



**'Partition as Pageant: Postcolonial Narratives in the The Festival of Britain in Northern Ireland 1951 and Ulster '71', peer-reviewed paper at Design History Society, 5-8 September 2013, National Institute of Design, Ahmadabad, India**

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Design History Society Annual Conference 2013  
**Towards Global Design Histories: Postcolonial Perspectives**  
 5-8 September 2013, National Institute of Design, Ahmedabad INDIA  
**PROGRAMME**

**Thursday 5 September**

**PRE-CONFERENCE SESSION 1: 9.00 am to 12.30 pm**

<b>9.00 am</b>	<b>Workshop: The critical self: how to think and write in design (Venue: SLA 1)</b>
	<b>Conducted by: Shehnaz Suterwalla (Adjunct Faculty, Royal College of Art, London) and Nina Sabnani (Associate professor, Industrial Design Centre, IIT Bombay)</b>
	This half-day workshop is an introduction to critical approaches in design thinking and writing. It is aimed at undergraduate and postgraduate students of all design disciplines with the emphasis on how designers can develop ways to think and express their work in reflexive ways. The focus will be on key issues such as what is criticality and how do we use critical ideas in writing practice as well as conventions in critical writing and how we can be experimental but still maintain creditability and validity within its disciplines. The workshop will sharpen our skills as critical readers and critical listeners too, and we will develop a toolbox of ideas about how to work as critical practitioners. Students will leave ready to engage with the conference as critical participants! No. of participants: 30
<b>10.30 - 11.00 am</b>	<b>Tea Break</b>
<b>12.30 pm</b>	<b>Lunch (not provided)</b>

**Meeting of Editorial Board of Journal of Design History (Venue: SLA 1)**

**SESSION 1: 1.30 pm to 3.00 pm**

<b>1.30 pm</b>	<b>Venue: Old Canteen</b>
	<b>Registration</b>
<b>3.00 pm</b>	<b>Tea</b>

**SESSION 2: 3.30 pm to 6.00 pm**

<b>3.30 pm</b>	<b>Venue: Auditorium</b>
	<b>Welcome and introductory remarks: Suchitra/Tanishka/ DHS chair; NID Director's welcome remarks</b>
<b>4.00 pm</b>	<b>Keynote 1: Sujata Keshavan followed by discussion</b>
	<b>Chair: Pradyumna Vyas</b>

**6.00 to 9.00 pm Inauguration of NID exhibition (Venue: Aquarium)**

**NID Director's High Tea for all participants (Venue: Eames Plaza)**

Friday 6 September

SESSION 3: 9.00 am to 10.30 am

9.00 am	SLA 1	SLA 2	Boardroom 3	Auditorium
	<b>National Design Histories</b>	<b>Design and National Exhibitions</b>	<b>Design and Modernism</b>	<b>Cultural Colonialism</b>
	<p><b>Crafting Jamaica: Postcolonial perspectives on Jamaican textiles 1820-1975</b></p> <p><b>Davinia Gregory</b> Jamaica in transition: A tale of two houses; Interrogating Caribbean textile craft production in the moment of de-colonisation, 1945 - 1965</p> <p><b>Joy Gregory</b> Trevor Owen House, The Project: A 21<sup>st</sup> century artistic response to a Jamaican Textile Treasure Trove, 1960- 2013</p> <p><b>Emily Brennan</b> Jamaican lace-bark objects at the Economic Botany Collection, at the Royal Botanic Gardens, 1820 – 2010</p>	<p><b>Livia Rezende</b> 'The Best of its Kind': Brazil's Orientalism at the Philadelphia Centennial International Exhibition (1876)</p> <p><b>Noel Waite</b> Trans-Tasman industrial exhibition exchange 1888-90: Melbourne Centennial International and New Zealand &amp; South Seas Exhibitions</p> <p><b>Tanishka Kachru</b> Nationalist Identity and Exhibitions in colonial India</p>	<p><b>Luis Rodríguez Morales</b> The origins of modern design in Mexico</p> <p><b>Soumitri Varadarajan</b> Networks of evolution and a typology of ideologies and practices in modern design</p> <p><b>Hilde Bouchez</b> Design is artistic and exclusive, isn't it? The dangers of the dominant Western meaning of design and its influence on fast growing economies such as India and China</p>	<p><b>Gavin O'Brien</b> Close encounters of the European kind. Captain James Cook and the arrival of design in New Zealand</p> <p><b>Michael Prokopow</b> bet 5-7 Sep Regina Redux: New Victorianisms in the Design Culture of Contemporary Canada</p> <p><b>Michael Longford</b> Colonial Perspectives in Recent Photography of Afghanistan</p>
	<b>Chair: Shehnaz Suterwalla</b>	<b>Chair: Sally-Anne Huxtable</b>	<b>Chair: Kjetil Fallan</b>	<b>Chair: Anabella Pollen</b>
<b>10.30 am</b>	<b>Tea Break</b>			

Friday 6 September

SESSION 4: 11.00 am to 12.30 pm

11.00 am	SLA 1	SLA 2	Boardroom 3	Auditorium
	<b>National Design Histories</b>	<b>Design and National Exhibitions</b>	<b>Design and Modernism</b>	<b>Cultural Colonialism</b>
	<p><b>Designing Worlds: National Design Histories in an Age of Globalisation</b></p> <p><b>Ariyuki Kondo</b> Creativity within a National-Geographical Framework: Pevsner's 'The Geography of Art' in the Context of Modern Japanese Design History</p> <p><b>D.J. Huppatz &amp; Noel Waite</b> Tasman Siblings: Is an Australia-New Zealand Design History Possible?</p> <p><b>Patricia Lara-Betancourt</b> What boundaries? Design History in Latin America</p>	<p><b>Exhibiting India</b></p> <p><b>Denise Gonyo</b> Visions of India: Creating Nationalist Identity at Indian National Congress Exhibitions, 1901-6</p> <p><b>Claire Wintle</b> Decolonising the Museum: India at the Smithsonian, 1958-1970</p> <p><b>Nicola Ashmore &amp; Megha Rajguru</b> Living Cultures: Collected, Exhibited and Performed</p>	<p><b>Through Designers' Eyes: Perspectives on Post-colonial Indian identity</b></p> <p><b>Elise Hodson</b> Exhibiting Independent India: Textiles and Ornamental Arts at the Museum of Modern Art in New York</p> <p><b>Maggie MacTiernan</b> The India Photographs: A Case Study in Eames Photography</p> <p><b>Malika Soin</b> The Wall Project: Discovering Visual Identity through Design Activism</p>	<p><b>Jessica Holland</b> Myth building: Fry and Drew's West African Modernism and its debt to the Colonial Public Works Department</p> <p><b>Paul Hazell</b> Designing the post-colonial car: A bumpy road for personal transport in Africa</p> <p><b>Deirdre Pretorius</b> Visual communication design in South Africa: a postcolonial perspective</p>
	<b>Chair: Grace Lees-Maffei and Kjetil Fallan</b>	<b>Chair: Megha Rajguru</b>	<b>Chair: Suchitra Balasubrahmanyam</b>	<b>Chair: Soumitri Varadarajan</b>
<b>12.30 pm</b>	<b>Lunch Break</b>			

Friday 6 September

SESSION 5: 1.30 pm to 3.00 pm

1.30 pm	SLA 1	SLA 2	Boardroom 3	Auditorium
	<b>National Identity and Typography</b>	<b>Design and National Exhibitions</b>	<b>Graphics and Identity</b>	<b>Architecture and Identity</b>
	<p><b>Colonial and post-colonial histories of typography and printing culture in Latin America</b></p> <p><b>Marina Garone Gravier</b> New World, new languages, new typography: Colonial printing culture for Latin America indigenous languages</p> <p><b>Priscila Farias &amp; Isabella Aragão</b> Typography in Brazil in the 19th and early 20th century: a history told from Brazilian type specimens</p> <p><b>Verónica Devalle</b> New and old universalisms. Genealogy of the concept of 'visual culture' in Argentina</p>	<p><b>Fatma Korkut</b> A Case of Shared Histories: "The World of Industrial Design" Exhibition in Turkey in 1972</p> <p><b>Joseph McBrinn</b> Partition as pageant: postcolonial narratives in the Festival of Britain in Northern Ireland, 1951, and the Ulster '71 Exhibition</p>	<p><b>Bharain Mac an Bhreithiun</b> Jasmine Letters: A tram journey through the postcolonial Linguistic Landscape of Tunis</p> <p><b>Bostjan Botas Kenda</b> Path of Remembrance and Comradeship</p> <p><b>Zeina Maasri</b> Beirut's Cosmopolitan Promise: design for state-sponsored arts, culture and tourism in the 1960s -70s</p>	<p><b>Denise Hagströmer</b> Host Nation Perspectives on the 1959 Swedish Embassy in New Delhi</p> <p><b>Bryony Whitmarsh</b> Nepal's Narayanhiti Palace: A stage for the production of national identity?</p> <p><b>Victoria Perry</b> Towards a sustainable postcolonial heritage?</p>
	<b>Chair: Patrick O'Shea</b>	<b>Chair: Livia Rezende</b>	<b>Chair: Penny Sparke</b>	<b>Chair: Praveen Nahar</b>
<b>3.00 pm</b>	<b>Tea Break</b>			

**Friday 6 September**

**SESSION 6: 3.30 pm to 5.00 pm**

<b>3.30 pm</b>	<b>Venue: Auditorium</b>
	<b>Keynote 2: Tapati Guha Thakurta</b> followed by discussion
	<b>Chair: S Balaram</b>
<b>5.00 pm</b>	<b>Close for the day</b>

**8.00 pm: Conference Gala Dinner**

Saturday 7 September  
SESSION 7: 9.00 am to 10.30 am

9.00 am	SLA 1	SLA 2	Boardroom 3	Auditorium
	<b>Design, Culture and Political Economy</b>	<b>Graphics and National Identity</b>	<b>Design and Museums</b>	
	<p><b>Benita Stambler</b> Modernizing Cathay: Chinese Motifs on Vernacular American Decorative Textiles, 1930 – 1950</p> <p><b>Graham McLaren</b> John Bull Remade: Craft as international propaganda tool in the early post-war period</p> <p><b>Burcu Yagiz</b> From an Empire to a Republic: Transformation of Turkey’s Product Manufacturing Scene Under the Influence of the ‘West’</p>	<p><b>Elif Kocabiyik &amp; Aren Emre Kurtgozu (third author?)</b> Designing a Modern Nation: The Role of Cigarette Package Graphics in the Construction of Turkish National Identity</p> <p><b>Tsun-Hsiung Yao (add extra author)</b> The Establishment of Visual Signs of Colonial Gaze: A Study of “Taiwan Image” in Graphic Design during the Japanese Colonial Period (1895-1945)</p> <p><b>Camila Assis</b> Packaging design and its contribution for the history of perfumes</p>	<p><b>Ambika Joshi</b> Museum as Text</p> <p><b>Courtney Stewart</b> Exhibiting Islam: Design and Architecture of Islamic Art Museums (1880-2013)</p> <p><b>Tom Wilson</b> The Commonwealth Institute: A Monument to a Fuzzy Idea?</p>	<b>Workshop: The critical self: how to think and write in design</b>
	<b>Chair: Praveen Nahar</b>	<b>Chair: Fatma Korkut</b>	<b>Chair: Christine Guth</b>	<b>Shehnaz Suterwalla and Nina Sabnani</b>
<b>10.30 am</b>	<b>Tea Break</b>			

Saturday 7 September

**SESSION 8: 11.00 am to 12.30 am**

<b>11.00 am</b>	<b>SLA 1</b>	<b>SLA 2</b>	<b>Boardroom 3</b>	<b>Auditorium</b>
	<b>Postcolonial Craft</b>	<b>Design and Development</b>	<b>Design Education</b>	
	<p><b>Rachna Imam</b> Dastakar: Design for development/ grassroots movements</p> <p><b>Rebecca Reubens</b> Sustainability at the intersection of craft and design</p> <p><b>Marjan Groot</b> Modernist and post-colonialist narratives of gender and nationalism mediated through alpona</p>	<p><b>Vera Saccheti</b> The Social Network: Marcelo Rosenbaum's "A Gente Transforma" project and the future of social design</p> <p><b>Alison Clarke</b> 'Design For Development' 1979: Victor Papanek and the legacy of the Ahmedabad Declaration, India</p> <p><b>Patricia Brown</b> Landscape Design: from Masterplan to Narrative / Design with Water and pedagogy beyond the academy</p>	<p><b>Kajal Meghani</b> The Indian 'Handymen': Technical Education in the Indian Army during World War II</p> <p><b>Burcu Yagiz &amp; Cigdem Kaya</b> The Role of Craft in Industrial Design Education in Developing Countries</p> <p><b>Indrani De Parker</b> Future of design education in 21<sup>st</sup> century India and it's reflection on design foundations</p>	<p><b>Continued</b> <b>Workshop: The critical self: how to think and write in design</b></p>
	<b>Chair: Gabriele Oropallo</b>	<b>Chair: Soumitri Varadarajan</b>	<b>Chair: S Balaram</b>	<b>Shehnaz Suterwalla</b> <b>Nina Sabnani</b>
<b>12.30 pm</b>	<b>Lunch</b>			



Saturday 7 September

**SESSION 9: 1.30 pm to 3.00 pm**

<b>1.30 pm</b>	<b>SLA 1</b>	<b>SLA 2</b>	<b>Boardroom 3</b>	
	<b>Design and Orientalism</b>	<b>Fashion and Identity</b>	<b>Postcolonial Textiles</b>	
	<p><b>Portia Ungley</b> Janus faced Orientalism: Russianicity and the Ballets Russes</p> <p><b>Joana Ozorio de Almeida</b> <b>Meroz</b> The Culturalization of Objects / The Objectification of Culture: For a Multicultural Dutch Design</p> <p><b>Gabriele Oropallo</b> Hacking Nature: A Vernacular Technological Approach to Design Production and Consumption</p>	<p><b>Susmita Das Pal &amp; Rupa</b> <b>Agarwal</b> A study of Post Colonial Indian Fashion - creation of a new identity</p> <p><b>Pallavi Patke</b> "Fashionable European Adaptation of Indian Embroideries c.1850-1914"</p> <p><b>Shehnaz Suterwalla</b> Fold, pull, tuck: material manipulations of hijab and the shaping of contemporary postcolonial British Muslim identity</p>	<p><b>Adeoti Adebowale</b> A semiotics of design in Yoruba traditional dyed textile: Postcolonial discourse</p> <p><b>Jessica Hemmings</b> Postcolonial Textiles: Sub- Saharan Africa</p> <p><b>Nicola Stylianou</b> Designing for a New Nigeria: Hayes Textiles Ltd and the British manufacture of Gele in the post-colonial period</p>	
	<b>Chair: Sally-Anne Huxtable</b>	<b>Chair: Cheryl Buckley</b>	<b>Chair: Annebella Pollen</b>	
<b>3.00 pm</b>	<b>Tea Break</b>			

Saturday 7 September

**SESSION 10: 3.30 pm to 5.00 pm**

<b>3.30 pm</b>	<b>SLA 1</b>	<b>SLA 2</b>	<b>Boardroom 3</b>	
	<b>Design and Ethnicity</b>	<b>Graphic Design and National Identity</b>	<b>Design: Centre-Periphery</b>	
	<p><b>Fleur Palmer</b> Contested House</p> <p><b>Michelle Wilkinson</b> V is for Veranda: A Case Study from Guyana</p> <p><b>Liang-Hua Yu</b> Envisioning Miyahara Optometry Clinic: Colonial Memory, Consumptive Space and the Geopolitics of "Design Culture" in Globalized Taiwan</p>	<p><b>Agata Szydłowska</b> Peripheral design: mimicry and nationalism in Polish graphic design</p> <p><b>Rathna Ramanathan</b> We two, ours two: towards building a graphic design history of India</p> <p><b>Pooja Pottenkulam</b> Narrative strategies in Indian Animation: how relevant is the auteur in a developmental context?</p>	<p><b>Paola De Martin</b> Provincializing Modernism: Dipesh Chakrabarty's "Provincializing Europe" and its many challenges for Design Historiography.</p> <p><b>Sheena Calvert</b> Design Education and Post colonialism: A Form of Re-colonization?</p>	
	<b>Chair: Tanishka Kachru</b>	<b>Chair: Patrick O'Shea</b>	<b>Chair: Grace Lees-Mafei</b>	
<b>5.00 pm</b>	<b>Close for the day</b>			

**5.30 pm: DHS General Body Meeting (Venue: Auditorium)**

Sunday 8 September

SESSION 11: 9.00 am to 10.30 am

<b>9.00 am</b>	<b>SLA 1</b>	<b>SLA 2</b>	<b>Boardroom 3</b>	
	<b>Urban Design and Globalisation</b>	<b>Design Writing</b>	<b>Fashion and National identity</b>	
	<p><b>Priya Khanchandani</b> A New India- Leisure Space in Navi Mumbai</p> <p><b>Hilary French</b> Compact Homes in Hong Kong: The evolution of type</p> <p><b>Thomas Oommen &amp; Rupinder Singh</b> Re-reading Gurgaon – A Post-Colonial Design Perspective</p>	<p><b>Roundtable Discussion Writing Design History in a Globalizing World</b></p> <p><b>Panelists</b> Professor Penny Sparke, Kingston University Professor Jane Pavitt, Royal College of Art Professor Haruhiko Fujita, Osaka University Mayank Mansingh Kaul, Independent scholar and curator, Delhi</p>	<p><b>Kaustubh Jog, Rinkesh Dharod &amp; Sudha Tiwari</b> Viewing Design: Changing Perceptions of Khadi</p> <p><b>Yunnah Lee</b> Retelling history in Post-colonial Korean fashion and popular culture</p>	
	<b>Chair: Jilly Traganou</b>	<b>Moderators: Dipti Bhagat and Christine Guth</b>	<b>Chair: Cheryl Buckley</b>	
<b>10.30 am</b>	<b>Tea Break</b>			

**Sunday 8 September**

**SESSION 12: 11.00 am to 1.30 pm**

<b>11.00 am</b>	<b>Venue: Auditorium</b>
	<b>Keynote 3: Prof Gui Bonsiepe</b> followed by discussion <b>Chair: MP Ranjan</b>
<b>12.30 pm</b>	<b>CLOSING SESSION</b> <b>Unveiling 2014 conference</b> <b>Closing remarks and goodbyes</b>
<b>1.30 pm</b>	<b>Lunch</b>