



METHODS OF CATALOGUING
WRITTEN RESPONSE

METADATA

DESCRIPTIVE

Author/Creator/Contributor: [Hal Foster](#)
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ADMINISTRATIVE

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STRUCTURAL

Number of Chapters in the book: [Eleven](#)
Contents: [Brow Beaten 3, Design and Crime 13, Master Builder 27, Architecture and Empire 43, Archives of Modern Art 65, Antinomies in Art History 83, Art Critics in Extremis 104, This Funeral is for the Wrong Corpse 123, Notes 145, Index 171, Copyright](#)
Number of highlighted texts by Elva: [Six on Chapter Design and Crime, between pages 19 and 25](#)
Names dropped in the chapter: [Adolf Loo, Schönberg, Wittgenstein, Karl Kraus, Robert Musil, Marcel Duchamp, Walter Benjamin, Martha Steward, Jean Baudrillard, T.J. Clark, Andreas Gursky, George I, Bruce Mau, Nietzsche, Michael Foucault, Georg Simmel, Koolhaas, Reagan, Thatcher.](#)
Art styles and movements: [Art Nouveau, Gesamtkunstwerk, Papuan, Bauhaus, the Situationist](#)
Time/Eras: [2000, 1920s, 1908, 1900, 1912, 1988, 1980s, 1995](#)
Brands: [Coca Cola, Microsoft, Disney](#)
Concepts explored on the highlights: [Design, Marketing, Lifestyle, Consumer Culture, Object as part of Identity](#)
Concepts thought, reflected, through the reading: [Evolution of design and commodities, Developing and building a personal identity through the curation of designed commodities and attractive packaging design.](#)

Highlighted text by Elva:

1. “The world of total design is hardly new”, “the consumer had to be drawn in, and feedback factored into production (this is one origin-scene of modern design). As competition grew, special seductions had to be devised, and the package became almost as important as the product.” – Page 19



2. “Desire is not only registered in products today, it is specified there: a self-interpellation of "hey, that's me" greets the consumer in catalogues and on-line. This perpetual profiling of the commodity, of the mini-me, is one factor that drives the inflation of design. – Page 19 & 20
3. “Design is also inflated as the package all but replaces the product.” – Page 20
4. “A third reason for the inflation of design is the increased centrality of media industries to the economy.” – Page 21
5. “"The culture of marketing" and "the marketing of culture"; I mean a retooling of the economy around digitizing and computing, in which the product is no longer thought of as an object to be produced so much as a datum to be manipulated - that is, to be designed and redesigned, consumed and reconsumed.” – Page 21
6. “Design can give "style" to our "character"” “folds us hack into the near-total system of contemporary consumerism.” – Page 25

BIBLIOGRAHY

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