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Altri autori (Persone)	AdamsonGlenn RielloGiorgio TeasleySarah <1973->
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Nota di contenuto	Global Design History!; Copyright; Contents; Illustrations; Contributors; Preface; Introduction:Towards global design history; 1 The Global Renaissance: Cross-cultural objects in the early modern period; Response; 2 Global design in Jingdezhen: Local production and global connections; Response; 3 Indian cottons and European fashion, 1400-1800; Response; 4 Import substitution, innovation and the tea ceremony in fifteenth- and sixteenth-century Japan; Response; 5 The globalization of the fashion city; Response 6 Performing white South African identity through international and empire exhibitionsResponse; 7 'From the far corners':Telephones, globalization, and the production of locality in the 1920s; Response; 8 The globalization of the Deutscher Werkbund: Design reform, industrial policy, and German foreign policy, 1907-1914; Response; 9 Where in the world is design? The case of India, 1900-1945; Response; 10 Handmade modernity: Post-war design in Turkey; Response; 11 Old empire and new global luxury: Fashioning global design; Response

12 Analyzing social networking websites: The design of Happy Network in China; Response; 13 From nation-bound histories to global narratives of architecture; Response: Global agoraphobia; 14 e-Artisans: Contemporary design for the global market; Response; Resource Guide; Bibliography; Index

Sommario/riassunto

Globalism is often discussed using abstract terms, such as 'networks' or 'flows' and usually in relation to recent history. Global Design History moves us past this limited view of globalism, broadening our sense of this key term in history and theory. Individual chapters focus our attention on objects, and the stories they can tell us about cultural interactions on a global scale. They place these concrete things into contexts, such as trade, empire, mediation, and various forms of design practice. Among the varied topics included are: the global underpinnings of Renaissance material culture; the trade of Indian cottons in the eighteenth-century; the Japanese tea ceremony as a case of 'import substitution'; German design in the context of empire; handcrafted modernist furniture in Turkey. Australian fashions employing 'ethnic' motifs; an experimental UK-Ghanaian design partnership; Chinese social networking websites; the international circulation of contemporary architects. Featuring work from leading design historians, each chapter is paired with a 'response', designed to expand the discussion and test the methodologies on offer. An extensive bibliography and resource guide will also aid further research, providing students with a user friendly model for approaches to global design. Global Design History will be useful for upper-level undergraduate and postgraduate students, academics and researchers in design history and art history, and related subjects such as anthropology, craft studies and cultural geography.
