

Course no. & prefix      **ARCH 50811, ARHI 40580/60580**  
Semester:                      Fall 2017  
Title:                              History of Design: Form, Values & Technology  
Credit:                              3 hrs

Instructor:                      Dennis P. Doordan  
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Office Hours:                      Wednesday 1:00 pm-3:00pm  
Thursday 1:00 pm – 3:00 pm  
and by appointment

Meetings:                        Tue. & Thu. 104 Bond Hall 3:30 pm – 4:45 pm

Required Texts:                David Raizman, History of Modern Design (2<sup>nd</sup> ed 2011)  
Carma Gorman, The Industrial Design Reader (2003)

Format:                              Lectures with assigned readings; one take home  
mid-term exam; one short required writing assignment;  
final take home exam OR one research project

Grades:                              Exams: Mid-term 40%; Final/Project 50%  
Writing Assignment 10%



John Parry, *London Street Scene* (1834)

## **COURSE DESCRIPTION**

This course will provide a historical perspective on the development of design in the modern era. **Design** is notoriously difficult to define. It can be used as both a noun and a verb; it can be applied to both unique and mass-produced artifacts conceived on a variety of scales ranging from the metropolitan to the microscopic. A central premise for this course is that design involves more than the aesthetic styling of products; design mediates the intersection of technology and cultural values. In the modern era, design has been a powerful tool for shaping the development of technology and articulating the values of modern culture. The role of the modern designer as both a facilitator and a critic of industrial technology will be examined. **History** will be defined as the record of the rich diversity of human experiences evident in the different ways humankind has shaped the designed environment to pursue social, economic and political ends. History does not certify or validate one way of designing as inevitably and eternally correct; rather, history asks each of us to reflect upon what different people in different places at different moments in time have considered a meaningful and appropriate way to dwell on this earth.

## **LEARNING GOALS**

- 1) Students will be able to recognize and distinguish between major design orientations in the late 19<sup>th</sup> and 20<sup>th</sup> centuries – such as the Arts and Crafts Movement, Art Nouveau, Art Deco, Modernism and develop an awareness of the chronological development for design during the period under review;
- 2) Students will develop an appreciation for the diverse ways in which intellectual, social, economic, political and technological forces combine to shape the production of design.
- 3) Students will demonstrate an ability to describe carefully designed artifacts.
- 4) Students will demonstrate an ability to analyze programs, manifestoes and historical scholarship about design
- 5) Students who elect to complete a research project will demonstrate an ability to collect, synthesis and present historical information about design through the completion of a research project.

## **CLASSROOM ENVIRONMENT ISSUES**

In order to promote an effective environment for learning it is necessary to observe a number of simple rules and policies.

Attendance: Attendance is expected. Please be on time, class will start promptly at 3:30 pm. Students are responsible for any announcements or information provided during regularly scheduled class meetings. Excessive absence will result in a grade reduction. The university defines excessive absence as more than three unexcused absences.

Honesty Policy: Students are expected to observe the University of Notre Dame Honesty Policy as outlined in the Academic Code of Honor.

Wireless & Recording Technology: In order to maintain an appropriate classroom environment all cell phones, pagers and other forms of wireless communication must be TURNED OFF during class. No audio or visual recording may be done without the instructor's permission.

Thank you for your cooperation.

**Reserve Reading (Architecture Library, Bond Hall)**

Glenn Adamson & Jane Pavitt, eds. Postmodernism. Style and Subversion 1970-1990

Charlotte Benton, Tim Benton and Ghislaine Wood, eds Art Deco 1910-1939

Kendall Brown, ed. Deco Japan. Shaping Art & Culture 1920-1945

David Crowley & Jane Pavitt, eds. Cold War Modern: Design 1945-1970

Dennis Doordan, ed. Design History : an anthology

Stephen Eskilson, Graphic Design : A New history.

Carma Gorman, ed.. The Industrial Design Reader

Paul Greenhalgh, ed. Art Nouveau: 1890-1914

D.J. Huppertz. ed. Design:Critical and Primary Sources 4 volumes

vol. 1: Design reform, modernism, and modernization

vol. 2: Professional practice and design theories

vol. 3: Social interactions

vol. 4: Development, globalization, sustainability.

Lesley Jackson Twentieth Century Pattern Design

W. Kaplan. Ed. Designing Modernity: the Arts of Reform and Persuasion, 1885-1945

Karen Livingstone and Linda Parry, eds International Arts and Crafts

Grace Lees-Maffei & Rebecca Houze. eds. The Design History Reader

Scott Minnick & Jiao Ping Chinese Graphic Design in the Twentieth Century

David Raizman, History of Modern design 2<sup>nd</sup> ed.

Christopher Wilk, ed. Modernism, 1914-1939. Designing a New World



Wassily Chair (1925-26) By Marcel Breuer



Aluminum Folding Chair 1960s

## LECTURE AND READING SCHEDULE

date

topic

*Note: **General Readings** from David Raizman's *History of Modern Design* appear at the beginning of each section. **Specific readings** for individual topics are listed below the topics. Additional readings will be made available during the semester.*

### **Introduction**

#### **Raizman, Introduction pp; 11-13**

- 8/22 Intro Part 1: & The Concept of Modernity
- 8/24 Intro Part 2: & The Concept of Modernity  
Gorman Reader: 1852 Henry Cole; 1856, Owen Jones

### *The 19<sup>th</sup> Century*

#### ***Raizman, Part I Supply, Demand and Design 1700-1865***

#### ***Raizman Part II Arts, Crafts and Machines 1866-1914***

- 8/29 Design Reform: Early Efforts  
Gorman Reader: 1873 Christopher Dresser
- 8/31 Design Reform: Arts & Crafts Movement 1  
Readings Folder: Doordan "On Materials"
- 9/5 Design Reform: Arts & Crafts Movement 2  
Gorman Reader: 1908 C.R. Ashbee
- 9/7 The Arts & Crafts in America  
Gorman Reader: 1901 Frank Lloyd Wright
- 9/12 Early Modern Printing Culture
- 9/14 Art Nouveau  
Gorman Reader: 1897 Henry van de Velde
- 9/19 Vienna & Milan  
Gorman Reader: 1905 J. Hoffmann & K. Moser; 1909 F.T. Marinetti
- 9/21 Design and the Machine Age I: The Werkbund  
Gorman Reader: 1911 H. Muthesius; 1914 H. Muthesius & Henry van de Velde

### ***After World War I:***

#### ***Raizman Part III After World War I (1918-1944) Modern, Industry and Utopias***

- 9/26 Design and the Machine Age II: Art Deco  
Gorman Reader: 1925 Helen Appleton Read
- 9/28 The Bauhaus 1 MIDTERM EXAM DISTRIBUTED  
Gorman Reader: 1919 Walter Gropius; 1923 Le Corbusier

- 10/3 The Bauhaus 2  
Gorman Reader: 1958 Program for HfG Ulm
- 10/5 Design and Industry: American Developments MIDTERM EXAM DUE  
Gorman Reader: 1928 Henry Ford; 1932 Earnest Elmo Calkins;  
1934 Norman Bel Geddes; 1934 Barr & Johnson; 1940 Harold Van Doren
- 10/10 Design in the United Kingdom
- 10/12 Design and Politics 1: Soviet Union & Italy  
Gorman Reader: 1922 A. Rodchenko and V. Stepanova
- 10/17-19 BREAK
- 10/24 Design and Politics 2: Germany & America
- 10/26 Design and Politics 3: Wartime Propaganda

*After World War II, 1945-1960*

***Raizman Part IV Humanism and Luxury: International Modernism and Mass Culture  
after World War II 1945-1960***

- 10/31 Postwar Modernism: “Good Design” and Popular Design  
Gorman Reader: 1950 Edgar Kaufmann Jr.; 1951 Raymond Loewy;  
1955 Henry Dreyfuss
- 11/2 Charles & Ray Eames  
Gorman Reader: 1941 Eliot Noyes:

*The Late-20<sup>th</sup> Century*

***Raizman Part V Progress, Protest and Pluralism 1960-2000***

- 11/7 Buckminster Fuller  
Gorman Reader: 1969 Buckminster Fuller
- 11/9 The Emergence of Systems and Cybernetics Design
- 11/14 Archigram and Radical Design
- 11/16 The New Critique of Modernism  
Gorman Reader: 1965 Ralph Nader; 1971 Victor Papanek; 1973 Richard Nixon
- 11/21 Postmodernism 1: the Italian Example  
Gorman Reader: 1984 Barbara Radice; 1984 Dieter Rams  
Readings Folder: Doordan, “Catalysts of Perception: Material Considerations”
- 11/23 Thanksgiving

- 11/28 Postmodernism II  
Gorman Reader: 1966 Robert Venturi; 1984 K. Krippendorf and R. Butter;
- 11/30 Design in the Digital Age FINAL EXAM DISTRIBUTED  
Gorman Reader: 1996 Jencks; 1999 Donald Norman
- 12/5 Design & Sustainability in the Ecozoic Era  
Readings Folder: Doordan Thinking About Sustainable Design
- 12/7 Last Class
- 12/11 FINAL EXAM DUE (Monday 10:30-12:30)

There is a mode of vital experience – experience of space and time, of the self and others, of life’s possibilities and perils – that is shared by men and woman all over the world today. I will call this body of experience “modernity.” To be modern is to find ourselves in an environment that promises us adventure, power, joy, growth, transformation or ourselves and the world – and, at the same time, that threatens to destroy everything we have, everything we know, everything we are. ... it pours us all into a maelstrom of perpetual ambiguity and anguish. To be modern is to be part of a universe in which, as Marx said, “all that is sold melts into air.

Marshall Berman, All that Is Solid Melts into Air. The Experience of Modernity.  
(New York: Penguin Books, 1982): p.15.

	
<p style="text-align: center;">Charles &amp; Ray Eames DSW Chair 1948</p>	<p style="text-align: center;">Alessandro Mendini “Proust Chair” 1978</p>

### **Elective Research Project**

**Introduction:** The ability to conduct a research campaign and present the results in a clear and coherent manner is a critical intellectual skill. Research involves:

- identifying a topic
- posing a question or set of questions regarding that topic
- locating and collecting evidence to support answers to those questions
- evaluate and synthesizing the evidence
- presenting the conclusions

In the context of Design History, research involves exploring the constellation of historical forces (aesthetic, technical, economic, social, political and biographical) at work in the story of the topic under review.

**The project:** Students who elect this option will select a topic to research. Various options are available to you for completing the research. You may work individually or in pairs. The results of your research may be presented in a variety of formats: a traditional written paper, a multi-media presentation documented on a CD or other formats to be determined.

The final presentation will include evidence of a thorough research campaign including a bibliography with a minimum number of periodical articles, books, video media and on-line resources cited in the bibliography and a guide to sources of relevant imagery.

**Terms:**

1. I must approve both the topic and the presentation format; approval will be documented in the form of a written agreement.
2. In the case of team projects, a single grade will be assigned to the final presentation and each member of the team will receive that grade. The division of efforts within the team is a matter for the team.

### **Research Project Schedule**

10/12 Thur.    Topic Statement and Format Submitted and Approved  
12/5 Tue.      Final Project Due

**Topic Statement:** A concise statement of your topic is required. This statement should not exceed one paragraph in length and should include any relevant defining parameters (for example: the development of XYZ *between 1900 and 1945*).

**Format Description:** A brief description of the format for the final product. Because formats will vary it is difficult to define a precise length, however, the final format will convey a substantial research effort.

### **Research and Documentation Requirements**

A bibliography that includes the following is required.

**Bibliographic Requirement #1:** At least six books relevant to your topic.

*Research Implication:* You will need to become familiar with the Hesburgh Library catalog.

**Bibliographic Requirement #2:** At least six articles from periodicals.

*Research Implication:* You will need to become familiar with the periodical databases and search techniques available in Hesburgh Library

**Bibliographic Requirement #3:** An annotated list of films, videos, digital materials and on-line resources relevant to your topic. Annotations should briefly indicate 1) the content of the material, 2) any technical requirements for accessing this material and 3) your evaluation of the quality of the material.

*Research Implication:* You will need to become familiar with the databases and search techniques for locating multi-media resources.

### **The Value of Research**

*Learning to do research will help you understand the material you cover as no other kind of work can match. You can evaluate what you read most thoughtfully only when you have experienced the uncertain and often messy process of doing your own research.*

*Writing a report of your own will help you understand the kind of work that lies behind what you find in your textbooks and what experts tell the public. It lets you experience firsthand how new knowledge depends on which questions are asked and which aren't; how the standard forms for presenting research shape the kinds of questions you ask and the answers you offer.*

W.Booth, G. Colomb, J. Williams, The Craft of Research p.4-5

### **Recommendations for Research Support and Reference**

Wayne C Booth, Gregory G. Colomb, Joseph M. Williams

The Craft of Research (Chicago : University of Chicago Press, 1995).

Note especially Section II: Asking Questions, Finding Answers: Planning Your Project

Architecture Library General Collection      Q 180.55 .M4 B66 1995

Hesburgh Library General Collection      Q 180.55 .M4 B66 1995