Objects and Contexts: New perspectives on the research and teaching of design history through digital resource development

Prelude

Image A, Image B

Last year, while returning from the DRH conference in Sheffield, UK, I took my 12-year-old son to the Museo Civilita Romana, in Eur. Mussolini established the Museum of Roman Civilization in his ‘New Rome’ in the 1930’s. It is an extraordinary museum because it contains no original artifacts; the collection is made up of plaster casts, facsimiles and models of Roman architecture, sculpture and invention. Through processes of reproduction, model making and representation, an overview and perspective on Roman ‘civilization’ is presented in a way that would be physically and conceptually impossible with real, ‘original’ objects and artifacts. Wandering through the vast marble halls, my head still full of information about new humanities digitization projects, I wondered about the huge amounts of time and energy that must have been spent in reproducing objects on such a vast architectural scale; about the classifications and groupings of objects within the museum displays, and about the ‘knowledge’ represented in and through the collection, which extended beyond that contained within remnants of original objects, to a conscious display of knowledge about Roman civilization revealed through reproduction and presentation of facsimiles or surrogates.

The Sheffield Conference had raised a number of questions (as a successful conference should). Firstly, why was there such a divide between the cultures and purposes of digital text and image resource building? Secondly, why were most image collection projects seemingly more involved with quantities of images captured and technicalities, rather than analytical methodologies or purpose? And thirdly, why were so few researchers and project managers concerned with the context of such projects and the broader discourse around the nature and implications of digital resource building?

In my paper this afternoon I will outline the development of the NZDA and draw out some points in order to locate and better identify the particularities of this project. In discussing some of these broader contextual issues I hope to provide some answers to such questions.

Introduction:

Within the emergent and rapidly growing field of digital resource building and research it is now possible – (and relevant within a field so concerned with taxonomies and indexing) - to begin to identify different approaches or types of projects. While rapid technical developments have taken place in areas like sound file storage and retrieval, the two main groupings that have emerged to date are around text based and image based resources. The establishment of text based resources and use of digital text analysis systems by archivists and scholars is grounded in the historical and technical circumstances of computing. These were initially associated with developments in character recognition and decoding systems during the Second World War*1 and reinforced with the emergence of text/keyboard interfaces which enabled the success of the personal computer in the early 1980’s.
Many of the technical problems which long impeded digital image capture, storage and retrieval have been overcome in the 8 years since the launch of Mosaic, the first web based graphic browser*2 and the development of better image file capture, storage and compression systems. The dominance of the visual is now widely proclaimed in relation to developments on the worldwide web and emergent digital media design. In these circumstances it might be argued that the current tendency towards archiving quantities of images is a developmental process within an emergent field – a sort of catching up in translating physical images into electronic formats. However the requirements of text based indexing to enable image search and retrieval, and the limitations of digital mimesis*3 mean that the effectiveness of image archives are currently reliant on textual description and categorization*4. The relationships between image and text, object and category, information and interpretation are complex and inevitably effect the way digital image based resources are constructed and used. The dialectics of the discipline of Art History (and its more recent offspring, Design History) are grounded in the relationships between image and text. More recently these discourses have extended to include relationships between the original work of art, its context and its translation and reproduction through technological media. *5

In 1996 Hal Foster asked: 'Might visual culture rely on techniques of information to transform a wide range of mediums into a system of image /text – a database of digital terms, an archive without museums? What are the electronic preconditions of visual culture, and how long will it take to grasp the epistemological implications?" (Foster, 1996 PP 97-99).

In considering these issues, Steve Dietz raised more questions, "Is there a new dialectics of seeing allowed by electronic information? …. Art as image-text, as info-pixel? If so will this database be more than a base of data, a repository of the given?" (Dietz, 1999)

Within the emergent field of image archiving the answers to these questions are still elusive. However it is crucial that developers of digital resources pose such questions and keep evaluating the ways these resources are used and developed as we continue to work on the demanding, time intensive and costly processes of digital image resource development. New ways of thinking about information access and retrieval must be considered. *6

**Image archiving models**

*Image D*
The New Zealand Design Archive is involved in the research, documentation and digital presentation of New Zealand design history and usage. It is a virtual archive in that it is not based on an existing physical collection. Over the last seven years we have seen the emergence of numerous image archiving projects, generally developed from originals contained in gallery, museum or library collections. The primary motivations for such projects are usually identified as assisting the preservation, management, publicity and access to collections, or as Foster puts it
'repertoire, access, connection, speed – all the familiar use values of the information age’ (Foster 1997 p 112).

Image E
Indexing in such projects is usually limited to identifying information such as title of the work of art, date, medium, artist, provenance etc. Museum professionals sometimes call this type of data ‘tombstone’ information. Such restricted information schema are considered practical when seen in the light of the vast numbers of images existing in museum collections, the pressures on institutions to digitize their collections and the limited resources generally made available. A contrast in approach can be seen in the Getty Institute’s Categories for Description of a Work of Art. The CDWA is one of the most intricate image indexing schema yet developed, based on detailed art historical methodological approaches it presents an intricate and intensive system of art historical categorization. The value of a standard like the CDWA is ‘in its precision – at least for experts. It allows one to make minute differentiations between objects. It allows for the discovery of specific objects from vast databases. What its not so good at is making connections or finding things one doesn’t know about.’(Dietz 2000)

The CDWA is a densely ‘granular’ system, which can hold information developed through a diversity of methodological and interpretive approaches, as well as factual, and qualifying data. Due to its complexity however it is rarely used in its entirety, but has been a touchstone for the development of other data standards. In the early stages of our project we looked at the CDWA in detail but due to time requirements, and its incompatibility with Dublin Core and other information standards we decided to work with another system

With refinements of indexing systems and data standards, cross collection searchability and ‘federated databases’ have emerged. Many online catalogues and virtual galleries have moved from being discreet projects within individual institutions to vast cross-institutional initiatives. Such systems have required the development of robust metadata standards to enable greater flexibility in searching across a vast diversity of images, and have introduced the reality of global collections and search systems.

Image F
The dominant model or metaphor used by galleries, libraries and museums in building digital image resources is the catalogue or the exhibition. The extensive digital image repertoires provided through site licensing or cross-institutional initiatives become meta-catalogues and meta- exhibitions, promoting ease of information as a pathway to knowledge and scholarship.

Some contemporary commentators are less benign in their interpretations of this phenomenon. Foster ponders the implications of such resources in relation to art historical research: ‘One can imagine the dissertation subjects: lemons in 17th century still life, dogs in art, dicks in Twombly’ (1996, p112).
Victoria Vesna, from the Artificial Intelligence and Society group has noted that ‘ambitions to collect and archive all of human knowledge are alive and well today in the private sector as well as universities. The private sector is focussing on collecting images, thus laying down the foundation for the future museum and commerce systems for art. Universities on the other hand are putting their efforts towards digitizing existing libraries, thereby making all this information accessible for scholarly work. How and where these efforts will merge will be interesting to follow’ (Vesna 2000). Vesna’s comments are particularly relevant in the light of recent events within Bill Gates’ Corbis Group where access to collections is being controlled and restricted by the introduction of limited online availability as the sole method of access. *10

*Image G*

Crucial issues such as image copyright, information standards, future proofing and accessibility to such collections are becoming more widely discussed *11 but little consideration is yet given to the ways these emergent systems might effect the ways we perceive and come to understand the images presented through them. While much has been and continues to be written about the organizational and technical aspects of developing image archive projects, it is important to recognize that digital resources are not just procedural artifacts or technological products. They are cognitive artifacts and the relationships between the ways they are constructed and how they are interfaced and utilized go beyond issues of technique and function. *12.

The structural principals of relationship, of one to one, one to many and many to many, are the basis of relational data models. The potential complexity of such relationships presents the possibility of mapping or representing bodies of knowledge, rather than merely collecting and presenting information as another ‘base of data’ or ‘repository of the given’ (Dietz 2000). In relation to image archive building such complexity is dependent on the depth and methodology of image analysis, the inclusion of contextual material, the configuration of the indexing structure, software functionality and search flexibility. Within the development of the NZDA the investigation of relationality and the potential of image archiving systems to facilitate the emergence of knowledge from complex data structures is as much a part of our research as is the history of New Zealand design. Given the particularities of subject matter (design history), geographical location (New Zealand), cultural context (postcolonial, pacific), institutional circumstances (a ‘new’ university) and economic realities (the lack of national digitization initiatives), the NZDA model has a number of distinctive features which may be of interest as an alternative to more prevalent image archiving models which are built on existing physical collections and more substantial governmental or private funding initiatives.

*The NZDA*

*Image H*

The New Zealand Design Archive is non-collection based digital archive presenting ongoing research and documentation about the history of NZ design and material culture. Started in 1998, there are currently two areas of design represented Graphics*13 and Textiles (Patterns of Identity: Textiles in Aotearoa or POI)*14.
These projects involve separate research teams and web sites that link to the NZDA web enabled relational image database. The project sites present information via magazine style web pages that introduce specific genre and thematic projects. The NZDA uses ‘Treehive’ a Linux based, multimedia capable, relational database software developed by Analog Media, Auckland *15. Each entry contains a digital image (which is archivally scanned and stored on CD ROM and reproduced at low resolution on the database) and rich indexing (to a minimum of 14 fields and a maximum of 20) based on VRA standards *16.

The indexing contains factual and descriptive data under the main index headings as well as contextual, interpretive and anecdotal material in associated commentary boxes. The search engine is ‘fuzzy’ allowing for both specific and general searches.

The Archive is virtual in that it is not based on an existing physical collection, but is the result of research, documentation and data gathering which is stored digitally and presented via the web in a range of digital formats. Generally this process involves primary research, with material and information sourced through private collections, interviews, shops and markets. It also involves collaboration with other cultural institutions, design professionals and academics.

The establishment of the Archive was prompted initially by the development of the MA (Art and Design) degree, at the then Auckland Institute of Technology. This was the first Art and Design Masters program introduced at a New Zealand polytechnic and its establishment was part of a push to realize university status for AIT through the development of a more vibrant research culture. The enhancement of research within the School of Art and Design and the Masters program was seen as being crucial, particularly in the areas of design and digital media, which were traditional teaching strengths at the Institute, but lacked related research activity and infrastructure.

The development of the NZDA was both strategic and serendipitous, and this has resulted in a flexible structure that has allowed us to pilot and compare different approaches to researching and digitally representing aspects of NZ design, with potential to include other specialist projects and genres. A cumulative approach is central to the NZDA methodology. In such a project it is not always possible to ‘define the size of the collection’, which is one of the guiding principals stated in most image archiving project management systems. When working with collection based resource development in museums and galleries, where digitization projects are linked to collection management strategies and organizations cannot sustain ongoing expenses of long running digitization projects, this is a logical approach. However in a more research oriented model, where we are uncovering new material, mapping this information, and are concerned with the relationships between content and structure, information management and scholarship, a longer term perspective and more cumulative, collaborative and open ended strategies are necessary.
Both the graphic and textile design projects focus on areas of NZ material cultural history that, due to their ephemeral nature, functional, populist or domestic contexts and the limited financial or spatial resources of most New Zealand museums, are unevenly represented in national cultural institutions, and largely neglected in more academic areas of historical and cultural analysis. The products of design, associated as they usually are with everyday life are often ephemeral and important material is easily lost. There is no national design collection, rather there are pieces of the work of individual designers, different genre based selections, and company archives in various collections (public and private) across the country. Through identifying, representing or linking to other collections we hope to build a diverse ‘national’ collection of design that is representative of different perspectives and histories of New Zealand design.

Image L
The graphic design project was start first with research funding from the Auckland University of Technology, building on the expertise of staff in the graphic design and digital media areas at the School of Art and Design at AUT *17. It began with a web based genre project on NZ record cover design, which was launched in late 1999. It has grown to include web-based sections profiling prominent NZ graphic designers, NZ comics, and NZ design magazines. Some 250 images from the record covers and the profile on designer Nobby Clarke are now on the database, which was launched in February 2001. The database, established under the umbrella of the NZDA was developed with funding from the Center for New Media Research within the faculty of Arts at AUT*18

Image M
The textile project has developed in parallel, involving a different group of researchers, who are also, textile artists, themselves and have a good local knowledge of textile design within New Zealand. *19 The scale and isolation of the textile Industry in New Zealand was recognized as having effected the scope and professional opportunities available to artists and designers. While the industry has waxed and waned, there have been a number of small companies and individual designers who have produced, and continue to produce, a range of unique textile products that are of historical and contemporary significance. Located in the South Pacific, with its Maori foundations, English Colonial influence, the proximity of Polynesian and Melanesian textile traditions and with more recent immigration from around the world, the work produced locally has been and is distinctive, reflecting diverse contexts and influences.

Image N
Initially the School of Art and Design would not support the development of a second archiving project and we were not able to apply for University funding. Fortunately sponsorship for the website was secured through Dylon New Zealand, a dye company wanting to make its product more widely known on the domestic market. In return for two years of seeding funds we agreed to advertise Dylon products in a special Dylon section on the website, and to include a section of practical projects for schools and crafts people. In October 1999 the website was launched, and subsequently a university grant
was secured. The textile project was initially structured around five areas, reflecting the key interests of the researchers involved. These include profiles of textile designers, Maori textiles, and Pacifica textiles, textiles in Education and textiles in the Community. Some 40 textile designs are now indexed on the NZDA database. New projects in process include an extensive profile of textile artist Betty Fraser, and a genre project on T-shirt designs.

**Image O**
Both the textiles and graphics projects involve research teams made up of staff from the School of Art and Design, postgraduate research students, technical consultants and subject specialists. In 2002 a new project, the New Zealand Chinese Artists Archive, presenting research on NZ Chinese designers and artists will be added to the NZDA.

**Image P**
This project, with a distinctive cultural basis, rather than a genre, will add to the breadth of research while providing another web based model for presenting information, providing a forum for exchange and promoting cross cultural understanding.

Associated research outputs from the NZDA projects have included articles in design journals, papers for conferences about design history, and digital resource building, and exhibitions of design work and associated research. A CD ROM publication is being produced, based on illustrations of Auckland done by Nobby Clark for an unpublished book in the 1970’s and uncovered during our research on the designer.

**Image Q**
Copyright agreements are negotiated individually with the designers, families and institutions involved. As a research archive we do not seek to own the copyright of works, but to be given the right to document and present material in the archive for research and scholarship purposes only. Any further publication copyright or potential sales are referred directly to the copyright holder.

The NZDA has developed relationships with key organizations both nationally and internationally. In Auckland research partners include the Museum of Transport and Technology, the Auckland War Memorial Museum and the Auckland City Public Library.

**Image R**
International partnerships include the University of Brighton’s Design History Research Center, which houses the British Design Council Archives and other key collections. The DHRC under the direction of eminent design historian Jonathan Woodham and archivist Catherine Moriarty, holds a remarkable physical collection and, through the aegis of the UK’s Visual Arts Data Service has some 2000 images (from the BDC photographic collection) accessible online. Jonathan Woodham’s writing about design historiography and design collections, his mentoring and critique of the NZDA project have been crucial to its development.
A partnership is also being established with the Macrocosms project at the University of California Santa Barbara. This project, under the direction of art historians Mark Meadow and Bruce Robertson, is concerned with objects, university collections, knowledge systems and cyberspace. Meadows’ work on Renaissance knowledge systems and their representation through collections of physical objects and taxonomies of objects has interesting parallels to potential relationships and groupings of objects presented through digital systems.

The focus of these two international research partnerships highlight two key reference points (design historiography and collections/ and collections and knowledge systems) between which the NZ Design Archive projects can be located.

**Design History**

The formal discipline of design history itself is only some 30 - 40 years old. Having grown out of areas of Art History, it shares some common methodologies and concerns. However there are key features associated with the production, values and function of design and design history that emphasize linkages and relationships between things and reproducibility, rather than ‘object form(s) highly segregated from all other objects and highly valued’ (Meadow and Robinson 2000) as art objects are.

Within the area of image based digital resources, the discipline of art history has provided the dominant model for image indexing systems and vocabulary. While forming the basis for detailed image analysis, these systems are not applicable to all groups of visual objects. There is a need to adapt established indexing systems and vocabularies. These were generally created to describe unique fine art or anthropological objects within European or American collections and need to be tailored to better represent a diversity of cultures and forms such as mass produced, everyday artifacts from the Antipodes.

Design history (particularly graphic design history) with its systems of mass production and dissemination and its location within the everyday may prove a less problematic subject for digital archiving than the unique images of the fine arts, imbedded as they are in a values system that prioritizes the original and an exclusivity of audience.

Contemporary historians have questioned single readings, or the construction of grand narratives in writing about the past (Dalley and Labrum, 2000). Digital media tend to reinforce multiple points of view, and the consideration of an object within a complex contextual framework of associations via hypertext links or relational search systems. The development of a cumulative, non collection based design archive, which is able to incorporate material from a range of different sources, the established and the less well known, and is presented through a medium that, with rich indexing, can emphasize different interpretive perspectives, may provide an opportunity to redress some of these issues in relation to ways the history of design is often recorded and interpreted.

*Image S*
Within New Zealand the lack of research and access to design collections has tended to reinforce educational approaches to the teaching of design that stress international canons of 'good design' and tend to ignore the value, particularity and influence of local histories and contexts.

The establishment of the NZDA has begun to influence the teaching of design history at AUT. This year Bachelor of Graphic Design students working with lecturers Peter Gilderdale and Welby Ings have attended a lecture series on 19th and 20th century international graphic design styles and were then required to research 3 local versions of these styles in relation a particular graphic genre. They were then asked to produce a written analysis and three original designs based on these historical approaches. These three images depict advertising for men’s grooming products, with the first image (Walters) inspired by 30’s Deco, the second (Sunbeam shaves) by 50’s graphics, and the third, (Headshave) by 90’s graphics of designers like Dave McKean and David Carson. Research focussed on visual language, typography, copy and image technology, as well as the social context of the products – for example up until the 1960’s advertisements for men’s grooming products in NZ generally used illustration because the small market meant low budget allocations limited the use of photography. Some students used the archive as a source for locating material. Others are contributing original material they have discovered to the NZDA.

The value of researching and better understanding local contexts and approaches is exemplified in the experience and production of the above student who consulted with his father in relation to men’s grooming in the 1960’s and with his grandfather for the 30’s. He has developed a depth of understanding and an ability to utilize the visual language, technical and stylistic associations of other periods in an informed way, rather than the simplistic appropriation too often utilized within the graphic design industry.

Collections
‘One of the cornerstones of museum culture is authoritativeness and selectivity’ (Dietz, 2001)

In considering design collections and their relationship to the construction of design history, Jonathan Woodham has drawn attention to the problematics of the majority of museum based twentieth century design collections. His criticism has focussed on policies that have centered on ‘celebrated products or the output of specific designers whose work is seen to embrace high standards of aesthetic distinction or cultural status’. Woodham has suggested that this process has reinforced ‘national conventions of artistic excellence’ which have tended to favor objects that ‘conformed to the modernist cannon’. (Woodham 1997 p154-155).

The processes of documenting and digitally re-presenting extant collections are predicated by the shape and focus of the collection itself, yet the particularities of
physical collections are largely ignored in the development of digitized collections. The underlying circumstances (such as the decisions of benefactors, the availability of individual works, the finance to purchase them, the personal or political motivations to collect), are acknowledged as notes in the provenance fields of a database – depending on the depth of description field levels - but are generally not regarded as crucial to the process of creating a digital archive. Catherine Moriarty has described this dilemma in relation to the digitization of the BDC’s slide collection. She noted the importance of the context provided by the physical collection and wondered about the way individual items would be read outside this context when objects were digitized.

Image X

Moriarty has also raised the issue of surrogacy – the ‘simulacral screen of images of images of images’ described by Foster (1996, p112). The complex levels of representation implicit in the screen versions taken from digital images of slides taken from photographs of physical objects selected by the BDC as exemplars of good British design, becomes an indexing version of Russian dolls, with the ‘original’ object shrunken almost to invisibility inside layers of surrogacy.

In building a digital collection that is not based on existing physical one, our concern is not so much one of duplication or translation, from a physical collection to a virtual one, but of methodology and ordering systems. Given the relational structure of the database (where each entity exists in relation to all the other entities in the database, regardless of which web-based project they are entered through) we can, in effect, construct numerous ‘collections’, with diverse taxonomies and types of objects.

Image Y

Conclusion

The development of a digital resource in the form of a richly indexed relational image database like the NZDA, can provide not only a system for organizing and accessing information, but a tool for correlating and interrogating image collections and related contextual information, and a research structure through which knowledge produced from objects can be accumulated and tested.

Image Z

On one level the NZDA projects might be seen as practical solutions to making ephemeral and dispersed material available for study in facsimile version via digital media. However there are specific circumstances associated with the NZDA, including particularities of subject matter, geographical location, cultural context, institutional circumstances and economic limitations which have led to the development of a project which suggests an alternative to more prevalent collection based image archiving models. This approach is not concerned with whether actual is better than virtual or vice versa, or in the duplication of images merely for ease of access, but in the ways information is presented, interpreted and structured through digital media, and how these processes can
lead to different interpretations and understanding of design, its history and the material

culture of everyday life in New Zealand.

Frances Joseph

*1 In the closing plenary session of the DRH conference in October 2000, Professor
Yorrick Wilks of the Department of Computer Science discussed the relationship
between early developments in text search and retrieval systems and espionage.
*2 Mosaic, the first graphical web browser was developed by Marc Andreessen and
released by the National Center for Supercomputing in Spring 1993
*3 The impossibility of digital mimesis is fully argued in ‘The virtual and the actual:
representation and the object’, an unpublished thesis by Helen Budd, 2000
*4 For some examples of emergent perceptually based image retrieval systems see the
Institute for Image Data Research, University of Northumbria on
<http://www.unn.ac.uk/iidr>
*5 Hal Foster refers to ‘the pedagogy of the lantern slide’ and the ‘discursive effects of
photographic reproduction’ in relation to the ‘electronic precondition of visual culture’in
‘The Archive without Museums’ October 77 (summer 1996).
*6 The report on content based image retrieval prepared for the JISC Technology
Applications Program in 1999 by John Eakins and Margaret Graham has identified that
most library users do not go beyond the usual title/artist/date searches for images and that
most librarians consider that people would probably not want to do more than this. See
<http://www.unn.ac.uk/iidr/research/bir/report.html>
*7 Indexing of images in the VADS collections range from between 6 to 12 fields,
although most images contain up to 30 additional fields in relation to technical metadata
see <http://www.vads.ahds.ac.uk>
*8 The CDWA, a product of the Art Information Task Force ‘which encouraged dialogue
between art historians, art information professionals and information providers so that
together they could develop guidelines for describing works of art, architecture, groups of
objects and visual and text surrogates”. For more information about the CDWA see
<http://www.getty.edu/research/institute/standards/cdwa>
*9 Examples of two different models include the privately developed Amico project
<www.amico.org>, and the British government supported Visual Arts Data Service <
http://vads.ahds.ac.uk>
*10 The recent announcement by Bill Gates’ Corbis Corporation that potential users of
their images were to be restricted to online access and to a limited part of their recently
purchased Bettman archive of American Photography. Such events raise some profound
issues about the values associated with images and the motivations underlying some
image archiving projects. See <www.corbis.com>
*11 See AHDS or Technical Advisory Service for Images <http://www.tasi.ac.uk/>
*12 These issues are discussed in an essay by David J. Staley, (Trinkle 1998)
*13 <www.nzda/graphics.ac.nz>
*14 Patterns of Identity: Textiles in Aotearoa <www.textiles.ac.nz>
*15 Treehive by Analog Media, Auckland <www.treehive.com>
*16 For more information on VRA standards see http://www.oberlin.edu/~eart/vra/dsc.html
*17 Graphic design researchers have included Abigail Fox, Katy Yiakmis, Welby Ings, Peter Gilderdale, Amy McKinnon, Atu Huck and David Merritt
*18 The Auckland University of Technology was granted university status in January 2000.
*19 Textile researchers include Angela Fraser, Jean Clarkson, Barbara Joseph, and Nora West. Angela Fraser also designs and manages the textiles web site.
*20 Wenxin Lu is developing this project, in association with the NZDA
*21 Design History Research Center, Brighton see <http://www.vads.ahds.ac.uk/vads_catalogue/bton_description.html>
*22 VADS has some 3000 images from the BDC collection now accessible online
*23 For a full description of the Macrocosms project see <http://www.microcosms.ihc.ucsb.edu/contacts.html>
*24 The historiography of British design history was outlined by Jonathan Woodham at the Digitisation and Knowledge Conference held in Auckland in February 2001. The full text of this paper will be published online this year through the Center for Communications Research at AUT.
*25 Everyday Artifacts from the Antipodes. Unpublished paper from the D&K conference by Steve Knight, National Library of New Zealand
*26 The term ‘good design’ was coined by the British Design Council to promote modernist English design in their campaign to stimulate production and consumption of British manufacturing as part of postwar economic reconstruction. The British Design Council’s photographic and slide collections documented and promoted ‘good’ modernist design, as well as ‘cautionary’ objects as exemplars of not so good British design.
*26 Catherine Moriarty has written about the loss of context that occurs when selections of objects are taken from historical collections, digitized and represented online in relation to the digitization of the BDC collection. See Moriarty 2001, pp 39 - 58.
*27 The Art and Architecture Thesaurus developed by the Getty Research institute is accessible online at [http://www.getty.edu/research/tools/vocabulary/aat/](http://www.getty.edu/research/tools/vocabulary/aat/)

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Switch: Social networks <http://switch.sjsu.edu>
Technical Advisory Service for Images <http://www.tasi.ac.uk/>
The Amigo project <www.amico.org>
The Corbis Corporation<www.corbis.com>
The Getty Research Institute<www.getty.edu/research>
Visual Arts Data Service <http://wwwvads.ahds.ac.uk>
VRA standards < http://www.oberlin.edu/%7Eart/vra/dsc.html>
Walker Art Center http://www.walkerart.org/

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A: The entrance to Museo Civilita Romana, EUR, photographed by Benjamin Cutore October 2000
B The entrance to Museo Civilita Romana, EUR, photographed by Benjamin Cutore October 2000
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E Indexing in VADS London School of Fashion pages
F page from Amico
G front page of Corbis site
H from Graphics site
I from Textiles site
J from NZDA database search word ‘formica’
K from Nobby Clarke pages
L from NZDA’s Phonographics project pages
M textiles Maori Textiles
N textiles Dylon page
O textiles Betty Fraser page
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S Image from Designscape, Number 80, 1976, pp39 - 40
U image from design history BGD project
V image from design history BGD project
W image from design history BGD project
X image from the BDC collection
Y Image from the database search word ‘man’
Image Z Pacifica fabric - by Jean Clarkson