

The Street-Lined Trees of Ken

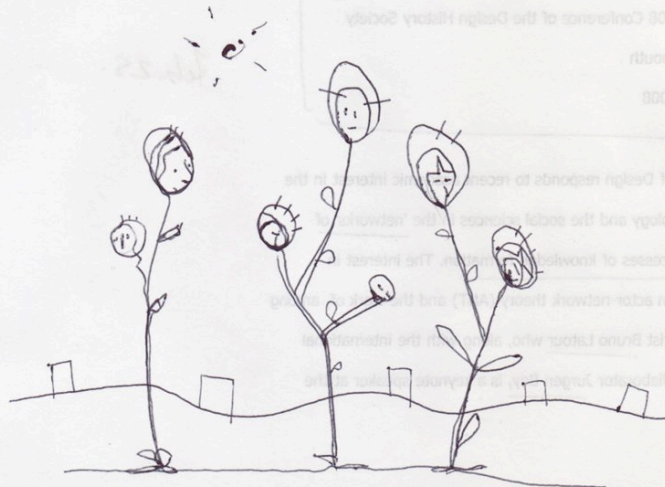
a colouring-in-book by Sarah Butler

Call for Papers

Networks of Design 2008 Conference of the Design History Society

University College Falmouth

September 3rd - 6th 2008



The theme Networks of Design responds to research in the history of the field of design, technology and the social sciences. The networked interactions within processes of knowledge production and the networked networks emerge from actor-network theory (ANT) and the information others, the social theorist Bruno Latour who sees the information designer and design collaborator. Just as ANT is a process of networks.

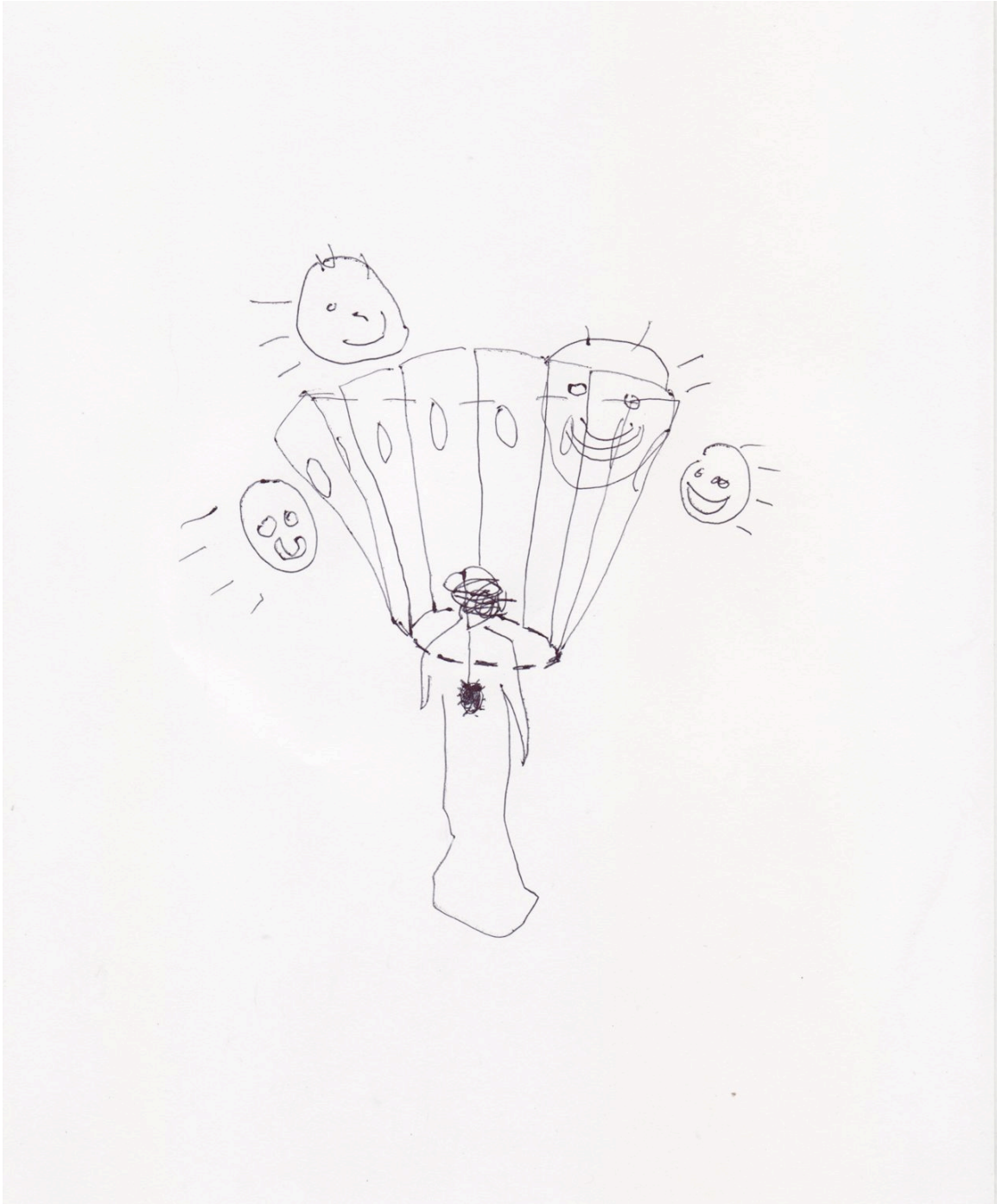
Studying networks foregrounds interaction, negotiation, processes of interconnection, and the heterogeneous relationships between people and things. Within the wider context of post-modernism we are, in some, expanding a paradigm shift in design history and the conference offers an opportunity to address, explore and assess that shift, providing a platform for international debate and exchange.

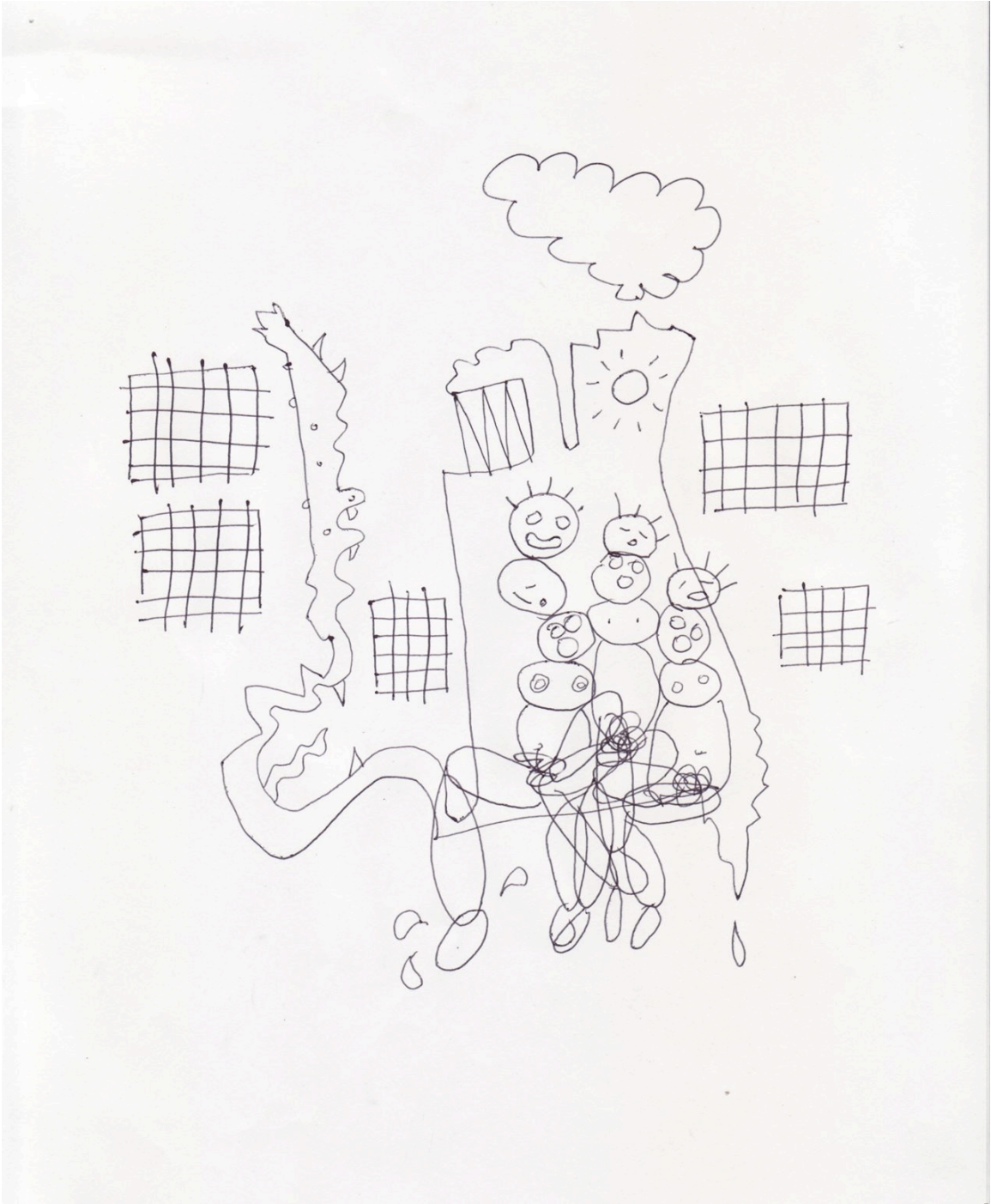
Networks can include people, social groups, artefacts, devices, entities and ideas. Papers will be organised around five broad themes:

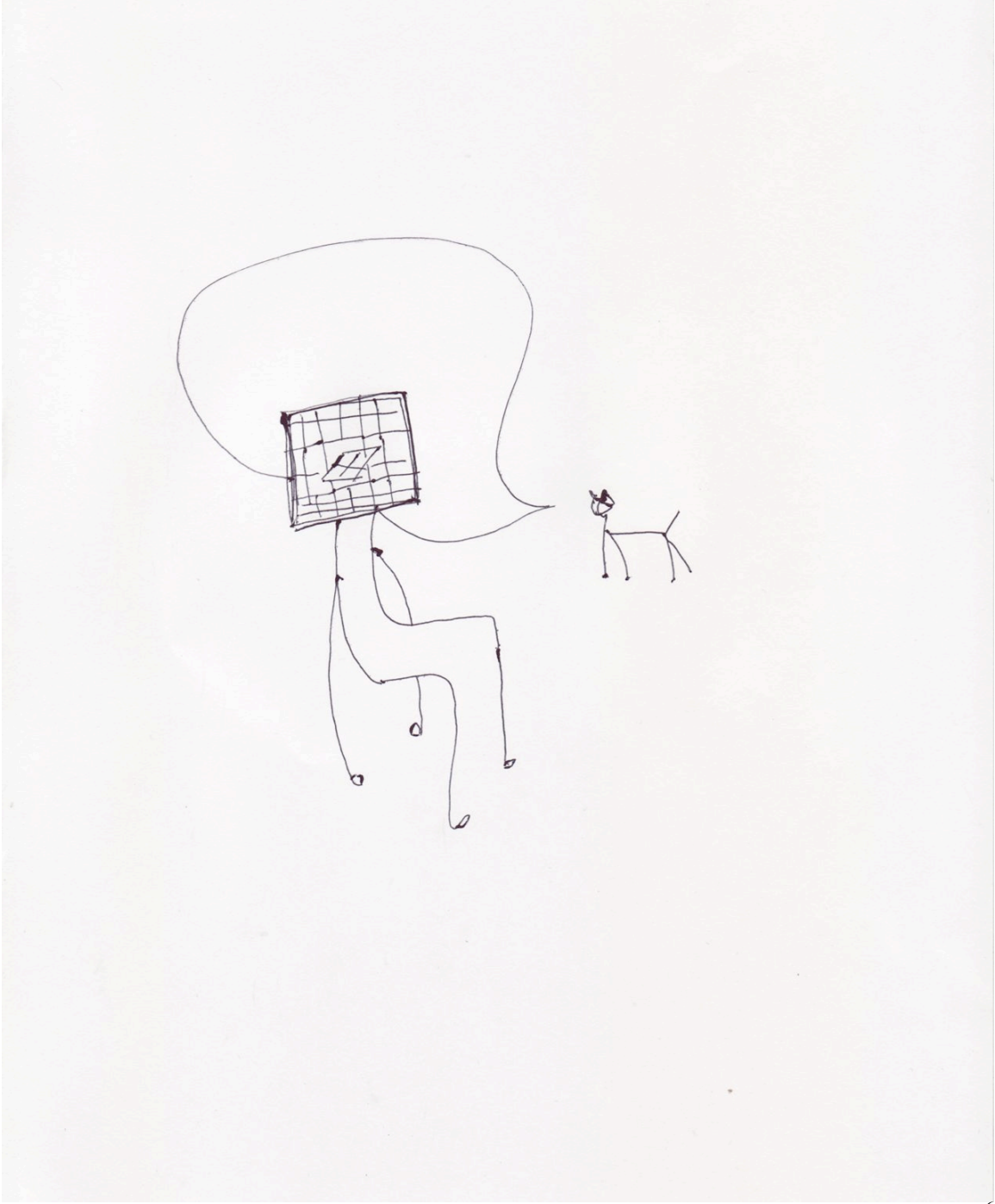
- Networks of People including collectives and individuals
- Networks of Texts including images, documents, databases
- Networks of Technology including mechanical and virtual technologies
- Networks of Things including material and technological artefacts
- Networks of Ideas including theories, disciplines and concepts (among them

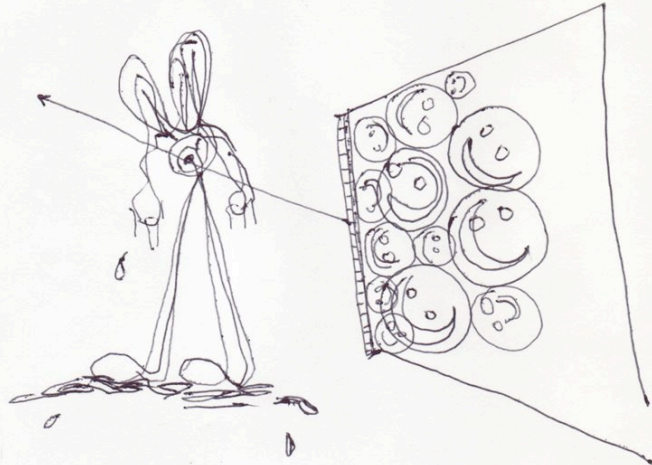


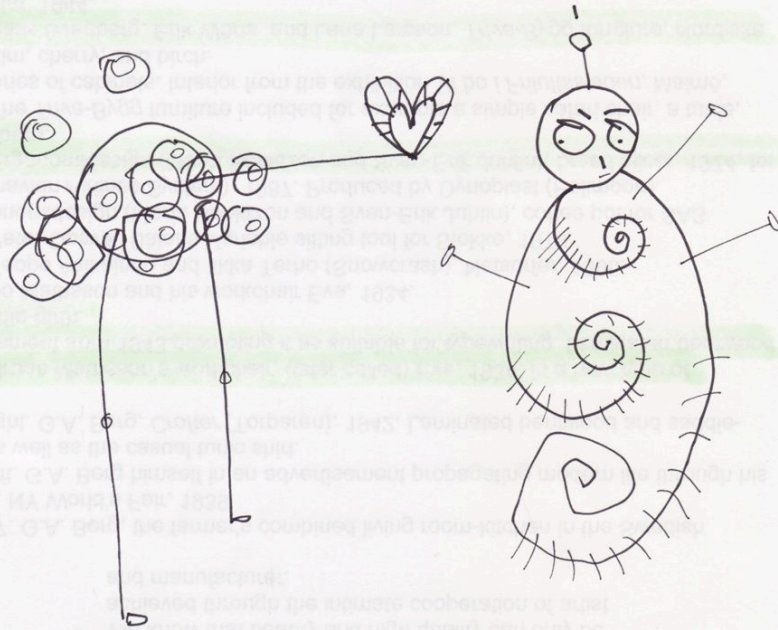


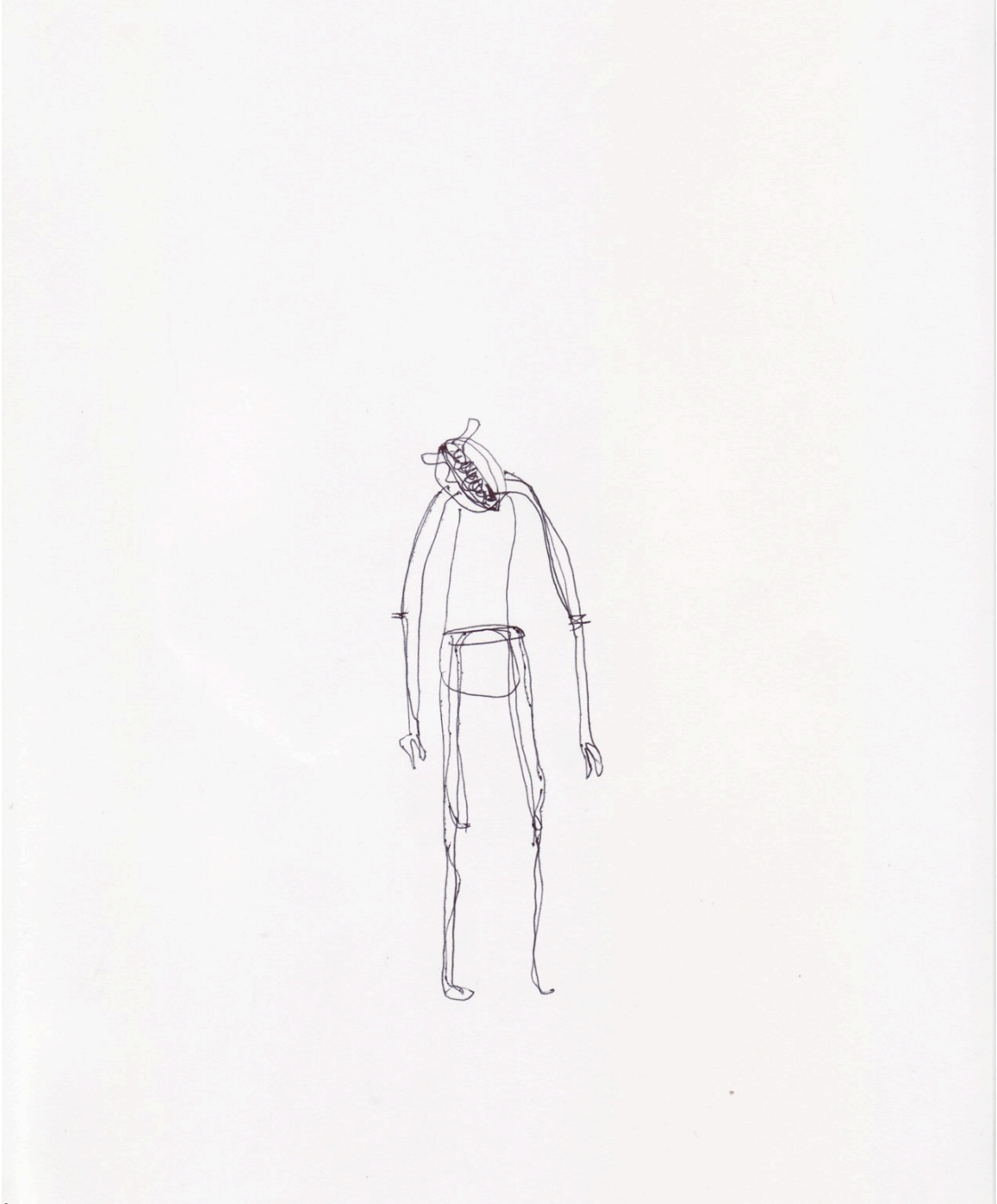




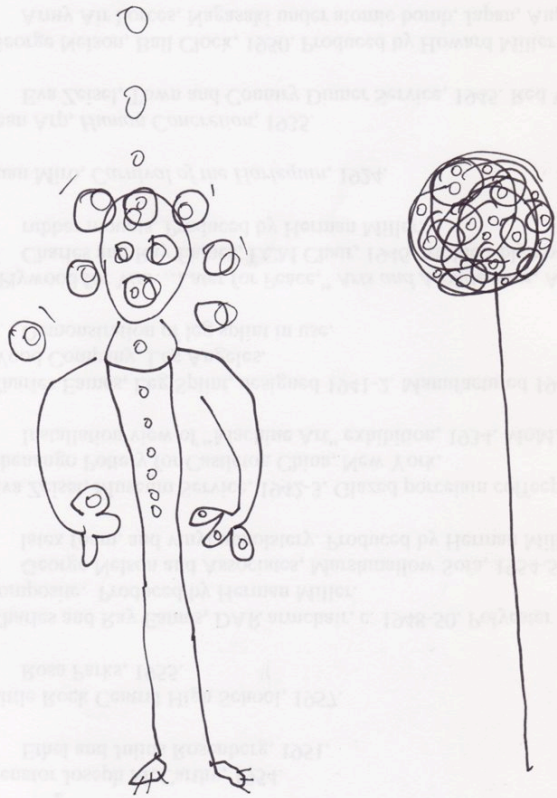








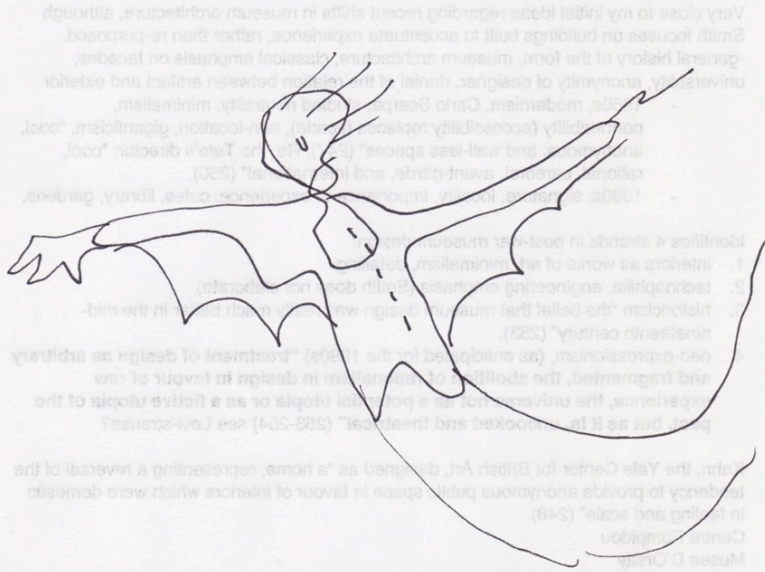
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Singh, Kavita. "Do we really want the free circulation of cultural goods?" *The Art Newspaper*, 2 June 2008. <http://www.theartnewspaper.com> (accessed June 6, 2008).

Stannick, Kathryn. "Designers Teach Glass (and Thomas) New Tricks." *The New York Times*, May 28, 2008.

Smith, Charles Saumarez. "Architecture and the Museum." *Journal of Design History*, Vol. 8, No. 4 (1992): 243-256.

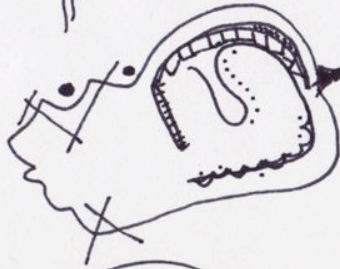


... "Once again, I view this tendency as marking a rift in the relationship between architecture and collection in the experience of museum-visiting in the early 1970s: when the experience of single works of art was regarded as being dominant and autonomous, then it was logical to treat the surrounding architecture as if it did not matter beyond providing a neutral environment for the experience of viewing pictures; but once it was acknowledged that it was important to view pictures within an appropriate visual and historical context, then it was necessary to pay more attention to the character of the surroundings" (251).

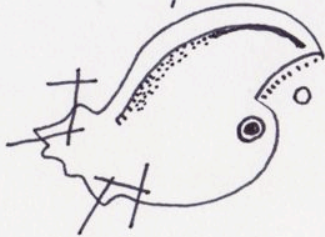
GOOD QUESTION: "Is the museum to be treated empty as the sum of its collections or does it have a larger responsibility in the provision of public space and public experience and, indeed, public interaction at a time when so much of life and leisure has retreated into the home?" (232)



I am - but I have no
millenium carcass

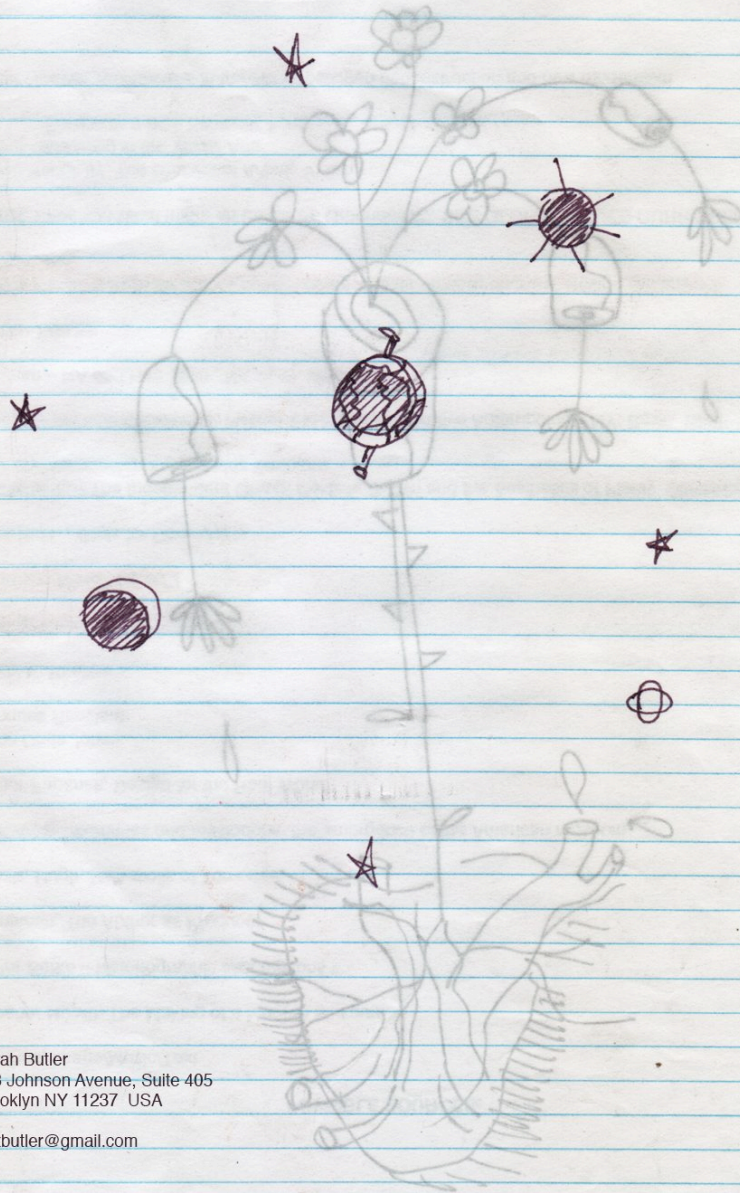


ghost wolves Why?
What more? in purpose
on purpose.



the places i have lived.
onward to death.

and THE GALLERY of the MACHINES



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July 2008