Design (History) and Heritage (Studies): An Introduction

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Abstract

This introduction makes the case for bringing design history and heritage studies together as timely and relevant to the current state of the art in each field. It provides contextual accounts of design history and parallel developments in heritage studies and critical heritage studies. It explains the structure for the book in six sections addressing design fields, and introduces the chapter contributions and links between them. It offers alternative reading routes attentive to chronology and geography. Three core themes of the book are: interrogating conceptual models and definitions of heritage; examining the significance of intangible cultural heritage for the understanding of design past and present; and questioning structures of ownership, belonging, and identity politics at the intersections of design and heritage. Above all, *Design and Heritage* shows how heritage is designed. In closing, we reflect on the potential for future work in and between these fields to the benefit of both.

Keywords: design; Design History; heritage; Heritage Studies; Intangible Cultural Heritage (ICH); Critical Heritage Studies; architecture; placemaking; material culture; national identity.

I - Contexts for Design and Heritage

Heritage and design are each complex phenomena, encompassing practices as well as material cultures. Part of this complexity derives from the ways in which heritage is understood in different contexts (Harrison 2009a). Heritage means different things to those working in different parts of the heritage sector, from national collections to

entertainment attractions, for example. Heritage is also used differently in academic fields of study, from heritage studies to public, social, and cultural histories, design history and material culture studies, business studies, tourism, law and education. Further complexity derives from the ways in which heritage is understood in different regions, as we shall see. Like archaeologists, curators, historians and educators, design historians work with heritage. Heritage is designed, from artefacts and buildings, sites and landscapes, to rituals and traditions. And yet, to date design historians have engaged remarkably little with heritage studies, while heritage studies has not substantially called on, or contributed to, design history.

Design and Heritage: The Construction of Identity and Belonging brings design and heritage, design history and heritage studies, together in the first extended study of heritage from the vantage point of design history. Eighteen chapters explore some of the material objects, spaces and places that contribute to our experiences of heritage(s), and the processes and practices that shape them. We ask how design functions to produce heritage, what heritage means for design, and show how design history and heritage studies inform one another in mutually beneficial ways. This book demonstrates how design history brings to the discourse surrounding heritage insights into the various ways in which heritage itself is designed.

Design and Design History

Design is an almost inconceivably large category of human endeavour. As true wilderness has been eroded, an entirely designed world has emerged in which even ostensibly untouched landscapes are the result of design decisions. In many languages, including those spoken in some of the places discussed in this book, design is an imported word (Fujita 2007-9; Fujita 2008). Design is a verb as well as a noun: it is a

group of practices, as well as the results of those practices. John Heskett wrote 'Design is when designers design a design to produce a design' (Heskett 2001: 18). To design is to decide, to plan, therefore the entire built and natural environments, and the behaviours conducted within them, are designed. Design can be a system, service or behaviour from transport infrastructures to employee codes of conduct (see, for instance, Brody 2016).

John A. Walker (1989) distinguished between design history and the history of design, with the former constituting the subject of study for the latter. Design developed as a distinct practice with the advent of industrialization and mass manufacture, which separated making and designing. Design historians have therefore tended to focus their analysis on the industrial period (Lees-Maffei and Houze 2010, 3, 13). Design history developed as an academic subject following the UK's 'Coldstream Reports' of 1960 and 1970. Among other higher education reforms mandated was the need for art college programmes seeking degree status to deliver subject-specific contextual studies. Design students needed design history, therefore. Design history gained recognition following a meeting of interested researchers at the UK Association of Art Historians annual conference in 1977. This genesis meant that UK design history was first hosted largely in the polytechnics (now post-1992 universities), though today it is taught and researched internationally (Huppatz and Lees-Maffei 2013).

Design history has developed along the lines of a 'Production-Consumption-Mediation Paradigm' (Lees-Maffei 2009) in which the field's initial concern in the 1970s and early 1980s to promote the work of a canon of modernist designers, under the influence of Pevsner's *Pioneers of the Modern Movement* (Pevsner 1936, 1949, 1960, 1975), ceded

in the later 1980s and 1990s to the broader influences of cultural studies (the UK Birmingham School particularly), and social, cultural and economic histories influenced by Marxist theory, and feminist and gender studies. These wider contextual influences produced a body of work concerned with the consumption of design, and in the current century design historians have increasingly interrogated the mediation of design. Just as design extends across every sphere of human activity, so design history is unusually interdisciplinary. As a relatively small field, design history draws knowledge and understanding from across the arts, humanities, social sciences and history of science to understand the role of design past, present and future.

Because design history has concerned itself with a definition of design based on its separation from industrial manufacture, so most design histories have, until recently, focussed on Western industrialised nations. Responding to critiques of this bias, design historians have worked, in the past two decades, to internationalise the field with ambitious geographically-inclusive titles such *Global Design History* (Adamson, Riello, Teasley, eds., 2011), *World History of Design* (Margolin 2015), and *Designing Worlds: National Design Histories in an Age of Globalization* (Fallan and Lees-Maffei, eds., 2016). The globalization of design history requires design historians to engage with areas of practice that were excluded from the narrower project of Western design history. Design, as both practice and product, is conditioned by geography, and 'This is as true of designs intended to transcend local, regional or national contexts to pursue an international agenda, as it is of vernacular design, which is defined in part by the use of local materials, practices, markets and networks' (Lees-Maffei and Houze 2010: 467).

Heritage Studies and, more recently, Critical Heritage Studies, has interrogated the local, regional, national and international contexts in which a Westernised Authorised Heritage Discourse (AHD) and Intangible Cultural Heritage (ICH) are situated and understood (Smith 2006a; Smith and Akagawa 2009: 3l; UNESCO 2018) and therefore engagement across and between these fields can bring fresh approaches to understanding design in the global context. Focussing on the intersection of design and heritage complicates the idea of the designer as a product of modernity and the process of professionalization in productive ways. Many instances of heritage design involve co-design with communities. See, for instance, the role of local community members in reinscribing meanings for the Wellington Monument in Barbara Wood's chapter in this book, and the chapter by Mandy Nicholson and David S. Jones, on how design practice can be modified to incorporate indigenous knowledge and experience. Likewise, heritage studies can benefit the ways in which design historians examine demotic design, its ubiquity and embeddedness in everyday life, as practice and product, along with an array of sister fields including art history, material culture studies, science and technology studies and popular culture studies.

Critical Heritage Studies

Organisations engaged with heritage, notably UNESCO, understand it as including both 'World Heritage' sites of outstanding universal value, and ICH, meaning traditions with an ongoing presence in contemporary life. As material culture, landscape, and practice, heritage is apparently all-encompassing, and yet UNESCO, like other heritage organisations and their critics, is aware of the need to implement much more inclusive strategies to overcome Eurocentric and elitist legacies and pervasive tendencies (UNESCO 2008; Smith and Akagawa 2009).

It is useful briefly to consider the trajectories of heritage studies and critical heritage studies alongside the development of design history. Just as design extends over every area of life, so heritage is similarly extensive, meaning that like design history, heritage studies exists at the interface of a number of fields with related interests. Heritage studies initially developed from the established fields of archaeology, history, art history, the history of architecture, and newer fields such as tourism studies (MacCannell 1976; Urry 1990) and it has developed through engagement with a widening range of fields.

Heritage Studies in the UK has benefitted from a 'heritage debate' initiated by Patrick Wright in his *On Living in an Old Country* (Wright 1985) in the same year that David Lowenthal's *The Past is a Foreign Country* appeared (Lowenthal 1985). The debate was extended by Robert Hewison's *The Heritage Industry* (1987).[1] These critiques of the politicised uses of heritage in contemporary British and US society showed heritage, and national identity, to be constructed and refashioned in response to modernity, progress, industrialisation, deindustrialisation, globalisation, increased mobility and immigration (Harrison 2013). While the heritage debate called attention to some ways in which heritage is ideological and incorporated into power negotiations on the national scale, it also prompted revisionism in the identification, communication and management of heritage internationally.

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[1] The title of Hewison's book recalls Theodor Adorno and Max Horkheimer's essay 'The Culture Industry: Enlightenment as Mass Deception' (1944), an essay that has been a touchstone in art and design history.

UNESCO's World Heritage List was criticised for operating a Eurocentric and elitist standard of outstanding universal value, in Laurajane Smith's critique of the Westernised AHD (Smith 2006a: 11). UNESCO's ICH list, introduced in 2003 (UNESCO 2018) has not succeeded in redressing the inequalities of the World Heritage listing (Smith and Natsuko Akagawa 2009; Akagawa and Smith 2018; Blake and Lixinski 2020). This work shows that much remains to be done in the heritage field to achieve a truly equitable, globally-sensitive heritage practice, and it underpins an important shift from heritage studies to critical heritage studies.

Critical Heritage Studies, a term used by Harrison (2009a), developed as a field through conversations during the 2010s between researchers working in Australia, Sweden and the UK which resulted in a preliminary manifesto circulated at the launch conference of the Association of Critical Heritage Studies at the University of Gothenberg, Sweden in 2012. The manifesto proposed a politicised practice of questioning existing heritage studies methodology, increased dialogue with communities, particularly those that have been marginalised and excluded, and engagement with non-Western cultural heritage traditions. This expanded arena for the field requires an expanded understanding of data and their qualitative analysis, and multi- and interdisciplinary approaches including 'sociology, anthropology, political science' and other social sciences, and 'The integration of heritage and museum studies with studies of memory, public history, community, tourism, planning and development' (Association of Critical Heritage Studies 2012).

In addition to some shared roots in twentieth-century intellectual history, then, heritage studies and design history have in common three factors which directly underpin this

book. First, the drive to diversify heritage studies methodologically and inter- and multi-disciplinarily mirrors methods and approaches which have always characterised design history. Second, the geo-cultural expansion of the heritage studies field, by engaging more profoundly with non-Western heritage and communities, reflects the efforts to internationalise or globalise design history which have taken place since the 1990s and throughout the current century. Third, heritage studies' development from its roots in archaeology, in which material remains are signs of past societies, through the critique of AHD, recognition of ICH and the analyses of these practices, presents a timely exemplar for design historians who are increasingly concerned with the discourses that mediate design as well as with design itself.

Rodney Harrison has criticised the discursive turn in critical heritage studies for not always producing accounts that 'adequately theorize the role of material "things" in the complex set of relationships in which human and non-human agents, heritage objects, places, and practices are bound together in contemporary worlds' and, furthermore, the ways in which 'heritage objects, places and practices […] are themselves active players in assembling presents, in composing worlds, and in designing futures' (Harrison 2018, 1369; also Harrison 2013). *Design and Heritage* responds to Harrison's call for 'a distinctive "material-discursive" approach to heritage studies' (Harrison 2018, 1379) by focussing specifically and explicitly on design as a constitutive practice of heritage.

Intersections between Design History and Heritage Studies
This book addresses a lack of existing studies of the relationship between design (history) and heritage (studies). The leading journals on design address heritage in isolated studies (e.g. Stanfield 1992; Bártolo 2021; see also Alaca 2017) rather than in focussed, concerted outputs. Similarly, design is recognized but also somewhat

subsumed in heritage-focussed journals, with some valuable exceptions (e.g. Jeremiah 2003, Avery 2009, Leach 2016, Wesener 2017). However, a useful number of anthologies and collections aim to represent these fields, and they can be read with their intersection in mind.

Heritage Studies anthologies include some discussions of design, but they do not explicitly define it as such. Smith's four-volume collection of key texts for cultural heritage studies (2006b) includes essays by Eugène Viollet-le-Duc, John Ruskin, William Morris, and Alois Riegl, theorists whose ideas are likewise at the foundation of design history. This shared ancestry between design history and heritage studies underpins the need for this current book to address the fields together and chart their mutual influence. Michelle L. Stefano, Peter Davis, and Gerard Corsane's 2012 edited book *Safeguarding Intangible Cultural Heritage* deals with the preservation of intangible practices and traditions that form an important aspect of cultural heritage in diverse geographical contexts such as Dayak ikat weaving in Kalimantan (Indonesian Borneo), and what it means to be 'Dutch' in today's multicultural Netherlands. Recent design historical scholarship has explored similar topics: Falls and Smith (2011) examine Transnational Artisan Partnerships (TAPs) producing ikat in Cambodia, while Meroz (2016) interrogates Dutch design as a carrier of Dutch identity. These specific examples demonstrate how design history and critical heritage studies share subject matter as well as broader concerns. Matthew Rampley's edited collection *Heritage, Ideology, and Identity in Central and Eastern Europe* (2012) sees design historians and critical heritage studies practitioners working together to examine the establishment and management of monuments and memorials, engaging both fine art, in the form of public sculpture, and design, in the production of public heritage spaces. Also published in

2012, a museum studies collection *Narrating Objects, Collecting Stories* (Dudley et al 2012) has much to offer design historians and heritage studies practitioners in terms of object-focussed studies and for reasons of space must stand here for its field.

In *Heritage: Critical Approaches*, Rodney Harrison (2013) promotes an inclusive definition of heritage attentive to its ubiquity as a symptom of modernity. The chronology offered by the book mirrors developments in design: the recognition of heritage in Western societies was coterminous with industrialisation, during which design emerged as a discrete activity. The post-1970 heritage boom coincided with the development of design history as a field, and the globalization of the subject and attention to Indigenous and non-Western examples in the current century is common to both fields. Lynn Meskell's *Global Heritage: A Reader* (2015) is situated in anthropology, attentive to diversity and the ethical dimensions of heritage practices. Although Meskell's contributors do not necessarily describe their objects of study as 'design', they examine multiple aspects of design, from urban planning to museums, transport, and souvenirs. For instance, Noel B. Balazar and Yujie Zhu interrogate the material culture of 'Heritage and Tourism' at UNESCO World Heritage sites around the globe. William Logan, Máiréad Nic Craith and Ullrich Kockel's *Companion to Heritage Studies* (2016) contains a helpful section on 'Expanding Heritage', and some chapters get near to the relationship between design (history) and heritage (studies) such as 'Heritage in an Expanded Field: Reconstructing Bridge-ness in Mostar' by Andrea Connor and 'Re-Building Heritage: Integrating Tangible and Intangible' by Máiréad Nic Craith and Ullrich Kockel but, again, neither design nor material culture are foregrounded as such.

In *Safeguarding Intangible Heritage: Practices and Politics*, Natsuko Akagawa and Smith (2018) focus on ICH policies and politics, while also addressing topics of interest to design historians, such as Jakub Majewski's investigation of how video game technology may be used to preserve ICH. Published in the same year, Adriana Campelo, Laura Reynolds, Adam Lindgreen and Michael Beverland's edited collection, *Cultural Heritage* surveys the titular field and issues of concern to design historians, including cultural value, urban planning, Olympic design, industrial heritage, and national parks, some of which are also addressed in this book, for instance in the chapters by Barbara Wood, Louise Purbrick, Samuel Dodd, and Rebecca Houze.

From the design of textbooks and websites for school curricula, to museums and pilgrimage sites, to ephemeral rituals, such as the one described by Margo Shea in 'Troubling Heritage: Intimate Pasts and Public Memories at Derry/Londonderry's "Temple,"' (in Smith, Wetherell and Campbell 2018), the spaces and places of heritage exist within the designed world. But many heritage studies practitioners do not use the terminology of design or even necessarily recognise their subject matter to be design. Harrison and Breithoff 's 2017 summary of the field of the archaeology of the contemporary world (see also Harrison and Schofield 2010) mentions design only once. Although heritage studies might seem to have much in common with design history, and especially design history oriented to heritage, its distinguishing feature is a concern for the process and products of design. Our book asks how experiences of heritage are designed, explicitly, and provides a range of answers.

Similarly, design history, as represented by key anthologies in the field (see Lees-Maffei and Huppatz 2017) often addresses heritage but not under the heritage studies or

critical heritage studies banners. Fiona Candlin and Raiford Guins' *The Object Reader* (2009) does not address 'heritage' as a thematic category, but it does probe personal relationships with the objects which populate our lives. We respond by asking: how might we understand these objects differently through the lens of heritage? Our book provides some answers to this question as well. Hazel Clark and David Brody's *Design Studies: A Reader* (2009) helps to define one of design history's sister fields, design studies. It examines some designed objects, such as the London Tube Map and Tokyo's Shinkansen (bullet train), that are today so closely associated with their places of origin that they have become visual signifiers of cultural heritage. Ben Highmore's *The Design Culture Reader* (2009) includes, among an eclectic range of texts, Svetlana Boym's *The Future of Nostalgia* (2001), which is located at the intersection of design history and heritage studies, though written from the point of view of comparative literature and personal memoir. How do designed things/objects help us to access memory and a sense of belonging? How do designed fashions ('The Zoot-Suit and Style Warfare') or buildings ('Gendered Spaces in Colonial Algiers') communicate shared cultural identities and experiences of belonging or oppression? Examining design through the lens of heritage and vice versa informs timely conversations about global spaces, communities, inclusion, and exclusion.

The Design History Reader (Lees-Maffei and Houze 2010) explores the histories of industrialization and the design education system that emerged in the late nineteenth century as forms of heritage, both celebrated and interrogated for their link to empire and colonialism. This collection begins with Laurel Thatcher Ulrich's 'An Indian Basket, Providence, Rhode Island, 1676', in which the history of design in the United States is linked to a history of settlement and violence. The things we make, use, collect,

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preserve, and give as gifts connect us to larger narratives of encounter, conflict, settlement, which shape cultural heritage. By drawing on critical heritage studies, design and its histories can better address these challenging issues, and vice versa.

Clive Edwards' *The Bloomsbury Encyclopaedia of Design*' (2016) includes, among almost 1800 entries 'heritage', 'authenticity', 'cultural capital', 'power', and more focussed examples, for instance of industrial heritage, such as 'Coalbrookdale'. The last of D.J. Huppatz' four-volume *Design: Critical and Primary Sources* (2016) examines 'Development, Globalization, Sustainability,' through texts such as Ashoke Chatterjee's 'Design in India: The Experience of Tradition.' Chatterjee explores the postcolonial history of design in a country where local craft traditions played an important role in the economic and political life of the nation as well as in the shared experience of cultural heritage (see the chapter by Suchitra Balasubrahmanyan in this book for more on how the state uses design heritage).

This brief survey has demonstrated that heritage studies and design history share certain developmental conditions, subject matter, and approaches. Therefore, it is no surprise that some of the texts discussed here could sit interchangeably in heritage studies and design history collections. In many instances, these two fields are different, but related, lenses on similar material. Although scholars of both heritage and design ask related questions, they have so far not explicitly acknowledged one another's disciplines. This book brings together the two fields of inquiry, each with their rich histories and methodologies.

II - The Contribution of this Book

This book makes an original contribution by examining design as heritage, and heritage as design, in ways informed by both design history and critical heritage studies. The chapters examine design (history) and heritage (studies) through engagement with at least three overlapping and mutually informative tensions that are drawn out here: (1) the need for mutual understanding based on shared definitions and concepts of design and heritage, (2) a problematised conception of the intersection of design with tangible and intangible cultural heritage (3) the need for critical analysis of the politics of design and heritage. The authors hail from a variety of disciplinary contexts including in addition to design history and design practice, the history of architecture, and curatorial roles in the heritage sector. The chapters combine object analysis, close reading and contextual understanding employed by design historians with the practice-based empirical research of heritage studies. To make clear how design constructs heritage, the chapters are organized by different types of design. Each provides answers to the book's core question of how heritage is designed and each shows how and what design historical methods of inquiry contribute to critical heritage studies.

Part One, Monuments and Memorials, explores designed expressions of cultural heritage in the built environment, politicized spaces, and performance. In Chapter One, Barbara Wood draws on her experience as a curator working for the National Trust (England, Wales & Northern Ireland) to examine the Wellington Monument in Somerset from a practitioner point of view. Faced with expensive repairs in 2007, and forced to restrict access to the monument, the National Trust consulted with local communities to understand what it means to them today. Wood shows how the physical and intellectual ownership of heritage material can change over time, accommodating

new meanings that may diverge from its originally intended ones. Wood's chapter compares productively with activist and academic Louise Purbrick's analysis of the memorial for the 1917 Silvertown Explosion at Brunner Mund munitions factory in East London, which killed 73 people. Purbrick mines the transatlantic networks which underpinned the explosion, as the extraction and export of mineral wealth in the Atacama Desert in Chile, by *engancheros* - gang labour from Chile, Bolivia and Peru – accumulated profit in the City of London. She traces the impact of gentrification on the memorial, as it is displaced to facilitate real estate development, adding to existing studies of urban heritage and gentrification (Labadi and Logan 2015; Taylor and Lennon 2012), monuments, and the heritage of labour (Smith, Shackel and Campbell 2011). The local historical landscape of this East London site was, and is, a site of the heritage of global capital (see Labadi and Long 2010), and of the absences and erasure of industrial Silvertown.

Closing Part One, Suchitra Balasubrahmanyan considers how heritage is produced by the state through design, using the example of the ceremonies which take place on the India-Pakistan border to commemorate partition in 1947. Choreographed military rituals, invented ceremonies and curated didactic events produce national heritage through the design of border festivities, spectatorship, and tourism. Although the examples she analyses lack a clearly defined designer in the conventional sense, Balasubrahmanyan shows design to be an instrumental medium in debates about what constitutes heritage, whose heritage it is, and how it should be presented (on folk tradition and performance see also the chapter by Heidi Cook in this book; Smith and Akagawa 2008; Akagawa and Smith 2018).

Part Two, Landscape and Visitor Experience Design, examines how the physical and spatial design of cultural sites mediate the tourist's feeling of connection to constructed narratives of cultural heritage, using two examples from Australasia and two from the United States. Mandy Nicholson and David S. Jones explain how designing and constructing identity and belonging in First Nation's (Aboriginal) Australia involves multi-genre modes of navigating and empowering respectful Indigenous design, which has been substantially stifled by Australian contemporary history and colonisation. Their study of the *Mirambeek Murrup*/North Gardens project on *Wadawurrung* Country engages issues of sovereignty, dispossession and dislocation, biological and forceful invasion as well as respect, identity, Country, language, and relational ontologies. It forms a rich comparison, therefore, with Jacqueline Naismith's analysis of the Wintergardens (1919-31) inserted into the volcanic terrain of the Māori Pukekawa site as a twentieth-century urban park, for both botanical and social display. The Wintergardens are the product of the interwoven histories of New Zealand and Britain, and a Category 1 Heritage New Zealand Pouhere Taonga listed public leisure space. Naismith shows how the architecture mediates specific kinds of social interaction and intensifies relationships between people and plants in a process she terms 'spectacular enchantment'.

Between these two chapters, Rebecca Houze considers another instance of colonisation. When ancient sites in what is now the USA, such as those at Chaco Canyon, in New Mexico, and Mesa Verde, in Colorado, were developed as national monuments and later as parks by the U.S. Department of the Interior, their ancestral Puebloan ruins and fragments of material culture were incorporated into a new narrative of United States national identity. The Hopi House is a living museum and curio shop designed in 1905

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by architect Mary Colter and modelled on the ancient Puebloan architecture at Old Oraibi, a Hopi village in Navajo County, Arizona, dating to the ninth century CE. Houze raises questions about design, travel, tourism, heritage, national identity, cultural appropriation, and preservation, such as how the U.S. National Park Service's efforts to express traces of the land's indigenous past in the design of their parks can be reconciled with the U.S. government's killing and forceful removal of native peoples from their hereditary lands in the nineteenth century.

In the final chapter of Part Two, Samuel Dodd explores Southeast Ohio. Formerly a prosperous industrial corridor in the United States, the region contains historical sites associated with Indigenous, Black, and White settlements, and the manufacture of coal, iron, ceramics, and other extractive industries. Dodd contributes to understanding of the role of trauma in how heritage is constructed and maintained (see also Gegner and Ziino 2011, Logan and Reeves 2008) in his discussion of the memorialization of war. Dodd positions his approach as one of thickening a history that is otherwise thinned by heritage, as he interrogates the heritage claims made in and for the region.

Part Three, Craft and Industrial Design, examines how German wooden furniture, Scandinavian ceramic tableware and lifestyle branding in Hong Kong each embody characteristics associated with national identity and heritage in their materials, patterns, and mediation. Freyja Hartzell analyses the relevance of Albrecht Dürer and Johann Wolfgang von Goethe for the nation's industrial design in the first decade of the twentieth century. Nineteenth-century art historian Gustav Waagen associated Dürer with a 'true German spirit', authentic and idiosyncratic, while Goethe's Biedermeier home in Weimar was filled with simple wooden furniture displaying rings, knots, and

grain. For Karl Schmidt, Director of Dresden's German Workshops, and his principal designer, Munich artist Richard Riemerschmid, wood offered a means of preserving German heritage in modern, standardized, machine-made furniture.

Designing visual and material references to the past into product design, be it national, regional, local or brand history, is an effective way to exploit the added value of heritage. Yet, this process remains under-studied in design history and critical heritage studies alike (an exception is Skou 2019, on Danish ceramics company Kähler). Peder Valle's chapter traces a rich example in Scandinavian ceramic design. The resemblance of Norwegian company Porsgrund's tableware design 'MaxiStrå' (2004) to Royal Copenhagen's 'Blue Fluted Mega' (2000) resulted in a lawsuit. Both designs feature enlarged motifs sourced from the iconic blue-and-white 'strawflower' pattern, a signature product of each company based on an eighteenth-century German imitation of Chinese porcelain, which predates copyright (see Antons and Logan 2017, Gillette 2016). This case raises questions about design heritage, appropriation and globalization, as does Carmín Berchiolly in her chapter for this book (see also Labadi and Long 2010). Copyright law is recognised as a tool of colonial oppression: heritage infrastructure such as UNESCO's ICH listing 'activate cultural pasts to secure a global pax' (Dutta 2006, 315). More positively, Valle's chapter also demonstrates the cultural, geo-political and symbolic importance of flora, as do the chapters by Vanessa Nicholas, Zoë Hendon, Heidi Cook and Jacqueline Naismith which variously engage with the contested category of natural heritage (Lowenthal 2005; Roigé and Frigolé 2010).

Daniel J. Huppatz shows Hong Kong to be a unique place for analysing the relationship between design history and heritage, political and socio-cultural change, due to its shift

in 1997 from British colony to Chinese city. From the late 1980s, 'nostalgia fever' characterized a range of cultural products that used local motifs and design cues to relieve handover anxiety and construct an identity before it (potentially) disappeared. Huppatz' chapter can be read as a Hong Kong comparator for studies such as Hewison's discussion of the popularisation of nostalgia in Britain of the 1980s (Hewison 1987) and Brembeck and Sörum's account of nostalgia retailing in Gothenberg, Sweden (2017). By analysing the rise (and fall) of two prominent Hong Kong lifestyle brands, fashion house Shanghai Tang and homewares brand G.O.D., Huppatz examines how designers used aspects of 'Hong Kong-ness' and 'Chinese-ness' to differentiate their products from mainland China's dominant culture, its imperial history and its current political centre, Beijing. Huppatz' chapter connects with Carmín Berchiolly's study of reappropriation of Burmese photographs in digital prints on contemporary fashion accessories sold by a (French) fashion boutique in Myanmar as Burmese heritage.

Part Four, Textiles and Dress, demonstrates how historical narratives are woven and stitched into textiles which signify place through reference to the natural environment, its settlement, and its industrial economy. Zoë Hendon writes about Princess Mary of Teck's wedding dress (1893) which was designed, woven, and sewn in Britain, albeit with imported silk. The history of this patriotically-produced royal wedding dress has been fractured across three institutions. Hendon asks whether it would be possible to interpret the dress in a public exhibition setting as anything other than a part of the AHD (Smith 2006). From silk to cotton: Vanessa Nicholas examines a cotton quilt made by Betsy Adams Dodge (1829-1911) in Ontario, which features twenty pieced maple leaves with applique stems. Aside from anticipating the Canadian flag, Nicholas contends that Dodge used the maple leaf block in an ecological expression of her

personal and political identification with the sugar maple and its environment, at a time of deforestation. Rather than reinscribing a problematic association of women with nature, or indeed women with craft, Nicholas suggests that Dodge and others used homecrafts such as quilting to express complex and often contradictory views of the natural world that bear comparison with views expressed through the masculine genre of landscape painting. Nicholas's chapter can be read in tandem with Jacqueline Naismith's chapter on the Auckland Domain Wintergardens for two views about natural heritage and what it means to local communities.

Heidi Cook surveys Croatia's case for a national identity through its folk culture, seventeen instances of which are currently recognised by UNESCO as ICH. Cook focuses particularly on graphic representations of folk dress and performance. Just as Huppatz explains the role of nostalgia narratives in lifestyle branding in Hong Kong at the time of the handover as communicating distinctiveness, so Cook demonstrates how ICH designation for Croatian folk heritage legitimises Croatia's national identity as distinct from that of the former Yugoslavia.

Part Five considers how graphic design, information design, and typography communicate messages about history and political power in subtle yet profound ways, and have functioned as expressions of cultural heritage in interwar post-Apartheid South Africa, Czechoslovakia, and present-day Brazil. Jeanne van Eeden provides a comparative analysis of two postcards that offer essentialized views of heritage and identity, but also reflect a shift in representation. While during most of the twentieth century, heritage sites, both natural and cultural, were represented as the exclusive preserve of white people and served to establish their entitlement and identity, the last

25 years have seen more inclusive representations of tangible and intangible heritage that ostensibly reflect the diversity of cultures in South Africa.

Benjamin Benus analyses an atlas designed by Prague-based graphic artists Ladislav Sutnar and Augustin Tschinkel for use in Czech-language primary schools. The *Little Homeland Reader* (1935) provided in maps and charts a geographic and historical survey of the First Czechoslovak Republic that emphasised its medieval origins and distinct Czechoslovak national heritage and its modern, demographically diverse, democratic character. Sutnar and Tschinkel adapted a variety of modernist graphic strategies to serve the requirements of the Czechoslovak state educational system. Benus highlights the roles that designers have played in shaping and mediating the visual expression of national identity and heritage in state education.

Typography and lettering are important elements in the configuration of public and private environments and documents, but their role is not always acknowledged. In heritage contexts, letters and numbers are usually taken as verbal language (what a given text 'says'), rather than visible language (the visual techniques a text uses). Priscila Farias explains the relevance of typography and lettering for design and heritage using examples related to Brazilian design and cultural heritage policies that are, in many cases, applicable to other geographic contexts.

Part Six, Digital and User Experience Design, shows how new media are designed in ways which reveal something of the past. These chapters add to the literature on digital heritage (for instance, Harrison 2009b, Poole 2018, Walden 2019) a focus on design. Carmín Berchiolly interrogates the work of French-owned fashion and household goods

company Yangoods, based in Myanmar. Yangoods digitally manipulates copyright-free colonial Burmese photographs and prints them onto fashion accessories such as bags. Berchiolly problematizes the commercialisation of nostalgic heritage with an orientalising, colonial gaze for tourist consumption and fashion. In the closing chapter, Sarah Lichtman reads the Anne Frank House as a total designed object—from its interiors to its graphics to its website. 263 Prinsengrach, Amsterdam, is both a real building, opened to the public in 1960, and an award-winning virtual reconstruction, the Secret Annex Online (2010). Lichtman asks how, and how well, the 2017 redesign of the house museum by exhibition designer Dagmar von Wilcken communicates a place of Jewish heritage, a world war memorial and reminder of the holocaust, one of the most popular Dutch heritage sites, a place of pilgrimage for adolescent girls, and for writers (in 2009, UNESCO listed Anne Frank's diary in the Memory of the World Register.) Such diverse and multifaceted heritage(s) raise questions

about whose heritage the house represents.

Chronology and Geography

The chapters here can be read in various ways, such as chronologically or by region. The book extends chronologically from 1815 to the present, beginning with Barbara Wood's study of the Wellington Monument. Carmín Berchiolly examines photographs dating back to 1852 which were creatively reused from 2015 onwards. Vanessa Nicholas's examination of a Canadian quilt extends from 1875 to 1900, while Zoë Hendon's chapter focuses on a wedding dress dating from 1893. Rebecca Houze considers a building dating from 1905 and Freyja Hartzell's chapter focusses on the following year. Louise Purbrick critiques a memorial of an explosion which occurred in 1917. The object of Jacqueline Naismith's chapter, the public Wintergardens at the Auckland Domain, was constructed between 1919 and 1931. Heidi Cook's analysis of

Croatian ICH extends across the 1920s and 1930s to 2008. Benjamin Benus explores maps of interwar Czechoslovakia from c.1935. Suchitra Balasubrahmanyan examines border ceremonies from 1959, which followed India's partition in 1947. Among the key years in Sarah Lichtman's analysis of the Anne Frank House museum are 1960 and 2010, while Daniel J. Huppatz considers the design heritage of Hong Kong within the context of events in the 1980s, 1997 and subsequently. Priscila Farias's discussion of typography and lettering in Brazil extends across the twentieth century to the present, as do Jeanne van Eeden's account of South African heritage postcards and Samuel Dodd's study of the design of heritage in Southeastern Ohio, which closes in 2016. Peder Valle examines a copyright dispute dating from 2000-2012. Of course, this chronology is not straightforward because the authors focus on a variety of designs, places and artifacts dating from different moments in time and consider their prehistories, reception and legacies over time.

Heritage in the global context, as in UNESCO World Heritage Sites which demonstrate outstanding universal value, has been critiqued for universalising Western values (Smith 2006). The language of heritage varies, too, in national contexts among organizations that seek to preserve it: the term of the UK preservation charity 'English Heritage' differs, for example, from its US counterpart, 'National Trust for Historic Preservation'. Those who work with, research and write about heritage use keywords with care, to clarify their meanings. Our book provides views on this from an international range of contexts. The chapters extend across Africa, Asia, Australasia, South and North America and Europe and the contributing authors live in different parts of the world. Some of the chapters may be understood as national studies, including those addressing Brazil, Germany, Croatia, the Netherlands, Canada, and the UK. Jeanne van Eeden's

chapter examines the representation of South African heritage through the graphic design of postcards. Jacqueline Naismith explores an instance of the design and heritage of a New Zealand park. Other chapters are transnational or transcultural, exploring indigenous and settler design heritages in the USA, how New Zealand negotiates British influences, a court wrangle between Norwegian and Danish manufacturers, India and Pakistan border ceremonies, refashioning Burmese visual cultural by a French designer working in contemporary Myanmar, among others.

Chapters addressing design and heritage in Asia include Carmín Berchiolly's study of the creative reuse of Burmese colonial photographs in contemporary Myanmar, Daniel Huppatz's chapter on lifestyle branding and nostalgia in Hong Kong and Suchitra Balasubrahmanyan's analysis of ICH on the India/Pakistan border. Four chapters offer a diverse account of design and heritage in the Americas: Priscila Farias examines typography and lettering in Brazil, with a focus on Saō Paulo; Vanessa Nicholas studies an emblematic Canadian quilt; Rebecca Houze explores Mary Colter's 'Hopi House' at the Grand Canyon, USA, and Samuel Dodd investigates layers of constructed heritage in Southeastern Ohio. Chapters exploring design and heritage in Europe include: Freyja Hartzell's study of the meanings of wood in Germany; an investigation of cartography in Interwar Czechoslovakia by Benjamin Benus; Heidi Cook's examination of heritage and national identity in Croatia; Sarah Lichtman's analysis of the Anne Frank House museum in Amsterdam, Netherlands; Peder Valle's transnational, regional account of ceramics in Scandinavia; and three studies located in England, Barbara Wood's study of the Wellington Monument, Louise Purbrick's study of the Silvertown memorial and Zoë Hendon's analysis of a royal wedding dress.

Place is important for every chapter. The authors provide rich interpretations of visual symbols, buildings, monuments and places that engage local, regional and national cultural identities, as well as those embedded with trauma and contestation. The chapters show, in fact, that places, things and identities are indivisible. Is the Wellington Monument a place or a thing? Is a plate by Royal Copenhagen more of a thing than a building such as the Hopi House? Isn't the quilt discussed by Vanessa Nicholas a thing about a place? Things and places are different in scale and complexity but as subjects for design historical analysis they are equally revealing because things stand in for places. This book contributes several studies of tourism, and the role of design in constructing tourist spaces, sites, and experiences. The authors ask: What do the landscapes, places, buildings, and objects of heritage look like? How are they made? What are they made of? How do their users use them? Looking closely at the design of cultural heritage reveals new insights into topics such as the urban environment, sustainability, trauma, language, and human rights that invite further interdisciplinary study.

Tangible/Intangible

Another reason for the complexity of the term 'heritage' relates to the faultline between tangible and intangible cultural heritage (ICH), between a version of heritage rooted in the material, located in objects or places, and heritage as a practice, a world view, or a way of life. Discussions of heritage within academic and professional practice circles initially privileged material heritage as providing a tangible link to the past, as a result of the subject's roots in archaeology. However, the tendency to associate heritage with places and spaces and things has been convincingly challenged through the recognition of ICH. What does the claim that all heritage is intangible heritage (Smith 2011) mean for design history, which has long privileged objects as the focus of analysis? Our book

provides a variety of answers to this question, suggesting that design is where the tangible and intangible meet. See, for instance, Jacqueline Naismith's chapter on natural heritage in which the preservation of the architecture of the Auckland Domain Wintergardens has maintained a space for plants to flourish and even perform. The design of performance is key in Samuel Dodd's typology of heritage in Ohio, and to the border ceremonies examined by Suchitra Balasubrahmanyan. Freyja Hartzell's chapter on wood in Germany exemplifies what materials can mean in heritage terms. Sarah Lichtman analyses the heritage of absence at the Anne Frank House while Daniel Huppatz explores the design of nostalgia.

Ownership and Belonging

Whether tangible or intangible, etymologically heritage is associated with something we inherit (OED 2021; Harrison 2009a, 9), a birth right provided to us through our inclusion in a given group, be it familial, national, ethnic or via some other marker of identity. Heritage is therefore bound up with identity, belonging and ownership, whether literally or as a feeling of allegiance. The questions of ownership of heritage, including ownership of the authority by which heritage is identified and perpetuated, are highly political and extremely pressing. Within the academic sphere and in the heritage industry, definitions of heritage are tied to different, and competing, political agenda and ideologies. Approaches to heritage within the professional discipline of history associated with the Marxist-inspired 'history from below' promulgated through the *History Workshop Journal* in the UK, and the Annales School in France, highlight its capacity for public engagement, public history, social and cultural history, and the contributions made by amateur historians and local history groups. The heritage 'industry', a branch of the tourist industry (Hewison 1987), is critiqued as being artificial, sanitized, narrativized and, above all, commercially oriented. In this critique,

the heritage industry commodifies authentic heritage, selling its visitors an inauthentic experience. Heritage is sometimes associated with bad history or history-'lite' for touristic or corporate ends (Lowenthal 1985, 1998, x). This final point may help to explain why design heritage has remained largely unexamined by design historians and others, until now.

Conclusion

This book brings together design and heritage, design history and heritage studies, to reveal the common ground shared by these fields. This introductory chapter began with the contexts for the book - the development of design history and critical heritage studies – and considered the intersections of these fields. It then explained the contribution and structure of the book, introducing the chapters and links between them. *Design and Heritage* shows how we can better understand heritage by considering the social, cultural and economic roles of design in producing heritage. Alternative reading routes through the material focussed on chronology and geography were outlined, as were the book's treatments of tangible/intangible cultural heritage, and ownership and belonging. This book demonstrates that heritage is designed and design has a heritage. We hope it will ignite further work.

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