



DEPARTMENT FOR  
CONTINUING  
EDUCATION



**2014 Annual Design History Society Conference: Design for War and Peace**  
**Department for Continuing Education, University of Oxford**  
**Thursday 4 to Saturday 6 September 2014**  
**Rewley House, 1 Wellington Square, Oxford OX1 2JA**

*2014, the centenary of the outbreak of the First World War, will be an apposite moment in which to reflect upon the relationship of design and craft to conflict.*

International and interdisciplinary scholarship burgeoned amidst the world conflicts of the twentieth-century and their aftermath. The construction of 'collective memory' proposed by Maurice Halbwachs in *The Social Frameworks of Memory* 1925 and Marc Bloch's response to it emerged amidst the interwar reassessment of the 'war to end all wars' and the ensuing internment of these scholars in the concentration camps of the Second World War. The paradigm shifting analyses of nationalism and identity produced by Benedict Anderson; Eric Hobsbawm; Paul Fussell; Pierre Nora reverberated not only with the long shadow of these world wars, but also the protest and peace movements of the 1968 and post-Vietnam War Era.

The objects and sites designed for war and peace offer a vibrant locus for examining these debates. 'Fine art' media (painting, commemorative sculpture, etc.) and landscape archaeology have been key foci of the analysis of material responses to conflict; the critical analysis of the historical evidence of design, craft and material culture is still emerging from technical or statistical data focussed publications or its role as illustration within theoretical, literary studies and historical scholarship. The place of digital technologies, oral history as well as site and collection management in enriching and redirecting pedagogic strategies for teaching and researching the history of design for war and peace will be additional important strands opened up by the theme of design for war and peace.

Proposals are encouraged from researchers at each stage of their career, from doctoral candidates to professors, and from a range of professional sectors including practitioners, museum professionals and independent scholars. The interdisciplinarity and global perspectives of design history will be vital in developing methodological approaches to and explorations of a wider range of objects from a more diverse geography of theatres of conflict and temporality. The cross-fertilization of war and peace studies, which have often been segregated, is an important aspiration of the conference.

*Academic Convenor: Claire I R O'Mahony, PhD*  
*Director of Graduate Studies; University Lecturer in History of Art and Design*  
*Course Director for the MSt in the History of Design [www.conted.ox.ac.uk/msthdc](http://www.conted.ox.ac.uk/msthdc)*  
*Department for Continuing Education and Fellow of Kellogg College, University of Oxford*

Potential themes:

- Propaganda: graphic design and print cultures
- Dissent: Design and Pacifist activism from posters to performance
- War and Peace on screen and stage: design, performance and conflict
- Spectacle and Persuasion: Design for Military Parades and Protests Marches
- Fashion, Cloth and Conflict: uniforms; rationing; camouflage
- Signage, Insignia and Logos: Designing and Disguising Identity for War and Peace
- Intelligence and Communication: Design Technologies for Information
- Machines of War: designing aircraft; ships; tanks; weaponry and bombs
- Destruction and Reconstruction: prosthetics; interiors and furniture design for domestic, medical and religious spaces
- Military industrial complex and commodity culture: design production legacies and their consumption
- Constraint and Craft: Trenches, Prisoners of War, Forced-Labour and Concentration Camps
- Commemoration: Design, Craft and Collective Memory
- War and Peace in Archives, Public and Private Collections
- Oral and Material Histories of War and Peace
- New technologies and historical research methods for teaching about War and Peace

**Each paper will be 20-minutes in length.** Proposals for a panel of three speakers addressing inter-related themes are welcome; individual papers are also encouraged.

Abstracts are sought from researchers from many contexts: academics; design practice; heritage and military professionals; museum curators; archivists; independent scholars. The conference is particularly keen to invite relevant abstract submissions from postgraduate research students. The Design History Society offers a number of bursaries to support DHS student members whose abstracts are accepted for inclusion in the conference. All postgraduate research students whose abstracts are accepted will be informed of the bursary competition in May 2014. The DHS Student Speakers' bursary is to support attendance at the conference as a speaker.

Please send an **abstract** (no more than 400 words) and a **brief professional biography** (no more than 50 words) by email by **1 February 2014** to:  
[warandpeace2014DHS@conted.ox.ac.uk](mailto:warandpeace2014DHS@conted.ox.ac.uk).

All abstract submissions will be refereed; (abstracts and reviewers will remain anonymous: i.e. double-blind reviewing).

Information about the conference venue and programme will be posted throughout the next months on the conference website at:  
<http://www.conted.ox.ac.uk/WarPeace2014DHS>