

## **Syllabus**

**Moravian College Fall 2011, 8/29/10-12/16/11**

**ST: WI: ART 296 History of Modern and Contemporary Design**

**MW 1:10 PM-2:20 PM, Comenius-5**

**Professor Kearns**

**Availability:** Best time for a conference is immediately before or after class. If this is inconvenient, a meeting can be scheduled.

### **Course Objectives**

Design is and will continue to be aesthetic communication integral to human life and progress; design has the unique power not only to inhabit our daily life but to change it. Students will gain an aesthetic and historical understanding of the movements, schools, styles and artists, beginning from the western tradition, which form the ongoing creation of Contemporary Design. The genres of graphic art, product design, and decorative art will be emphasized, with an inclusion of related trends in painting, sculpture, theatre, and architecture. In written aesthetic assignments, reviews, and oral peer discussions and presentations, students will apply critical, aesthetic, historical and original perspectives to works of Contemporary Design.

### **Required Texts for purchase**

Jonathan M. Woodham, Twentieth Century Design, New York: Oxford University Press, 1997.

Carman Gorman, Editor, The Industrial Design Reader, New York: Allworth Press, 2004.

### **Course Goals**

- Students will apply Modern and Contemporary historical, cultural and aesthetic influences to analyze design movements, schools, styles, artists and works verbally and orally
- Students will deepen their aesthetic and comparative historical understanding of Contemporary Design by field trips to key regional and national sites, exhibits and museums
- Students will identify the aesthetic and technological innovations of styles, trends and key designers of Twenty First Century Design through a predictive historical approach

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**Course Requirements**

1. Students must attend all classes and bring the required texts to each class.
2. Students must complete five written assignments, comprised of two aesthetic analyses, two exhibit reviews, and an essay.
3. Students are required to attend the New York City Field Trip, and complete **The Field Design Analysis I** per the requirements.
4. Students must present a **Design Classic** Power Point Presentation per the requirements.
5. Students must complete **Peer Groups I** and **II** per the requirements.

**Grading**

**1. Attendance Policy of the Department of Art and Moravian College.**

After the first unexcused absence, the final grade will be dropped one full letter. After the third unexcused absence, the student will receive a failing final grade. **An excused absence** is one confirmed by a note from the Dean's Office, Student Services, or verified by a Doctor's note within 24 hours of the illness. Documentation is required for sports. **Missed portions of class count as unexcused absences as follows:** 1) more than 15 minutes late for class, 2) failure to return from break, 3) leaving class more than a half hour or more early, and 4) tardiness, being 5 to 15 minutes late for class, more than 3 times.

**Evaluation**

This is a Writing Intensive course, with assignments weighted as follows: Analyses, 35%, Peer Seminars, 35%, Final Project, 25% and attendance, 5%.

**Papers:** there will be Aesthetic Analyses required on two different topics. Criteria for these will be given beforehand. **Design Aesthetic Analysis I** is 15%, and **Design Field Analysis II** is worth 20%.

**Peer Seminar I and II:** both comprise 35%. **Peer Seminar I**, worth 15%, is an individual power point presentation comparing a work of Modern Design to a Twenty First Century one; 7% presentation, 8% written. **Peer Seminar II**, 20% of your grade, 10% for each component, is an individual student power point presentation comparing a work of Contemporary Design which is successful to one which is not. Criteria for each will be given beforehand.

**Final Project:** A group power point presentation will show the aesthetic, cultural and historical influences of each group's choice for **Classics of Contemporary Design**. The ranking of the Classics will be voted on by their peers. The **Final Project/Classics of Contemporary Design** counts for 25%, presentation 10% and the written component by each member, 15%.

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#### Proposed Schedule of Meetings

**Week 1/**                    **8/29 and 8/31**

Introduction. Beginnings of Modern Design, 1851-1900  
The Ornament, Arts and Crafts Movement,  
Art Nouveau/Jugendstil, The Poster  
Read Woodham, Chapter 1  
Read Gorman, pp 3-54

**Week 2/**                    **Wed. 9/7 only**

Early Twentieth Century, Design and Modernism, 1900-1914  
Frank Lloyd Wright, *Wiener Werkstaette*, Futurism, Werkbund,  
Read Woodham, Chapter 2  
Read Gorman, pp 55-88

**Week 3/**                    **9/12 and 9/14**

Early Twentieth Century Continued  
Design and Modernism, 1914-1933  
Constructivism, The New Stagecraft, The Bauhaus  
Read Woodham, Chapter 3  
Read Gorman, pp 92-123  
**Classics of Contemporary Design Meeting #1 9/14**

**Week 4/**                    **9/19 and 9/21**

1925-Late 1930s  
Art Deco, International Style, Streamlining  
Read Woodham, Chapter 4  
Read Gorman, pp 123-142  
**Design Analysis I due 9/19**

**Week 5/**                    **9/26 and 9/28**

Politics, Advertising, and Design, Late 1930s to 1949  
Futurama, Olivetti, The War Poster, VVV, Postwar  
Read Woodham, Chapter 5  
Read Gorman, pp 143-151  
**Peer I Design Comparison Presentations due 9/28**

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- Week 6/**                    **10/5 and 10/7**  
Politics, Advertising, and Design, Late 1930s to 1949 Continued  
Futurama, Olivetti, The War Poster, VVV, Postwar  
Read Woodham, Chapter 5  
Read Gorman, pp 143-151  
**Classics of Contemporary Design Meeting #2 10/7**
- Week 7/**                    **Wed 10/14 only**  
Popular Culture and Design, 1950s  
Festival Pattern Group, Univers Font, American Modern,  
Pop Art  
Read Woodham, Chapter 6  
Read Gorman, pp 151-174
- Week 8/**                    **10/19 and 10/21**  
Design and Daily Life, Late 1950s to 1960  
Ericofon, Geodesic Dome, Visionia II  
Read Woodham, Chapter 7  
Read Gorman, pp 175-179  
**Classics of Contemporary Design Meeting #3 10/19**
- Week 9/**                    **10/26 and 10/28**  
Postmodernism, Mid-1960s to 1979  
Postmodernism, The New Urbanism, The Polish Poster, Ergonomics  
Read Woodham, Chapter 8  
Read Gorman, pp 180-195  
**Peer Group II: Contemporary Design Comparison due 10/26**
- Week 10/**                    **11/3 and 11/5**  
Technology, Commerce, Icons of Design, 1980s  
CD, PC, Memphis, The Face, Pop Shop,  
Product Semantics, The Body Shop  
Read Woodham, Chapter 9, pp 205-213  
Read Gorman, pp 196-215

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- Week 11/**                    **11/8/ and 11/10**  
1980s Continued, Nostalgia to the Present  
CD, PC, Memphis, The Face, Pop Shop,  
Product Semantics, The Body Shop  
Read Woodham, Chapter 9, pp 213-219  
Read Gorman, pp 196-215  
**NOTE: REQUIRED FIELD TRIP TO NYC MUSEUMS  
FRIDAY, NOVEMBER 11**
- Week 12/**                    **11/14 and 11/16**  
The Digital Revolution, 1990s  
Droog, tomato, The Net, Green Design  
Read Woodham, Chapter 9  
**Field Design Analysis II due 11/16**  
**Classics of Contemporary Design Meeting #4 11/14**
- Week 13/**                    **11/21 only--Happy Thanksgiving**  
Late 1990s, The Designer/Artist  
Meier, Arad  
Read Woodham, Chapter 10, pp 221-230
- Week 14/**                    **11/28 and 11/30**  
21<sup>st</sup> Century, Virtual Design, Green Design and Sustainability  
ACROS  
Read Woodham, Chapter 10, pp 230-239
- Week 15/**                    **12/5 and 12/7**  
**Classics of Contemporary Design Presentations**