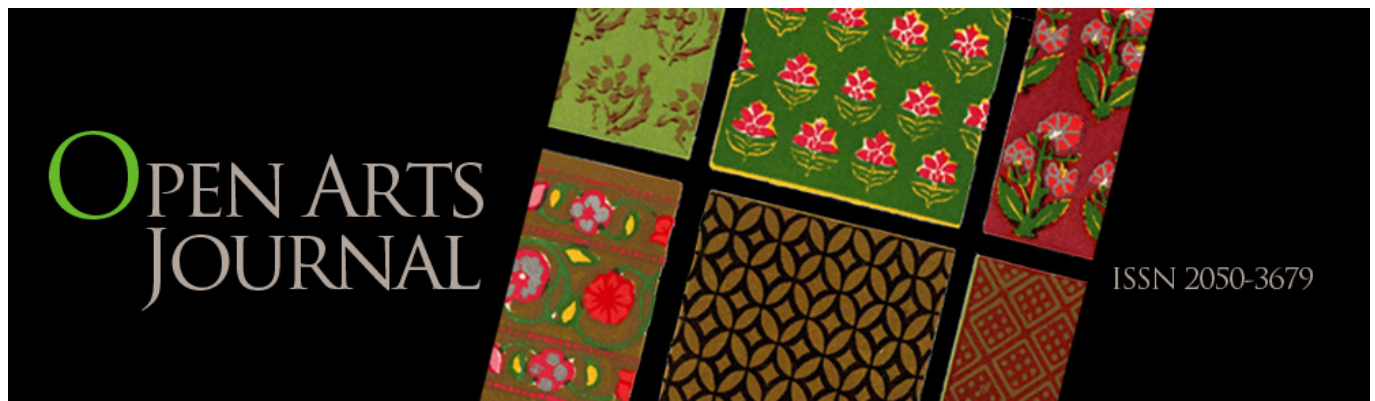




INTRODUCTION: ART HISTORY AND DESIGN IN DIALOGUE: ABUTMENTS AND CONFLUENCES

Renate Dohmen

Abstract

This special issue stages a cross-disciplinary conversation between art history and design as taught at The Open University (OU) where these subjects are situated in the Humanities and in STEM (Science, Technology, Engineering and Maths). The issue's overarching concern is to open a discussion on how a pedagogy for the future can be conceived that rises to the challenge of the climate catastrophe and the project of decoloniality. In so doing it poses the related question: how might the OU harness the pioneering spirit of its founding years, just over 50 years ago, and yet again be a trailblazer of radical innovation in higher education in response to the urgencies of our time?

To start this conversation the special issue brings together contributions by art historians and designers. It offers discussions that look back to the early days of teaching art history and design at the University when courses such as A305 History of Architecture and Design 1890–1939 and T262 Man-made Futures were broadcast by the BBC, and takes stock of how the separation of art and design, and the hierarchy between intellectual and manual labour on which this divide is historically based, have been conceived in the Global North. The issue also presents reflections on a recent current collaborative design project in the community, and an experiment in method that entails a photographic interpolation between anthropology and urban design, as well as a roundtable discussion between members of the OU's Art History and Design Departments that brings approaches in their fields into proximity in relation to issues of museum classification, community engagement, co-design and design thinking, FabLabs, colonialism, representation and transnational movements of practices and people. The special issue ends with a rallying call for change by Tony Fry.

Keywords: art history, design, climate crisis, pedagogy, Anthropocene, Open University, decoloniality, modernity/coloniality, hand/mind binary, Western exceptionalism, non-Occidental West, cross-disciplinarity, Dewesternization, Eurocentricity, *disegno*, Vasari, Tony Fry

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Biographical note

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INTRODUCTION: ART HISTORY AND DESIGN IN DIALOGUE: ABUTMENTS AND CONFLUENCES

Renate Dohmen, The Open University

The impetus for the special issue is the recent 50-year anniversary of The Open University (OU) founded in 1969 in the UK. Initiated as part of the socially progressive reforms of the Labour Party between 1964 and 1970, the university was initiated as an experiment in distance and adult education with the aim to promote social justice through the development of knowledge and skills. Its mission to be 'open to people, places, methods and ideas' is reflected in the open-access policy for study at the OU as well as the commitment to offer high-quality university education to learners who previously missed out on higher education.

Over the just over 50 years of its existence, the university has proven that open-access higher education is achievable and viable. It, moreover, pioneered innovative, initially broadcast-media-based, and later online methods of delivery, which in turn led to the development of a pedagogy suited to this mode of teaching, facilitating path-breaking approaches. The Open University courses in art history and design, the two disciplines this journal is concerned with, thus brought new impulses to their professional fields and also beyond, as OU teaching units, such as *A305 History of Architecture and Design 1890–1939* and *T262 Man-made Futures*, taught between 1975 and 1982, were broadcast by the BBC. Their content therefore was accessible to the general public as 'the BBC's listeners and spectators made space for higher education in their living rooms, gathering around the television set to receive it like a guest' (Moreno, 2020, p.3). Innovative, media-based methods of dissemination thus have been integral to the delivery of the OU's mission from the start, and while at the outset its programmes turned the general public into a community of learners, OU teaching has since moved to online provision, allowing for a more international and potentially global reach.

A further unique element of higher education at the OU was the creation of foundation courses that provided students with an interdisciplinary basis for their further and more specialized study at the OU. This meant that several departments collaborated to produce entry-level courses that would make

students conversant in the debates of their time while furnishing them with the skills needed to make further academic progress. This structure is still in place and requires academics to collaborate across disciplines and develop the requisite skill set such work requires. It is a tradition this special issue builds on by bringing together perspectives prevalent in the disciplines of art history and design that usually operate in separate spheres. Thus, while the relationship between art history and design is in one sense 'natural' in that design history has been an established part of art history since at least the 1970s, the bringing of these disciplines into close proximity also constitutes an encounter that links the Humanities, the Arts and STEM (Science, Technology, Engineering and Maths), providing a rich trans-disciplinary terrain of enquiry.

The aim of the special issue overall is to take stock of the past in order to look to the future and to re-connect with the pioneering spirit of the OU's early beginnings in view of addressing the enormous challenges posed by the educational, societal and political contexts of the present. Top of the agenda here are the interrelated issues of climate change, structural whiteness, the ways in which notions of art and cultural heritage perpetuate ways of thinking and being that foster discrimination and exploitation, as well as the urgent need to develop re-directive 'futuring practices' in design for which the design theorist Tony Fry, a contributor to this special issue in Part 4, proposes the notion of 'sustainment' (Fry, 2009, p.1).

These challenges have in common that they demand that disciplines radically re-evaluate their foundational practices and assumptions, a process that raises too many questions to be addressed here even in summary form. They do, however, constitute the urgent horizon for the contributions to this special issue, which aims to make a contribution towards addressing this larger agenda by exploring the connectivities and differences between the fields of art history and design, which are situated in the Humanities and STEM respectively at the OU, and the worlds they represent. The supposition is that in order to rise to the challenges of the present, joined-up thinking and cross-disciplinary approaches and capabilities are required. As there is also a history of collaborations between them at the OU, this context is seized upon by this special issue as an opportunity to instigate a more comprehensive and cohesive debate, about the connectivities between art history and design, and the implications of the cultures of thought and practice that inhere them.

In this special issue, the histories of art history and design at The Open University are thus placed alongside present collaborations that have occurred

between these fields as well as discussions on themes and issues that constitute a shared concern, such as art education, participation, collaboration, colonialism and transnational flows of people and ideas. This cross-disciplinary encounter between art history and design is undertaken to gain a renewed sense of the OU's unique mission and to generate an enhanced awareness of the exceptional place it occupies in the landscape of higher education in the UK and the responsibility and opportunities this entails.

In order to do so, the special issue offers a three-pronged approach that combines an art historical reflection on what can loosely be framed as fine art versus applied art, art versus industry and art and design from the eighteenth century to the present (Part 1), with the presentation of projects where collaborations have occurred or 'in-betweenness' is in evidence (Part 2). It also offers a bringing-into-relation within the discursive space of the journal, which entails a roundtable discussion between members of both departments around projects that broach issues of coloniality and present-day cultural and educational interactions between the Global North and South (Part 3), as well as the juxtaposition of the pioneering historic contributions of art history and design to their respective fields and the pedagogy of the OU (Part 4). The idea is that the bringing into proximity of art history in this constellation will allow for new vistas and synergies to emerge. The larger question, however, is what the contribution of The Open University might be to developing an conception of higher education for the twenty-first century that responds to these enormous challenges, and what kind of skills will be required by our students, who are mostly adults and employed, to not only further their careers understood in a regular sense, but also to be equipped to respond to the current crisis in ways that facilitate bringing the necessary social transformations.

Histories of art and design and the project of decoloniality

Debates around the Anthropocene have shown that we can no longer frame the climate crisis as an environmental problem that belongs to the sphere of technological solutions with greater environmental friendliness in our life styles thrown in for good measure. We need to recognise that it constitutes a social issue and that a fundamental shift in how we operate is required on all levels of society, with universities called on to fulfil their important role in this transformation. This includes the urgent need for a critical reflection on how the underlying assumptions that inform the curriculum perpetuate the culture

of resource exploitation that characterises the Anthropocene; a term that draws attention to the underlying core issue of how the human relationship with nature is conceived by the globally dominant culture of the Global North.

As the decolonial critic Walter Mignolo has pointed out, the logic of separating nature from humans, culture and society is deeply rooted in the Global North and the notion that 'man' has been given dominion over nature by the Divine creator initiated an extractive, exploitative logic rather than a care-taking one and included non-European humans under the rubric of 'nature' (2011, pp.10–11). It is thus important to acknowledge that the current climate crisis is integrally linked to issues of race, systemic whiteness and histories of colonialism, with the science-culture divide a further binary to be addressed in an effort to forge paths towards a sustainable future. In fact, the sociologist Boaventura de Sousa Santos holds that 'the belief in science as the only valid and exact form of knowledge' constitutes 'one of the most entrenched premises of abyssal thinking today' (2016, p.191), by which he means the multi-coded othering binaries that characterise the culture of the Global North, with mind versus hand a particular concern in this special issue:

This critique chimes with the propositions by the cultural geographers Karen O'Brien and Robin Leichenko who explore the cultural dimensions to climate change and suggest that the coming together of 'multiple perspectives can help to identify and generate new approaches to global challenges' (Leichenko & O'Brien, 2019, p.54). They hold that the way forward is to bring 'together research and insights from the natural sciences, social sciences, and humanities to create new narratives about the relationship to life and the earth' (p.13). As they point out, this approach, moreover, entails the questioning of prevalent assumptions of how different disciplines operate, and the models of thought they take for granted, which requires an exploration of how they are thought in relation to one another. This also entails the recognition that the past can no longer serve as a reliable guide as the *modus operandi* of old is no longer feasible. Different ways forward therefore need to be envisioned that emphasise connection, relationality and collaboration over competition, separation and fragmentation (pp.3, 15).

The underlying concern of this special issue is to bridge the separation of spheres between art and design which is rooted in the differentiation between the fine and applied arts that originated in the Renaissance when the notion of a higher-order visual practice thought to be distinct from artisanal activity

emerged, which argued mental and manual activity as separate and of different value. Thus, while design as we understand it today emerged in twentieth-century practice in response to the industrial revolution, it has its roots in conceptions about visual practice that separated intellectual achievements and manual labour and can be traced, via conceptions of art versus applied art, and art versus industry, to theoretical debates around the Renaissance notion of *disegno*. The dualism that characterises the relationship between the two disciplines is thus integrally linked to core issues that define the conditionality of the Anthropocene as well as to key debates on decoloniality as developed in the following.

As decolonial critiques have pointed out, this hierarchical differential is integral to European culture and was imposed on countries around the globe through colonialism. It thus informs the condition of coloniality, which colonialism left in its wake, in the guise of a pervasive 'grammar of difference' (Cooper & Stoler, 1997, p.3; Hall, 2008, p.203) that builds on this mental/manual divide. A key premise of decolonial methods and approaches is therefore to delink from 'the modern concept of *theory versus praxis*' (Walsh & Mignolo, 2018, p.7, italics in original) and to engage in 'thinking-doing and doing-thinking' (p.9), with strategies to re-envision these relations a central element of decolonial approaches and perspectives, which Santos has proposed as constitutive of 'epistemologies of the South' in his book with the same title. Sousa's important work is full of rich propositions and insights, with the notion of (post)-abyssality among them, that refers to the multiply coded, fundamental divide or abyss that inheres Eurocentric thinking on all levels of which the theory-practice binary is but one exemplification.

A further strand in Santos's discussion is the notion of the 'non-Occidental West', by which he means 'the vast array of conceptions, theories, and arguments though produced in the West by recognized intellectual figures, were discarded, marginalized, or ignored because they did not fit the political objectives of capitalism and colonialism that act as foundation for the construction of the uniqueness and superiority of Western modernity' (2014, p.99). Santos thus suggests the retrieval of the forgotten and repressed traditions within European culture as a strand in the project of decoloniality. He states, for example, that 'the truth is that in the Renaissance there were many different conceptions, some of them swerving substantially from the ones that came to ground the notion of exact knowledge underlying modern science' (p.102) which came to define the modern period. A further element

to be reckoned with is Western exceptionalism, which concealed the influences and continuities between Europe and cultures from other parts of the world or rather claimed and assimilated them without any acknowledgement of their origins. This history is beginning to be addressed in the curriculum of art history at the OU through courses such as A344 *Art and Its Global Histories*, that seeks to trace the transcultural interactions between Europe and the world beyond it from the early modern to the present, demonstrating the rich influences of the worlds beyond Europe on its culture. However, addressing other cultures' influences that have significantly shaped Europe – which means repositioning European culture from the status of 'universal' to 'relative' – is only one step, and probably one of the easier and more straightforward ones, with regard to the perspectives that together conceive what has been proposed as the inter- and pluriversal praxis of decoloniality (Walsh & Mignolo, 2018, p.3). More fundamental approaches to decolonising the curriculum demand further disciplinary self-reflexivity as to the colonial paradigms that inhere professional practice, with colonial referring to the systems of thought, values and assumptions they are based on, and which are more often than not representative of, the 'overall logic of coloniality' (Mignolo, 2018, p.112).

As Mignolo explains, the term coloniality was coined by the Peruvian sociologist Anibal Quijano in the late 1980s and early 1990s, and was further developed by Mignolo who defines it as follows: 'Coloniality names the underlying logic of the foundation and unfolding of Western civilization from the Renaissance to today of which historical colonialisms have been a constitutive, although downplayed, dimension' (2011, p.2). He thus points out that modernity and coloniality are inseparably linked, which is expressed in the compound modernity/coloniality. While modernity stands for the 'narrative that builds Western civilization by celebrating its achievements' (p.3), coloniality stands for its hidden, darker side. In short, '[c]oloniality, in other words, is constitutive of modernity – there is no modernity without coloniality' (p.3).

Mignolo thus highlights the Eurocentricity inherent in the academy, pointing out that 'most of the words/concepts you are using belong to European modern/imperial and vernacular languages and they have been derived from Greek and Latin' while adding that the fact that 'none of the existing civilizational languages at the time (Mandarin, Hindi, Urdu, Persian, Arabic, Russian, etc.) are relevant in any of the disciplinary formations confirms that Eurocentered knowledge asserts itself at the same time that it disqualifies the

vocabulary (and logic) of other knowing praxis and knowledge and belief systems' (2018, p.113). For Mignolo, moreover, the moment when 'the modern matrix (Eurocentrism) became also colonial' occurred when the Eurocentric matrix of the power, premised on a 'rhetoric of modernity, progress, salvation, development' that was based on Greek and Latin categories of thought, authorized 'its promoter and defender to disregard, marginalize, ignore, deprecate, reprove, rebuke, attack all knowledge' all that did not reflect 'the image of its own totality' (p.111).

The project of decoloniality, therefore, as Mignolo highlights, crucially requires Dewesternization, adding that 'Eurocentrism is not a geographical issue, but an epistemic and aesthetic one' and 'fully understanding how it works is a necessary condition for delinking from coloniality' (2018, p.125). To which Santos adds, that it is of central importance to acknowledge and understand the extent to which the global dominance of the European system led to the suppression or marginalization of many other ways of knowing and being, and thus to a great impoverishment and 'a waste of experience that the West not only imposed upon the world by force, but also upon itself' (2014, p102). Returning to the concerns of this special issue, the suggestion thus is that the prevalent divide between fine art and applied art, and art/art history and design in its wake, are informed by the mentality of coloniality and the hierarchy of value it entails. That is, the application of art to concrete life contexts is considered to be of a lower order than the assumedly cerebral and inspiration-based work of fine art thought to be aligned with a higher and purer sphere than the human life world. While it is beyond the scope of the special issue to comprehensively address this history and its relationship to modern design, the three essays in Part I probe how this binary manifested in European art education from the eighteenth century, that is how the distinction between mind and hand upon which the status of art was built during Renaissance, played out over the centuries, while Tony Fry suggests ways for design to become a futural force that revolves around a re-envisioning of design education in Part 4, concluding this special issue with a call to action to revisit the discipline.

It is worth noting that at the time of its inception, the rising notion of fine art was integrally linked to the concept of *disegno*, a term that is generally translated as 'drawing' or 'design' and is commonly understood to reference the mind/hand binary. It constitutes a crucial foundation for the way creative visual practice was conceived in Europe, an understanding that in the wake of European colonialism has gained global traction. Given its historic importance and its pivotal position

for the birth of notions of art and design, in the following, a brief discussion of *disegno* will be offered before the contributions to this special issue will be introduced in more detail. The suggestion is that, while the separation of intellectual activity, creativity and supposedly mere manual skill constitutes a key feature of the relationship between art and design, and is of crucial import for coloniality as further binaries such as civilized/uncivilized are premised on this dichotomy, more recent research has suggested that separation may not have been as categorical at the time of the Renaissance as commonly assumed. The recovery of a fuller conception of *disegno* may thus contribute to the retrieval of obscured strands within European culture as Santos has presented, and can inform a critical review of the assumptions on which these disciplines are based as well as potentially serve as basis for a re-envisioned relationship between art and design.

Disegno

From the fifteenth century *disegno* came to be conceived as the foundation of the three visual practices of painting, sculpture and architecture that rose from their artisanal base in Renaissance Italy and came to be considered as representative of the higher order visual practice of fine art. It also elevated drawing to the status of visual expression of the artist's mind, and hence to a work of art. The notion of *disegno* was, moreover, integral to art education through the founding of the Accademia del Disegno, initiated in 1562–63 in Florence, and recognised as the first art academy. It became foundational for art theory and practice in the Global North, ushering in a paradigm that differentiated the conceptual from manual aspects of visual practice, valuing most highly those skills that could be said to realise intellectual virtues.

The notion is prominently associated with the Tuscan artist and art theorist Giorgio Vasari and his *Lives of the Most Eminent Architects, Sculptors, and Painters* (first edition 1550, second edition 1568) which presents biographical narratives of Italian artists embedded in a developmental theory of art with *disegno* occupying a pivotal place in it.

One of the central tenets in Vasari's fashioning of the figure of the artist in his *Lives* that came to define European art was that creativity and conceptual development were the hallmark of artistic activity, while the manual labour of the artisan supposedly lacked such imagination. The rationale of this argument originates in subjects taught at university at the time, called the liberal arts in Vasari's period, where they were organised in two groups, the *trivium* (grammar, rhetoric and logic) and the *quadrivium* (arithmetic, geometry, music and astronomy). Claims to the status

of art therefore entailed the association of artistic activity with a liberal art, which affirmed art's status as an intellectual activity on a par with these subjects. Approaches to argue this case were creative and varied, endowing *disegno* with a rich panoply of associations linked with the liberal arts which rested on the notion of the divine ideal, with Plato a central point of reference.

Broadly speaking, Platonism differentiated between higher and lower order manifestations of the soul/divinity, which became associated with *disegno*. Neoplatonists understood nature and phenomena perceived through the senses as an imperfect expression of eternal and beautiful forms pre-figured in the Divine mind, with geometry identified as the language of this higher-order world of form which true art was able to emulate and express. The mathematician Luca Pacioli, a close friend of Leonardo's, thus held that God reveals the innermost secrets of nature through ratio and proportion, with drawing proposed as the best way to learn about the latter, and the Portuguese court painter, architect and sculptor Francisco de Holanda maintained in his text *Da pintura antiga* (1548) that 'good painting is nothing but the perfections of God and a recollection of his painting, it is a music and a melody which only the intellect can understand' (quoted in King, 2007, p.68).

As the art of antiquity was understood to be informed by these principles, it was thought that the diligent drawing and study of such works would foster an understanding of the 'rules', or theory of art, and was believed to make one's own inventions inherently better. It is thus not surprising that in the first half of the sixteenth century a fashion for collections of antique sculpture and the practice of drawing antiquities emerged and was promoted as a form of artistic education, an approach that was to persist until the end of the nineteenth century. It is also no coincidence that the first collections of drawings emerge at the time, based on an interest in process that was closely tied to authorship, and the notion that drawings offered a direct insight into the mind of the artist. At the time, this ushered in a move away from the earlier appreciation of the perfection of a finished artistic product, which valued the artist's manual skills and the materials themselves. *Disegno* thus shifts the emphasis to creativity and to the earliest possible moment when the initial thought moved from the artist's mind to a first sketch on paper. It was therefore the skills associated with *disegno* that allowed artists to create art that reflected the divine ideal.

Yet, while the concept enjoyed wide circulation in Italy and beyond at the time, as more recent scholarship has shown, its prevailing understanding is

based on a limited reception of the Vasarian model that revolves around an understanding of *disegno* as either design or drawing only (Stoltz, 2012). Commanding translations of *disegno* as 'design, draughtsmanship, or simply drawing' as in the Penguin Classics edition of *The Lives* translated by George Bull (Vasari, [1568] 1965, p.19, italics in original), or as 'alike to our more general word "design" and the more special term "drawing"' by Louisa S. Macle hose (Vasari, [1568] 1907, p.205) are indicative of a lack of nuance that lead to the overstating of a binary between mind and hand, creative act and manual labour, that was rhetorically argued during the Renaissance yet did not reflect the actual practices on the ground, or certainly was not as clear-cut as its history of reception suggests. Devised as an instrument to argue for the elevated status of fine art in an effort to improve the prestige of some of its practitioners, the far-reaching consequence of this line of argument could not have been foreseen by its proponents. Not only did it come to define the trajectory of European art, but it became foundational for coloniality and the global suppression and exploitation of sections of the population not considered to be engaged in cerebral work.

There is thus a further layer to be unravelled that adds nuance to the understanding of *disegno* which, moreover, has a particular bearing on the theme of this special issue in that it addresses the hierarchical relationship between hand and mind, or execution and conception. The proposition is that even in Vasari's articulation of *disegno*, the subordination of the manual aspect of artistic work was far less cut-and-dried than the rhetoric and more importantly, the historic reception of these ideas, suggests.

Leonardo, for example, upholds the unity of hand and mind in his approach to *disegno*, and emphasises that while painting 'is first in the mind' it nonetheless 'cannot reach perfection without manual operation' (quoted in King, 2007, p.63). This returns us to the question of the omitted 'very long introduction' to Vasari's *The Lives* devoted to the technical aspect of architecture, sculpture and painting. As has been discussed, it is in this introduction, and more specifically in the section *On Painting*, that Vasari comes closest to what one might call a definition of *disegno* as rooted in the idea, perceived by the artist as an inner conception of the mind and rendered visible in the act of artistic execution. In the same section of this text Vasari, however, also offers some thoughts on the relationship between *disegno* and the artistic act of making, stating that

what design needs, when it has derived from the judgement the mental image of anything, is

that the hand, through the study and practice of many years, may be free and apt to draw and to express correctly, with the pen, the silver-point, the charcoal, the chalk, or other instrument, whatever nature has created. For when the intellect puts forth refined and judicious conceptions, the hand which has practised design for many years, exhibits the perfection and excellence of the arts as well as the knowledge of the artist.

(Vasari, ([1568] 1907), p.206)

This passage suggests practice and skill as the reverse of the artistic coin referenced by *disegno*, that is, in the words of the Renaissance scholar Barbara Stoltz, ‘*disegno* unifies both aspects of an artistic act, execution and invention’ (Stoltz, 2012, p.18), since without artistic skill what has been conceived in the mind cannot be communicated and hence appreciated. A point worth considering here is that Stoltz arrived at this understanding through the study of Vasari’s texts on print making and the status and value of prints in relation to drawings, that is source material not considered in the canonical constructions of the Renaissance and of the reception of Vasari.

A further factor to be noted that contributes to the compressed understanding of *disegno* is historiography, in particular German idealism that informed the budding discipline of art history which originated in Germany. The underlying premise was that art was an expression to a higher sphere of ideas which shapes the phenomenal world and that such visual forms gave direct access to the thought or mentalities assumed to define historic periods, also referred to as *Zeitgeist*. This approach, for example, informed the seminal title *Idea: A Concept in Art Theory* (1924) by the influential German historian of Renaissance art Erwin Panofsky, who taught at Princeton and whose books shaped approaches to art history in the USA and the UK where the discipline was little developed at the time.

Idealist approaches to art history thus dominated the field in the German as well as Anglophone spheres of culture and debate until well into the twentieth century, especially in relation to the field of Renaissance art. It is thus not surprising that the aspects of Vasari that resonated with what Bull described as a philosophical approach to fine art based on a divinely implanted Idea in the mind of the artist (Vasari, [1568] 1965, p.19) gained such prominence, obscuring other dimensions of *disegno*, notably its association with technique, which is of particular relevance for the special issue and its emphasis on connections between art history and design. As has been developed, the technical side of *disegno* was integral to its conception

as evidenced in Vasari’s delineation of *disegno* as a ‘conception and judgement ... formed in the mind ... which ... when expressed by the hand, is called design [*disegno*]’ (Vasari, [1568] 1907, p.205).

The curator and historian of Renaissance art Marta Ajmar has likewise argued for a revision of what she calls the ‘rhetoric promoting a separation between design and execution, mind and body’ which asserts ‘a hierarchy of the arts constructed on the friction between intellectual and corporeal engagement in the making of artefacts’ (2014, p.1). Exploring Renaissance pottery and, crucially, drawing on technical treatises of the time, she argues for what she calls a ‘mechanical’ notion of *disegno*, demonstrating that there was a far greater overlap between the spheres of design and execution, mind and body in Renaissance Italy than is commonly assumed. A fuller understanding of *disegno*, arguably thus is not only of interest to historians of Renaissance art and culture, but, given its pivotal role for the conception of European art based on a divide between fine and applied arts, such a revision clearly has implications for the study of visual culture more broadly conceived.

Issue overview

Building on the issues raised in the discussion of *disegno* in the above section and its import for art education in the Global North, Part I of the special issue presents three essays that explore the relationship between fine and applied art, drawing and education. The first text is by Emma Barker who considers that drawing as taught at the *Académie Royale* was conceived as a crucial skill for the fine artist in eighteenth-century France but also for artisans who trained in places such as the *École Nationale Supérieure des Arts Décoratifs* (National Higher School in the Decorative Arts) and *École Royale Gratuite de Dessin* (Royal Free Drawing School). She presents that the two terms of *dessein* and *dessin* evolved to differentiate the artistic or applied use of drawing, but also points out that entries on architecture in the *Encyclopédie* suggest a budding conception of design that connects theory and practice, art and industry. She also points out that the notion of the decorative arts was prominent in France and needs to be considered in this context, which stands in contrast to a modern conception of design.

This essay is followed by a discussion by the present author that traces the development of instruction in drawing considered the basis of ‘art for industry’ from the late eighteenth century to the 1880s in Britain. It examines the efforts of the Society for the Encouragement of Arts, Manufactures and Commerce, the classes offered in Mechanics’ Institutes, the approach of the Schools of Design, the first government

initiative seeking to teach drawing for industrial design, the Government Schools of Art which took them over and were run by the designer and bureaucrat extraordinaire Henry Cole, as well as the Female School, which exclusively taught female students. The discussion takes its cue from the general scholarly dismissal of the principles of instruction instituted by Cole, dubbed the South Kensington method, on the grounds that it was utilitarian and inartistic because it focused on elementary geometry rather than figure drawing upheld by the Royal Academy as key to training in the arts. The essay argues that this dismissal overlooks that Cole's art educational method was conceived as an art for the common man envisaged as a modern alternative to the cultural elitism of the uniquely endowed artist-genius. It also presents that its pedagogy was rooted in an aesthetic understanding of science rooted in German natural philosophy, which offered an approach to geometry that diverged from fine art's Platonic ideal and thus broke new ground. The suggestion thus is that the South Kensington method needs to be acknowledged as an alternative tradition in British art education and its contributions be recognised, not least for the facilitation of women's art education in Britain, but also as a precursor to the Bauhaus through its pro-industry stance.

The third essay in this section is by Kim Charnley who considers the relationship between art and design in the twentieth century with a focus on the unstable synthesis of art, craft and design in evidence at the Bauhaus. Charnley reframes the history of the Bauhaus by re-examining the celebration of the machine aesthetic upon which the critical reception of the school is founded. This perspective is exemplified by László Moholy-Nagy in this discussion, and is contrasted with the work of Anni Albers and the role of the weaving workshop all female students at the Bauhaus were assigned to, and which was, until comparatively recently, discussed as an aside to the ones led by big-name male artists. Yet, as Charnley points out, in actual fact Albers was successful in achieving an alternative version of the desired integration of art, craft and design for industry the Bauhaus envisaged yet never quite achieved in its 'machine aesthetic', even though intellectual and manual skills were viewed as interdependent and equally important in principle. Charnley thus exposes the sexism that is now widely recognised in the practice and early reception of the Bauhaus and makes a case for reframing established accounts of the school through more pluralist approaches to design. A key issue in his discussion is that the prevalent critique of the Bauhaus' utopian goal of social transformation

through realisation of the *Gesamtkunstwerk*, and its posited collapse into the logic of capitalist accumulation and consumerism, has not tended to engage with the achievements of artists and designers from the Bauhaus who were women. He concludes his discussion by pointing out that while industrial design defines the school's early reception, this represents only one aspect of a complex utopian engagement between art and technology, concluding with the suggestion that Albers' concept of design provides an alternative understanding of the Bauhaus that can offer an avenue for re-envisaging design in view of the challenges posed by the Anthropocene.

Part 2 of the special issue presents instances of 'in-betweenness' of art history and design. The first essay in this section relates key insight from the collaborative community-led design project *Empowering Design Practices: Historic places of worship as catalysts for connected communities* (EDP) conducted by a group of researchers from The Open University comprised of Katerina Alexiou, Theodore Zamenopoulos and Vera Hale from Design and Susie West from Art History, in collaboration with Sophia de Sousa, Chief Executive at The Glass-House Community Led Design, a national charity that supports communities, organisations and networks to work collaboratively on the design of places and spaces. The project was funded by the Arts and Humanities Research Council in the UK between 2014 and 2020, and supported 55 communities of multiple faiths and denominations. It offered training and specialist support to 460 beneficiaries and engaged 1,250 members of the public in design activities.

The EDP project sought to empower communities to tackle the challenges they face when looking to develop historic places of worship in ways that ensure their future sustainability. It explored the processes, resources and environments that help them not only to develop their capabilities to lead such projects but especially to engage in design work. It drew on action research, theories of action and reflective practice and research-by-design to evaluate the impact of types and quantities of support given, with art history contributing work around the requirement for communities to devise statements of significance when bidding for lottery money. In this discussion the authors, who worked collaboratively across disciplines (art history, information technology, heritage management and design) and sectors (academia, public bodies, civil society organisations and the private sector) reflect on the factors that were found to be important for the success of such a project.

In the second essay of Part 2, the Open University research fellow in design, Jan van Duppen presents

a methodological 'in-between' that explores the use of the photography-based research method of the 'shooting script', proposed by the sociologist Charles Suchar, as a structured way of conducting field work and an approach to foster photographic and sociological seeing for researchers in social science and design. Van Duppen conceives his use of photography as an embodied, performed research practice and reflects on the complexities of using photography in research in view of processes and ways of making across design and art history, combining this visual methodology with participant observation and interviews. He draws on the work of the cultural historian Johan Huizinga and the urban designer Quentin Stevens to explore the distinctive spatial patterning found in urban community gardens, allotments as well as in green spaces associated with guerilla gardening, emphasising the ambiguities in spatial boundary-making such practices entail. His text is accompanied by a rich selection of photographs that illustrate the principle of the 'shooting script' and also offer a visual essay or a visual presentation of 'facts' in their own right.

Part 3 of this special issue presents a round-table discussion that revolves around the exhibition *Suits and Saris* staged at New Walk Museum & Art Gallery in Leicester (March–October 2012), to which Amy Jane Barnes from The Open University Art History Department had contributed as freelance researcher, and *La Campana Community FabLab*, an ongoing project located in Monterrey, Mexico, where Nicole Lotz, who teaches design at The Open University, contributes her professional skills and distance-learning expertise as international academic collaborator to the location team in Mexico. They are in conversation with art historians Kim Charnley and the present author, who also takes the role of moderator. The aim of the roundtable was to experiment with ways of engaging in conversation across the Humanities-STEM divide where art history and design are respectively located at The Open University, and to scope potential meeting points between the disciplines, while exploring the differing ways in which disciplinary investments and perspectives shape professional practice. Themes that are explored in this conversation are the transnational flows of people, fashions and ideas that inform both projects, the impact of colonial histories, notions of translation and cultural situatedness as well as the ways in which matters of community engagement, participation and issues of power surfaced in the two projects. The dialogic exploration of these themes was followed by a self-reflexive discussion on methodological differences between the disciplines and concluding thoughts on

what the process of engaging in such cross-disciplinary conversations entails.

The final and fourth part opens with Tim Benton, Professor Emeritus in Art History, reflecting on the rich history of *A305: History of Architecture and Design 1890–1939* which broadcast 24 TV and 32 radio programmes to its students and the general public via the BBC and had a profound impact on the architectural profession. Its radical approach to disseminating knowledge about the history of modern architecture, moreover, secured an astonishing range of afterlives that include its presentation at the Venice Biennale in 1976, the translation of six of the TV programmes into Italian which were shown on Italian national television, and a further presentation at the Venice Biennale in 2014 as part of the Radical Pedagogies exhibit. This was followed by a comprehensive presentation of the course at the Canadian Center for Architecture in Montreal (2017–18) with a second showing at Garagem Sul (Centro Cultural de Belém Foundation) cultural centre in Portugal. The continued interest in the course prompts Benton to ponder why this historic course, which was delivered by distance teaching in the late 1970s and early 1980s, continues to garner such interest in the age of online teaching and of the MOOC (massive open online course). He reflects on the ways *A305* was presented in its afterlives, while also offering a 'behind-the-scenes' perspective on the rationale behind course units, how its teaching elements cohered, the nature of the collaboration between the OU and the BBC, as well as the import of *A305* for the development of the discipline of design history, pointing out that eight of the 24 teaching units, nine of the 32 radio programmes and six of the 24 TV programmes dealt exclusively with the history of design.

This is followed by a reflection by Joaquim Moreno on the import of the OU's trailblazing instituting of the university 'being on air' in view of the development of MOOCs as well as the provision of higher education during the global pandemic, which finds students worldwide receiving their education in their homes yet again, but without the open ethos.

The third essay in this section is by Professor Emeritus in design, Nigel Cross, and the designer Georgina Holden, one of the earliest students of Design at the OU. They discuss the history and import of teaching design 'in the open' for the discipline, and relate that making a virtue of the lack of studio tuition, which traditionally constituted the main vehicle for teaching in the field, and the need to teach design to a broad, non-specialist audience, led to identifying the characteristics of design thinking, pointing out that this occurred long before this concept became more widely

adopted and promoted in the 2000s. As they suggest, the OU's version of design education geared towards new forms of general education in design intended for a much wider audience than the training of design professionals, not only prefigured new forms of design education but also made a significant contribution when design was introduced to general education. The essay also traces the development of design pedagogy at the OU from its early stages of being broadcast by the BBC, to the use of video and audio cassettes, then digital media such as CDs and DVDs and to the present model of an online learning environment, reflecting on the ways in which technological development required changes in pedagogical approaches.

The concluding essay is by the design theorist Tony Fry and rounds off this issue by critically reflecting on the present state of design and its pedagogy. Fry points to the role the OU played in the development of design education and hence also to its present condition of limitation. He highlights the discipline's anthro- and Eurocentricity, its uncritical acceptance of its role as service provider rather than taking a pro-active ethical stance that harnesses design's world-making powers for the futuring of design, and states that in order for design to become futural decisive and transformative leadership is required. He also critiques prevalent approaches in design history which, since breaking away from art history, established itself as independent academic field focused on the object and its histories of style, method or process at the expense of more encompassing and urgent issues. For him, this pre-occupation disavows design's role as a historical actor and shirks design's responsibility for creating a sustainable future, arguing that in order to do so design educators and designers need a far more critical and comprehensive understanding of the worlds in which design arrives and acts. He further suggests that such a move requires the unlearning of the habitus of the designer and, crucially, demands that design education becomes dialogically transdisciplinary, that is, more informed by and influencing other disciplines, a requirement this special issue hopes to have made a contribution to.

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