek

This research explores the branding process of selecting local crafts in Manisa, examining the impact of cultural heritage, economic factors, and modern market demands. From a design and business perspective, the study investigates how traditional craftsmanship can be preserved while being adapted to contemporary branding strategies. It specifically focuses on Gördes Carpets and Manisa Fabric, tracing their journey from traditional production methods to becoming recognized brands. By analyzing their historical evolution, cultural significance, production techniques, and market positioning, the study aims to understand the challenges and opportunities in their branding processes. The research employs a qualitative methodology, collecting data from multiple sources, including archival documents from prominent families historically engaged in these crafts, printed publications, and interviews with local artisans, business owners, and consumers. Additionally, field observations will be conducted in workshops and marketplaces to examine production practices and consumer interactions. Case studies of successful local craft branding initiatives will also be analyzed to identify effective strategies that can be applied to Manisa's traditional crafts. The research will primarily rely on archival analysis of historical data from prominent families engaged in these crafts, along with field observations conducted in workshops and marketplaces to examine production practices. This approach aims to provide insights into traditional craft practices and identify effective strategies for revitalizing Manisa's craft heritage. By integrating traditional values with modern branding approaches, this study aims to propose alternative strategies to enhance the visibility, economic sustainability, and cultural preservation of Manisa's local crafts. The findings will provide insights into how local artisans can navigate the challenges of contemporary markets while maintaining their craft's authenticity. The study also highlights the role of branding in safeguarding intangible cultural heritage and fostering regional economic growth. Ultimately, this research contributes to the discourse on sustainable craft branding, offering practical recommendations for policymakers, designers, and business owners. By bridging the gap between tradition and modernity, it aspires to support the long-term viability of Manisa's rich artisanal heritage and inspires broader applications for branding local crafts globally.

Keywords: Branding process, Local crafts, Cultural heritage, Economic sustainability, Modern market demands, Traditional craftsmanship, Gördes Carpets, Manisa Fabric

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Reimagining Craft in Türkiye: Authenticity, Creativity, and the Making of National Identity, 1950-1980, Bahar Emgin

This paper explores how authenticity and originality in crafts were defined and negotiated in Türkiye between 1950 and 1980. These decades were marked by efforts to integrate into global markets, strengthen the national economy, and redefine cultural identity in a rapidly globalizing world. Within this context, the creative and economic potential of craft production became central to public debate, particularly as it unfolded through print media and institutional reports. Focusing on columns published in professional periodicals and national newspapers, and a report by the Union of Chambers and Commodity Exchanges of Türkiye, this paper analyzes how craft was reimagined as both a form of artistic expression and a marker of national identity. In these sources, discussions led by artists, intellectuals, leaders of craft associations, and state actors were fueled by dissatisfaction with the dominance of Orientalist souvenirs and lifeless mass-produced trinkets, which were seen as misrepresenting national identity. Prominent crafts like tile making, ceramics, weaving, and carpet making were central to debates about balancing modern and traditional, foreign and authentic qualities. What was distinctive about these explorations was 's complex relationship with the West, perceived simultaneously as a model of progress and a competitor that appropriated Turkish cultural forms. This paper concentrates on these debates to examine how craft in was redefined to reflect national identity while remaining competitive in both local and international markets. It shows that authenticity, reproducibility, and artistic value were at the core of these tensions, especially as the country sought to balance tradition and modernity in both form and production methods.

Keywords: Craft, National identity, Reproducibility, Creativity, Authenticity, Cultural heritage, Modernity and tradition

**Session 5:
Data and Graphic Storytelling**

Chair: Jessica Jenkins

Dramatizing the Curve Graphic Design Meets Data Visualization in the United States, 1910s–20s

Hannah Pivo

Design as Cultural Mediation: Arab Graphic and Type Designers in Europe

Lara Balaa

Meme Things First Design Between Politics, Education and Memetics

Rebecca Bertero

Serena De Mola

Pasquale de Sario

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SESSION 5: Data and Graphic Storytelling

Chair: Jessica Jenkins

'Dramatizing the Curve': Graphic Design Meets Data Visualization in the United States, 1910s–20s, Hannah Pivo

Historians of graphic design have begun to embrace data visualization as a topic appropriate to their subfield, rightly assuming that understanding historical practices of information visualization of all kinds, including statistical data, will enrich the history of graphic design. Thus far, this has chiefly involved incorporating existing histories of statistical graphics and data visualization into the history of graphic designs, without making direct connections between them. This paper identifies links between data visualization and the professional practice of graphic design by describing one conduit through which graphic designers engaged with statistical data in the early-twentieth-century United States: print advertising. Line graphs, bar charts, and other formats began to consistently appear in advertisements in the early 1920s. This resulted, I suggest, from the combined influence of the 'truth-in-advertising' movement and the emergent 'scientific' approach to business. The latter sought to shift the basis for corporate decision-making away from executive managers' judgement and towards statistical 'facts' supplied by corporate statisticians, often in the form of statistical charts. Around the same time, the profession of graphic design emerged and became increasingly responsible for the design of corporate advertising. Thus, graphic designers became familiar with statistical graphics in tandem with the advent of their profession. By the late 1920s, the advertising trade press was explicitly advising designers on how to best employ statistical graphics in ads, encouraging approaches that prioritized visual interest over statistical rigor. I contend that the reason such approaches did not invalidate charts' epistemic and rhetorical validity was that not long after they were introduced to corporate management, their ability to aid decision-making was detached from particular data and linked instead to the formal force of line, shape, and color itself — elements familiar to graphic designers as the building blocks of their craft.

Keywords: United States, Twentieth century, Graphic design, Data visualization, Advertising

Design as Cultural Mediation: Arab Graphic and Type Designers in Europe, Lara Balaa

In this paper, I trace the growing presence of Arab graphic and type designers operating from Europe since the late 1990s, a period marked by accelerated globalization, the emergence of big Arab markets for design, the rising demand for Arabic types, and a growing interest in alternative scripts within international design markets. I map the evolution of the Arabic type design industry over the past three decades by exploring how Arab designers in Europe have leveraged their professional expertise, linguistic and cultural knowledge, Western education, and geographic positioning to establish themselves as cultural mediators between Europe and

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the Arab Middle East. Framing design as a cultural practice, I adopt a cultural studies approach to examine the interplay between the global structural conditions shaping the design profession and the creative strategies that Arab designers develop within them. This research draws on four semi-structured interviews with established Lebanese designers based in Europe. Through these interviews, I examine how local and overseas design education and emerging design economies have shaped their professional identities as cultural mediators. I analyze how these designers have expanded their engagement with the Arabic script to negotiate global market demands while striving to produce “authentic” representations of Arab culture. In doing so, I contribute to understanding the intersections between the evolution of the Arabic type design industry, the global flows in the design economy, and the local trends in design pedagogies and practices.

Keywords: Design culture, Design economy, Cultural mediation, Arabic type design, Europe

Meme Things First: Design between politics, education and memetics, Rebecca Bertero, Serena De Mola, Pasquale de Sario

This paper investigates the use of memes as critical tools within graphic design education, exploring their role as both vernacular critique and collective pedagogical practice. Starting from the concept of memes as a “pocket format of dissent,” (Bertero, 2024) the paper addresses how design students—positioned within a fluctuating disciplinary field—employ meme culture to navigate, parody, and resist institutional narratives and professional expectations. This phenomenon is situated within a genealogy of design discourse, beginning with the First Things First manifesto (1964) and evolving through speculative and critical design practices (de Matos, 2022; Youngrak Son, 2024). By framing the meme not as trivial entertainment but as a form of institutional counter-narrative, the paper expands the scope of design criticism to include ephemeral and collective media that speak from the margins of academic authority. Empirically, the research draws from a variety of meme sources: student-run Instagram accounts originating in European design schools—particularly in the Netherlands—as well as memes produced during the seminar Meme Things First (IUAV University of Venice, 2024), which involved the authors in teaching roles. These materials are analyzed through multimodal methodology, incorporating field notes, comparative analysis, and theoretical grounding in design criticism and visual culture studies (Rose, 2016). An Additional reference is to emerging work on pedagogy, such as Yaqing Han’s doctoral research on meme-making as a didactic method (2024).By mapping informal productions amid pedagogical discontent and tracing their aesthetics,, the paper positions memes as both objects and methods of historiographic inquiry. It contributes to a growing body of research that calls for the expansion of historiographical methods in design studies to include decentralized, anonymous, and digitally native visual cultures. In doing so, it raises open questions about how to historically account for phenomena that resist traditional documentary approaches—fluid, unattributed, and born in unstable digital ecologies.

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Keywords : Graphic design education, Memetic critique, Institutional discourse, Post-critical design, Student resistance



**DESIGN
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**Session 6:
Modes of Production of Design**

Chair: Sally-Anne Huxtable

Makers and Machines: An Exploration of DIY Printing Presses and their Role in Democratizing Printing

Katie Krcmarik

Automating Service: Design, Displacement and Early Coin-Operated Machines

Daniel Huppatz

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SESSION 6: Modes of Production of Design

Chair: Sally-Anne Huxtable

Makers and Machines: An Exploration of DIY Printing Presses and Their Role in Democratizing Printing. Katie Krcmarik

Printing as we know it began with Gutenberg's press—arguably the first DIY printing tool. Home printing remained common through tabletop presses until industrialization in the late 19th and early 20th centuries shifted production to large-scale commercial shops. Nevertheless, the DIY spirit persisted in the 20th century through mimeographs, spirit duplicators, and zines from punk and underground publishing movements. Like their historical roots, today's press makers embrace past ingenuity driven by accessibility and experimentation. Using tools like laser cutters and 3D printers, they create affordable, portable presses—both in low-cost kit format and by sharing plans with other makers—further democratizing printmaking and its means of production. This paper focuses on three case studies—the Provisional Press, Phantom Press, and Open Press Project—to examine how contemporary makers are reshaping access to printmaking tools through open-source, digitally fabricated, do-it-yourself presses. Each of these press creators reflects an effort to democratize creative tools, offering insight into the cultural, technical, and entrepreneurial dynamics driving the revival of home printing. Together, these case studies demonstrate how DIY press makers are extending the legacy of independent print culture into the digital fabrication era by lowering barriers to production and reshaping the tools of creative work. Drawing on interviews, shared documentation, and user engagement on social media, this paper examines how these presses foster creative autonomy, support design entrepreneurship, and offer accessible entry points into printmaking. These projects reflect a long history of design ingenuity in printing and represent the future of creative production, empowering artists, educators, and hobbyists to develop their means of production and create work on their terms.

Keywords: Printing, DIY, Makerspaces, Press, Printmaking

Automating Service: Design, Displacement and Early Coin-Operated Machines, Daniel Huppatz

Entrepreneurs, engineers and designers have long sought to design machines, services and systems to replace humans. This paper excavates the historical roots of a particular class of such machines: coin-operated machines. Following the first successful post card vending machine, launched in London in 1885, many now-anonymous engineers and designers created machines that aimed to automatically sell products and services, threatening to eliminate jobs such as the shop clerk, the ticket collector, and the waiter. Yet, in most cases, these coin-operated machines did not replace labor but displaced it, shifting human labor out of the customer's sight. Drawing upon archival research and contemporary accounts, this paper

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examines the earliest vending and service machines of the 1890s and 1900s. Two specific and related cases serve as examples: Percival Everitt's automatic vending and weighing machines and Horn and Hardart's Automat. In the first case, Everitt's coin-operated machines spread from London to New York, then proliferated in the United States. In the second, Philadelphia entrepreneurs Horn and Hardart imported Max Sielaff's vending machines designed for German automatic restaurants and launched a "waiter-less" restaurant in Philadelphia in 1902, the first of a popular chain of Automats. My argument is that these early coin-operated machines initiated two significant changes in consumer relationships: they displaced labor and trained customers in self-service. Both had lasting effects and continue to resonate today in service and system design.

Keywords: Labor, Self-service, Automation, Vending machines, Service

Session 7: Design and Identity in Türkiye

Chair: Sarah Cheang

Digitalization in the Craft-Based Design Enterprises in Istanbul: The Emerging Business Models and their Competency Needs in the Creative Industries
Müge Bıyık, Prof. Dr. Alpay Er

The Designer: Identity, Lifestyle, and Cultural Narratives in Turkish Industrial Design
Zeynep Soyer, Buse Bayar, Zeynep Gülada

Designer-Client Collaborations in Modern Residential Furniture Design in Turkey: Butik A
Deniz Hasırcı, Melis Örnekoğlu Selçuk, Zeynep Tuna Ultav, Deniz Avcı

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SESSION 7: Design and Identity in

Chair: Sarah Cheang

Digitalization in the Craft-Based Design Enterprises in Istanbul: The Emerging Business Models and their Competency Needs in the Creative Industries, Müge Bıyık, Alpay Er

Digitalization is transforming communication and business processes, having significant impacts on the creative industries. The concepts of craft and design have undergone a paradigm shift as digital technologies converge in the physical and digital worlds, and the interaction between crafters and designers embraces new venues for value creation in the post-industrial world. The design network that continues to exist in Istanbul is a unique case for a modern city, where designers collaborate with craftsmen to produce designed products without opening their ateliers. This paper aims to investigate the design and craft interaction in the digital era by exploring emergent business models in craft-based design enterprises and their competency needs. This qualitative study is based on ten in-depth interviews conducted with "designer-makers" and ecosystem stakeholders in the ceramic and glass sector in Istanbul. Each business model was analyzed utilizing the "Holistic Business Model" by Li (2020), explicitly developed for examining the digital transformation of business models in creative industries. The competency needs were determined following the ESCO (European Skills, Competences, Qualifications, and Occupations) classification. The study indicates that certain enterprises successfully penetrate external markets through collaboration between designers and artisans, requiring them to speak a common language and acquire entrepreneurial competencies.

Keywords: Design, Crafts, Digitalization, Designer-maker, Business model, Creative industries

The Designer: Identity, Lifestyle, and Cultural Narratives in Turkish Industrial Design, Zeynep Soyer, Buse Bayar, Zeynep Gülada

This research investigates how prominent Turkish industrial designers construct and perform the image of "the designer" in their everyday lives. While industrial designers are known to shape daily experiences by designing objects and environments, less attention has been paid to how designers themselves are shaped by cultural norms, personal values and professional codes. Building on the emergence and development of industrial design as a relatively recent profession in Türkiye, this study explores the cultural and historical construction of designer identity within a context where design has been closely tied to narratives of modernization and progress. It argues that the image of the designer is shaped not only by professional practice, but also by changing ideas about modern life, creativity, and lifestyle choices situating these narratives within the specific cultural and historical context of Türkiye. Rather than viewing design solely as a profession, the research investigates how designers embody

and express their identity across various aspects of everyday life. To do so, the study focuses on six internationally recognized Turkish industrial designers who have contributed to significant national and global projects. Using thematic analysis of interviews conducted with these designers across various media from print magazines to online content, this study examines how they present themselves as designers, and how they express their understanding of designer identity. By focusing on their homes, personal styles, and characteristic traits emphasized in the interviews, the research investigates the extent to which being a designer functions as an all-encompassing identity that merges lifestyle, aesthetics, and professional practice.

Keywords: Designer identity, Professional codes, Self-presentation, Professional image, Identity construction

Designer-Client Collaborations in Modern Residential Furniture Design in Türkiye: Butik A, Deniz Hasırcı, Melis Örnekoğlu Selçuk, Zeynep Tuna Ultav, Deniz Avcı

Globalization and modernism have had a direct cyclical relationship which in turn, has had a large impact on the furniture design and production industry. From the 1920s to the 1980s, modern furniture design in Türkiye has reflected the developments around the world, leading to high-quality designs, catapulting their designers into recognition and initially defining, then strengthening the field of interior design. Residential furniture is integral to the formation of domestic space, with fixed and mobile components. It is also the most private and personal kind of furniture, reflecting the users' individual needs as well as identities, fundamentally defined through the furniture design process. Designing residential furniture requires designer-client collaboration, blending the designers' design approach and expertise with the unique insights of their users, who are often referred to as "people with lived experience". In this context, this study focuses on investigating this collaboration, focusing on a specific case: Butik A, an Ankara-based interior design company. Butik A was founded by Istanbul State Academy Interior Architecture graduates, Bediz Koz and Azmi Koz who gained recognition not only through their designs and clientele, but also their distinctive design business approaches. Their accurate insight to move their business from Istanbul to the capital city Ankara in 1960 was the reason behind their success in shaping their own style while also helping to outline the stylistic tendencies in furniture design in Ankara after the mid-century. This fact enabled Butik A to design for governmental clientele, such as statespersons, to have a cultural following that included composers and artists. Their connections to Istanbul and Izmir further enhanced their success, resulting in a tripartite link to the largest cities in Türkiye. The Scandinavian influences brought global furniture design to Ankara, and the showroom, with its grandiose display in a central location served as a gateway to showcasing modernist furniture design. Butik A rapidly became an Ankara phenomenon, and the company's effect has continued to this day, with Bediz Koz effectively running the business and the Koz family gaining its fame in the design realm. Butik A's designs creatively brought change and distinction to residential interiors, from private to common areas. Through archival, literature, as well as oral history methods with the designers' clients, the nature of the significant modern design case of Butik A, will be discussed in terms of business decisions, in addition to the

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valued connections the company formed with the clients. Project cases will be specified with a discussion of design briefs ranging from single furniture pieces to complete house projects, approaches that are specific to the clients' needs, interpretations of the modernist style, and a variety of materials ranging from oak wood and limited textiles in the 1960s to new materials introduced after the transition to modernism and beyond. The aim is to understand clients' experiences and their role in shaping furniture and interiors, and oral history has provided elaborate accounts of Butik A with a focus on Bediz Koz, with the clients' accounts seamlessly connecting and enriching her statements. Due to the limited number of studies on client views in design history, this study has aimed to adopt this unique approach, contributing to design history in Türkiye and assessing global influences through the perspective of modernism.

Keywords: Modern furniture in Türkiye, Interior architecture history, Interior design history, Clientele, Butik A

**Session 8:
Time and the Modern Interior Navigating
the Tension Between Timelessness and Adaptability**

Introduction: Deniz Hasırcı, Zsuzsanna Böröcz, Milena Kordić

Time and Exile Inside the House of Lina Bo Bardi

Ana Tostoes
Marta Peixoto

**Modernist Design, Universally Contemporaneous?
A Discussion of an Architects' Home in Belgian Flanders**

Els De Vos

Life in the MoMo Houses in Mexico Some Living Testimonies of that Experience

Silvia Segarra Lagunes

Supported by

SESSION 8: Time and the Modern Interior Navigating the Tension Between Timelessness and Adaptability. Introduction: Deniz Hasırcı, Zsuzsanna Böröcz, Milena Kordić

Time and Exile inside the House of Lina Bo Bardi, Ana Tostoes, Marta Peixoto

The concept of total design—both in terms of different scales and in the comprehensive control of a project, from structure, furniture, wallpapers, rugs, light fittings, and door handles to dinnerware and flower arrangements—plays a significant role in twentieth-century architectural production. However, this approach does not manifest in a single form. The interior settings of modern houses reveal diverse design strategies. Some examples display a seamless integration between content and envelope, where the precise arrangement of furniture and objects forms a cohesive ensemble marked by homogeneity and simplicity, closely aligned with the purity of style. In contrast, other interiors present constellations of objects and furniture assembled according to criteria beyond mere similarity, bringing together elements of different materials, styles, proportions, and origins—without adherence to a conventional notion of unity. This results in domestic spaces characterized by heterogeneity, sometimes further intensified by accumulation. In domestic interiors, specific variables shape design either at the moment of conception or over time. The increased susceptibility of these spaces to client interventions—where the occupant often assumes an authorial role—along with the passage of time, fosters transience and justifies successive modifications. These transformations are preserved within the intimacy of the household, where multiple witnesses can recount potential architectural transgressions. Within this context, the house designed by Lina Bo Bardi for herself and her husband, a prominent antiquarian and cultural promoter, stands as a significant example beyond the lens of the architect's gender or nationality. The project aligns with strategies that reveal an eclectic sensibility, juxtaposing furniture designed by Bo Bardi and her contemporaries with crafts, antiques, and ordinary objects—contrasting with the well-known image of the glass facade. Over time, the house has undergone significant transformations: from its original 1950s configuration, published in *Habitat* magazine, to a gradual accumulation of objects and furniture through its 40 years—a period of prosperity and creative maturity for Bo Bardi—until its current version, as the house is no longer a residence but now serves as the headquarters of the Instituto Lina Bo e P. M. Bardi, where much of the furniture and objects have been discarded or removed by the heirs. This paper proposes to discuss, through an analysis of this house, the relationship between time and control in the design and preservation of domestic interiors. More broadly, it aims to explore the persistence of eclectic approaches in the shaping of modern living environments.

Modernist Design, Universally Contemporaneous? A Discussion of an Architects' Home in Belgian Flanders, Els De Vos

Influenced by Mies Van de Rohe and reminiscent of the horizontal prairie houses designed by Frank Lloyd Wright, Belgian architect Luc Van den Broeck designed his own concrete modernist house in the late 1960s. His home is regarded as a real gem of modernist design, featuring an open floor plan, a fitted kitchen and a minimalist bathroom. It was the result of a continuous process of rethinking and refining the architectural concept. However, the architect's view of his home shifted rapidly. Soon after its completion, and influenced by the Flower Power movement—a symbol of the hippie counterculture that rejected materialism—Van den Broeck came to see his house as overly materialistic, too "bourgeois," and a symbol of excess due to the luxurious materials used in its construction. As a result, he began to live with his family and friends outside, on the terrace under the house or in the garden, where chickens and two ponies roamed freely. Inspired by shifts in architecture and urbanism as well as student protests against the establishment, he redefined his role as an architect, focusing on guiding participatory processes in urban planning. Over time, however, both he and his wife came to view their home as modern and timeless once more. This paper, based on oral history, an analysis of building plans, and a site visit, explores how the architect and inhabitants' perceptions of their modernist home and interiors have evolved over time. By examining this single case, this paper aims to offer a nuanced perspective on the idea that modernist design is inherently radical and contemporary.

Life in the MoMo Houses in Mexico Some Living Testimonies of that Experience, Silvia Segarra Lagunes

Interior design in the architecture of the Modern Movement poses a permanent debate between container and content, which are not always presented according to the same standards. Over time, interiors change more rapidly than architecture, and original objects disappear more quickly. The reasons for this phenomenon are varied, but its origin is related to the tastes and needs of their inhabitants. The objective of this paper is to study some housing projects designed by modern Mexican architects through the testimonies of their own inhabitants, conducted through interviews and the study of the projects. The study period is specifically located in the 1950s and 1960s, with projects by architects whose professional careers were already consolidated, and the design of the furniture and interiors was carried out simultaneously with the architectural project. The case studies include the family homes of architects Enrique Yáñez, Lorenzo Carrasco, Max Cetto, Carlos Mijares, and the Casa Gálvez by Luis Barragán; the protagonists lived in these houses throughout their childhood and youth. Even if not all of them are architects, all described projects as a "promenade architectural", possessing extensive knowledge and analysis of the topics considered, based on questions focused on the design's functionality: furniture and finishes, modifications over time, comfort, and perception of spaces from their perspective. The results of the study show how the inhabitants, now adults, have assimilated the experience of having lived in unique houses from those decades and, regardless of their profession, have shown great interest in remembering daily life and the details. Furthermore, the study shows how the development of interior design and furniture in Mexico had among its postulates the assimilation of tradition as part of the concept of being modern: traditional craftsmanship, materials, and techniques play a fundamental role in constructing the country's 20th-century imagery.

Keywords: Furniture, Interior design, Mexico, Modern Movement

**Session 9:
Digital Platforms as Mediums of Representation of Design**

Chair: Hüma Uman

Daire vs. Boy Room Show: A Comparative Case Study of Digital Curation and Taste through Bourdieu's Habitus
Bengisu Köse

TikTok as a Space of Collaborative Creativity: Language, Trends, and Networked Meaning-Making
Serra Şensoy

A History of Materialization of Gender: The Case of Battleship and Mastermind Board Games
Bilge Koyun
Damla Tanuk

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SESSION 9: Digital Platforms as Mediums of Representation of Design

Chair: Hüma Uman

Daire vs. Boy Room Show: A Comparative Case Study of Digital Curation and Taste through Bourdieu's Habitus, Bengisu Köse

This paper examines the relationship between digital curation and Bourdieu's concept of taste, providing a perspective on how curated interiors shared on social media platforms reproduce or subvert normative notions of taste and domesticity across diverse cultural and economic contexts. Drawing on a comparative case study of two online shows—Daire, a Turkish YouTube channel, and Boy Room Show, a U.S.-based TikTok series—this study explores how different curatorial styles articulate distinctions of lifestyle, socioeconomic background, and gender norms. According to Bourdieu, 'taste' is not only a personal or aesthetic preference, but a socially conditioned expression shaped by one's 'habitus'—the internalized dispositions formed through class-based socialization and everyday practice. Daire presents carefully curated home tours in which homeowners explain their design choices, personal backgrounds, and cultural influences. These often reflect middle- to upper-class sensibilities, reinforcing dominant aesthetic standards associated with professional success and chic urban life. In contrast, Boy Room Show showcases unpolished living spaces of young men, frequently featuring absurd or makeshift solutions—such as covering broken walls with taped-up paper—offering an ironic take on design norms and domestic taste. The data were collected directly from each platform. While Daire has 178 episodes and Boy Room Show 27, a purposive sampling method was used to select 27 episodes from each series to ensure balance. The selected episodes represent thematic diversity and variations in spatial styles. The analysis compares visual choices, spatial arrangements, and how personas embody classed 'habitus' in both aesthetic and behavioral terms. These contrasting cases reveal how digital platforms do not merely document taste but actively shape it and act as agents of cultural reproduction, subtly "teaching" viewers what is desirable—or not. This study contributes to design history by employing thematic and visual discourse analysis to reveal how classed aesthetics are curated, circulated, and consumed within cultures.

Keywords: Geo-culture, Digital curation, Bourdieu's habitus, Cultural distinctions, Design economy

TikTok as a Space of Collaborative Creativity: Language, Trends, and Networked Meaning-Making, Serra Şensoy

This study explores how online creative communities repurpose platform technologies to form networks of solidarity and challenge dominant language structures. Using Deleuze and Guattari's theory of minor literature, the analysis investigates how TikTok users deterritorialize language, primarily English, through memefication and participatory

storytelling, generating personalized and collective meaning-making practices. Methodologically, the research employs digital ethnography and close reading of selected TikTok content. Three case studies are analyzed: @nikitadumptruck's "Bimbo University" content as a whole, @alexandriamasse's crochet reinterpretation of birth control leaflets video series, and the viral "Propaganda I'm Not Falling For" trend with three examples. These cases were chosen for their potential to demonstrate how different ways of using the platform can result in deterritorializing language and meaning. Each case illustrates how users creatively rework dominant discourses—economic, medical, or political—using humor, aesthetics, and embodied storytelling. By positioning TikTok as a rhizome of networked creativity due to its qualities of high participation, affective immediacy, and interest-based algorithmic distribution, this study shows how meaning-making becomes a collective process shaped through shared practices of reinterpretation of language. Rather than presenting meaning as fixed or authorial, TikTok trends encourage a form of collaborative authorship, where language, visuals, and metaphors circulate in fluid, community-driven forms. By reframing institutional knowledge through metaphors, slow craft, or ironic detachment, creators perform politics of digital resistance. This reconfiguration of language and narrative authority fosters affective collectivity and networked solidarity, especially among marginalized users, which could be read as an example of minor literature. Ultimately, the paper argues that TikTok's algorithmic culture facilitates a participatory aesthetic where meaning is always becoming. By placing these qualities within the framework of minor literature, this paper offers a critical lens for understanding contemporary shifts in media cultures and digital communication.

Keywords: Minor literature, TikTok, Digital ethnography, Participatory aesthetics, Platform cultures, Algorithmic media, Networked storytelling, Cultural resistance, New media, Deleuze & Guattari, Media cultures

A History of Materialization of Gender: The Case of Battleship and Mastermind Board Games, Bilge Koyun, Damla Tanuk

This study provides a historical perspective into the materialization of binarized gender by tracing the development of two board games, Mastermind and Battleship. Products for children, such as toys, board games, clothes, are a particular group of ideologically charged non-human actors, inflicted with controversies on gender stereotypes. To explore the relationships folded into board games as material actors, we employ gender script perspective from feminist STS and the conceptualization of binary clusters at the conjunction of material culture and design to argue for the co-constitutive relationships between gender ideologies, material forms, designers, and users. We combine visual history with oral history; tracing board games in their origins of black and white printed puzzle games on newspapers, we analyze the packaging visuals from the 1960s and carry this investigation to more recent times via interviews with the designer of the current game boards of the 2000s. The packaging visuals of Battleship hierarchize and dictate who gets to use the product, with its striking stereotypes of leisurely father-son at the expense of the labor of the mother-daughter. We trace the materialization of this segregated gender ideology up to the current plastics casings

stabilizing masculine form language. Mastermind similarly builds on a hierarchy of man vs. woman intellect and follows the track gendering of technology, and its current design is a material manifestation of masculine technology. Through these accounts, we explore reproduction and reconstruction mechanisms as 1940-50s attempts to segregate markets into gendered consumers carried through to the 2000s get translated into a material expression of masculinity. As we work through the ways in which historically rooted binarized gender materialize into current forms, becoming fixed into two categories, we argue that as designers strive to give meaning and character to products, designers themselves materialize gender ideologies, thereby enforcing binarized gender by stabilizing binarized gender to material character, and reproducing means of segregation.

Keywords: Gender materialization, Gender ideologies, Toy design, Design history

**Session 10:
Furniture and National Showcasing**

Chair: Ece Kumkale Açıkgöz

Design Failures How Danish Glass Designs Failed as Products in the 1980s and 1990s
Joachim Allouche

Learning from the Furniture Stores A Perspective for Unfolding the Qualities of Danish Design Icons
Esra Bici Nasir

From Craft to Art Furniture: Local Narratives and Educational Innovation in Korean Design History
Seong Kim

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SESSION 10: Furniture and National Showcasing

Chair: Ece Kumkale Açıköz

Design Failures How Danish Glass Designs Failed as Products in the 1980s and 1990s, Joachim Allouche

By the 1980s, the Danish glass industry found itself challenged by international competitors capable of producing increasingly sophisticated machine-made glassware, which could be sold at a significantly lower price than its mouth-blown glassware. Reacting to this, the Danish glasswork, Holmegaard Glasswork, undertook a complete renewal of its design profile, collaborating with designers such as Verner Panton and Bernd Munsteiner. These Designers created products that remain highly acclaimed for their artistic quality to this day. However, these designs failed to generate the profits needed to sustain the industry, making them an unmitigated failure from a commercial perspective. While there have been some explorations of failure in design history, for example, by Kjetil Fallan in *Ecological by Design* (2022) and Paul Atkinson's *The Curious Case of the Kitchen Computer* (2010), it remains a subject that has received relatively little attention and rarely has moved beyond the scope of exploring prototype. Building on Bruno Latour's assertion that we become aware of things' complexity when they fail (*Reassembling the Social*, 2005), this paper investigates how and why the Danish glass designs became commercial failures. In doing so, it highlights how design processes and design can be understood as a continuous negotiation between producers, material conditions, and the market in which the designs can fail at any point, thus challenging the more linear idea of the design process in which design is seen as a discrete act tied to a specific time and place. In alignment with DHS2025's focus on the relationship between design, markets and entrepreneurship, this paper contributes to an understanding of these subjects that goes beyond invention and startup, instead exploring design's role in long-term business viability.

Keywords: Failure, Design history, Business history, 21st century, Actor-network theory, Glassware.

Learning from the Furniture Stores A Perspective for Unfolding the Qualities of Danish Design Icons, Esra Bici Nasir

This study investigates how contemporary Danish furniture stores function as mediators of cultural values and historical narratives of Danish Modern design. Rather than focusing solely on canonical design icons, the project explores how design heritage is experienced, narrated, and commodified in everyday retail contexts. It asks: How do contemporary Danish furniture stores mediate the qualities of Danish Modernism and reframe its cultural significance for today's consumers? Grounded in critical design historiography and material culture theory, the study conceptualizes showrooms as curated environments where design objects acquire

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emotional, historical, and national value. It also engages with literature on design mediation and heritage branding, positioning stores as hybrid spaces where commerce and cultural narration intersect. The empirical material draws on semi-structured interviews conducted with sales managers at three Danish furniture companies, including Carl Hansen & Søn, FDB Møbler, and Ingvard Christensen—selected for their differing positions within the landscape of Danish furniture retail. Carl Hansen emphasizes artisanal heritage and international branding; FDB Møbler foregrounds democratic design and nostalgia; and Ingvard Christensen offers a curated selection of iconic Danish classics. These interviews are analyzed thematically to uncover how actors within the retail sphere interpret and perform design history. By focusing on how design heritage is mobilized in commercial settings, this research contributes to debates in design history, retail studies, and cultural heritage. It highlights how everyday actors, such as sales managers and local consumers, participate in shaping narratives of authenticity, national identity, and value. The study thus offers a new lens through which to examine the ongoing life of Danish Modern beyond the museum and the monograph.

Keywords: Design icon, Danish design, Furniture design, Furniture retailing, Cabinetmaking

From Craft to Art Furniture: Local Narratives and Educational Innovation in Korean Design History, Seong Kim

This video essay examines the transformation of craft education into art furniture within Korean design history, focusing on Hongik University's pioneering role and the contributions of Choi Byung Hoon. Recognized as part of the first generation of art furniture artists in Korea, Choi coined the term "art furniture" in his course, signaling a fundamental shift in perception from traditional craftsmanship to contemporary artistic expression. This research analyzes how Hongik University's curriculum evolved in the late twentieth century, moving beyond functional woodcraft towards the cultivation of artistic expression. Drawing on archival documents, curriculum analysis, and interviews, the study critically investigates how local educational narratives were formed in response to, and at times in divergence from, dominant Western paradigms in design education. In doing so, it highlights how peripheral contexts like Korea generated unique design languages that challenged conventional binaries between fine art and craft. By focusing on institutional reform and the emergence of new pedagogical strategies, this research positions the development of Korean art furniture not merely as a localized phenomenon but as part of a broader decentering of global design history. It emphasizes how the intersection of local tradition, modern educational policy, and international awareness created a platform for innovation that has remained influential into the twenty-first century. Through the case study of Hongik University, this research contributes to a more diversified understanding of design history, illustrating the significance of local narratives in reshaping global design discourses.

Keywords: Korean design education, Art furniture, Local narratives, Craft and art, Choi Byung Hoon



**DESIGN
HISTORY
SOCIETY**

**Session 11:
Gendered Labor, Media, and Ideological Representation**

Chair: Alex Banister

Converging Paths: Women Graphic Designers Rebalancing the Canon
Elizabeth Resnick

Artificial Paradise: Women Inventors, Imaginary and
Technical Seductions for Technological Control in Chile (1900–1930)
Pedro Constantino Alvarez Caselli

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SESSION 11: Gendered Labor, Media, and Ideological Representation

Chair: Alex Banister

Converging Paths: Women Graphic Designers Rebalancing the Canon, Elizabeth Resnick

In her influential 1994 essay "Messy History vs. Neat History: Toward an Expanded View of Women in Graphic Design" (*Visible Language* 28:4), Martha Scotford called for a broader understanding of women's contributions to graphic design, urging historians to move beyond conventional narratives centered on male-dominated practices. In her introduction, she states: "For the contributions of women in graphic design to be discovered and understood, their different experiences and roles within the patriarchal and capitalist framework they share with men, and their choices and experiences within a female framework, must be acknowledged and explored. Neat history is conventional history: a focus on the mainstream activities and work of individual, usually male, designers. Messy history seeks to discover, study, and include the variety of alternative approaches and activities that are often part of women designers' professional lives. "Women Graphic Designers: Rebalancing the Canon" (Bloomsbury 2025) builds on this vision. The book presents richly illustrated narratives of 42 women graphic designers from across the globe — including Europe, Asia, North and South America, South Africa, and Australia — who practiced professionally from the twentieth into the early twenty-first century. Authored by an international group of scholars, practitioners, and historians, these narratives underscore the urgency of codifying and decolonizing the contributions of women designers, offering educators, students, and practitioners a more inclusive and critically engaged understanding of design history. Embracing the converging paths forged through the multidisciplinary nature of design and its design practitioners, my presentation will examine certain stories in greater depth, chosen for their cultural breadth and unique design perspectives.

Keywords: Gender-bias, Feminist design, Racism, Sexism, Publishing

Artificial Paradise: Women Inventors, Imaginary and Technical Seductions for Technological Control in Chile (1900–1930), Pedro Constantino Alvarez Caselli

This proposal is part of the FONDECYT research project "Artifacts, Invention Patents, and Technological Imaginaries in Chile (1900–1930)," which explores the relationships between invention patents (both national and foreign) and the local technological imaginary through patent records and the analysis of specialized media and print press between 1900 and 1930. Based on archival work and the use of visual methodologies, the project focuses on the actions of a growing group of pioneering women inventors who, through science, ingenuity, or domestic craft—and via either original or inherited initiatives—contributed new ideas to a predominantly male technological landscape. This highlights the importance of the knowledge embedded in this imaginary, which gives rise to a form of "otherness" within the Latin

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American cultural framework by making visible those actors situated at the periphery—or rendered invisible—within hegemonic geographical and epistemological cartographies. Of particular interest are the connections between Chile and certain European or Latin American countries regarding the technologies they were developing and how female agents progressively permeated this sphere of activity. In addition, the study reveals a strong interest in images and discourses of and about women, both as objects and subjects of attention, within the technical imaginaries that dominated the early decades of the twentieth century, closely tied to the mechanization of production and the circulation of “modernizing” artifacts.

Keywords: Technological Imaginary, Gender, Women and entrepreneurship, Local inventions, Creativity

**Session 12:
Women Designers in Translation: Towards a New Feminist Design History.**

Co-Chairs: Rebecca Houze, Jasna Galjer

"Peasant Gowns" for American Ladies: The Czechoslovak Folk Art Exhibit at the Woman's World Fair, 1927
Marta Filipova

"Creative from Vienna to the World": Reflections on a Feminist Transnational and Collaborative Design History from Central Europe to America
Megan Brandow Faller
Julia Secklehner

Clean Living: The Women Promoters of Health and Hygiene in Post-Revolutionary Mexico
Carolina Magana Fajardo

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SESSION 12: Women Designers in Translation: Towards a New Feminist Design History

Co-Chairs: Rebecca Houze, Jasna Galjer

This panel takes the concept of "transnationalism" as its starting point, by considering how women designers and those who support them have actively worked across borders, whether the geo-political borders of shifting national states and empires, or the proscribed boundaries of professional activities and academic disciplines. We also consider the ways in which women have been drawn into various forms of translation, particularly linguistic and ethnographic, often times located in "contact zones," as described by Mary Louise Pratt and James Clifford, such as design collectives, museum collections, educational institutions, international exhibitions, and design journals with a wide circulation. The contributors to the panel will present case studies on the marketing and popularization of folk art by enterprising women's collectives among the European émigré communities in interwar America; women intermediaries in Mexico who facilitated new theories of health and hygiene; and women designers who imported European theories of design education to an American context. Our goal is to open a conversation with design history colleagues about which questions to ask and which sources to consult to best illuminate the hidden, in-between spaces of women's design activities and to paint a more nuanced picture of women in design, taking into consideration women's varied personal experiences and professional activities. To this end, we build on Cheryl Buckley's 2020 revision of her classic article, "Made in Patriarchy," to expand the notion of design and women's roles within it. Such a view of design "in the expanded field," informed by feminist interventions, creates a space for finding new ways to understand not only women's historical exclusions from patriarchal structures and institutions, but more significantly, the ways in which women, as well as those with alternative gender experiences and expressions, and all those living and working in the interstices of design practice, have innovated and thrived.

Keywords: Women designers, Design collectives, International exhibitions, journalism, Curatorial practices

"Peasant Gowns" for American Ladies: The Czechoslovak Folk Art Exhibit at the Woman's World Fair, 1927, Marta Filipova

Since the late nineteenth century, folk art had been an important marker of national identity linked to national revivals in Central European countries. This understanding was also retained strongly amongst the diaspora in the USA in its different political, social and ethnic contexts. Folk art soon became framed by an idealized, almost sentimental view associated with the pre-industrial past. The belonging to the home country was most visibly expressed by the diaspora in wearing folk costumes at special occasions and preserving artistic and craft practices. Clubs and associations of craft women would serve as social meeting places and be

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involved in public facing events like international exhibitions. Yet the different environment also opened new opportunities for producers of folk art, contributing to the emancipation and social mobility of women who were the creators of garments, accessories and decorative objects for the home for the diaspora as well as for a wider market. Such practices were characteristic of many émigré groups in the USA. In this article I focus on the relationship between Czech and Slovak folk cultures and the respective diasporas in the USA. I explore the Czechoslovak Folk Art exhibit, in particular, which represented Czechs and Slovaks at the Woman's World's Fair in Chicago in 1927. The exhibit consisted of folk dresses and products that were recognized as disappearing in Czechoslovakia but retained by the diaspora. Folk culture became not only a symbol of national difference but also a useful commodity that could be sold to American ladies. New environment and markets necessarily brought new production technologies, use of non-traditional materials and interaction with other ethnic groups. The case study ultimately leads to an examination of women's use of folk art as a vehicle of personal and collective emancipation outside of their homeland.

"Creative from Vienna to the World": Reflections on a Feminist Transnational and Collaborative Design History from Central Europe to America, Megan Brandow Faller, Julia Secklehner

The proposed essay is a critical reflection of the multi-platform event "Creativity from Vienna to the World", which took place in spring 2023 with the aim to shed light on the achievements of migrant women designers who moved to the United States from Central Europe in the first half of the twentieth century. The series addressed how ideas related to design and pedagogy that were consolidated in Central Europe – especially within the environment of the progressive Academy of Applied Arts in Vienna – were developed and disseminated by women designers who began second careers in the United States after emigration. Drawing on a number of case studies that the series introduced, including Emmy-Zweybrück-Prochaska, Liane Zimbler, and Lisl Weil, the essay addresses questions of transnationalism, transculturalism, and media hierarchy in the work of these designers. Drawing attention to their collaborations and networks, as well as under-considered fields of design history, including pedagogy and creative interchange, the essay interrogates how a new field of design history can be mapped with attention to women protagonists. However, rather than following familiar aims that merely try to 'insert' women into existing canons of design history and cultural production, the essay builds on the topics introduced during the seminar series, such as inter-generational and transnational collaboration; creative partnership and feminist networks; the role of pedagogy in design practice and processes of reinvention through migration, to extract possibilities towards a new, feminist methodology of design history, in which interdisciplinary frameworks and collaboration stand at the center.

Keywords: Woman designer, Feminist design history, Central Europe, Modernism, New design histories

Clean Living: The Women Promoters of Health and Hygiene in Post-Revolutionary Mexico, Carolina Magana Fajardo

This paper explores women's involvement in design, which was influenced by medical theories of hygiene and sanitation in Mexico in the first half of the twentieth century. It moves beyond a study of the built environment per se, to focus instead on the activities that supported new concepts of health and hygiene, and the mechanisms through which those ideas were promoted. The frequent outbreak of illness in Mexico in the 1920s and 1930s prompted the government to implement policies that promoted healthier lifestyles. Women were assigned the responsibility of ensuring cleanliness within the home and the education of the family, while also taking on roles as social workers, visiting nurses, teachers, and volunteers in Mexico City's middle-class communities. Women nurses, for example, supervised room hygiene and sanitation, ensured compliance with doctors' instructions for pregnant women, and provided adequate care and nutrition for children from birth to two years of age. Women schoolteachers were in charge of student cleanliness and health. Consequently, women became the unacknowledged guardians and promoters of a modern society, which included the proper use of medications and personal hygiene products, and of household appliances for cooking, cleaning, and food preservation. Social reformers in Mexico embraced modern health sciences to alleviate poverty through programs aimed at motherhood, sexuality, and children. Private philanthropic associations organized by women to provide social services were likewise incorporated into the post-revolutionary policy discourse. New hygiene practices were promoted in magazines and newspapers, as well as on the radio and in the cinema, where women also played a central role as consumers of advertisements for lifestyle products. Through these activities women implemented the goals of the post-revolutionary state, which assumed that they had a "natural" capacity for work in public health and social welfare.

Keywords: Hygiene and modernity, Women as agents of change, Advertising and design, Gender roles and hygiene, Gender roles in design.

**Session 13:
Politics, Diplomacy, and the Shaping of Design History**

Chair: Kjetil Fallan

Cold War Design Diplomacy: Converging Paths of Raymond Loewy and the Middle East
Fatma Korkut

Hannes Meyer and the Red Bauhaus in Cold-War Italy
Chiara Barbieri

Stalin's Salon Carriage: An Industrial Solution to an Ideological Assignment
Veronika Rollová

Supported by



SESSION 13: Politics, Diplomacy, and the Shaping of Design History

Chair: Kjetil Fallan

Cold War Design Diplomacy: Converging Paths of Raymond Loewy and the Middle East, Fatma Korkut

Türkiye's foreign policy after World War II was strongly influenced by the Soviet threat, prompting the country to strengthen its military, political, and economic alliances with the West. This alignment was highlighted by Türkiye's role as a founding member of the International Monetary Fund (IMF) in 1947 and its accession to the North Atlantic Treaty Organization (NATO) in 1952. In keeping with this alignment, Türkiye transitioned from a one-party regime to holding its first multi-party elections in 1946. During the 1950s, the country experienced rapid urbanization and housing challenges. U.S. Cold War foreign policy aimed at containing communism and included support for economic development in peripheral countries, with American designers playing major roles in various overseas projects. Designers from Peter Müller-Munk Associates visited Türkiye in 1955, worked on local crafts, and established the Turkish Handicrafts Development Office in Ankara in 1957. In 1954, Charles Abrams, a New York labor lawyer and UN housing policy expert, visited Türkiye to connect local housing with the construction industry and global finance structures. However, Vecdi Diker, the founding director of the Turkish National Highway Department, suggested establishing an UN-supported technical university in Ankara, focusing on training and education in housing and planning. G. Holmes Perkins from the University of Pennsylvania served as the chief advisor for the establishment of Middle East Technical University (METU), which was founded in 1956 as a regional technical university with education in English. Perkins' METU development plan included a department of industrial design under the Faculty of Architecture. Various efforts were made in the late 1950s and early 1960s to establish the program. Between 1969 and 1972, David K. Munro, an American industrial designer with extensive experience in overseas U.S. government projects, worked at METU Faculty of Architecture. Munro opened elective courses, curated an exhibition introducing the profession to the local audiences, and developed a detailed curriculum for a graduate program in industrial design. The department was officially established as a four-year undergraduate program in 1979. In 2001, Professor Serim Denel of the California Institute of Technology visited her alma mater, Middle East Technical University, in Ankara. Upon the invitation of her colleague and master's student, Güner Mutaf, she agreed to give a talk about the early efforts to establish an industrial design program at METU. During this informal gathering, Professor Denel recalled a surprising detail from her student years: The world-famous designer Raymond Loewy had visited METU in the winter of 1964, engaging with students in their studios and conversing with them. The audience was left astonished—how could they not have known about Loewy's visit to Ankara? Why did he come? Additionally, why did he send an issue of Industrial Design magazine to the Dean of METU Faculty of Architecture, Aptullah Kuran, with a handwritten note in the margin recommending Jay Doblin, the director of the

IIT Institute of Design in Chicago? The details of Loewy's trip to Türkiye remained largely unknown until an improvised exploration of the Raymond Loewy archives at the Hagley Museum and Library's electronic database revealed the entry "Box 6 United Nations, 1964-1968, (Report about the Request of UN Assistance for the Establishment of a Department of Industrial Design at the University of the Middle East in Ankara)" Thanks to the assistance of Hagley archivist Lucas R. Clawson, the author acquired scanned copies of the documents under this entry. The paper reflects on the challenges and the strategies developed in interpreting this "found" material including a welcome letter from a UN TECABOARD representative in Ankara, receipts from the Balin Hotel, a handwritten note on how to cook rice *alla Turka*, a private telegram to Paris, handwritten notes on a "good speech's secret", and a brief report about METU's request of UN assistance. This unusual assemblage calls for storytelling that connects these various pieces and reconstructs Loewy's daily adventures alongside his quasi-diplomatic business mission in Ankara. Content-wise, two reports—one written by Dean Kuran of METU and the other by the UN design diplomat Loewy—encourage a closer examination of the ideologies shaping the narrative. Furthermore, Loewy's handwritten speech notes, prepared for introducing the story of the "newest of professions," industrial design and its role in "the economy and industrial life of America" to the audience at the Ankara Chamber of Commerce, offer insights into the professional discourse of a 71-year-old Loewy. The paper discusses Loewy's observations and insights about industrial development in Türkiye, the industrial stakeholders at the Ankara Chamber of Commerce, and the ambitions of METU, and juxtaposes them with the voices of local actors. The paper concludes with a discussion of the methodological and scholarly challenges involved in interpreting the archival material and proposes alternative approaches to address them.

Keywords: Cold War, Design diplomacy, Raymond Loewy, Industrial design, Middle East Technical University

Hannes Meyer and the Red Bauhaus in Cold-War Italy, Chiara Barbieri

The Red Bauhaus and its director, the Swiss architect Hannes Meyer, is a neglected chapter of the history of the Bauhaus. In the post-war period, Meyer was demonized and almost forgotten since his political stance hindered the anti-communist revision of the Bauhaus legacy undertaken by the US as part of its Cold-War cultural agenda. From the mid-1940s to his death in 1954, Meyer was assisted by Italian graphic designer Albe Steiner and architect Gabriele Mucchi in promoting the Red Bauhaus in Italy through design education, publications and exhibitions. The *Cooperativa Rinascita* in Milan and the Milan Triennale offered potential platforms for mediating Meyer's radical views. When put in its historical context, this exchange shows Italy and its graphic design scene as a key battlefield for Cold-War cultural policies. The paper offers a different perspective on the Bauhaus, one of the most written-about subjects of the history of twentieth-century design. Its starting point is a close analysis of primary sources: letters, trade magazines, catalogues and meetings minutes. These are held in several archives in Milan (Triennale Design Museum, Milan Polytechnic and Centro APICE), Frankfurt am Main (*Deutsches Architekturmuseum*) and Dessau (*Stiftung Bauhaus Dessau*). New insights are brought by questioning the canonical idea of the Bauhaus, as it has been

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strategically constructed in the post-war period to convey ideologies the design realm and contribute to Cold-War cultural policies. The paper continues by investigating the role that Steiner and Mucchi themselves played in mediating Meyer's legacy in Italy. Their mediation stood in opposition to contemporaneous attempts to cleanse the historiography of the Bauhaus of any political orientation, especially any leftist association. The paper shares the preliminary results from an ongoing research project supported by DNP Foundation for Cultural Promotion.

Keywords: Bauhaus, Modernism, Cold War, mediation, Soft power, Graphic design, Design education, Milan Triennale, Italy

Stalin's Salon Carriage: An Industrial Solution to an Ideological Assignment, Veronika Rollová
In 1949, professors at the Academy of Arts, Architecture, and Design in Prague (AAAD), the only higher education institution dedicated to applied arts in Czechoslovakia, were tasked with designing a gift for Joseph Stalin's birthday. During the late 1940s, one would expect professors to rigidly follow the prescribed principles of socialist realism; however, their design was notably restrained and modern. Why was a salon carriage chosen as the appropriate gift for the Soviet leader? Why did both artists and politicians celebrate the result, despite its formal divergence from the traditional tenets of socialist realism? Finally, how might the example of the salon carriage for a communist dictator be relevant to us today? The AAAD strategically leveraged its connections with industry to navigate the vague directives of socialist realism ("socialist in content, national in form"). This paper examines the broader intellectual and historical context behind the school's approach—one rooted in the "capitalist" intellectual foundation of the interwar period yet resonating within the Stalinist educational framework. It explores how post-World War II discourse in Czechoslovakia reshaped the designer's role as a distinct, highly skilled professional, tasked with shaping the industrial sector. The AAAD served as a laboratory designed to integrate students with industry, channeling their creativity to strengthen the national economy. What may initially seem paradoxical in the case of Stalin's salon carriage ultimately highlights the school's strategic focus on merging art with industry, particularly heavy industry, which was Czechoslovakia's dominant economic sector in the early 1950s. The gift was not just an expression of political allegiance to the USSR; the AAAD aimed to showcase the distinctive contributions of industrial designers in fulfilling Czechoslovakia's key objectives.

Keywords: Design education, Socialist realism, Central European Design, Design after World War II, Industrial design

**Session 14:
Crisis, Critique, and the Evolving Ethics of Design**

Chair: Gülay Hasdoğan

Crises and the Shaping of Modern Interior Space

Deniz Hasırcı
Zsuzsanna Böröcz

Who Says What is "Good Design"? The Design History Reader Challenges the Canon

Kristen Coogan

Affective Turn and Speculative Innovation in Design Criticism

Chenxi Cui
Hanwei Shi

Supported by

SESSION 14: Crisis, Critique, and the Evolving Ethics of Design

Chair: Gülay Hasdoğan

Crises and the Shaping of Modern Interior Space, Deniz Hasırcı, Zsuzsanna Böröcz

Crises have always been a catalyst for creativity in design. Moreover, crises call for immediate action in the design field. This immediacy may result in major paradigm shifts different than gradual change. Interior spaces are susceptible to change with even the smallest deviations in the users' lifestyle, and the modern movement created drastic changes to the social and economic context and the interior components. These were on several layers, regarding style, layout, materials, and colors. The relation between crises and interiors are defined and showcased differently around the world. Modern interiors have defined identities, dictated lifestyles, and have become media for communication. This presentation focuses both on relatively small and impactful crises, and their influences on modern interior design, globally. Modern movement interior typologies have shown resistance to critical challenges, and have managed to function well through crises and there are nuanced lessons that may be learned. The Docomomo International Specialization Committee - Interior Design (ISC-ID) has been working to bring the focus to the modern interior space, and tell the modernist story stemming from the interior and extending to the exterior. Docomomo Journal Special Issue DJ-73, which has been titled, "Modern Interiors in Times of Crisis", has collected high quality research that showcase a comprehensive, yet varied framework on interior design and means by which it was shaped via crises. The aim is to listen to silences within the noise as well and tell untold stories. The editors of this issue propose to present this unique framework, however with a much wider lens than presented in the issue, with an expanded understanding on creativity inducing effects of crises, as well as commonalities and differences regarding the papers' research approaches, definitions, identities, and multiple realities of modern interior space with its numerous connotations. The relationship of the interior with crisis, hygiene, nationality, identity, exterior, and nature are discussed among other issues connected directly to the interior. Another goal is to discuss promising lessons learned for today and tomorrow, as design history is not solely a study of the past, but a study of change and the institutions, policies, notably, systems that have created them. Moreover, these are creative changes that have taken place as rapid and innovative solutions to an immediate need that have often been a result of crises. Short and long term, and small and large-scale effects of crises, in connection with the Covid-19 pandemic, spatial reactions and proactive stances, and other current existing crises are deliberated in the context of the study. The presentation aims to also contribute to knowledge in dissemination of modern interior design history, publication processes, and contribution to broader knowledge in interior design.

Keywords: Modernism, Modern design, Interior design history, Crisis, Creativity

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Who Says What is "Good Design"? The Design History Reader Challenges the Canon, Kristen Coogan

Today, conversations about design history increasingly challenge the dominance of the Western canon. For decades, Western standards defined aesthetic and cultural value—elevating what was deemed “good design” while marginalizing other perspectives. Meggs’ *History of Graphic Design*, a foundational text in the field, exemplifies this legacy. Though long respected for its comprehensive scope, the book’s Eurocentric framing has come under growing critique. Recent initiatives—such as *Baseline Shift*, *Arab Graphic Design History*, and *Black Design in America*—have expanded the field by centering historically excluded voices. Yet even these efforts raise questions: Do they risk creating new canons with similarly narrow lenses? The *Design History Reader* addresses this tension by presenting a thematic and collaborative approach to the study of design history. Developed between 2020 and 2024 at Boston University, the Reader is grounded in ethnographic research, drawing on contributions from hundreds of domestic and international students and designers. Through lectures, critical writing, and discussion-based coursework, students produced original research on overlooked narratives in design history. This content was analyzed, coded, and synthesized into eight thematic chapters: *Herstory*, *Heroic Craft*, *Democracy on Demand*, *Appreciation vs. Appropriation*, *The Dark Fantasy*, *Visual Sovereignty*, *Spectacular Gimmicks*, and *The Black Experience*. The Reader redefines what counts as “good design” by highlighting lesser-known histories—including Afrofuturism, Chinese Modern Woodcuts, Indian Modernism, Asian American student activism, and Hip Hop ephemera. Traditional binaries, such as high/low or professional/amateur, are replaced by more nuanced criteria, like dominant/minority and global/local. By shifting the framework through which design is taught and valued, *The Design History Reader* offers a model for a more inclusive and critically engaged canon.

Keywords: Curation, Expansion, Under-represented, Non-Western, Good design, Inclusive, Disruptive

Affective Turn and Speculative Innovation in Design Criticism, Chenxi Cui, Hanwei Shi

The “affective turn” has brought a fundamental shift in humanities and social sciences, emphasizing emotions, intensities, and embodied experiences as central to meaning-making. Within design criticism, this shift challenges anthropocentric and rationalist paradigms, fostering a speculative innovation in understanding objects, materials, and the interactions between human and nonhuman agents. Drawing from “New Materialism”, “Object-Oriented Ontology” (OOO), and “Vibrant Materialism”, affective theory enables design to be reinterpreted beyond functionality and aesthetic judgment. Instead, it situates design within dynamic affective networks where objects, environments, and users co-create meaning. Scholars such as Bennett (2010) and Braidotti (2013) argue that “vibrant matter” possesses “material agency”, capable of influencing and transforming affective relations. This perspective challenges the traditional “human-oriented design” approach, advocating for “object-oriented design” that considers how materiality and affect shape speculative design possibilities. Furthermore, affective theory introduces ethical and epistemological reconfigurations in design criticism, shifting focus from stable interpretations to emergent,

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relational engagements. As affect operates at the intersection of materiality and perception, design criticism moves beyond static assessments, embracing speculative methodologies that account for contingency, sensation, and interaction. This paper explores how the “affective turn” reshapes design criticism by integrating nonhuman agency, embodied perception, and affect-driven speculation, ultimately broadening the epistemic and ethical scope of design discourse.

Keywords : Affective Turn, Design Criticism, Speculative Innovation, Object-Oriented Design, Vibrant Mater, New Materialism



**DESIGN
HISTORY
SOCIETY**

**Session 15:
Migrating Design Metaphors Across Disciplines**

Chair: Önder Erkarslan

Rhetoric, Hyperpersonal Communication, and Design Historiography: Starting from Buchanan

Shuhuan Chen
Siyuan Gu

**Historicities of Cinematic Space: A Sensory-Material Framework for
Analyzing Spatial Design in the Films of Wes Anderson**

Ece Kumkale Açıkgoz
Eda Arısoy

Supported by



SESSION 15: Migrating Design metaphors across disciplines.

Chair: Önder Erkarıslan

Rhetoric, Hyperpersonal Communication, and Design Historiography: A Dialogic Approach, Shuhuan Chen, Siyuan Gu

Since the second half of the 20th century, sustained scholarly attention has been directed toward rhetorical studies within the humanities, with influential contributions from philosophers like Richard McKeon, literary critics including Kenneth Burke, and historiographers such as Hayden White. In design theory and research, George Richard Buchanan's theoretical framework examining design-rhetoric relationships represents perhaps the most comprehensive formulation, with applications emerging in design practice and pedagogical studies.

This study identifies a persistent disciplinary divide: design scholars frequently employ Buchanan's rhetoric theory while sometimes neglecting its foundations in humanistic rhetorical traditions, whereas humanities researchers seldom engage with design-oriented rhetorical theories like Buchanan's. Notably, design history—a field possessing strong interdisciplinary affinities with humanities disciplines, particularly historiography—remains disproportionately underrepresented in these theoretical exchanges.

Building upon this theoretical foundation, the present investigation explores the untapped potential of design rhetoric for design historiography. While Buchanan adapts McKeon's concept of "rhetoric as architectonic productive art" to frame design as rhetorical practice, this perspective has not been systematically extended to historical inquiry. We propose that design historiography should examine rhetorical dialogues between canonical texts and contemporary theoretical discourses, thereby revealing historical design practices while fostering interdisciplinary theoretical exchange, and widening our understanding of design as humanistic enterprise.

Specifically, this paper begins with Buchanan's core texts on "design as rhetoric" and "rhetoric as communication," situating his theoretical framework within the context of 20th-century rhetoric studies. By analyzing Buchanan's research on the rhetorical dimensions of human-computer interaction and combining it with the hyperpersonal communication model theory from communication studies, this paper identifies the multimodal rhetorical dimensions of design historiography in the digital age. Furthermore, it demonstrates the importance of design historiography in the rhetorical theory of design: the writing of design history itself constitutes a design practice, embodying the architectonic nature of the humanities.

In this context, classic design historiography texts like Pevsner's *Pioneers of Modern Design* serve as foundational case studies, whose rhetorical analysis reveals meaningful connections to contemporary practice. The experimental approaches seen in animated film as design studies, for instance, demonstrate how historiography's traditional rhetoric and style can be

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innovatively reimagined exemplifying both the field's openness and its methodological potential. Meanwhile, our 'picturesque' study of John Ruskin—a figure whose vehement prose makes him a quintessential subject for rhetorical analysis—bridges theoretical discourse with historical practice, demonstrating how the most foundational design theories are, from their inception, profound acts of rhetorical design. This interdisciplinary exploration thereby frames historiography itself as a rhetorical design practice, substantiating Buchanan's concept of the 'wicked problem' while charting new directions for design history research. It argues that to write design history is to engage in a persuasive act of design.

Keywords: Rhetoric, Hyperpersonal Communication, Design Historiography, Buchanan, Dialogic Approach

Historicities of Cinematic Space: A Sensory-Material Framework for Analyzing Spatial Design in the Films of Wes Anderson, Ece Kumkale Açıkgöz, Eda Arısoy

This study examines the evolving cinematic atmospheres in the films of Wes Anderson through a sensory-material phenomenological framework, positioning his spatial design as a historiographical medium that reflects shifting global design cultures and spatial imaginaries from the late 1990s to the present. Drawing on Juhani Pallasmaa's critique of ocularcentrism in *The Eyes of the Skin*, the research reconceptualizes Anderson's production design not merely as aesthetic stylization, but as a multilayered design practice that engages memory, materiality, perception, and cultural history. Using a Historical-Hermeneutic Comparative Methodology, the study analyzes six key films—*Rushmore* (1998), *The Royal Tenenbaums* (2001), *Fantastic Mr. Fox* (2009), *The Grand Budapest Hotel* (2014), *The French Dispatch* (2021), and *The Phoenician Scheme* (2025)—each representing a turning point in Anderson's spatial logic and design ethos. A ten-dimensional analytical framework grounded in sensory-material phenomenology is used to examine material tactility, atmospheric depth, peripheral vision, temporal layering, patina, ergonomic scaling, technological mediation, embodied spatiality, poetic imagination, and spatial ontology. Through this lens, the study reveals how Anderson's cinematic spaces evolve in conversation with broader historical shifts in design thinking—from theatrical realism to handcrafted tactility, nostalgic historicism, editorial modularity, and finally to meta-spatial fragmentation. The findings suggest that Anderson's atmospheres operate not only as immersive cinematic worlds, but also as reflective artefacts of cultural memory, design heritage, and the commodification of space within the creative economy. This research positions Anderson's spatial compositions as vital sites for understanding how cinematic design engages with historical material culture and the contemporary condition of mediated spatial experience.

Keywords: Wes Anderson, Cinematic space, Sensory-Material Phenomenology, Design history, Spatial atmosphere

**Session 16:
Exhibitions, Residencies and Cultural Flows**

Chair: Yasmine Taan

**Cultural Inspiration and Locality in Art Exhibitions within a Globalized Context
A Case Study of Ma Yuehan International Art Exhibition in Xiamen, China**
Yanyan Li, Xiaomo Wang

**"The Impact of International Creative Residencies on Design Education and Student Development:
Analysing the Experiences of Six UK-Based Design Students in Castelo Branco, Portugal**
Inês Jorge

Unravelling "The Most Beautiful Lacework in the World"
Marta Filipova

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SESSION 16: Exhibitions, Residencies and Cultural Flows

Chair: Yasmine Taan

Cultural Inspiration and Locality in Art Exhibitions within a Globalized Context-A Case Study of Ma Yuehan International Art Exhibition in Xiamen, China. Yanyan Li, Xiaomo Wang

In the era of globalization, the challenge of enhancing international influence while preserving local cultural subjectivity has become a critical issue in curatorial practice and spatial design. This study explicitly critiques the phenomenon of superficial visual appropriation, arguing that the use of cultural inspiration must be redefined as a deeper process that emphasizes contextual reconstruction, narrative curation, and spatial immersion. Instead of mechanically replicating cultural symbols, curatorial practice should focus on translating cultural essence through exhibition narratives and spatial strategies, thereby creating authentic experiential environments that foster audience engagement and cultural recognition. Taking the Ma Yuehan International Art Exhibition held in Xiamen, China, as a case study, this research examines how narrative structuring, spatial configuration, and semiotic reinterpretation can achieve a balance between localized cultural representation and global dissemination. Supported by the Tsinghua University Olympic Art Research Center and conducted in remote collaboration with the 2024 Paris Olympics, the exhibition features a dedicated section on Pierre de Coubertin to highlight the transnational impact of Olympic ideals. Data for this study was collected through on-site observation, interviews with curators, and analysis of exhibition materials. Thematic analysis was applied to extract strategies of cultural translation and locality-driven design. The findings show that multilayered cultural contextualization, inspiration translation mechanisms, and spatially embedded narrative strategies can significantly enhance curatorial approaches, enabling audiences to engage in deep cross-cultural dialogue through immersive exhibition experiences. Furthermore, this study proposes a three-tier curatorial framework— “Cultural Inspiration Reconfiguration – Narrative Structuring – Spatial Experience Optimization.” This framework not only improves the visibility of cultural subjectivity in cross-cultural curatorial practice but also offers transferable strategies for global exhibition and spatial design, aiming to establish a balance between cultural dissemination and localized experience in the contemporary exhibition landscape.

Keywords: Cultural inspiration, Curatorial strategy, Spatial design, Locality, Globalization

The Impact of International Creative Residencies on Student Development: Analyzing the Experiences of Six UK-Based Design Students in Castelo Branco, Portugal, Inês Jorge

Although international creative residencies offer unique opportunities for design students, they also present several challenges. Focused examples of creative residencies abroad can provide valuable insights into students’ experiences. However, there is limited understanding of how creative residencies, specifically those lasting more than three weeks, impact students’

personal and professional development. This paper examines the experiences of six design students from the Manchester School of Art at Manchester Metropolitan University during the first edition of a creative residency in the city of Castelo Branco, Portugal, which took place in the summer of 2024. Using microhistory as a research method, the study focuses on the four-week residency to explore the impact of international creative residencies on student development. Data was collected through observations, original visual material captured during the residency and exhibitions of its creative outcomes, written documentation, and interviews with the students. The analysis reveals that the residency in Castelo Branco was transformative, due to five key factors: it provided students with the gift of time to slow down and develop their creative practice; opportunities to immerse themselves in a different place and culture; the chance to test out ideas and be creative; the ability to find inspiration in new surroundings; and the experience of being part of a supportive community of creative people. Regarding personal development, the findings suggest that residency allowed students to forge new friendships and boosted their self-confidence. As for professional development, the findings indicate that residency offered multiple sources of artistic inspiration and opportunities for creative exploration, mentoring, and networking.

Keywords: Creative residencies, Design students, Student development, Portugal, United Kingdom

Unravelling "The Most Beautiful Lacework in the World", Marta Filipova

Lace is a traditional, often handmade fabric crafted for decorative, occasionally practical purposes in the home and on dresses. Drawing on its links to home industries, lacemaking in Central Europe became much more than an economic activity at the beginning of the 20th century. Lace was turned into a self-sufficient artform, a means of emancipation and a source of income and recognition for many creators. Artists of the Viennese *Werkstätte*, German *Werkbund* or its Czechoslovak equivalent turned lace into a modern medium that could successfully represent individuals, institutions and states. Designers like Leni Matthaei, Dagobert Peche or Emilie Paličková Milde became recognized for the intricacy and modernity of their lace that abandoned decorativism in favor of abstraction and free expression. Paličková Milde, for instance, was a highly successful female artist who was awarded many international prizes and in Sweden in 1932 her lace was called the most beautiful lacework in the world. While highlighting these emancipatory functions of lace and its path to international exhibitions and markets, this paper also focuses on not-so-transparent aspects of modern lacemaking. The artists behind the prized designer lace were not the makers. The many hands that actually turned their designs into the final pieces and often invested their own creativity in the production process went mostly unrecognized. The anonymous character of the making therefore survived from its origins in small lace-making communities. Focusing mainly on Central Europe of the modern period, the paper confronts the issues of labor, creative economy and authorship in other communities and other parts of the world, including Finnish Kale Roma and Native American women lacemakers as well as contemporary inclusion of lace in haute couture. The paper therefore sheds light on global aspects of modern

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lacemaking and design economies in order to interrogate what emancipation means in these cases and to what extent acknowledged authorship matters.

Keywords: Emancipation, Lace, authorship, labor, Central Europe, Women



**DESIGN
HISTORY
SOCIETY**

**Session 17:
Craft Modernization and Postcolonial Economies**

Chair: Kjetil Fallan

The Ulm's School's Development Economy and India's Craft Economy
Eric Anderson

Wearing Time In India: The Design History Of HMT Watches
Samrudha Dixit

Pottery Propaganda: Shaping Creativity in Norwegian Design Reform
Peder Valle

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SESSION 17: Craft Modernization and Postcolonial Economies

Chair: Kjetil Fallan

The Ulm's School's Development Economy and India's Craft Economy, Eric Anderson

In 1966, a student from India attending West Germany's Ulm School of Design tried to make sense of the possibilities of the creative economy in postcolonial India. Sudhakar Nadkarni was faced with a tension between his industrial design education at Ulm and what he understood about the present realities and future potential of working as a designer in his home country. The tension hinged on the relationship between large-scale economic development and small-scale craft production.

On one side, Nadkarni's Ulm professors taught an approach to designing for development that prioritized massive industrial mobilization through scientifically derived systems of social and technical organization. According to the Ulm model, industrial designers like Nadkarni were to put aside the role of creative artists in favor of devising and managing systems for economic productivity and meeting basic human needs.

On the other side was India's longstanding creative economy of crafts. That economy had been buffeted by two centuries of colonial and post-colonial history, weakened by British exploitation, reactivated politically by Gandhi and the independence movement, given postcolonial symbolism in the architecture of Le Corbusier's Chandigarh Capitol Complex, and promoted as an engine of national rebuilding by the All India Handicraft Board, led by the prominent social activist Kamaladevi Chattopadhyay.

This paper considers Nadkarni's diploma thesis on "Design as a Planning Factor in Developing Countries," in which he proposed to integrate India's craft economy with Ulm-taught systems design in service of the development project. This unpublished (and little-studied) document not only offers general insight into Ulm's role in the global emergence of development design in the 1960s, but also shows a unique instance of one student navigating between the universalizing imperative of Western modernism and the local complexities of design and craft as contested fields in postcolonial India.

Keywords: Draft, development, Systems design, Ulm School

Wearing Time in India: The Design History of HMT Watches, Samrudha Dixit

A typical design history of independent India focuses on its institutions and on design for development. This essay advocates a holistic approach to Indian design history by including industrially produced everyday objects. The Hindustan Machine Tools (HMT) Janata, released in 1963 as India's first indigenously manufactured wristwatch, symbolized India's techno-utopian aspirations, non-aligned politics, and savvy marketing strategies that endeared it to the Indian populace. Despite its cultural and political resonance, the Janata remains neglected

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both globally and within Indian design history. From 1960 to 1980, the Janata was an aspirational object and the primary personal timekeeper for India. Beyond this period, it endured as a symbol of modernity. By placing the HMT Janata at the center of inquiry, this research traces networks of design, economy, technology, and society. Drawing on material culture studies, Science, Technology, and Society (STS), and Actor-Network Theory (ANT), the paper shifts focus from individual designers to socio-technical assemblages. Through oral accounts of watchmakers, HMT managers, users, collectors, and HMT Museum designers, it demonstrates how Janata emerged from dynamic interactions among people, organizations, and resources. Economic analyses situate HMT at the nexus of Cold War politics. Its production mirrored the USSR's Five-Year Plans, while technological transfer introduced capitalist market strategies. Yet this narrative conceals the design interventions developed in India. HMT launched watches with familiar Indian names – Rajat, Kajal, Vivek, and Rashmi – to foster relatability. Collectors still hunt for pieces bearing their names. This research integrates economic scholarship on HMT with the lived experiences of those who made and cherished the beloved timepieces.

Keywords: Industrial economy, Cold War design, Indian design history, Wristwatch design

Pottery Propaganda: Shaping Creativity in Norwegian Design Reform, Peder Valle

The belief in design reform has had a profound and lasting impact on the modern history of European design. Ever since the nineteenth century, the influence of propagators such as Gottfried Semper and William Morris has shaped modern perceptions of 'good design' and articulated how best to express them. The idea that certain traits, styles and principles were better suited to convey and embody modernism's lofty goals than others, quickly became so established that we have come to accept it without any question. And yet the advice of these critics changed and varied greatly. In this paper I look at how the design of mass-manufactured ceramics was informed by the changes in criticism from the close of the nineteenth century until the post-war years of the mid-twentieth century – what has popularly been termed the heydays of modernism. Ideally, what 'should' pottery look like? What shape and what decoration appropriately reflected 'modern' virtues and ideas? And what style of living did these designs imply or mediate? Using examples from the Norwegian ceramics industry, I trace these changing perceptions from their roots in applied art ideology to their incarnation as full-fledged functionalism, whilst always keeping an eye on the rhetoric that shaped the objects. With this paper I aim to pinpoint the changing nature of modernist aesthetics and its direct impact on the design of 'common' utilitarian objects. Informing and guiding creativity, modernism works both as a catalyst and a constraint, continuously challenging designers to find new ways of being 'modern'. In response to professional criticism and authoritative advice, mass-produced ceramics embody the will to find good solutions to an ever-changing problem – and a tribute to the creativity that fueled these proposals.

Keywords: Design associations, Design propaganda, Good design, Industrial ceramics, Modernism

**Session 18:
Design Education and Heritage**

Chair: Umut Şumnu

Interdisciplinary Collaboration on Design Education Typography as a Design Medium to Investigate the Historic City

Mahwish Ghulam Rasool
Ume Laila Hasan

From Factory to Creative Hub: Industrial Heritage And The Emerging Economies Of Creative Use

Hüma Uman

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SESSION 18: Design Education and Heritage

Chair: Umut Şumnu

Interdisciplinary Collaboration on Design Education
Typography as a Design Medium to Investigate the Historic City, Mahwish Ghulam Rasool, Ume Laila Hasan

This study examines the role of typography in shaping the urban identity of Karachi's historic old town, a space characterized by its colonial past, cultural diversity, and dynamic transformation. By analyzing the city's signage, from colonial engravings to contemporary street graffiti, typography is positioned as a graphic design tool and a medium through which design curricula can foster deeper engagement with place, memory, and culture. Karachi's urban landscape is a living archive, with typography as a visual and spatial narrative. The interaction between letterforms and architecture creates a dialogue between the city's layered histories—spanning migration, commerce, faith, and resistance—and its evolving identity. This investigation highlights how typography, embedded in the built environment, offers insights into the past while shaping contemporary urban experiences. This study aims to investigate the integration of typography in design education, enabling students to interpret and contribute to the visual and spatial narratives of the urban environment. By incorporating typography into the design curriculum, this pedagogical framework reframes the perception of typography, transitioning it from a mere ornamental feature to a crucial instrument for communication, historical preservation, and cultural representation. Through engagement with Karachi's multifaceted typographic landscape—ranging from colonial serif typefaces to dynamic Urdu calligraphy—students cultivate an understanding of how these typographic forms elucidate the city's intricate identity. This interdisciplinary approach encourages collaboration between design disciplines and offers a novel framework for students to interpret and shape their urban environment. Ultimately, typography becomes an essential tool for understanding Karachi's history, fostering a shared connection between the city's visual culture, its inhabitants, and the spaces they occupy.

Keyword: Collaboration, Interdisciplinary, Creative practices, Design Education, Typography

From Factory to Creative Hub: Industrial Heritage and the Emerging Economies of Creative Use, Hüma Uman

This paper investigates how adaptive reuse of industrial heritage sites transcends conventional conservation practices by engaging with broader questions of value production in the creative economy. Focusing on value assessment as a conceptual and practical tool, the study explores how historical industrial buildings—once symbols of production and labor—are reimagined through cultural, economic, and symbolic narratives. Drawing on selected cases, the paper analyzes the multiple layers of value—intrinsic, extrinsic, and economic—

assigned to these spaces throughout their transformation. It highlights how these adaptive reuse projects not only seek to conserve tangible heritage, but also to generate new forms of place-based identity, memory, and economic function. In particular, the study focuses on how former factories are increasingly transformed into creative hubs—spaces that foster design, collaboration, and cultural production. These hubs act as platforms for creative economies while reshaping the socio-spatial identity of post-industrial areas. By incorporating a critical value assessment framework, the paper questions which values are prioritized, who defines them, and how they align with or challenge local community perspectives. It also examines how authenticity, memory, and design narratives are commodified in the name of cultural regeneration, potentially displacing existing meanings or users. The paper draws on recent heritage theory to argue that value is not simply inherited but actively constructed through design, policy, and use. Adaptive reuse becomes not just a technical conservation intervention, but a cultural act shaped by conflicting interests, representations, and aspirations. Ultimately, the paper argues that understanding adaptive reuse through the lens of value assessment enables a more nuanced engagement with post-industrial transformation—one that balances preservation with innovation, heritage with entrepreneurship, and memory with market.

Keywords: Adaptive reuse, Creative hub, Industrial heritage, Value assessment, Authenticity

Session 19:
Gendered Labor, Media, and Ideological Representation

Chair: Eda Arisoy

Design, Representation, and Gender: Analyzing the Media Portrayal of Female Turkish Industrial Designers

Naz Açıklın
Demet Yıldız
Elif Kati

Labor, Power, and Gender Gendered Labor Politics in the Federal Art Project and the Dismissal of Mary Curran

Katie Krmarik

"From Studio Culture to Hustle Culture: The Evolution of Designer Burnout Since the 20th Century

Christina Radieddine

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SESSION 19: Gendered Labor, Media, and Ideological Representation

Chair: Eda Arısoy

Design, Representation, and Gender: Analyzing the Media Portrayal of Female Turkish Industrial Designers, Naz Açıkalın, Demet Yıldız, Elif Kati

Industrial design has been gendered from its inception, as feminist critiques of design history have revealed. The principles of modern design have often framed the field as a masculine pursuit, associated with functionalism, simplicity, and standardization. Design histories have traditionally highlighted the achievements of male designers, with the contributions of women often marginalized or framed within dominant patriarchal narratives. However, in the Turkish context—particularly since the 1990s—a different dynamic has emerged. Women designers have played an increasingly visible and influential role in shaping the field of industrial design. This paper explores how the professional identities and contributions of female Turkish industrial designers have been constructed and represented across various forms of media from the 1990s to the present. Focusing on six prominent and widely recognized designers, the study conducts a thematic analysis of media sources, including interviews, articles, personal websites, exhibition texts, and promotional materials. By analyzing these representations, the paper examines how gendered narratives intersect with media framing, professional identity, and cultural values in contemporary Turkish design. The findings aim to contribute to feminist design historiography by offering a national and gender-specific lens through which to understand the evolving discourse of industrial design. Ultimately, the paper provides a critical framework for understanding how representation and gender continue to shape the visibility and valuation of design work in Türkiye.

Keywords: Representation, Gender, Media, perception, Industrial design, Female industrial designers, Feminist design history, Turkish design

Labor, Power, and Gender Gendered Labor Politics in the Federal Art Project and the Dismissal of Mary Curran, Katie Krcmarik

The Federal Art Project (FAP), a component of the Works Progress Administration (WPA), offered employment opportunities to artists while promoting cultural initiatives nationwide. Although Eleanor Roosevelt championed the inclusion of women—especially in leadership roles—within WPA programs, female administrators in the FAP often encountered organized resistance, particularly from within the labor movement. While the unions advocated for fair wages and improved working conditions for artists, they simultaneously contributed to the marginalization of women in administrative positions, highlighting the intersection of labor rights and gender politics. The Artists' Union, initially formed to protect unemployed artists, played a significant role in shaping the FAP's administrative structure by targeting female administrators, demonstrating clear gender bias. This paper examines the dismissal of Mary

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Curran, a respected and effective leader within Pennsylvania's FAP, who was forced out under pressure from the Artists' Union. Drawing on archival correspondence and administrative documents, this paper employs a feminist historiographic approach and textual analysis to examine how narratives surrounding Curran's dismissal were constructed and weaponized within institutional power structures. Guided by feminist theories of institutional power and labor, the paper explores how women's leadership was systematically undermined through union and administrative practices. In addition to documenting Curran's dismissal, this analysis reveals how progressive labor movements, such as the Artists' Union, while advocating for equity, also reinforced patriarchal structures. Curran's case, along with similar instances in Ohio and Illinois, illustrates how unions can act as gatekeepers of gendered authority, shaping not only who held power within the FAP but also how leadership is defined and valued. This paper demonstrates how bureaucratic mechanisms and collective action were harnessed to undermine female leadership, raising critical questions about the limitations of progressive reform and the perpetuation of gendered power within ostensibly egalitarian institutions.

Keywords: Federal Art Project, Women, Equality, Union, Mary Curran

From Studio Culture to Hustle Culture: The Evolution of Designer Burnout Since the 20th Century, Christina Radieddine

This paper explores how the shift from studio culture to hustle culture has fundamentally reshaped design education and professional practice. While early pedagogical models emphasized collaboration, mentorship, and process, today's design culture increasingly rewards overwork, personal branding, and constant productivity. Creative burnout is no longer an individual failure, but a structural outcome, closely tied to a capitalist work ethic embedded within both design education and industry at large. Drawing on a mixed-methods approach, the paper combines historical analysis of curricula and manifestos, discourse analysis of institutional language, and qualitative synthesis of existing studies on designer wellbeing. Archival material such as the Bauhaus Manifesto and syllabi from institutions like the Royal College of Art and Parsons are examined alongside contemporary examples from design programs like SCAD. These materials are analyzed in light of labor theory and established burnout models, allowing for a critical reading of how design pedagogy has internalized and reproduced ideals of perfectionism and self-exploitation. Through this lens, the paper shows how passion, once positioned as the heart of creative work, has been repurposed into a performance metric, blurring the line between dedication and workaholism. The tension between perfectionism and passion emerges as a central driver of burnout, particularly for young designers navigating identity, aspiration, and labor in increasingly precarious environments. Rather than treating hustle culture as a recent rupture, the study frames it as an extension of inherited values that have gone largely unchallenged. It concludes by calling for a redefinition of success in creative fields, one that prioritizes sustainability, collective care, and mental health over sacrifice and output. By tracing the evolution of studio culture since the 20th century, this research examines how workaholism became normalized in design environments. It highlights how passion — once celebrated as the foundation of

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creative careers — has been weaponized, creating impossible standards of perfectionism that trap young designers in cycles of exhaustion and self-exploitation. The tension between perfectionism and passion will be critically analyzed as a key driver of burnout among emerging designers. Through historical references, labor theory, and contemporary case studies, the paper argues that hustle culture is not an aberration but the logical extension of earlier values left unchallenged within design education. This investigation ultimately calls for a redefinition of success in creative fields, one that prioritizes sustainability over sacrifice. By questioning the narratives that equate suffering with excellence, this paper aims to contribute to a broader conversation about mental health, labor ethics, and the future of design practice in a post-hustle culture era.

Keywords : Creative labor burnout, Hustle-driven design culture, Capitalist pedagogy in design, Workaholic norms in creative industries, Perfectionism and passion dynamics

**Session 20:
Spaces and Materials of Display and National Identity**

Chair: Grace Lees-Maffei

**Visualising Design: The Transition From Decorative Arts Museums
To Design Museums Through Poster And Catalogue Design**
Lisa Sneijder

The Role of Display in World's Fairs and Exhibition Design
Kerry Meakin

Return to Wood: Material Preferences in Official Showcasing of Japan
Christopher Pokarier

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SESSION 20: Spaces and Materials of Display and National Identity

Chair: Grace Lees-Maffei

Visualizing Design: The Transition from Decorative Arts Museums to Design Museums Through Poster and Catalogue Design, Lisa Sneijder

The notion of a design museum and its subsequent emergence in Europe and the US aligned with a postmodern shift from an educational approach towards trade to an experience-oriented approach towards the general public. Several decorative arts museums originating between the end of the 19th century and the early 20th century started to adopt a new identity from the 1970s onwards. After the emergence of the Design Museum in London and the Vitra Design Museum in Weil am Rhein in 1989, the English language term 'design' was preferred over national language equivalents. These name changes came with new recognizable visual identities, making the Design Museum a commodity in its own right. Examples of transitioning decorative arts museums include but are not limited to Cooper-Hewitt, Smithsonian Design Museum, Design Museum Ghent, Design Museum Helsinki, and Design Museum Denmark. This conference paper will explore the transition from a decorative arts museum to a Design Museum told through the changing visual identity found in the visual language of exhibition posters and catalogues. It will focus on two case studies: the Cooper-Hewitt, Smithsonian Design Museum and Design Museum Ghent as they underwent identity transitions at similar times. The Cooper-Hewitt, Smithsonian Design Museum, which was established in 1897 as a decorative arts museum reopened in 1976 under the name of National Museum of Design, changed to National Design Museum in 1994, eventually dropping 'National' in 2014. Design Museum Ghent follows a similar path, established in 1903 as a decorative arts museum, reopened with a new identity in 1977 and added 'vormgeving' (Dutch for design) to the name in 1995, to settle on the English name Design Museum in 2002. As posters and catalogues are the main communicative tools directed to visitors, they are exemplary formats to consider how the museums transitioned towards the postmodern and how they used visual language to commodify a brand identity to attract a non-specialist public.

Keywords: Design museums, Museums of Decorative Arts, Visual identity, Poster design, postmodernity

The Role of Display in World's Fairs and Exhibition Design, Kerry Meakin

This paper critically examines the role of product display in promoting contemporary artefacts at World's Fairs and Exhibitions, with a particular focus on the under-researched field of display design. It investigates how practitioners employed specific techniques for showcasing products at late nineteenth-century international exhibitions and how evolving communication networks facilitated the global dissemination of these display innovations. This study further explores how practical methods developed in early twentieth-century

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schools of window display, along with contributions from professional associations and trade publications, began to intersect with exhibition design. It analyses the work of both prominent and lesser-known figures whose practices were shaped by advancements in display techniques, particularly those emerging from Germany and the United States during the early twentieth century. Given the absence of formal training pathways for exhibition designers and stand dressers during this period, the paper argues that many of these skills were derived from the burgeoning profession of window display. National display associations, while operating independently, also collaborated internationally through conferences, seminars, and specialist journals. Through case studies of designers such as Lilly Reich, Misha Black, and Natasha Kroll—alongside lesser-documented individuals—the paper demonstrates how the increasing professionalization of display practices led to a cross-pollination of techniques that significantly influenced the evolution of exhibition design.

Keywords: Window display, Exhibition design, Professional associations, Regulatory bodies, Dissemination

Return to Wood: Material Preferences in Official Showcasing of Japan, Christopher Pokarier

Both the master plan for Expo 2025 being staged in Osaka, and Japan's national pavilion, adopt wood as signature design element. The paper examines how recently timber has become the de facto national material preference for government-supported showcasing of Japan in expositions, trade shows, cultural diplomacy and the national stadium for the 2020 Tokyo Olympics. In foregrounding wood as the dominant material language, Japan appears to hark back to its earliest official self-representation abroad through built presence. Japan's first exposition participation, in Paris in 1867, and for decades after, featured purpose-built wooden buildings in distinctive traditional forms, constructed by Japanese craftsmen on site. This symbiotic relationship between traditional material, form and artisanship, and influence abroad, was despite public buildings from the Meiji period on expressing 'modernity' to the Japanese public through western-derived forms, materialities and construction techniques. By the 1937 Paris Exposition, the character of Japan's pavilion was to be heavily contested, although the final modernist-influenced design - awarded the Grand Prix - had a lasting impact on postwar Japanese public architecture and national representation. Later designs of Japan's expo pavilions abroad, and domestic projects with foreign exposure, mirrored the creative responses of Japanese architects and designers to mass urbanization and consumerism, embracing new material possibilities and logics. The dominant materiality of the 1964 Tokyo Olympics, and 1967 Montreal Expo pavilion was concrete, while the 1970 Osaka Expo was synonymous with plastic and fiberglass. Shigeru Ban's 2000 Expo pavilion at Hanover featured paper tubes as key structural element, supporting a high-tech paper membrane. Japanese architects today win extensive private projects abroad, are the most represented nationality amongst Pritzker prize winners, and are innovative and varied in material choices. Yet wood is an easy pitch for public projects showcasing Japan abroad. The interests, agents, and ideas at work are explored.

Keywords: Material, Wood, Architecture, Japan, Expo



**DESIGN
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**Session 21:
Design and Decentralizing Narratives**

Chair: Priscilla Farias

The Transnational Journey of Typeface Promotion: The Role of Fairs and Distributors

Ludovica Polo

Modernist Legacies in Canadian Graphic Design

Louise Paradis

From Canon to Commons. Reframing Graphic Design History through Participatory Archives

Rebecca Bertero

Serena De Mola

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SESSION 21: Design and Decentralizing Narratives

Chair: Priscilla Farias

The Transnational Journey of Typeface Promotion: The Role of Fairs and Distributors, Ludovica Polo

We often forget that typography, in addition to being – alongside imagery – one of the two fundamental elements of graphic composition, was, at least until the 1970s, still a physical product, subject to the rules and demands of the market. As a commercial commodity, typography required promotion, which took place through a variety of ephemeral materials, including advertisements in trade magazines, foundries' house organs, and, most notably, type specimens. Despite being largely overlooked in design historiography, these materials provide valuable insights into the transnational circulation of typographic taste. Focusing on the post-war era through the 1970s– a period marked, on one side, by the consolidation of graphic design as a profession and, on the other, by the peak and subsequent decline of metal type composition – this study aims to examine how typographic ephemera traveled across borders through trade fairs and distribution networks. Major international fairs, such as DRUPA in Germany, GEC in Italy, and the Salon TPG in France, served as key venues for the dissemination of these promotional artifacts, frequently accompanied by exhibition stands that visually referenced the specimens' design. But beyond these events, the everyday circulation of typographic taste relied on distributors, whose role in shaping typographic landscape remains largely unexplored. These distributors – whether exclusive linked to a single foundry or representing multiple brands – provided clients with type specimens that were not only promotional tools, but also educational resources. Particularly in smaller towns and peripheral areas, where printers often assumed graphic design responsibilities, these specimens guided compositional choices by suggesting practical typeface applications and offered insights into the history of writing, often enriched with anecdotes about their design. Despite the challenges posed by the scarcity of primary sources, it is still possible to reconstruct emblematic case studies that shed light on the relationships between type foundries and their international distributors. This paper will analyze one particularly significant example: the collaboration between the German foundry Ludwig & Mayer and their Italian distributor Giovanni Azzaro during the 1960s. Based on recently uncovered correspondence – identified and catalogued in the course of this research – this case study offers a rare window into the mechanisms through which typefaces circulated beyond national borders, revealing the international processes of typographic dissemination and commercial exchange.

Keywords: Typeface promotion, International distributors, European trade fairs, Giovanni Azzaro, Mediation of typography

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Modernist Legacies in Canadian Graphic Design, Louise Paradis

In the aftermath of World War II, Switzerland emerged as a leader in graphic design with a distinctive approach known as the Swiss Style. Characterized by grid-based layouts, sans-serif typography, and a commitment to rational, functional aesthetics, this approach gained international recognition and helped define what became known as the International Typographic Style. Its influence extended to Canada—particularly Quebec—where it shaped landmark design initiatives such as Expo 67 and the 1976 Montreal Olympic Games. Yet the evolution of Canadian modernism cannot be understood through Swiss influence alone. American graphic design, along with the sweeping cultural transformations of Quebec's *Révolution tranquille*, also played a key role. Together, these forces gave rise to a uniquely Canadian synthesis of modernist ideals, adapted to local social, political, and cultural realities. This project investigates the legacy of Swiss Style in Quebec through the work of four influential graphic designers—Rolf Harder, Georges Huel, Gilles Robert, and Roger Lafortune—whose archives are housed at the McCord Stewart Museum in Montreal. Conceived as a curated visual inquiry, the project draws on three bodies of material: canonical examples of Swiss Style; selected archival works by the four Quebec designers; and a series of contemporary Quebec design projects that echo, reinterpret, or critique modernist principles. Both archival and contemporary Quebec works, selected for formal characteristics emblematic of Swiss Style, are analyzed in relation to regionally specific elements such as bilingual typography, symbolic imagery, and distinctive color palettes. This project establishes a visual dialogue across time. Through comparative analysis, it reveals how modernist values have been adopted, adapted, or contested. It positions the archive not merely as a site of preservation, but as a critical lens for understanding the local evolution of global design languages.

Keywords: Modernism, Graphic design, Canada, Swiss Style, Visual Culture

From Canon to Commons. Reframing Graphic Design History through Participatory Archives, Rebecca Bertero, Serena De Mola

This paper explores the evolving landscape of design history and criticism in relation to the emergence of digital archives and participatory collecting practices. It argues that the widespread digitization of design artifacts and the rise of community-based platforms are reshaping the methodologies, epistemologies, and narratives through which design is historicized. In particular, it examines the People's Graphic Design Archive—an open, crowd-sourced initiative founded by Brockett Horne, Briar Levit and Louise Sandhaus—as a case study to investigate how digital tools can democratize access to design heritage and foreground non-canonical, vernacular, and marginalized contributions. The methodology combines theoretical analysis with primary qualitative research, including a semi-structured interview with Briar Levit, to better understand the archive's structure, ethos, and curatorial strategies. Drawing on Martha Scotford's concept of "messy history" (1994) and Jack Halberstam's "low theory" (2011), the paper critiques dominant historiographical frameworks and examines how people's archives foster plural and intersectional histories of design. Furthermore, it contends that visual artifacts in digital archives are not passive containers of

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knowledge, but active instruments of historiographical construction (Drucker, 2014). The discussion also addresses the tensions between open access and digital precarity, with particular attention to the infrastructural fragility of platforms such as Archive.org (Gold & Klein, 2019). Ultimately, the paper advocates for the integration of decentralized digital resources into academic discourse and design education, challenging the myth of the “hero designer” and aligning with broader movements in people’s history and counter-archival practices

Keywords: Digital archives, Participatory collecting, Design history, non-canonical narratives, Visual epistemology

