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Book Review

*Editors' note: We are witnessing a notable increase in the publication of anthologies and collections of design writing and research. This is good news for the field, seemingly reflecting its maturity, and indicating a pool of established writings from which to draw. As a textbook, D. J. Huppertz's edited collection, *Design: Critical and Primary Sources*, provides a one-stop resource for students and designers alike; as a snapshot in history, the anthology sets out to be problematizing and problematic, opening to question a canonical view. To interrogate this phenomenon, we invited the following four reviewers to each examine one volume of Huppertz's collection.*

Dennis Doordan

Design: Critical and Primary Sources. Design Reform, Modernism and Modernization, Volume 1, edited by D. J. Huppertz (London: Bloomsbury Academic, 2016); Series: ISBN 9781472539366, 1014 pages, hardcover, four volumes (\$895.00).

This is the first of a four-volume set edited by D. J. Huppertz and published by Bloomsbury. (Other reviews in this journal will examine each volume separately.) In a 1971 essay included in this collection, Anni Albers begins with a comment and a question. "Though only the few penetrate the screen that habits of thoughts and conduct form over time, it is good for all of us to pause sometimes, to think, wonder and maybe worry; to ask 'where are we now?'" The Albers essay provides a useful point of departure for this review: How does this new anthology help us penetrate the habits of thought and the canonical narrative associated with the history of design in the modern era? Where, indeed, are we now? Huppertz has given this subject some serious thought. In 2017 he coauthored (with Grace Lees-Maffei) a long thoughtful review of recent design anthologies.¹ Huppertz is clearly aware of the role anthologies like this one can play in articulating a canonical view of design and its history in the modern era. He has no interest in endorsing the familiar narrative originally found in the work of Nikolaus Pevsner and Siegfried Giedion that still shapes many introductory surveys

of the subject. Yet he is aware that such a collection must support a variety of approaches to the study of design and its history. His solution is to offer a selection of primary source texts that illuminate major design issues beginning with the English Design Reform movement and carrying through the mid-twentieth century in Europe and the United States in volume 1. The reader will find pieces by Henry Cole, William Morris, Walter Gropius, Jan Tschichold, László Moholy-Nagy, Walter Dorwin Teague, and Edgar Kaufmann. This is a partial list but sufficient to convey the point: The "big names" are here and this anthology can easily support a mainstream historical treatment. Huppertz also includes a selection of articles by design historians that call into question canonical treatments and provide important context for the historical texts selected. Pieces by Adrian Forty, Jorge Frascara, Ray Batchelor, and Penny Sparke reveal biases, note omissions, and suggest alternative approaches to the story of design in the modern era.

Any collection of primary source material is open to the inevitable question, "Why this document and not some other—why, for example, this essay by Walter Gropius or Adolf Loos and not another." Pursuing this line of argument would not be fair to Huppertz; a reviewer is obligated to review the anthology that exists and not some ideal alternative. Huppertz is the editor and has exercised editorial discretion to create this anthology. He has done a credible job and compiled a useful tool for thinking. This does not mean the effort is exempt from criticism; this anthology has its weaknesses. To his credit, Huppertz is aware of some of them. For example, there are no illustrations, a lack he attributes to copyright difficulties. There is also an unfortunate sameness to these texts—never possessed originally—because type and page layouts are uniform throughout the volume. Henry Cole's 1849 essay "On Ornament" from the *Journal of Design and Manufactures* looks the same here as Jan Tschichold's "The Principles of the New Typography," published seven decades later. In design studies understanding how some-

thing is whatever it is can be revealing in its own distinctive and designerly way. At times the scholarly apparatus for this anthology is weak. Primary sources have their own histories, and I wish the editor had paid more attention to dates. The source for a text is different than the original date of the text; one affects copyright, the other contributes to historical knowledge. Neither of the two essays by Gropius is correctly dated. “The Theory and Organization of the Bauhaus” appeared in 1923, not 1938, which is the date of a Museum of Modern Art publication that serves as the source for the text included here. Likewise, “Bauhaus Dessau: Principles of Bauhaus Production” dates to 1926 (not 1969). Loos’s “Ornament and Crime” is listed here as 1908. Yet published research by Christopher Long has altered substantially our knowledge about the origins of this essay.² “Ornament and Crime” grew out of a series of lectures Loos gave beginning in November 1909; the earliest surviving text for what became “Ornament and Crime” dates to January 1910; the first publication (in French) was not until 1913 and the first German publication did not appear until 1929. It seems inevitable that this anthology will be incorporated into the Design Library, Bloomsbury’s online resource for design, and one can only hope that the editor and publisher will work to amend and enrich the citation of original sources.

Can we use this anthology to question the habits of thought that Albers warned us about? The answer is yes; Huppatz recognizes that the concept of design is in some important way historically specific and therefore constantly shifting over time. He has edited an anthology that can support a critical examination of design and the role of designers in the modern era.

Design: Critical and Primary Sources, Volume 2: Professional Practice and Design Theories, edited by D. J. Huppatz (London: Bloomsbury Academic, 2016); Series: ISBN 9781472539366, 1014 pages, hardcover, four volumes (\$895.00).

In his review of D. J. Huppatz’s first volume from the four-volume collection *Design: Critical and Primary Sources*, Dennis Doordan concludes that this anthology contributes to the field in that it helps question “the canonical narrative associated with the history of design in the modern era.” In the second volume on *Professional Practice and Design Theories*, Huppatz seeks to address “shifting territories,” describing an evolving, mainly Western, design profession. Beginning with the premise that design has moved away from “mass-produced objects” toward the design of “scenarios or experiences,” Huppatz traces the integral relationship between an emerging theoretical design discourse and the professional role of designers following World War II to the 2000s. This combination of theory and practice, he suggests, has developed in part “to establish professional respectability” but is equally reflective of how design processes came out of ever-transforming social and economic contexts. The overarching shift in this volume is from the autonomous designer to the collaborator, mirroring the change in the professional status of the designer from consultant technician to innovation driver. The volume brings together essays from across the design fields—product design, design management, service design, and so on. Examples from the field of graphic design are also included, which is refreshing because this field is normally marginalized in the roll call of design research collections. More on this later.

Volume 2 is divided into five main parts grouped thematically into the following categories: The Designer, Methods and Theory, Design Thinking, Services and Systems, and Design Management. Nineteen essays are selected to reflect different authorial positions and suggest a historical evolution

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- 1 Grace Lees-Maffei and Daniel Huppatz, “A Gathering of Flowers: On Design Anthologies,” *Design Journal* 20, no. 4 (2017): 477–91.
 - 2 Christopher Long, “The Origins and Context of Adolf Loos’s *Ornament and Crime*,” *Journal of the Society of Architectural Historians* 68, no. 2 (June 2009): 200–23.

of design ideas, approaches, and professional roles. The selection addresses broader themes, for example, autonomous creative versus strategic corporate, capitalism versus social inclusion, exploratory versus predictability, and from concept to problem solving. This reinforces an effective editorial approach whereby the narrative centers on ways the reader can engage through connective possibilities. By juxtaposing essays from different periods of history or as counterpoints for disciplinary perspectives, ideas, approaches, design processes, and debates, the reader is led to understand how the different domains of knowledge have emerged with their own specificity, problems, and shared assumptions. For example, the Design Thinking section (part 3) compares three decades of scholarly and applied works to provide an evolution of how designers have approached thinking about design: Nigel Cross's "Designerly Ways of Knowing" (*Design Studies* 1982), Richard Buchanan's "Wicked Problems in Design Thinking" (*Design Issues* 1992), and Tim Brown's "Design Thinking" (*Harvard Business Review* 2008). This is picked up again in the section for Design Management, bringing design thinking up to the 2000s with Roger Martin's "Design Thinking: How Thinking Like a Designer Can Create Sustainable Advantage" (*Harvard Business Publishing* 2009), originally published in *The Design of Business: Why Design Thinking Is the Next Competitive Advantage* by Harvard Business School Publishing, in which Martin reinforces Huppertz's underlying premise that design thinking, as a concept, continues to evolve. Huppertz's selection reminds us of how far we have come from some of the early consideration of design problem-solving strategies to its broader appropriation by other disciplines, such as business and management.

Although criticism could be leveled at reprinting works by mainly established design authors, as opposed to fresh voices, Huppertz recognizes the volume's shortcoming in terms of a decidedly Western and male view of the designer and his professional status. He tries to readdress the way design theories have adopted a Euro-American bias by including

Singnapalli Balam's essay "Invisible Design: The Alternative Approaches" (1998). Balam's work is one of the few key texts that I haven't come across previously, and its inclusion offers fascinating insights into the complexity and role of design in contemporary India.

Though Huppertz also concedes, in his introduction, to a "conspicuous absence of female contributors," he nevertheless fails to address this via a robust discussion of women working in the design profession. Although graphic design is a welcome inclusion for the volume, an essay by graphic designer Paul Rand and in the same section Fran Mort's reflections on the career of Neville Brody do little to dispel a male-dominated canon for professional practice. Missing are examples of works that address some of the complexities of gendered activities in professional practice. Any of design historian Pat Kirkham's writings on Charles and Ray Eames, for example, would have made a significant contribution to a discussion of gendered roles in design studio partnerships. Indeed, so would extracts from Beatrice Warde's writings as the publicity manager for British Monotype Corporation during a time when she had to write under a pseudonym (Paul Beaujon). To Huppertz's credit, we do find design historian Cheryl Buckley's 1986 seminal article "Made in Patriarchy: Toward a Feminist Analysis of Women and Design," in volume 3 of the collection. As I suspect that most readers will dip in and out of single volumes rather than read the collection consecutively, some consideration for relevant cross-referencing may be considered in future editions. The table of contents for the four volumes overall does show a considered perspective on the history and critical positions of design.

Volume 2 is certainly an achievement. Huppertz has presented a platform for reflecting on the design theories that have come to inform and shape our ever-changing profession. However, he makes a final point: A significant gap remains between "the public, professional and academic perceptions of designers and design." This book does not bridge

that gap, but it does offer ways to think about how the field is evolving and therefore about how perceptions can change.

David Brody

Design: Critical and Primary Sources, Volume 3: Social Interactions, edited by D. J. Huppertz (London: Bloomsbury Academic, 2016); Series: ISBN 9781472539366, 1014 pages, hardcover four volumes (\$895.00).

D. J. Huppertz's edited volume 3 of previously published essays, subtitled *Social Interactions*, heeds Victor Papanek's important call—made in his 1971 book *Design for the Real World*—for designers to take responsibility for their work. Huppertz's text ends with a thoughtful selection of essays that focuses on ethics, and the notion of an ethical design practice frames the whole compilation. Indeed, this desire to foster a better understanding of “human relationships with designed artifacts”¹ makes this text a valuable asset to students, teachers, practitioners, and theorists who grapple with design. To organize this book, Huppertz divides sixteen essays under the following subsections: Experience, Design as Interaction, Consumption, and Ethics. As he explains in the preface to this volume, *Social Interactions* is the third installment in a larger series titled *Design: Critical and Primary Sources*, which covers a range of topics from the history of design reform to the professionalization of design to globalization.

It was wise to open the subsection on Experience with Donald Norman's well-known essay “The Psychopathology of Everyday Things,” originally published in 1988. Students of design should be familiar with Norman's design laments, which in texts like *The Invisible Computer* (1998) are quite explicit in their dissatisfaction with utility creep. In this diagnosis of our “everyday” lives, Norman again delivers a scathing rebuke to design's obsession with an aesthetics of complexity that interferes with the user's abilities to use design. In another highlight from this

section, Patricia Moore's 2001 essay “Experiencing Universal Design” cleverly devises an empathy-based experiment in which she used prosthetics to hinder her mobility, transforming herself from a woman in her mid-twenties into an octogenarian. Through self-modification, Moore was better able to understand how design divides the world into “the haves and the have-nots,”² and she claims we must rid ourselves of the arrogance that allows a world where design decisions about seemingly banal things, such as the way we devise notions of domesticity with a universalized conception of who will use the home, leads to inequality. Moore's essay is especially resonant with growing scholarly interest in disabilities studies. In short, experience is critical to how design devises our interactions with other people in relation to the vast and ever-increasing world of things.

In the twenty-first century, technology mediates our experiences, and the subsection on Interaction makes us sit up and take notice of how design constructs the interface between us and the artificial. Bruno Latour's essay “Technology Is Society Made Durable” stands out in this section because of its use of actor-network theory to explain how a subtle design choice can nudge a person to act in a particular way. Turning to the example of the weighted hotel room key—a long-standing tradition at many European hotels before the widespread use of the electronic keycard—Latour claims that the exchange between human and nonhuman interactions leads to specific outcomes. In the case of the weighted room key, the network of human and nonhuman interactions forces hotel guests “to rid themselves of this annoying object which makes their pockets bulge and weighs down their handbags: they go to the front desk on their own accord to get rid of it.”³ Terry Winograd moves Latour's ideas into the digital realm and claims—in an early essay titled “The Design of Interaction” from 1997 that touches on the nascent frontier of the internet—that engineers need to understand who will be using their inventive technology. In a statement that harkens back to Norman's discussion of design, Winograd looks to the future

and demands that interactive design must “place human concerns and needs at the center of design; and like the social disciplines, it needs to take a broad view of social possibilities and responsibilities.”⁴ Winograd’s prescience is something that students of interactive design need to contextualize historically and, of course, see as relevant in our current epoch where sociability is now web-dependent.

The subsection on Consumption, which logically follows Interaction, should have offered more concrete examples of how consumers and consumer-based design alters social interactions. In fact, it would have been helpful to include an essay that analyzes economic privilege and how design fractures society through exclusivity. By including essays by Jean Baudrillard and Nigel Whitely, Huppertz gives readers the tools for understanding our neoliberal consumer culture, where class distinctions and lifestyle have become the norm, but including writing related to the final section on Ethics, such as Zygmunt Bauman’s *Wasted Lives: Modernity and Its Outcasts*, would have provided readers with a more poignant critique about the repercussions of our current consumerist frenzy.

In the last subsection of *Social Interactions*, the volume comes together in ways that will be most meaningful to those who are critically engaged with design. Huppertz offers five excellent essays on ethics. The inclusion of Krzysztof Wodiczko’s “Designing for a City of Strangers” was most surprising and welcome. This essay from 1999 conceptualizes our historical moment as a “Migration Era.”⁵ Wodiczko claims that our cities need a new type of design—“a new artifice”⁶—that will help devise communities and protect the immigrant. Closely related to Wodiczko’s well-known *Homeless Vehicle* project (1988–89), the artist evokes design as a way to heal the city through a reparative process. In an era of Trumpian and Brexit jingoism, it is inspiring to read an artistic response to the xenophobia that has defined so much of our current political moment.

For the last chapter, Huppertz offers Clive Dilnot’s essay “Ethics in Design: 10 Questions,” which

was originally published in my coedited (with Hazel Clark) volume *Design Studies: A Reader*. Dilnot turns to Papanek’s words from the 1970s to initiate ten pressing questions about the role of design in our contemporary world. He ends by quoting Gillian Rose who, while discussing the notion of ethics, claims that to enact the ethical is to act ““for the good of all.””⁷ Huppertz has provided us with a collection of essays that offers readers the possible ways a critical and thoughtful understanding of design will enable makers, users, and thinkers to work for the benefit of the many, instead of the privileged few.

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- 1 D. J. Huppertz, “Introduction: Social Interactions,” in *Design: Critical and Primary Sources*. Volume 3: *Social Interactions*, edited by D. J. Huppertz (London: Bloomsbury Academic, 2016), xiii.
 - 2 Patricia Moore, “Experiencing Universal Design,” in *Design: Critical and Primary Sources*. Volume 3: *Social Interactions*, edited by D. J. Huppertz (London: Bloomsbury Academic, 2016), 47.
 - 3 Bruno Latour, “Technology Is Society Made Durable,” in *Design: Critical and Primary Sources*. Volume 3: *Social Interactions*, edited by D. J. Huppertz (London: Bloomsbury Academic, 2016), 79.
 - 4 Terry Winograd, “The Design of Interaction,” in *Design: Critical and Primary Sources*, Volume 3: *Social Interactions*, edited by D. J. Huppertz (London: Bloomsbury Academic, 2016), 112.
 - 5 Krzysztof Wodiczko, “Designing for a City of Strangers” in *Design: Critical and Primary Sources*. Volume 3: *Social Interactions*, edited by D. J. Huppertz (London: Bloomsbury Academic, 2016), 221.
 - 6 *Ibid.*, 225.
 - 7 Clive Dilnot, “Why Might We Need an Ethics of Design?” in *Design: Critical and Primary Sources*. Volume 3: *Social Interactions*, edited by D. J. Huppertz (London: Bloomsbury Academic, 2016), 244.

Ramia Mazé

Design: Critical and Primary Sources. Volume 4: *Development, Globalization, Sustainability*, edited by D. J. Huppertz (London: Bloomsbury Academic, 2016), Series: ISBN 9781472539366, 1014 pages, hardcover, four volumes (\$895.00).

Development, globalization, and sustainability are pressing issues in public debate, in policy making, in scientific research—and in design—today. These

are the main themes and title of the fourth and concluding volume of the series *Design: Critical and Primary Sources*, edited by D. J. Huppertz. The series is organized thematically rather than as a historical chronology or evolutionary narrative. The contents of this volume include nineteen articles originally published between 1977 and 2012 divided into four thematic sections: development, globalization, branding, and sustainability. Although the series and each volume follow a thematic logic, articles within the sections of this volume are arranged chronologically, which imparts a flavor of the historical chronology and evolutionary narrative. Within the sections, several of the later articles reference previous ones that are also included. This chronological sense and cross-referencing impart a sense of coverage that is perhaps misleading in a volume that aims to address themes that are so big, complex, and contested.

Several articles are particularly successful in weaving nuanced connections between design examples and the larger themes. Ellen Lupton's article "Reading Isotype" (1986) is a high-quality design history of the Isotype typographic system. It is critically contextualized in relation to developer Otto Neurath who, as part of the Vienna Circle at the beginning of the twentieth century, was a founder of the philosophical theory of logical positivism. The system was part of a philosophical search for a scientific, autonomous, and universal language of vision, which was intended as an instrument to achieve a unified and international social life. The modernist search for the "universal" is problematized and updated through the concluding discussion of postmodern typographic discourse and literary theory. The significance of Lupton's article for this volume is in critically discussing the practical and philosophical connection between a well-known design example and the theme of globalization.

This quality of connection is also demonstrated in John Thackara's article "Lightness" (2005). His critique unpacks the idea of "dematerialization," a rhetorical device typical in postmodern theories of the

information society and of sustainability. Through a series of personal and design examples, including traffic and a near car crash, Thackara deconstructs the idea. He links "small actions" to "big effects" and "weighty factors" in our increasingly material-intensive and wasteful lifestyles and societies, and he paints an alternative picture of an alternative, "lightness-based industrial culture" and sustainable economy. The volume contains many articles written in similarly essayistic and personal style (perhaps part of the editor's intention to accommodate "the designer's voice"). Thackara's is one that successfully weaves between the familiar everyday to the big themes of the volume through connections that are research-based and rigorously argued.

Further articles are significant as contributions to design discourse. If I were to pick from each of the thematic sections here, I would note Jonathan Woodham's "Design and the State" (1999) and Ezio Manzini and François Jégou's "Collaborative Organizations and Enabling Solutions" (2008). Furthermore, Gui Bonsiepe's "Precariousness and Ambiguity: Industrial Design in Dependent Countries" (1977) is already a classic. Related to Bonsiepe's article, but not included in the volume, are contributions from a related and important discourse concerning the "base of the pyramid" and design engagement with alternative models of development. One further article is a lasting contribution to design theory, and it offers a critique of mainstream (sustainable) development. Tony Fry's "The Imperative and Redirection and Design as Redirective Practice" (2008) articulates a sustainability philosophy reaching far beyond design. It is also a provocative call to redirect design toward "a dictatorship of Sustainment." Fry's work thus comprises a substantial critique, a coherent theory, and the most radical program for design in this volume.

Development and globalization are framed in particular terms in this volume. The articles selected for the first section tend to laud processes of development in terms of industrialization and economic competitiveness in the mold of the West, lamenting the socioeconomic conditions of the rest. The second

section highlights efforts to globalize design standards and definitions as well as industry and business models of Western origin. Three articles further discuss such standards and models in local contexts, including their adoption or adaptation to context, and in some cases eventual appropriation of design processes and intellectual property. Cumulatively, more than half of the volume thus reproduces conceptions of development in particular terms, that is, those of the West, and globalization as the export, imposition, and adoption of the rest to these terms. Design in this framework seems reduced to industrial production and technological development in the context of capitalist economic growth. While one of the theoretical contributions of sustainability to many disciplines has been to challenge and propose alternative conceptions of development, most of the sustainability-themed articles are framed in narrow terms. With one or two exceptions, sustainability is mainly treated in terms of production (product life cycles, material footprints, waste, etc.) with some discussion of consumption.

In the editor's introduction to the volume, Huppatz articulates the problem of "how to construct a design discourse that is genuinely global and universally understood" (p. xxiii). However, I argue that the framing of the themes and design in this volume is particular and partial, rather than broad and inclusive. The complexity of the themes and the multitude of ways they have been understood and approached in a variety of disciplines, including design, remains relatively unexplored. It may be that the particular framing follows from the selection of articles, which are disproportionately from industrial design and design management fields within design discourse. Some scholars have argued that these originate from and remain preoccupied with design as formulated during the Industrial Revolution, which started in Great Britain and then spread through Western Europe and North America. Indeed, the framing of themes and design in the volume seems to reproduce this preoccupation in the content of essays and even selection of authors. Of the nineteen articles selected

for the volume, only one is authored by a woman, and only seven are by non-Westerners.

Although Huppatz acknowledges an inevitable "erasure of difference and particularity" in his introduction, these themes seem to demand a much broader and more inclusive approach to the selection of disciplinary and authorial perspectives. These themes are big, complex, and contested, necessarily understood only through examination from multiple and critical perspectives. This is precisely what Arjun Appadurai takes on within his important article, "Disjuncture and Difference in the Global Cultural Economy" (1996), in which he deconstructs themes of development and globalization in terms of oppressive and patriarchal processes of "Westernization." Yet there are few such contributions in the volume. Appadurai is the only author here who is not a designer or a design scholar and does not use the term *design*, despite others within design discourse that also take on these themes.

As part of his problematization of the theme of globalization, Appadurai engages with notions of "heterogenization" and "indigenization" and the consequences this might have for theory and practice. Perhaps this kind of engagement is also necessary for an edited volume taking on these themes. While the four-volume series spans "two hundred and fifty years of design discourse," this volume covers the last four decades and, thus, some of the most pressing societal as well as design issues of our time. This presents an opportunity, though perhaps a missed one, to engage more broadly and inclusively with critical and current approaches.