



## METADATA

**Title:** The identity of the industrial everyday design object

**Other Titles:** Everyday objects inside and outside of museums

**Language:** Greek

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**ISBN:** 978-618-228-009-6

**Subject:** LAW AND SOCIAL SCIENCES, HUMANITIES AND ARTS, ENGINEERING AND TECHNOLOGY

**Keywords:** Industrial design / Everyday object's identity / Material culture / Cultural representation / Collecting practices

**Bibliographic Reference:** Kertemelidou, P. (2023). The identity of the industrial everyday design object [Undergraduate textbook]. Kallipos, Open Academic Editions. <http://dx.doi.org/10.57713/kallipos-237>

### Abstract

This book attempts to interpret the material culture through the comprehension of the history and analysis of industrial design on one hand and the history of museum theories on the other. It investigates and designates the vicissitudes of the industrial everyday object's identity as a result of its re-acquiring of meaning in an exhibitionary situation and the meaning of this procedure for this object's contribution in the formation of identities of social subjects. The primary question therefore that this diatribe's attempts to answer is whether and to what extent the industrial everyday object plays a determinant role in the formation of mainstream ideology and identity of social subjects in the course of the history of civilization, participating in the major narratives of modernity and the individual narratives of postmodernity. It examines the object's functional and value essence, the collecting practices

and how the acts of choosing, classifying and arranging give meaning and are defined by the exhibitionary procedure. Explore the role and practices of National Museums at the time of their creation, as well as those of the International Exhibitions where the products of the Industrial Revolution were displayed as instruments for the formation of national identities, and the role the industrial design had in this process and the promotion of a "modern" lifestyle. Following this, the book marks the dialectic relationship between design and artistic creation and how the "common" object acquires new meaning as a "tool" for the re-definition of the work of art. Finally, it highlights the contemporary museum's main features as these are shaped by the spread of consumerism and neo-liberal cultural policies, a museum not just as a place for education but also as a space for recreation and entertainment.

