A History of Design, 1850-present

**Wednesday 9:00 a.m.-10:15 a.m.**

**Fall 2015**

**CRN 2320/ PLDS 2190 A**

**Johnson/Kaplan 66 West 12th #404**

**Instructor: Sarah A. Lichtman**

**Office: 9 East 90th Street**

**Office Hours: Thursdays 3:00-5:00 or by appointment**

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This course introduces significant developments in the history of design in Europe and America from 1850 to the present. The lectures will examine a variety of object types and situate them within major art and design movements including: Design Reform, Arts and Crafts, Art Nouveau, the Bauhaus, Art Deco, Streamlining, the International Style, Organic Design, “Good Design,” Pop, Postmodernism, “Green,” and Contemporary Design. Throughout, objects will be considered within their social, cultural, political and economic contexts. Materials, technology, and theoretical debates—such as Modernism, taste and gender—will be considered, as will the changing role of the designer, and the effects of the shifting ways of life on patterns of production and consumption. Readings will come from both primary and secondary sources, and new approaches and methods in the study of the history of design will be discussed.

**Learning Outcomes**

By the end of the semester students should be able to:

* Demonstrate a broad-based knowledge of significant 19th and 20th century historical styles and design movements in the United States and Europe
* Contextualize the history of design within greater social and cultural movements and narratives
* Recognize some significant 19th and 20th century European and American designers
* Have read some of the important primary texts in the history of design
* Critically engage in the major debates and issues informing the study of design history
* Have developed a visual “design literacy”

Week 1: Introduction: Issues and Methods

Wednesday, September 2nd

Week 2: Early Industrialization and Design Reform

Wednesday, September 9th

* + - * Henry Cole, “On the International Results of the Exhibition of 1851,” in *The Industrial Design Reader*: 3-11.
      * Pat Kirkham, “William Morris: A Life in Design,” in *The Beauty of Life: William Morris and the Arts of Design*, edited by Diane Waggoner (London: Thames and Hudson, 2003), 21-31.
      * William Morris, “The Lesser Arts,” in *The Industrial Design Reader*: 35-40.
      * David Raizman, “Chapter 4: The Joy of Work,” “Chapter 5: Design, Society and Standards,” in *History of Modern Design*:, 57-70, 81-88 and 91-101
      * John Ruskin, “The Nature of the Gothic,” in *The Industrial Design Reader*: 14-19.

Suggested:

* + - * Paul Atterbury, “Steam and Speed: Industry, Transport and Communications,” in *The* *Victorian Vision: Inventing New Britain*, edited by John M. Mackenzie (London: V&A Publications, 2001), 146-161 and 167-169.

Week 3: Design in the USA: 19th Century

Wednesday, September 16th

Guest lecturer Deborah Schmidt Bach, The New York Historical Society

* Jeffrey L. Meikle, “Art and Industry in the Gilded Age,” in *Design in the USA* (New York: Oxford University Press, 2005), 50-87.

Suggested:

* Catherine Voorsanger, “’Gorgeous Articles of Furniture’: Cabinet Making in the Empire City,” in *Art and the Empire City: New York, 1825-1861*, edited by Catherine Hoover Voorsanger and John K. Howat (New Haven: Yale University Press, 2000), 287-325.

NO CLASS Wednesday, September 23rd for Yom Kippur

Week 5: New Movements: From Art Nouveau to Art Deco

Wednesday, September 30th

* Charlotte and Tim Benton, “The Style and the Age,” in *Art Deco,*

*1910-1930*, edited by Charlotte Benton, Tim Benton, and Ghislaine Wood (London: V&A, 2003), 12-27.

* David Raizman, “Design Reform in France: L’Art Nouveau,” in *History of Modern Design*: 120-128. And “Introduction to Part IV” in *History of Modern Design*: 158-160, “Chapter 8: Paris and Art Moderne Before and After World War I,” in *History of Modern Design*: 161-173.
* Helen Appleton Reed, “The Exposition in Paris,” in *The Industrial Design Reader*, 113-117.
* Ghislaine Wood, “The Exotic,” in *Art Deco, 1910-1930*, edited by Charlotte Benton, Tim Benton, and Ghislaine Wood (London: V&A, 2003), 124-137.

Suggested:

* Tag Gronberg, “Making Up the Modern City: Modernity on Display at the 1925 International Exposition,” in *L’Esprit Nouveau: Purism in Paris, 1918-1925*, edited by Carol S. Eliel (New York: Abrams, 2001), 100-128.

Week 6: The Great Experiment: The Avant-Garde in Germany

Wednesday, October 7th

* Benjamin H.D. Buchloh, “Joseph Hartwig Chess Set. 1922-1924,” in *Bauhaus: Workshops for Modernity, 1919-1933*, edited by Barry Bergdoll and Leah Dickerman (New York: MoMA, 2010), 146-149.
* Walter Gropius, “The Program of the Staatliche Bauhaus in Weimar,” in *The Industrial Design Reader*: 97-101.
* Christine Frederick, “The Labor Saving Kitchen,” in *The Industrial Design Reader*, 92-96.
* Ellen Lupton, “Herbert Bayer Designs for ‘Universal’ Lettering. 1925 and 1927,” in *Bauhaus: Workshops for Modernity, 1919-1933*, edited by Barry Bergdoll and Leah Dickerman (New York: MoMA, 2010), 200-203.
* David Raizman, “The Bauhaus” in *History of Modern Design*: 196-206.
* Frederic J. Schwartz, “Marcel Breuer Club Chair,” in *Bauhaus: Workshops for Modernity, 1919-1933*, edited by Barry Bergdoll and Leah Dickerman (New York: MoMA, 2010), 228-231.
* Frederick Winslow Taylor, The Principles of Scientific Management, in *The Industrial Design Reader*, 84-88.

Suggested:

* Ulrike Muller, *Bauhaus Women* (Flammarion, 2009).

**Week 7: Charles Rennie Mackintosh**

**Wednesday, October 14th**

**Guest lecturer Clive Dilnot, Professor School of Art and Design History and Theory, Parsons The New School for Design**

* Nikolaus Pevsner, "Charles Rennie Mackintosh," in *Art, Architecture and Design: Victorian and After* (London: Thames and Hudson, 1968), 152-175.
* David Raizman, “Glasgow: Charles Rennie Mackintosh,” in *History of Modern Design*: 130-131.

**Week 8: MIDTERM**

**Wednesday, October 21st**

* NB: There is no recitation today—the exam takes places in the lecture hall.

**Week 9: American Streamlining and Beyond**

Wednesday, October 28th

* + - * Norman Bel Geddes, “Streamlining,” in *The Industrial Design Reader*: 135-7.
* Ernest Elmo Calkins, “What Consumer Engineering Really Is,” in *The Industrial Design Reader*: 129-132.
* Henry Dreyfuss, “Joe and Josephine,” in *The Industrial Design Reader*: 162-168.
* Raymond Loewy, “The MAYA Stage,” in *The Industrial Design Reader*: 155-159.
* Jeffrey L. Meikle, “Designing the Machine Age,” in *Design in the USA* (New York: Oxford University Press, 2005), 89-129.
* David Raizman, “Chapter 10: Design, Industry and Advertising in the United States,” in *History of Modern Design*: 223-244.

Suggested:

* Donald Albrecht, ed., *Norman Bel Geddes Designs America* (New York: Abrams, 2012).
* Wendy Kaplan, “’The Filter of American Taste’: Design in the USA in the 1920s,” in *Art Deco, 1910-1930*, edited by Charlotte Benton, Tim Benton, and

**Week 10: The London Underground Diagram**

**Wednesday, November 4th**

**Guest Lecturer Clive Dilnot, Professor School of Art and Design History and Theory, Parsons The New School for Design**

* David Raizman, “Britain and Modern Design,” 214-219.
* John A. Walker, “The London Underground Diagram.” Pages TBA.

**Week 11: Postwar in the USA**

**Wednesday, November 11th**

### Alfred J. Barr and Phillip Johnson, “Machine Art,” in *The Industrial Design Reader*: 132-134.

* Jeffrey Meikle, “High Design vs. Popular Styling, 1940-1965,” in *Design in the USA* (New York: Oxford University Press, 2005), 131-159.
* Elliot Noyes, “Organic Design in Home Furnishings,” in *The Industrial Design Reader*: 144-46.

Suggested:

* David Raizman, “Chapter 11: Modernism After World War II: From Theory to Practice” and “Chapter 12: Design and Mass Appeal: A Culture of Consumption,” in *History of Modern Design*.
* Pat Kirkham, “At Home With California Modern, 1945-1965,” in *Living in a Modern Way: California Design 1930-1960*,” edited by Wendy Kaplan (Cambridge, MA: MIT Press, 2012): 147-178.

**Week 12: The New Wave: Pop, Postmodernism, and Beyond**

**Wednesday, November 18th**

* Barbara Radice, “Memphis and Fashion,” in *The Industrial Design Reader*: 204-208.
* Robert Venturi, “Complexity and Contradiction in Architecture,” in *The Industrial Design Reader*: 184-5.
* Jonathan M. Woodham, “Pop to Post-Modernism: Changing Values,” in *Twentieth-Century Design* (New York: Oxford University Press, 1997), 183-198.

Suggested:

* David Raizman, “Chapter 13: New Materials, New Products,” and “Chapter 14: Dimensions of Mass Culture,” in *History of Modern Design*.

**NO CLASS, Wednesday, November 25th for Thanksgiving Holiday**

**Classes on Tuesday November 24th to follow a Wednesday schedule—details TBA.**

**Week 13: Talk to me: Issues in Contemporary Design**

**December 2nd**

Guest Lecturer, Michelle Fisher, Assistant Curator, The Museum of Modern Art

* Readings TBS

**Week 14: Student Presentations**

**Wednesday, December 9th**

* **Details TBA**
* **NB: All classes will meet in recitation classrooms**

**Week 15: Final Exam**

**Wednesday, December 16th**

**N.B.: All students must attend the final exam. There is no makeup. The exam takes place in the lecture hall.**

**Assignments and Requirements**

* *Students are required to attend all lectures and recitations and arrive on time*. *Three late arrivals to class or recitation count as one absence.*
* *Please do not leave class during lecture or recitation.*
* *There is also no sleeping, resting, sketching, texting, etc. permitted in class. Such persistent behavior will count as an absence.*

Students are responsible for completing and handing in all assignments on time. Failure to attend class, persistent lateness, or incomplete or tardy assignments will adversely affect the final grade and may result in failing the course.

Students will be assigned specific readings for each class. The readings will come from the required class texts, reserve material located in the library, Ereserve, and handouts distributed by the instructor in class.

Students are expected to read all required assignments for each class. Students are also expected to critically engage with weekly topics and debates and actively participate in class recitation.

If a student is uncertain about required assignments or course requirements, he/she should ask the instructor for clarification immediately.

## Required Texts

The following texts are available at Barnes and Noble located at 105 5th Avenue and 18th Street.

* Carma Gorman, *The Industrial Design Reader* (New York: Allworth Press, 2003). ISBN 1-58115-310-4.
* David Raizman, *The History of Modern Design* (Upper Saddle River, NJ: Prentice Hall, 2010). ISBN 978-0-20-572850-3.

Suggested:

* Jeffrey Meikle, *Design in the USA* (Oxford and New York: Oxford University Press, 2005). ISBN 0-19-284219-6

**CANVAS**

All course readings that are not required are available on CANVAS.

**Evaluation and Grading**

**Weekly Writing Exercises:**

There will be a weekly 15 minute in-class writing exercise based on the readings assigned for each lecture.

**Exams**:

There will be a midterm and a final examination.

The midterm and final examination consists of a series of slide identifications, short answer questions, and essays. For each slide identification, where appropriate, the student is expected to provide the name of the designer, the date, and the country of origin.

All required exam images will be clearly indicated in the weekly slide lists, and be available for study on the university CANVAS system.

The final exam is not cumulative, but students are expected to retain knowledge on topics studied in class, and be conversant in key issues and debates informing the development of design throughout the decades.

**Project:**

In addition to the midterm, final and in-class writing assignments, you are also required to submit a creative project. Your project should embody the issues, ideas, values, and concerns covered in a particular movement or period in this class (Arts and Crafts, Art Nouveau, Modernism, Postwar design, etc.). You may create your project in any medium. In addition to the project, you are also required to submit 250 word statement explaining how you have completed your project, and why, and how the project reflects ideas and values from the course. Remember, the project is not an imitation, but a contemporary expression of historic ideas. Further details will be announced in class and reviewed in recitation sections.

The required style guide for all Parsons classes is the Chicago Manual of Style: For a writing reference please refer to: Turabian, Kate. *A Manual for Writers of Term Papers, Theses and Dissertations*. 6th ed. Chicago: University of Chicago Press, 1996.

**Weekly Writing Assignments and Class Participation: 15%**

**Midterm Examination: 30%**

**Final Examination: 35%**

**Final Project: 20%**

**As per Parsons policies, grade breakdown is as follows:**

**F**

Failing grades are given for required work that is not submitted, for incomplete final projects or for examinations that are not taken (without prior notification and approval). Make-up work or completion of missed examinations may be permitted only with the approval of the instructor and the program director.

**D**

The paper adheres to all of the general guidelines of formatting, page-length, and the minimum terms of the assignment. Written work receiving a “D” grade may be a simple restatement of fact or commonly-held opinion. These kinds of papers also will tend to put forward obviously contradictory or conflicting points of view. “D” papers may also have serious organizational and grammatical errors in evidence, which may or may not impede the reader’s ability to understand the author’s point.

**C/C+**

These are average papers. They will demonstrate some success in engaging with the assigned readings or material. The paper will show that the student can identify and work with key terms and passages in a text and apply them to ideas and examples found in other texts, or other outside material. Additionally, the paper will demonstrate effort in the areas of analysis and critical thinking by posing an interesting problem or question. Typical of a “C/C+” paper, however, is that the original problem or question, once asked, does not move the paper forward. Often, there is no real solution given, or there is a variety of possible solutions put forward without a clear sense of where the author’s commitment lies. “C/C+” papers may also have significant organizational, grammatical and/or editorial errors in evidence. These errors may periodically impede the reader’s ability to understand the author’s point, or may lead to a paper that seems repetitive or circular.

**B/B+**

These are very good papers. The “B/B+” paper does everything a “C/C+” paper does, but offers a sustained and meaningful structure to a critical endeavor that is more complex than a paper at the “C/C+” level. What also distinguishes a “B/B+” paper is the author’s ability to offer a unique insight, to ask questions of primary or secondary source material, and/or to set up a debate between texts or points of view. The author’s point of view is clear and an argument is sustained fairly consistently throughout the paper. “B/B+” papers are logically organized, and also respond to the assignment in thoughtful and distinctive ways. Although minor grammatical and editorial errors may be present, they are under control and do not impede meaning or clarity in the paper.

**A**

These are exceptionally good papers that go above and beyond the expectations and requirements set forth in the assignment. They demonstrate substantial effort and achievement in the areas of critical thinking and scholarship. They also demonstrate considerable interpretive connections between concrete ideas or textual moments, a high level of analysis, and flexibility of argument. The argument or point of view that is offered is consistent throughout the paper, and governs the use and interpretation of all examples, and primary and/or secondary source material. “A” papers are very well organized, and are free of grammatical and editorial errors.

**I**

A grade of I (Incomplete), signifying a temporary deferment of a regular grade, may be assigned when coursework has been delayed at the end of the semester for unavoidable and legitimate reasons. Incomplete grades are given only with the written approval of the instructor and the program director. The Request for an Incomplete Grade form must be filled out by the student and instructor prior to the end of the semester.

For undergraduate students, if a grade of incomplete is approved, outstanding work must be submitted by the seventh week of the following Fall semester (for Spring and Summer courses) or by the seventh week of the following Spring semester (for Fall courses). Otherwise, a grade of I will automatically convert to a permanent unofficial withdrawal (WF) after a period of four weeks. For graduate students, the maximum deadline for completion of an incomplete is one year though a shorter period may be imposed at the discretion of the instructor.

**Divisional, Program and Class Policies:**

● Class Policies

Cell phones or mobile devices are not permitted in lecture. There is no texting, message checking, etc. permitted. Students who use these devices during class will be asked to leave the lecture.

**Checking your email or using your computer for anything other than taking notes or other course related activities is not allowed. Students using their computers for such activities will be asked to leave the lecture.**

● Responsibility

Students are responsible for all assignments, even if they are absent. Late papers, failure to complete the readings assigned for class discussion, and lack of preparedness for in-class discussions and presentations will jeopardize your successful completion of this course.

● Participation

Class participation is an essential part of class and includes: keeping up with reading, contributing meaningfully to class/recitation discussions, active participation in group work, and coming to class regularly and on time.

● Attendance

Faculty members may fail any student who is absent for a significant portion of class time. A significant portion of class time is defined as three absences for classes that meet once per week and four absences for classes that meet two or more times per week. During intensive summer sessions a significant portion of class time is defined as two absences. Lateness or early departure from class may also translate into one full absence.

● Blackboard

Use of Blackboard may be an important resource for this class. Students should check it for announcements before coming to class each week.

● Delays

In rare instances, I may be delayed arriving to class. If I have not arrived by the time class is scheduled to start, you must wait a minimum of thirty minutes for my arrival. In the event that I will miss class entirely, a sign will be posted at the classroom indicating your assignment for the next class meeting.

● Academic Integrity

This is the university’s Statement on Academic Integrity: “Plagiarism and cheating of any kind in the course of academic work will not be tolerated. Academic honesty includes accurate use of quotations, as well as appropriate and explicit citation of sources in instances of paraphrasing and describing ideas, or reporting on research findings or any aspect of the work of others (including that of instructors and other students). These standards of academic honesty and citation of sources apply to all forms of academic work (examinations, essays, theses, computer work, art and design work, oral presentations, and other projects).”

If a student is ever in doubt about proper citation procedures or academic policies, he or she should not hesitate to contact the instructor for clarification

All students should refer to the student handbook or consult the instructor with any questions regarding academic policies.

<http://www.newschool.edu/pdf/Parsons_student_handbook.pdf>

The goal of this course is to increase not only the student’s understanding but also the student’s interest in 19th and 20th century design history. If ever the student feels confused about assignments, exams, readings, or any other course expectations, or would like further reading or information pertaining to a particular class topic, he or she should not hesitate to contact the instructor for help and clarification.

In the event that a student falls below course expectations and is in danger of failing, the instructor will inform the student and, if applicable, direct him or her to appropriate resources for help.

**Students with Disabilities**

Please contact the instructor at the start of the term with any information regarding disabilities so we can work together. For more information or help visit:

http://www.newschool.edu/studentservices/disability/