

Curatorial Studies and History of Decorative Arts and Design  
Parsons The New School for Design  
Cooper Hewitt, Smithsonian National Design Museum

# Conspicuous Consumption of Cultural Capital

---

Higher educations' consumption and re-  
appropriation of culture.

**Lindsey A. Jochets**

**May 2013**

This thesis analyzes Pierre Bourdieu's theory of capital with regards to Thorsten Veblen's theory of conspicuous consumption as today's academic institution.

## I. Introduction & Motivation

Thorstein Veblen's "The Theory of the Leisure Class" designates conspicuous consumption as the psychological craving of status and the admiration of others through consumption.<sup>1</sup> Design and luxury are at the intersection of conspicuous consumption, whereby generating the function and motivation of desire. Extravagance is most always associated with conspicuous consumption; however the most important element is the desire to change one's place within the social confines of the world. Why would someone wish to change social statuses? Well the problematic nature of conspicuous consumption is that it creates an unhappiness, first by excluding and alienating lower classes from social, cultural, and economic capital, second it creates the need for constant consumption therefore leading into accumulation, and third it reproduces stratification and or the social structure of capitalistic societies. These conclusions lead us to believe that only the poor suffer from conspicuous consumption's unhappiness; however the majority of the developed world as well as emerging markets feel its impact. Conspicuous consumption within the United States is described by the layman's terms of "keeping up with Joneses" and the quintessential essential "American dream."

My focus is to discuss the duality of design and luxury as components in defining conspicuous consumption. The easiest and most practical solution would be to discuss objects and experiences. But if we delve a little deeper, we begin to realize these are merely derivatives of education, the infrastructure of society. With this in mind, the objective of this thesis is to better understand the root cause of conspicuous consumption through design and luxury's presence in academia.

## II. Scholarship

---

<sup>1</sup> Thorstein Veblen. *The Theory of the Leisure Class*. (London: MacMillan Company, 1899).

A multitude of components come together to make what is the historical landscape of today's higher education. There has been the romanticizing that art and design can heal society by either looking back or looking forward. While the social sciences sought to interpret man and improve the mechanisms of society. Both were utopian in their ambition for human advancement. However this altruism doesn't correspond with the history of consumption and luxury, where at the expense of others, the utopian desire that feeds consumption and luxury created conspicuous consumption and man's division of labor. These histories speaking to humanities motivations to create something better, the desire to extend beyond what exists as "design" and desire to exceed past what is necessary "luxury". Utopian as they may be, the university has repurposed of these ideas for consumption.

### III. Utopia + Desire = Luxury = Conspicuous Consumption

Every human possesses insatiable dreams, romanticizing something newer and better for both mankind as well as them themselves. Obviously luxury is synonymous with conspicuous consumption, where objects and experiences encoded into our conscious and subconscious correspond with social statuses. Merriam-Webster's defines:

Luxury as a noun relates to the condition of abundance and living with easy and comfort which often provides pleasure and satisfaction with unnecessary things, experiences, services, etc.<sup>2</sup>

King Louis XIV of France is probably one of the greatest examples of luxury and conspicuous consumption. Where he required his courtesans to wear elaborate fashions to distract them from following his politics, all the while they were eager to conspicuously consume with the hopes of gaining socio and economic status.<sup>3</sup> Aside from this, Louis XIV was extremely indulgent with the nation's money where together they fortified beauty with Chateau de Versailles. Exuberance exudes from nearly every orifice, from the tortoise-shell bureaus to the

---

<sup>2</sup> Merriam-Webster, "Luxury," Merriam-Webster Dictionary, <http://www.merriam-webster.com/dictionary/luxury?show=0&t=1368158195> (accessed May 9, 2013).

<sup>3</sup> Europe: 1600s-1700s Wiki Home, "Louis XIV's Use of Fashion to Control and Express Power," *Europe: 1600s-1700s Wiki Home*, <http://europe1600s.wikispaces.com/Louis+XIV%27s+Use+of+Fashion+to+Control+and+Express+Power> (accessed May 9, 2013).

Galerie des Glaces once outfitted with decadent silver furniture.<sup>4</sup> Just as a little girl dreams of being a princess, we all have dreamt of living in a castle.

This explains how luxury is not a brand, when most people imagine of luxury they dream big; vacations at fancy hotels, relaxing at the spa, horseback riding on the beach, boating, private islands and private jets. There is something magical and utopian about luxury, it is a break from normalcy, an escape into an ideal world of beauty, pleasure. Jean-Noel Kapferer describes epiphany as:

“to become another person just by wearing a blessed, cloth, jewel, or accessories. These designers are not mere humans anymore but leaders who take their followers into the world of art, creative culture, taste, and sensory experiences thus far restricted to the elite. Their magic touch is passes along by contagion from the need to link luxury to rarity or a finite number of clients.”<sup>5</sup>

Luxury as an absolute concept needs no brand, just an imagination.<sup>6</sup> For a dreamer who has experienced these things, there are three natural conspicuous consumption reactions such as wanting more, wanting to outdo themselves and or boredom. But for a dreamer whose fantasies never materialize, their natural reaction would be unhappiness systemic of conspicuous consumption and they would then obviously desire to change the cards they’ve been dealt. Which is why our parents always want us grow up to be doctors or a lawyers, or marry a rich man.

Luxury may not be a brand, but it certainly is circumstantial. For instance a family in rural Africa sees running water as a luxury, while most developed countries take this for granted. And a twenty something woman living in Tokyo sees a Louis Vuitton handbag a social-

---

<sup>4</sup> Florian Knothe, “Seventeenth-century design prints of Louis XIV’s silver furniture at Versailles,” *Magazine Antiques* 176, no. 4 (2009): 102. AND Chateau De Versailles, “André-Charles Boullé,” *Chateau De Versailles*, <http://en.chateauversailles.fr/history/versailles-during-the-centuries/the-palace-construction/andre-charles-boullé-1642-1732> (accessed May 9, 2013).

<sup>5</sup> Jean-Noel Kapferer, “Abundant Rarity: The Key to Luxury Growth,” *Business Horizons*, Kelley School of Business Indiana University 55, no. 5 (2012): 460.

<sup>6</sup> *Ibid.*, 455.

norm given 94% of her demographic own one.<sup>7</sup> Here, both entities view these necessities as instruments for changing their lot in life. Another necessity thought of as a device for changing one's socio-economic status, is education. Higher education is one of the most expensive purchases and investments Americans make. As of February 2012 nearly 30% of American's held a bachelor's degree, which was a national high.<sup>8</sup> Another thing that has also risen is the cost, where since 1978 the cost of higher education has risen 1120% and increased 15% alone between 2008 and 2010.<sup>9</sup> Education today is like "keeping up with the Jones" where you need an undergraduate degree to answer a telephone. Therefore whether or not you desire a diploma, you either have to divest capital to be complacent in society or risk winging-it with the lower classes with the hopes of being the next Mark Zuckerberg. That being said higher education is a luxury procession because it the purveyor of social statuses and because it requires the transmission of capital.

#### IV. Utopia + Desire = Design = Conspicuous Consumption?

Design is complicit in the conception of luxury as function, where luxury is intrinsically attached to design as motivation. Luxury often gets a bad rap because of its relationship with the social statuses, but the truth about the luxury is that it doesn't pretend to be something it's not. Whereas the word design has taken on values and identities that it may not be able to fulfill.

Merriam-Webster's defines:

Design as both a verb and a noun relating to creation, conceiving, planning out, executing a drawing or layout, while also being the actual drawing and or outcome.<sup>10</sup>

---

<sup>7</sup> Radha Chadha. *The Cult of the Luxury Brand*. (London: Nicholas Brealey International, 2006); AND Kelly Nuxoll. "Asia Times Online: Global Economy - Why brand obsession is the new status quo." *Asia Times Online*, [http://www.atimes.com/atimes/Asian\\_Economy/IB24Dk01.html](http://www.atimes.com/atimes/Asian_Economy/IB24Dk01.html) (accessed May 9, 2013).

<sup>8</sup> Richard Pérez-Peña, "Census Finds Bachelor's Degrees at Record Level," *The New York Times*, <http://www.nytimes.com/2012/02/24/education/census-finds-bachelors-degrees-at-record-level.html> (accessed May 9, 2013).

<sup>9</sup> Michelle Jamrisko, and Ilan Kolet . "Cost of College Degree in U.S. Soars 12 Fold: Chart of the Day - Bloomberg." Bloomberg - Business, Financial & Economic News, Stock Quotes. <http://www.bloomberg.com/news/2012-08-15/cost-of-college-degree-in-u-s-soars-12-fold-chart-of-the-day.html> (accessed May 9, 2013).

<sup>10</sup> Merriam-Webster, "Design," Merriam-Webster Dictionary, <http://www.merriam-webster.com/dictionary/design> (accessed May 9, 2013).

In order to see designs broader meaning, we should look back to once upon a time. Since the dawning of civilization art and design have functioned as the interpretation and creation of utopia. The Baroque period from 1600 to 1725 AD used art and design to communicate the word of God through picturesque storytelling, and instilling faith and fear through grand architecture.<sup>11</sup> Then around 1860 The Arts and Crafts movement humanized the anxieties of the industrial revolution by embracing the handcraftsmanship as a means to improve society.<sup>12</sup> Then design formally infiltrated the institution when in 1919 Walter Gropius founded the Bauhaus, a German school dedicated to the unity of the arts. The Bauhaus dedicated themselves to the “design” of a new system of living thereby embodying all elements of life .<sup>13</sup> Although this seems Arcadian, the Bauhaus were practical with their principles of design for function and industry.<sup>14</sup> This rational was a pivotal moment in the hierarchy of the arts where the conception of design formally entered the academy. Although the Bauhaus school ceased to exist after 1933, it set the precedence for higher education where it is still prevalent today. Another pivotal moment for the evolution of art and design within higher education was The Studio Movement. Where following WWII, with the onset of 1944 Servicemen's Readjustment Act also known as the G.I. Bill, returning soldiers infiltrated college and universities. The Studio Art Movement was similar to the Arts in Crafts movement in that they were the reactions to the rise in mass industrial manufacturing, with the goal of preserving the handicrafts.<sup>15</sup> In essence each example imagines and interprets utopia while influencing the organization and curriculum of higher education.

---

<sup>11</sup> Wikipedia contributors, "Baroque," *Wikipedia, The Free Encyclopedia*, <http://en.wikipedia.org/wiki/Baroque> (accessed May 9, 2013).

<sup>12</sup> The Metropolitan Museum of Art, "The Arts and Crafts Movement in America, Thematic Essay, Heilbrunn Timeline of Art History," *The Metropolitan Museum of Art*. [http://www.metmuseum.org/toah/hd/acam/hd\\_acam.htm](http://www.metmuseum.org/toah/hd/acam/hd_acam.htm) (accessed May 9, 2013).

<sup>13</sup> The Metropolitan Museum of Art, "The Bauhaus, 1919-1933, Thematic Essay, Heilbrunn Timeline of Art History," *The Metropolitan Museum of Art*. [http://www.metmuseum.org/toah/hd/bauh/hd\\_bauh.htm](http://www.metmuseum.org/toah/hd/bauh/hd_bauh.htm) (accessed May 9, 2013).

<sup>14</sup> Chris Nider, "Bauhaus Philosophy, Manifesto, Legacy, Influence," *The Bauhaus, People, Places, Products & Philosophy*, <http://academic.chrisnider.com/bauhaus/pages/philosophy.html> (accessed May 9, 2013).

<sup>15</sup> Wikipedia contributors, "Studio Glass," *The Free Encyclopedia*, [http://en.wikipedia.org/wiki/Studio\\_glass](http://en.wikipedia.org/wiki/Studio_glass) (accessed May 9, 2013).

The latest movement affecting design is the onset of “design thinking,” which is a re-appropriation and re-defining of design and thinking. They come together to project a type of thinking that combines empathy with context to generate insights and rational solutions.<sup>16</sup> Although considered avant-garde, design has pretty has always had the option to serve a higher purpose. In 1973 Victor Papanek spoke of design’s social and moral responsibilities in “Design for the Real World: Human Ecology and Social Change”. Papanek speaks of the quality of life that suffers in astronomical proportions under our present day system of mass precaution and private capital and the designer’s ethical, intellectual, and artistic responsibility.<sup>17</sup> Although Papanek exclusively uses the word “design”, design thinking has re-appropriated Papanek’s perspective. Although design thinking can be traced back to the 1980’s, the current stakeholders are Tim Brown and his design company IDEO. Relating to Panek’s earlier thoughts on design, design thinking asks designers to create ideas that better meet consumers’ needs and desires, as opposed to creating more attractive options for customers and companies.<sup>18</sup> Fast Company best describes the situation as:

“Although Design is most often used to describe an object or end result, Design in its most effective form is a process, an action, a verb not a noun. A protocol for solving problems and discovering new opportunities. Techniques and tools differ and their effectiveness are arguable but the core of the process stays the same. It’s taken years of slogging through Design = high style to bring us full circle to the simple truth about design thinking. That it is a most powerful tool and when used effectively, can be the foundation for driving a brand or business forward.”<sup>19</sup>

Design thinking has determined a systematic approach to problem solving by way of empathy, define, ideate, prototype, and test. Personally this sounds like pure common sense, already unfolded by Papanek. Along with design thinking there has been the emergence of various other types of thinking and design; trans-disciplinary design, human-centered design, humanity

---

<sup>16</sup> Tim Brown and Jocelyn Wyatt. “Design Thinking for Social Innovation,” *Stanford Social Innovation Review* (2010): [http://www.ssireview.org/articles/entry/design\\_thinking\\_for\\_social\\_innovation/](http://www.ssireview.org/articles/entry/design_thinking_for_social_innovation/) (accessed October 22, 2012). AND Brown, Tim. *Change by Design: How Design Thinking Transforms Organization and Inspires Innovation*. (New York, Harper Business: 2009)

<sup>17</sup> Victor J. Papanek, *Design for the Real World: Human Ecology and Social Change*. (New York: Bantam Books, 1973):12.

<sup>18</sup> Wikipedia contributors, “Design Thinking,” *Wikipedia, The Free Encyclopedia*, ([http://en.wikipedia.org/wiki/Design\\_thinking](http://en.wikipedia.org/wiki/Design_thinking) (accessed May 9, 2013).

<sup>19</sup> Fast Company, “Design Thinking... What is That, Business + Innovation.” *Fast Company*. <http://www.fastcompany.com/919258/design-thinking-what> (accessed May 9, 2013).

center design, community engaged design, participatory design, social change thinking, outcome thinking, etc. Design thinking and its compatriots employ ten-dollar words with the hopes of saving the world. This cliché terminology strictly prohibits the use of luxury, although it embraces words such as empathy, innovation, sustainability, entrepreneurship, empowerment, and of course design.

Regardless of who is design thinking's rightful author, design has re-embraced its utopian legacy in the Bauhaus's new system of living. Where rather than using the principles of function and rationality for object development, they start at the moment of conception with more theoretical and philanthropic motivations. Still utilizing industry and mass production both design as the sole word and design thinking have permeated the universities pedagogy.

Is design thinking propaganda created to repent for the sins of design's role in conspicuous consumption? What is the demand for design thinking? Well, design as a means for creation is inherently link conspicuous consumption by assembling the products of consumption. Where more often than not the designer transforms man's environment and tools for our highly mobile throw-away society, thus exploited by manufactures and advertising into superficial the trappings of consumer consumption.<sup>20</sup> Whether design is the new BMW C Class, Tom's shoes, or architecture for low income housing; why does design carry the burden of society's woes? Pierre Buchanan speak of design as:

“Design is not merely an adornment of cultural life but one of the practical disciplines of responsible action for bringing the high values of a country or a cultural into concrete reality allowing us to transform abstract ideas into specific manageable form.”

Yes that is true, but it seems as though we do not need design thinking to tell us such, when this is obviously the moral decision of the maker. If the duality of design presents itself as both as the solution and the problem, it also presents itself as such within the academic setting.

## V. Capital

---

<sup>20</sup> John Kenneth Galbraith. *The Affluent Society*. (Boston: Houghton Mifflin, 1984): 11, 21.

In order to properly investigating luxury and designs representation within the academy, the role of capital as it relates to conspicuous consumption should be addressed. As discussed earlier, Thorstein Veblen studied the division of labor by examining its history throughout early tribal barbarian societies, the Middle Ages, and into contemporary society.<sup>21</sup> Veblen identified the role of economics in determining social stratification, thereby lending itself of conspicuous consumption.<sup>22</sup> Another visionary was Karl Marx who was fundamental in the study of economy and labor, as well as the academes establishment of the social science. Marx denounced capitalism pushing forth more socialist and even communist thought. In this he believed that the division of labor was heavily influenced by capitalism and that with further governmental regulations the need for conspicuous consumption would dissolve.<sup>23</sup> Although not the case, Marx has been instrumental in the fight for free and accessible education.

Stemming from this is another important philosopher Pierre Bourdieu. Bourdieu's investigation profoundly defined the precise roles of capital within socio-economic stratification. In essence Bourdieu defined three forms of capital; social, cultural, and economic, which are exemplary of three states; embodied, objectified, and institutionalized.<sup>24</sup> The university as the model for disseminating knowledge is explicitly represented as cultural capital, and is a non-financial asset promoting social mobility beyond economic means. Cultural capital can lend itself to all three states, but when represented in the institutionalized state it is perceived as qualifications of knowledge thereby guaranteed by an institution.<sup>25</sup> This is a fascinating theory given one must possess capital so as to comprehend Bourdieu's theories of capital, thus reinforcing the enforcing the stratification and dialogue used to discuss conspicuous consumption.

---

<sup>21</sup> Rick Tilman, "The Utopian Vision of Edward Bellamy and Thorstein Veblen," *Journal of Economic Issues* 19, no. 4 (1985): 879-898.

<sup>22</sup> Thorstein Veblen. *The Theory of the Leisure Class*. (London: MacMillan Company, 1899).

<sup>23</sup> Karl Marx. *Capital: A Contribution to the Critic of Political Economy* (Progress Publishers, Moscow, 1859): selections.

<sup>24</sup> Pierre Bourdieu and J.E. Richardson ed. and Richard Nice, translator, "The Forms of Capital," *Handbook of Theory of Research for the Sociology of Education* (New York: Greenwood Press, 1986), 241-258.

<sup>25</sup> Wikipedia contributors, "Cultural Capital," *Wikipedia, The Free Encyclopedia*, [http://en.wikipedia.org/wiki/Cultural\\_capital](http://en.wikipedia.org/wiki/Cultural_capital) (accessed May 9, 2013).

Conclusively this leads us to Jean Baudrillard who reinterpreted Marx's user value system and spoke of American utopia. With this Baudrillard identified the "ideological genesis of needs" as four key determiners designating the value of an object found by its user, they are function, exchange, symbolic and sign value.<sup>26</sup> These determiners not only identify the ideological genesis of need but also the ideological genesis conscious consumption. With this Baudrillard envisaged that consumption was more important than production, given it signified something socially. Which was true when understanding the democratization of things where starting in the 1930's manufactures, designers, as well as advertising eventually began collected information from and about the consumer.<sup>27</sup> This parlayed into the simultaneous demise of the rise of conspicuous consumption. By delving deeper into the American Dream, Baudrillard believed that utopia was achieved here because of its capitalistic ways, denoting it as a hyper-reality both a culture and non-culture full of pragmatic consequences, naive enthusiasm, and a place where dreams turn into material reality.<sup>28</sup> This post-modernistic approach signifies that capital and capitalism can be both the solution and the problem, similar to design.

These theories prompt a dialogue surrounding capital's role in conspicuous consumption. There is a particular vernacular surrounding the social sciences and these theories of capital. Therefore by better acquainting ourselves with the themes and the language, we can view the value of the dialogue but also see how the specific vernacular further promotes stratification by excluding certain populations from the conversation.

#### IV. Scholarship

This investigation into the historical infrastructure of luxury, design, and capital within academia better portrays the presence of conspicuous consumption. The idea and teaching of design and luxury differ from institution, to institution, but are pragmatic in eyes of the beholder.

---

<sup>26</sup> Jean Baudrillard. *The Consumer Society: Myths and Structures*. (London: Sage, 1998): 1-13.

<sup>27</sup> Regina Lee Blaszczyk. *Imagining Consumers*. (Baltimore; John Hopkins University Press, 2000):

<sup>28</sup> Jean Baudrillard. "Utopia Achieved: How Can Anyone be European?" *International Journal of Baudrillard Studies*, 2 (2006) [http://www.ubishops.ca/baudrillardstudies/vol3\\_2/jb\\_utopia.htm](http://www.ubishops.ca/baudrillardstudies/vol3_2/jb_utopia.htm) (accessed May 9, 2013).

Two private universities will be focused upon, the first being The Art Center of Design with the focus being design, then The New School with the focus being luxury. Both have a distinct presence within the art and design community having worked with both philanthropic and capitalistic entities.<sup>29</sup>

## V. Art Center College of Design

Edward “Tink” Adams an advertising man founded the Art Center College of Design in 1930 in Los Angeles California. Tink aspired to teach real-world skills to artists and designers in order to prepare them for roles in advertising, publishing, and industrial design. The Art Center’s notable faculty and visiting artists have included Ansel Adams, Keith Haring, and famous alumni have been associated with Apple, Star Wars, Armageddon, and the "Got Milk?" campaign. In 1976 the college relocated to its current campus in Pasadena California. Ranked as one of the world’s top design, the Art Center College of Design works with Nike, Honda, Whirlpool, BMS, Disney, and IDEO.<sup>30</sup> Tuition is about \$17,000 for undergraduates not including housing, and the total student population is about 1737 people.<sup>31</sup>

In keeping with current design nomenclature, Art Center has embraced the redefining of design as the potential to generate positive social change and improve people’s lives. In 2003 Art Center became the first design school to receive Non-Governmental Organization (NGO) status by the United Nations. The Art Center’s social impact initiative DesignMatters is a college-wide program which partners with leading nonprofits to infuse the college’s curricula with content related to contemporary issues in dealing with sustainable development, global

---

<sup>29</sup> Art Center College of Design “Humanities and Design Sciences,” Art Center College of Design, [http://www.artcenter.edu/accd/files/HDS\\_Requirements.pdf](http://www.artcenter.edu/accd/files/HDS_Requirements.pdf) (accessed May 9, 2013).

<sup>30</sup>Wikipedia contributors, "Art Center College of Design," *Wikipedia, The Free Encyclopedia*, [http://en.wikipedia.org/wiki/Art\\_Center\\_College\\_of\\_Design](http://en.wikipedia.org/wiki/Art_Center_College_of_Design) (accessed May 9, 2013).

<sup>31</sup> Art Center College of Design “Tuition,” Art Center College of Design, (<http://www.artcenter.edu/accd/admissions/tuition.jsp> accessed May 9, 2013) AND Wikipedia contributors, "Art Center College of Design," *Wikipedia, The Free Encyclopedia*, [http://en.wikipedia.org/wiki/Art\\_Center\\_College\\_of\\_Design](http://en.wikipedia.org/wiki/Art_Center_College_of_Design) (accessed May 9, 2013).

health, public policy, and social entrepreneurship.<sup>32</sup> It is not required but is widely recognized outside of the school. DesignMatters is the poster child of Art Center, but is it also a whitewash covering up the other design degrees' complacent roles in conspicuous consumption?

Art Center offers undergraduate degrees in Advertising, Entertainment Design, Environmental Design, Film, Fine Art, Graphic Design, Illustration, Interaction Design, Photography and Imaging, Product Design, and Transportation Design. They do not offer a degree solely in Design Theory or Design Thinking, however they are infused into the core curriculum requirements. Although not discussed, it is undeniable that nine of the eleven degrees encourage the transmission of conspicuous consumptions via advertising, entertainment, film, graphics, illustration, interaction and product development, as well as transportation. The Art Center follows the cultural norm of most art and design universities where design classes for creating are held separately from design classes involving theory. Art Center's design courses geared towards the making look like

*Material Art and Design:* where Fine Art foundation students enhance their understanding of a material by exploring their best applications for art or design projects<sup>33</sup>

and *Digital Design 1:* where Illustration foundation students learn digital literacy in the areas of vector vs. bitmap graphics, typography, color output, integration for print and web with use of Photoshop, and Illustrator.<sup>34</sup>

Aside from creatively learning design, students are required to take

*Design 1:* pushed problem solving processes, analytical thinking and craftsmanship are emphasized in compositional and color exercises. This course provides an introduction to major design principles and theories, in addition to contemporary and historical art and design references.<sup>35</sup>

And or *Intro to Design Theories:* this course examines the ideas of 20th century designers such as Walter Gropius, Mies van der Rohe, Le Corbusier, and Ettore Sottsass, as well as

---

<sup>32</sup> Art Center College of Design "DesignMatters" *Art Center College of Design*, <http://www.artcenter.edu/accd/programs/designmatters.jsp> (accessed May 9, 2013).

<sup>33</sup> Art Center College of Design "Undergraduate, Fine Art," Art Center College of Design, [http://www.artcenter.edu/accd/programs/undergraduate/fine\\_art/course\\_of\\_study.jsp](http://www.artcenter.edu/accd/programs/undergraduate/fine_art/course_of_study.jsp) (accessed May 9, 2013).

<sup>34</sup> Art Center College of Design "Undergraduate, Illustration," Art Center College of Design, [http://www.artcenter.edu/accd/programs/undergraduate/illustration/course\\_of\\_study.jsp#](http://www.artcenter.edu/accd/programs/undergraduate/illustration/course_of_study.jsp#) (accessed May 9, 2013).

<sup>35</sup> Art Center College of Design "Undergraduate, Integrated Studies," Art Center College of Design, [http://www.artcenter.edu/accd/programs/undergraduate/integrated\\_studies/course\\_descriptions.jsp](http://www.artcenter.edu/accd/programs/undergraduate/integrated_studies/course_descriptions.jsp) (accessed May 9, 2013).

design movements such as art nouveau, art deco, internationalism, brutalism and postmodernism.<sup>36</sup>

Although saturated these courses are essential for exposing students to design outside making. Art Center's foundation program is parallel to most art and design schools, where students are required to spend more time creatively designing as opposed to theoretically designing. This is consistent throughout the student's undergraduate studies, where design history and design theory are minor areas of focus. Art Center's students are exposed to the duality of design as creation and theory however it is their free will to connect the two.

In addition to core curriculum, each Art Center undergraduate student is required complete a variety Humanities and Design Science. Outside of the core curriculum requirements students have the freedom to choose electives in areas classified as human, culture, and material environment.<sup>37</sup> This is an extremely liberating and empowering moment where the student chooses his or her own destiny. By offering such a wide variety of Humanities and Sciences ranging from the *Plague and Civilization* to *In the Garden* it is obvious that Art Center is catering to its audience, while also attempting improve its US World and News Report ranking within the academic world. Art Center has conspicuously consumed a wide array of human interests and curiosities, to reconfigure them into cultural capital, which is then conspicuously consumed by students.

Unfortunately amidst this magnitude offerings, there is a lack of philosophy courses discussing capital, conspicuous consumption, and luxury:

*The Art of Thinking, Philosophy (HMN-307):* Fatalism, skepticism, moral relativism, political power, artificial intelligence, existentialism, and the nature of art will be discussed, texts include Plato, Nietzsche, Descartes, Kant, Marx, Oscar Wilde, Lao Tzu, and Jean-Paul Sartre.<sup>38</sup>

---

<sup>36</sup> Art Center College of Design "Humanities & Sciences," Art Center College of Design, [http://www.artcenter.edu/accd/programs/undergraduate/humanities\\_design\\_sciences/course\\_descriptions.jsp](http://www.artcenter.edu/accd/programs/undergraduate/humanities_design_sciences/course_descriptions.jsp), (accessed May 9, 2013).

<sup>37</sup> Art Center College of Design "Humanities & Sciences," Art Center College of Design, [http://www.artcenter.edu/accd/programs/undergraduate/humanities\\_design\\_sciences/course\\_descriptions.jsp](http://www.artcenter.edu/accd/programs/undergraduate/humanities_design_sciences/course_descriptions.jsp), (accessed May 9, 2013).

<sup>38</sup> Ibid.

Is this intentional, so that students are detached from the conceptions of capital and consumption, therefore they are less likely to associate these theories with their degree? By comparing Art College's limited philosophical courses and overabundance of interest specific courses, they are undoubtedly creating an alluring revolving door of conspicuous consumption. Thereby absorbing popular and material culture, reinterpreting it as cultural capital, guaranteeing it as institutionalized cultural capital, accepting economic capital, creating social capital, and producing designers of conspicuous consumption; the cycle goes around.

This being said, Art Center is not at fault nor are they different from any other American university and or college. The duality of design within the institution is both the purveyor of creation and the systematic approach of problem solving. Art College was founded with the intention of promoting conspicuous consumption through Tink's aspiration to teach real world skills thus preparing artists and designer for roles in advertising, publishing, and industrial design. This is contrasted by their social impact initiative DesignMatters which is progressively promoting positive social change. Both Tink and DesignMatters desire to extend beyond what exists and exceed past what is necessary in the pursuit of the American Dream as higher education.

## VI. The New School

The New School for Social Research was founded in 1919 by a group of university professors and intellectuals including literary scholar Alvin Johnson, historian Charles A. Beard, social scientist Thorstein Veblen, James Harvey Robinson, Horace M. Kallen, and John Dewey, many of which were former professors at Columbia University. The school was conceived as a result Columbia's 1917 loyalty oath to the United States, where New School founders related this to the nationalism seen in Germany.<sup>39</sup> The New School for Social Research's origin was to

---

<sup>39</sup> Peter M. Rutkoff and William B. Scott, *New School, A History of The New School for Social Research*, (New York: The Free Press, 1986), 1-18.

be the workingman's institution offering postgraduate education without degree matriculation and or degree prerequisites. Then 1933 with funding from Hiram Halle and The Rockefeller Foundation, The University in Exile was founded as a graduate division of The New School for Social Research to harbor European scholars discharged and escaping fascist Italy and Nazi Germany.<sup>40</sup>

Prior to this in 1896, American impressionist painter William Merritt Chase founded what would later be known as Parsons, The New School for Design. Chase was inspired to seek a more free, dramatic, and individualized expression of art.<sup>41</sup> In 1910 Frank Alvah Parsons became the school's president where he was instrumental in establishing some of the first fashion design, interior design, advertising design, and graphic design programs. Parsons wished to link art and design to the engines of industry, where the curriculum was and continues to be heavily linked to the Bauhaus. In 1970 Parsons merged with The New School for Social Research seeking accreditation.<sup>42</sup>

Parsons The New School for Design and The New School for Social Research are two of the university's seven divisions which includes Eugene Lang The New School for Liberal Arts, The New School for Public Engagement, Mannes College The New School for Music, The New School for Jazz and Contemporary Music, and The New School for Drama. The New School is located in Manhattan New York where the student population is 9,825 with Parsons representing 4,200, and in relationship The New School is about five times larger than The Art Center College of Design. Tuition is about \$18,855 for undergraduates not including housing, which is comparatively high.<sup>43</sup> The New School's mission is to prepare students for a rapidly changing society therefore enabling them to make the world a better. While their vision for effective engagement with the world is aligning design and social research at the intellectual

---

<sup>40</sup> Claus-Dieter Krohn, *Intellectuals in Exile, Refugee Scholars and the New School for Social Research*, (Boston, The University of Massachusetts Press, 1993): 1-73.

<sup>41</sup> Wikipedia contributors, "Parsons, The New School," *The Free Encyclopedia*, [http://en.wikipedia.org/wiki/Parsons\\_The\\_New\\_School\\_for\\_Design](http://en.wikipedia.org/wiki/Parsons_The_New_School_for_Design) (accessed May 9, 2013).

<sup>42</sup> Ibid.

<sup>43</sup> The New School, "Tuition and Fees 2012-2013," The New School, <http://www.newschool.edu/student-services/registrar/tuition/2012-2013/parsons/> (accessed May 9, 2013).

and creative center.<sup>44</sup> Again this is another example of the cliché terminology used by design thinking, strategic planning and leadership with the utopian ideals of serving a higher purpose. Although this language creates the aura of philanthropy it is difficult to fully survey its effectiveness and or outcomes.

Notable New School professors include Woody Allen, W.E.B. DuBois, Robert Frost, Frank Lloyd Wright, whereas famous alumni include Eleanor Roosevelt, Woody Allen, Jamey Baldwin, Marlon Brando, Tennessee Williams, Norman Rockwell, Donna Karen, Tom Ford, and Marc Jacobs.<sup>45</sup> Parsons has partnerships and projects with The Luxury Education Foundation, JPMorgan, Kiehl's, Louis Vuitton Moet Hennessey, and Chanel.<sup>46</sup> Parsons offers undergraduate degrees in Architectural design, Art, Media, and Technology, Communication Design, Design and Technology, Environmental Studies, Fashion Design, Fine Arts, Illustration, Integrated Design, Interior Design, Photography, Product Design, Strategic Design and Management, Urban Design, and Art and Design History and Theory. This is a broader selection of undergraduate degrees as opposed to Art Center College of Design, again solidifying the role of design in the proliferation of conspicuous consumption.

In having Thorstein Veblen as an institutional founder it would seem the theory of the leisure class and conspicuous consumption would never be too far away. Although the theorizing of luxury is inherently built into the confines of The New School for Social Research, it is not quite as apparent within Parsons The New School for Design. Both divisions were founded on utopian beliefs of world improvement, however the cross divisional dialogue is complicated. Aside from the education itself, luxury is represented at The New School in two ways, one the outcome of design and two the theorization. One example of this is The Luxury Education Foundation a non-profit where Parsons students collaborate with MBA students from

---

<sup>44</sup> The New School, "A Vision for The New School," The New School, <http://www.newschool.edu/leadership/vision/> (accessed May 9, 2013).

<sup>45</sup> Wikipedia contributors, "The New School," *The Free Encyclopedia*, [http://en.wikipedia.org/wiki/The\\_New\\_School](http://en.wikipedia.org/wiki/The_New_School) (accessed May 9, 2013).

<sup>46</sup> The New School, "External Partnerships, Parsons" *The New School*, <http://www.newschool.edu/parsons/external-partnerships/> (accessed May 9, 2013).

Columbia University to focused on design and business related to the creation and marketing of luxury for luxury companies such as Cartier, Christian Dior, Hermès, Lalique, Louis Vuitton, and Luxottica.<sup>47</sup> The focus is brand-strengthening which can also be considered conspicuous consumption strengthening. In contrast The Luxury Education Foundation exists as a non-profit where the organizations ethical balance seems a bit askew. Just because the foundation's motivation is education doesn't necessarily mean it should receive non-profit status, especially if it proliferating the expansion and gains of the luxury industry. Design is presented here as the function, whereas it motivated by luxury.

Parsons' fashion design program is The New School most prized possession. The program is synonymous with elite fashion designers including Tom Ford, Donna Karen, and Marc Jacobs. Companies such as Louis Vuitton and Coach have sought out Parsons' expertise by hosting design competitions amongst students.<sup>48</sup> Parsons foundation curriculum requires courses such as:

*Drawing and Imaging:* In this six-hour studio, students explore human interaction with the visual world and create two-dimensional works using digital tools such as adobe illustrator and Photoshop, drawing, photography, and mixed media. They investigate perception, representation, and culture as they record and then translate observations into visual form, organizing content, analyzing relationships, and communicating ideas. Students will be able to select from course options that allow them to explore different topics.

contrasted by history and theory courses,

*Perspective in World Art and Design:* foundation course become familiar with core examples of Western and non-Western material culture, art, design, and architecture emerging out of Europe, the Americas, Asia, and Africa from the Paleolithic era to the 15th century, consider the crucial role of these images and objects in the formation of their respective historical and cultural context. What is art? What is design? Is the appearance, or form of an art or design object its most important element? Is iconography an essential component? What role does religion, biography, psychology, philosophy, society and politics play in the production of material culture, artmaking, design, and perception? Students will further develop their

---

<sup>47</sup> The Luxury Foundation, "Home," *The Luxury Foundation*, <http://www.luxuryeducationfoundation.org/> (accessed, May 10, 2013). AND The New School, "The Luxury Foundation" *The New School*, <http://www.newschool.edu/parsons/luxury-education-foundation/> (accessed, May 10, 2013).

<sup>48</sup> The New School, "LVMH, Parsons", *The New School*, <http://www.newschool.edu/parsons/lvmh/> (accessed May 9, 2013). AND The New School, "Coach, Parsons", *The New School* <http://fashion.parsons.edu/2011/06/07/coach-design-competition/> / (accessed May 9, 2013).

critical understanding of this information through the development of research methods. Pathway: Art and Design History<sup>49</sup>

*Global Issues in Design:* In a world where people migrate more often and ideas and goods move faster than ever before, this lecture series examines the resulting cultural fusions and collisions as a source of new insights rather than just a catalyst for conflict. After an introduction to cultural theory, we explore the ways design and art critique and influence culture in the context of globalization.<sup>50</sup>

These courses provide a nice introduction to design, history, and theory, but like Art Center, Parsons does not offer any classes solely on design thinking and or design theory. It is also apparent that a formalized dialogue of luxury does not readily present itself within the context of fashion's core curriculum either. Until recently Parsons' has been more focused on design as making and exploration, rather than the more philanthropic investigations of design thinking, design theory, and the deeper understandings of luxury and conspicuous consumption.

The idea of luxury is apparent in Parsons recent media rendezvous, where Parsons invited renowned fashion designer John Galliano to teach a workshop. Galliano is the former chief designer for Christian Dior who was fired and convicted in Parisian court for making anti-Semitic comments.<sup>51</sup> Obviously the original invitation to Galliano goes against the mission, vision, and founding ideals of The New School. But it seems that this idea of luxury, fame, and conspicuous consumption are all too powerful that The New School was willing to risk its legacy and ethics for fashion. The workshop was cancelled, which seemed appropriate, but the downside is Parson will not be forced address its own contributions to luxury, conspicuous consumption, and even its own contradictory presentations in the duality of design. In remembering the universities mission and vision, it is apparent the invitation to John Galliano was short sighted with the interest of luxury and fashion at heart.

---

<sup>49</sup> The New School, "Persp World Art & Design," *The New School*, [http://www.newschool.edu/parsons/courses\\_ug.aspx?id=75997&SubjectCodeFilter=PLAD%2CPLAH%2CPLDS%2CPLN%2CPLFS%2CPLSD%2CPLVS&TermFilter=Spring+2012](http://www.newschool.edu/parsons/courses_ug.aspx?id=75997&SubjectCodeFilter=PLAD%2CPLAH%2CPLDS%2CPLN%2CPLFS%2CPLSD%2CPLVS&TermFilter=Spring+2012) (accessed May 9, 2013).

<sup>50</sup> The New School, "Global Issues in Design," *The New School*, <http://www.newschool.edu/parsons/subpage.aspx?id=77558> (accessed May 9, 2013).

<sup>51</sup> CNN, "Parsons cancels designer John Galliano's class - CNN.com." *CNN.com - Breaking News, U.S., World, Weather, Entertainment & Video News*, <http://www.cnn.com/2013/05/08/us/new-york-parsons-class/> (accessed May 9, 2013).

It is not that Parsons does not offer courses that theorize luxury, which it does. It is just that the teaching of design with social science and theories of capital is a rarity. There is difficulty in creating cross divisional studies and collaboration, where it seems The New School for Social Research is oblivious to design and Parsons is ignorant to theories of social science. These gaps must be filled and the duality of design and luxury must be taught collectively. That is if the university wishes to achieve its utopian goal of properly equipping and preparing students for a rapidly changing society, via the alignment of design and social research. With this knowledge students would then have a broader capacity for understanding design, luxury, conspicuous consumption, and capital while being able to engage in the dialogue using appropriate vernacular.

## V. Conclusion

How can design and theory potentially reform the problematic nature of conspicuous consumption? Design is complicit in the conception of luxury as function, where luxury is intrinsically attached to design as motivation. The dualities of design and luxury have been defined as components conspicuous consumption. Design seen as the means of creating is inherently linked to conspicuous consumption, while design thinking and design theory have been considered the antidote and or the whitewash for design's association with conspicuous consumption. Obviously luxury and capital are valuable constituents of conspicuous consumption, but the most significant realization is higher education. The academy is a very layered composition, where the cycle of conspicuous consumption starts with the institutions consumption of human interest followed by re-appropriating this as products for conspicuous consumption by students. The university desires a higher ranking, while the student also desires to alter their socio-economic status. The only way to move forward, is to be more forward, professors should be able to navigate and create a dialogue about the dual roles of things such as design and luxury. This way everyone has the fullest understanding of both sides of the coin.

In Henry Petroski's *To Forgive Design Understanding Failure*, Petroski discusses the failure to see failure stating "failure is a byproduct of ambition."<sup>52</sup> Just as the words design and luxury are attached to nostalgia and utopia, they are also scripted to letdown or downfall, or some combination of both. There has been a natural desire for mankind to improve, himself and society through philosophy, religion, art, design, and objects; but there has been a fix-all. Design and design thinking are not the cure-alls, but neither is Marx, Bourdieu, or Baudrillard philosophy. Education, luxury, design, conspicuous consumption, and the deep analysis of capital all unite with their embodiment of the utopian spirit. They speak to humanities desire to extend beyond what exists as "design" and desire to exceed past what is necessary "luxury". As stated before there is no cure-all, b.

---

<sup>52</sup> Henry Petroski. *To Forgive Design, Understanding Failure*. Cambridge: Belknap Press of Harvard University Press, 2012.

## Bibliography:

Abrams, Harry N. *Design Like You Give A Damn, Building Change From The Ground Up*. (New York: Abrams, 2013).

Altman, Daniel. *Connected 24 Hours in the Global Economy*. (New York, Farrar, Straus and Giroux, 2007).

Antonelli, Paola, Jamer Hunt, and Alexandra Midal. *Talk to Me: Design and the Communication between People and Objects*. (New York: Museum of Modern Art, 2011).

Appadurai, Arjun. *The Social Life of Things: Commodities in Cultural Perspectives*. (Cambridge, Cambridge University Press, 1989).

Art Center College and Design. "Design Matters ." *Art Center College and Design*. [www.designmattersatartcenter.org/pubcat/books/](http://www.designmattersatartcenter.org/pubcat/books/) (accessed April 14, 2013).

Barb, Sasha A. "Critical Design Ethnography: Designing for Change," *Anthropology & Education Quarterly* 25 (2004): 254-468.

Baudrillard, Jean. "Utopia Achieved: How Can Anyone be European?" *International Journal of Baudrillard Studies*, 2 (2006) [http://www.ubishops.ca/baudrillardstudies/vol3\\_2/jb\\_utopia.htm](http://www.ubishops.ca/baudrillardstudies/vol3_2/jb_utopia.htm) (accessed May 9, 2013).

Blaszczyk, Regina Lee. *Imagining Consumers*. (Baltimore; John Hopkins University Press, 2000).

Brody, David. *Visualizing the American Empire*. (Chicago, University of Chicago Press, 2010).

Brown, Tim. *Change by Design: How Design Thinking Transforms Organization and Inspires Innovation*. (New York, Harper Business: 2009).

Brown, Tim and Jocelyn Wyatt. "Design Thinking for Social Innovation," *Stanford Social Innovation Review* (2010): [http://www.ssireview.org/articles/entry/design\\_thinking\\_for\\_social\\_innovation/](http://www.ssireview.org/articles/entry/design_thinking_for_social_innovation/) (accessed October 22, 2012).

Bourdieu, Pierre and J.E. Richardson ed. and Richard Nice, translator, "The Forms of Capital," *Handbook of Theory of Research for the Sociology of Education* (New York: Greenwood Press, 1986), 241-258.

Buchanan, Richard, "Human Dignity and Human Rights: Thoughts on the Principles on Human-Centered Design," *Design Issues* 17, (2001): 35-39.

Buscada and The New School, "Working With People ." *Working With People*, <http://www.working-with-people.org> (accessed April 14, 2013).

Departamento de Diseño de la Universidad Iberoamericana, "MX Design Conference 2009: Impacto Social del Diseño," *Departamento de Diseño de la Universidad Iberoamericana*,

October 28-30, 2009. <http://www.dis.uia.mx/conference/2009/seleccion.html> (accessed April 14, 2013).

Chadha, Radha. *The Cult of the Luxury Brand*. (London: Nicholas Brealey International, 2006).

Chateau De Versailles, "André-Charles Boulle," Chateau De Versailles, <http://en.chateauversailles.fr/history/versailles-during-the-centuries/the-palace-construction/andre-charles-boulle-1642-1732> (accessed May 9, 2013).

CNN, "Parsons cancels designer John Galliano's class - CNN.com." *CNN.com - Breaking News, U.S., World, Weather, Entertainment & Video News*. <http://www.cnn.com/2013/05/08/us/new-york-parsons-class/> (accessed May 9, 2013).

Danzinger, Pamela. *Let Them Eat Cake: Marketing Luxury from the Masses to the Classes*. (USA: Dearborn Trade Publishing, 2005).

De la Pena, Carolyn, "Ready-to-Wear Globalism: Decoding the Prada G.P.S.," *Winterthur Portfolio* 38, no. 2/3 (2003): 109-129.

Diderot, Denis. "Regrets on Parting with my Old Dressing Gown" (1769).

Douglas, Mary and Baron Isher Wood. *The World of Goods, Towards an Anthropology of Consumption*. London, Allen Lane, 1979.

Ehrenreich, Barbara. *Nickel and Dimed, On (not) Getting by in America*. New York; Hold Paperbacks, 2008.

Europe: 1600s-1700s Wiki Home, "Louis XIV's Use of Fashion to Control and Express Power," *Europe: 1600s-1700s Wiki Home*, <http://europe1600s.wikispaces.com/Louis+XIV%27s+Use+of+Fashion+to+Control+and+Express+Power> (accessed May 9, 2013).

Fast Company, "Design Thinking... What is That, Business + Innovation." *Fast Company*. <http://www.fastcompany.com/919258/design-thinking-what> (accessed May 9, 2013).

Fiske, Neil and Michael J. Silverstein. *Trading Up: Why Consumers Want New Luxury Goods and How Companies Create Them*. (New York: Penguin, 2008).

Frank, Robert. *Luxury Fever*. (Princeton: Princeton University Press, 2000).

Galbraith, John Kenneth. *The Affluent Society*. (Boston: Houghton Mifflin, 1984).

Grant, Daniel. "The Art of Community Engagement," *The New York Times*. July 22, 2011, <http://www.nytimes.com/2011/07/21/education/edlife/edl-24mfa-t.html> (accessed April

Heller S. and V. Vienne, eds, *Citizen Designer: Perspectives on Design Responsibility*. (New York: Allworth Press, 2003).

Hingorani, Anurag G. and David A. Waller, "Luxury Brands: What Are They Doing About Social Responsibility?" *Marketline Discipline Group*  
<http://www.ccg.uts.edu.au/pdfs/WallerHingorani.pdf> (accessed April 14, 2013).

Hoganson, Kristin. *Consumers' Imperium*. (Chapel Hill, North Carolina; University North Carolina Press, 2007).

IDEO. *Human Centered Design Tool-Kit, 2<sup>nd</sup> Edition*. (New York: IDEO, 2009).

Jamrisko, Michelle and Ilan Kolet . "Cost of College Degree in U.S. Soars 12 Fold: Chart of the Day - Bloomberg." *Bloomberg - Business, Financial & Economic News, Stock Quotes*.  
<http://www.bloomberg.com/news/2012-08-15/cost-of-college-degree-in-u-s-soars-12-fold-chart-of-the-day.html> (accessed May 9, 2013).

Kapferer, Jean-Noel, "Abundant Rarity: The Key to Luxury Growth," *Business Horizons* , *Kelley School of Business Indiana University* 55, no. 5 (2012): 453-462.

Klein, Naomi. *No Logo: No Space, No Choice, No Jobs*. (New York: Picador, 2000).

Knothe, Florian, "Seventeenth-century design prints of Louis XIV's silver furniture at Versailles," *Magazine Antiques* 176, no. 4 (2009): 102.

Knox, Paul L. *Metroburbia, USA*. (Newark, NJ, Rutgers University Press: 2008).

Krohn, Claus-Dieter, *Intellectuals in Exile, Refugee Scholars and the New School for Social Research*, (Boston, The University of Massachusetts Press, 1993).

Leberecht, Tim. *5 Keys to Building A Business That Doesn't Bury The Humans At Its Core*.  
<http://www.fastcodesign.com/1669988/5-keys-to-building-a-business-that-doesnt-bury-the-humans-at-its-core> (accessed December 3, 2012).

Lee, Martyn J. *The Consumer Society Reader*. Malden. (Massachusetts, Blackwell, 2000).

Luxury Education Foundation, "About," *Luxury Education Foundation*,  
<http://www.luxuryeducationfoundation.org/home> (accessed, April 23, 2013).

Market Line Industry Profile, "Apparel, Accessories & Luxury Goods in the United 7507346."  
*MarketResearch.com: Market Research Reports and Industry Analysis*.  
<http://www.marketresearch.com/MarketLine-v3883/Apparel-Accessories-Luxury-Goods-United-7507346/> (accessed April 24, 2013).

Market Line Industry Profile, "Global Apparel, Accessories & Luxury 7016890."  
*MarketResearch.com: Market Research Reports and Industry Analysis*.  
<http://www.marketresearch.com/MarketLine-v3883/Global-Apparel-Accessories-Luxury-Goods-7016890/> (accessed April 24, 2013).

Mason, Roger S. *The Economics of Conspicuous Consumption*. (Cheltenham, Glos, UK; Northampton, Mass - Edward Elgar, 1998).

Merriam-Webster, "Design," *Merriam-Webster Dictionary*, <http://www.merriam-webster.com/dictionary/design> (accessed May 9, 2013).

Merriam-Webster, "Luxury," *Merriam-Webster Dictionary*, <http://www.merriam-webster.com/dictionary/luxury?show=0&t=1368158195> (accessed May 9, 2013).

McCracken, Grant L. *Culture and Consumption: New Approaches to the Symbolic Character of Consumer Goods and Activities*. (Bloomington: Indiana University Press, 1988).

McCracken, Grant L. *Culture and Consumption II: Markets, Meaning, and Brand Management* (Bloomington: Indiana University Press, 2005).

Marx, Karl. *Capital: A Contribution to the Critic of Political Economy* (Progress Publishers, Moscow, 1859), selections.

Miller, Daniel. *Material Culture and Mass Consumption*. (New York: Basil Blackwell, 1987).

Chris Nider, "Bauhaus Philosophy, Manifesto, Legacy, Influence," *The Bauhaus, People, Places, Products & Philosophy*, <http://academic.chrissnider.com/bauhaus/pages/philosophy.html> (accessed May 9, 2013).

Norsk Form, "About Design without Borders, Norsk Form," *Norsk Form, Foundation for Design and Architecture in Norway*. <http://norskform.no/en/Themes/Design-as-development-aid/Om-Design-uten-grenser/Artikler/About-design-without-borders/> (accessed April 14, 2013).

Papanek, Victor J. *Design for the Real World: Human Ecology and Social Change*. (New York: Bantam Books, 1973).

Nuxoll, Kelly. "Asia Times Online: Global Economy - Why brand obsession is the new status quo." *Asia Times Online*, [http://www.atimes.com/atimes/Asian\\_Economy/IB24Dk01.html](http://www.atimes.com/atimes/Asian_Economy/IB24Dk01.html) (accessed May 9, 2013).

Pérez-Peña, Richard, "Census Finds Bachelor's Degrees at Record Level," *The New York Times*, <http://www.nytimes.com/2012/02/24/education/census-finds-bachelors-degrees-at-record-level.html> (accessed May 9, 2013).

Peterfreund, Stuart. *Turning Points in Natural Theology from Bacon to Darwin*. (New York: Palgrave Macmillan, 2012).

Petroski, Henry. *To Forgive Design, Understanding Failure*. (Cambridge: Belknap Press of Harvard University, 2012).

Prester, Timothy. "Design for People, Not Awards," Filmed June 2012. TED video, 11: 05. Posted August 2012. [http://www.ted.com/talks/timothy\\_prester\\_design\\_for\\_people\\_not\\_awards.html](http://www.ted.com/talks/timothy_prester_design_for_people_not_awards.html)

Pilloton, Emily and Mathew Miller, "Project H Design ." *Project H Design*, <http://www.projecthdesign.org/> (accessed April 24, 2013). Press, 2012).

Putnam, Robert D. *Bowling Alone: The Collapse and Revival of American Community*. (New York: Simon & Schuster Paperbacks, 2000).

Rousseau, Jean-Jacques, "A Discourse on the Moral Effects of the Arts and Sciences" (1761).

Peter M. Rutkoff and William B. Scott, *New School, A History of The New School for Social Research*, (New York: The Free Press, 1986), 1-18.

Sanoff, Henry. *Community Participation Methods in Design and Planning*. (Canada: John Wiley & Sons, Inc.: 2000).

Shea, Andrew. *Designing for Social Change, Strategies for Community-Based Graphic Design*. (New York - Princeton Architectural Press, 2012).

Smithsonian Cooper-Hewitt National Design Museum, "Design with the Other 90%: CITIES," *Smithsonian Cooper-Hewitt, National Design Museum in New York*, October 15, 2011-Monday 9, 2012. <http://www.cooperhewitt.org/exhibitions/design-other-90-cities> (accessed April 14, 2013).

Stearns, Peter N. *Consumerism in World History*. (New York, Routledge, 2006).

The Metropolitan Museum of Art, "The Arts and Crafts Movement in America, Thematic Essay, Heilbrunn Timeline of Art History," *The Metropolitan Museum of Art*.  
[http://www.metmuseum.org/toah/hd/acam/hd\\_acam.htm](http://www.metmuseum.org/toah/hd/acam/hd_acam.htm) (accessed May 9, 2013).

The Metropolitan Museum of Art, "The Bauhaus, 1919-1933, Thematic Essay, Heilbrunn Timeline of Art History," *The Metropolitan Museum of Art*.  
[http://www.metmuseum.org/toah/hd/bauh/hd\\_bauh.htm](http://www.metmuseum.org/toah/hd/bauh/hd_bauh.htm) (accessed May 9, 2013).

The New School, "Tuition, Vision, Mission, External Partnerships" *The New School*,  
<http://www.newschool.edu> (accessed May 9, 2013).

Thomas, Angharad, "Design, Poverty, and Sustainable Development," *Design Issues* 22, no. 4, (2006): 54-65.

Thomas, Dana. *Deluxe, How Luxury Lost its Luster*. (New York: The Penguin Press, 2007).

Tilman, Rick. "The Utopian Vision of Edward Bellamy and Thorstein Veblen," *Journal of Economic Issues* 19, no. 4 (1985): 879-898.

VanWynsberghe, Rob, "Towards Community Engagement: Six Steps to Expert Learning for Future Scenario Development," *Futures* 35 (2003): 203-219.

Veblen, Thorstein. *The Theory of the Leisure Class*. (London: MacMillan Company, 1899).

Walker, Stuart. "How the Other Half Lives; Product Design, Sustainability, and the Human Spirit." *Design Issues* 16, (2000): 52-58.

Wikipedia contributors, "Art Center College of Design," *Wikipedia, The Free Encyclopedia*,  
[http://en.wikipedia.org/wiki/Art\\_Center\\_College\\_of\\_Design](http://en.wikipedia.org/wiki/Art_Center_College_of_Design) (accessed May 9, 2013).

Wikipedia contributors, "Baroque," *Wikipedia, The Free Encyclopedia*, <http://en.wikipedia.org/wiki/Baroque> (accessed May 9, 2013).

Wikipedia contributors, "Cultural Capital," *Wikipedia, The Free Encyclopedia*, [http://en.wikipedia.org/wiki/Cultural\\_capital](http://en.wikipedia.org/wiki/Cultural_capital) (accessed May 9, 2013).

Wikipedia contributors, "Design Thinking," *Wikipedia, The Free Encyclopedia*, [http://en.wikipedia.org/wiki/Design\\_thinking](http://en.wikipedia.org/wiki/Design_thinking) (accessed May 9, 2013).

Wikipedia contributors, "Parsons, The New School," *The Free Encyclopedia*, [http://en.wikipedia.org/wiki/Parsons\\_The\\_New\\_School\\_for\\_Design](http://en.wikipedia.org/wiki/Parsons_The_New_School_for_Design) (accessed May 9, 2013).

Wikipedia contributors, "Studio Glass," *The Free Encyclopedia*, [http://en.wikipedia.org/wiki/Studio\\_glass](http://en.wikipedia.org/wiki/Studio_glass) (accessed May 9, 2013).

Wikipedia contributors, "The New School," *The Free Encyclopedia*, [http://en.wikipedia.org/wiki/The\\_New\\_School](http://en.wikipedia.org/wiki/The_New_School) (accessed May 9, 2013).

Winterhouse Annual Symposium. "Third Winterhouse Annual Symposium, on Design Education and Social Innovation," *Winterhouse Annual Symposium*, August 19-21, 2012. <http://changeobserver.designobserver.com/feature/third-winterhouse-symposium-on-design-education-and-social-innovation-participants/35158/> (accessed April 14, 2013).

Yunus, Muhammad, and Alan Jolis. *Banker to the poor: micro-lending and the battle against world poverty*. (New York: Public Affairs, 1999).

#### Additional References (not used)

Barthes, Roland. *Mythologies*. (New York: Hill and Wang, 2012).

Baudrillard, Jean. *The Consumer Society: Myths and Structures*. (London: Sage, 1998).

Derrida, Jacques, and Barry Stocker. *Jacques Derrida: Basic Writings*. (London: Routledge, 2007).

Foucault, Michel, and Paul Rabinow. *The Foucault Reader*. (New York: Pantheon Books, 1984).

Hebdige, Dick. *Subculture: The Meaning of Style*. Subculture: London: Routledge, 2011.

Hegel, Georg Wilhelm Friedrich, and Carl J. Friedrich. *The Philosophy of Hegel*. (New York: Modern Library, 1954).

Kant, Immanuel and J.M.D. Meiklejohn, Thojmsas Kingsmill Abbott, James Creed Meredith. *The Critique of Pure Reason*. (Chicago, 1955).

Simmel, George. "Georg Simmel," *Sociological Theory*. 7th ed. New York: McGraw-Hill, (2008): 158-88.

Steiner, George. *Heidegger*. (Hassocks, England: Harvester Press, 1978).