

UC 12348 13F

CBM003 ADD/CHANGE FORM

Undergraduate Committee  
 New Course  Course Change  
 Core Category: Creat. Arts Effective Fall 2014

or

Graduate/Professional Studies Committee  
 New Course  Course Change  
 Effective Fall 2014

1. Department: Architecture College: ARCH

APPROVED OCT 02 2013  
M.M.

2. Faculty Contact Person: Dr. Luisa Orto Telephone: 713.743.3001 Email: lorto@uh.ed

3. Course Information on New/Revised course:

- Instructional Area / Course Number (\*see CBM003 instructions) / Long Course Title:  
INDS / 2355 / Design History I
- Instructional Area / Course Number / Short Course Title (30 characters max.)  
INDS / 2355 / DESIGN HISTORY I
- SCH: 3 Level: SO CIP Code: 04.0801.00 06 Lect Hrs: 3 Lab Hrs: 0
- Term(s) Course is Offered (\*see CBM003 instructions about selection): Fall

RECEIVED SEP -6 2013  
OK

4. Justification for adding/changing course: To meet core curriculum requirements

5. Was the proposed/revised course previously offered as a special topics course?  Yes  No

If Yes, please complete:

- Instructional Area / Course Number / Long Course Title:  
INDS / 2355 / Design History I
- Course ID: 28311 Effective Date (currently active row): 08262013

6. Authorized Degree Program(s): B.S., Industrial Design

- Does this course affect major/minor requirements in the College/Department?  Yes  No
- Does this course affect major/minor requirements in other Colleges/Departments?  Yes  No
- Can the course be repeated for credit?  Yes  No (if yes, include in course description)

7. Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above. \*See CBM003 instructions.)

8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title

- INDS / 2355 / Design History I
- Course ID: 28311 Effective Date (currently active row): 08262013

9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)

Cr: 3. (3-0). Prerequisites: Credit for or concurrent enrollment in ENGL 1304. Description (30 words max.): Survey of the history of design and art from the age of the industrial revolution to the postwar period with emphasis on the influence of cultural, philosophical, and technical forces.

10. Dean's Signature: \_\_\_\_\_

Date: 9-6-13

Print/Type Name: Patricia Belton Oliver



## REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: Gerald D. Hines College of Architecture

Person Making Request: Dr. Luisa Orto 1 Telephone: 713.743.3001

Email: lorto@uh.edu

Dean's Signature: \_\_\_\_\_

Date: 09/04/2013

Course Number and Title: INDS 2355: Design History I

Please attach in separate documents:

Completed CBM003 Add/Change Form with Catalog Description

Syllabus

List the student learning outcomes for the course (Statements of what students will know and be able to do as a result of taking this course. See appended hints for constructing these statements):

Upon completion of this course, the student will have gained an ability to write and communicate about design utilizing fundamental, core vocabulary of terms gained during class lectures, reading assignments and implemented in writing assignments. Lecture presentations are accompanied by Powerpoint presentations which will enable the students to appreciate and account for the developmental stages of growth and consolidation of the field of design and require the student to identify and assess the leading figures of Twentieth Century Design who serve as important examples to the student. Through class discussions and lectures, students will learn to critique and discuss major movements and developments in Twentieth Century Design, including the Arts & Crafts movement, Art Nouveau, European Design Reform, Futurism, DeStijl, Constructivism, the Bauhaus, Art Deco, the International Style and Streamlining and the Machine Aesthetic. Through class discussion, debates and current event presentations, the student will learn to analyze the example provided by Twentieth Century Design as a springboard to the student's potential contribution to the field, while also practicing communication skills and essential presentation skills. In addition, by presenting their studio work to their peers in Design History, students will gain an understanding of the importance of teamwork as well as social responsibility that accompanies a leadership position in their chosen field.

Component Area for which the course is being proposed (check one):

**\*Note:** If you check the Component Area Option, you would need to also check a Foundational Component Area.

- Communication
  American History  
 Mathematics
  Government/Political  
 Science  
 Language, Philosophy, & Culture
  Social & Behavioral Science  
 Creative Arts
  Component Area Option  
 Life & Physical Sciences

Competency areas addressed by the course (refer to appended chart for competencies that are required and optional in each component area):

- Critical Thinking
  Teamwork  
 Communication Skills
  Social Responsibility  
 Empirical & Quantitative Skills
  Personal Responsibility

Because we will be assessing student learning outcomes across multiple core courses, assessments assigned in your course must include assessments of the core competencies. For each competency checked above, indicated the specific course assignment(s) which, when completed by students, will provide evidence of the competency. Provide detailed information, such as copies of the paper or project assignment, copies of individual test items, etc. A single assignment may be used to provide data for multiple competencies.

Critical Thinking:

*Critically assess and consider* design through readings and class discussions, supported by small group debates and current event presentations

Communication Skills:

*Write and communicate about* design utilizing a fundamental, core vocabulary of terms

Empirical & Quantitative Skills:

*Analyze* the example provided by Twentieth Century Design as a springboard toward the student's potential contribution to the field via enhanced communication skills, teamwork, and a sense of the social responsibility of a designer.

Teamwork:

- Through class discussions and lectures, field trips, presentations, research and writing, students will gain an ability to critique and assess the development of Twentieth Century Design. This course traces the rise and development of industrial design as a distinct professional endeavor while providing a contextual framework for the students' professional development.

- *Critically assess and consider* design through readings and class discussions, supported by small group debates and current event presentations.

**Social Responsibility:**

In this course, lectures, readings and discussions addressing essential, core readings in the history of XX C Design, including Victor Papanek's "Design for the Real World" as well as Emily Pilloton's "Design Evolution: 100 Products that Empower People" will teach the students the underlying need for social responsibility in design.

**Personal Responsibility:**

Debate and discussion, including current event presentations will result in the student's careful consideration of the personal responsibility required by the field of design and allow the student to explore their own potential, personal contribution to the field.

Will the syllabus vary across multiple section of the course?  Yes  No

If yes, list the assignments that will be constant across sections:

[Click here to enter text.](#)

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Dept. Signature: \_\_\_\_\_

*Handwritten signature*  
\_\_\_\_\_

**Dr. Luisa Orto**  
**INDS 2355: *Design History I***

**Fall 2013**

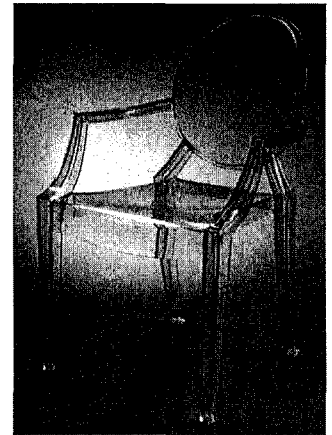
**T & TR 10:00 – 11:30 am**

**COA Room 219**

**Office: 104 Fine Arts**

**Office hours: T: 11:30–12:30 & by appointment**

**Email: [lorto@uh.edu](mailto:lorto@uh.edu)**



**Course Objective:** *Design History I, from the Industrial Revolution to the Machine Age* will introduce students to the history, development and key innovators of industrial design. Through class discussions and lectures, field trips, presentations, research and writing, students will gain an ability to critique and assess the development of Twentieth Century Design. This course traces the rise and development of industrial design as a distinct professional endeavor while providing a contextual framework for the students' professional development.

**Required Reading:** The bibliography for Twentieth Century Design is vast and I encourage you to explore it during the course of the semester. A collection of key texts, including primary sources, has been put on reserve for you in the Jenkins Architecture & Art Library. The Hirsch Library at the Museum of Fine Arts, Houston also provides a vast resource for the student of design. Each topic to be covered is supported by recommended readings listed below each section. In addition, while I do not require a particular text for this course, the following three books are recommended and available in the UH Bookstore:

\*Grace Lees-Maffei and Rebecca Houze, eds., *The Design History Reader*, Oxford, 2010.

\*David Raizman, *History of Modern Design*, 2<sup>nd</sup> ed., NJ, 2011.

\*Gorman, Carma, *The Industrial Design Reader*, NY, 2003

**Required Core Writing:** The University of Houston requires that students in Humanities Core Courses complete a paper of substantial length supported by formal notation and a listing of sources cited. Students in *Design History I* will choose a designer from the first half of the Twentieth Century and write about the importance and relevance of his/her contribution to this era's design. This paper will account for your chosen designer's life, key works, material innovations if relevant, collaborations, advances, setbacks and overall contribution to the development of the field of design. A successful paper will review current bibliography and relevant historiography. Do not, under any circumstances, *only* include on-line resources. Consider books, journals, archives, and

even interviews. This paper will not just provide biographical details, but rather, a critical assessment of a designer's contribution, innovation and place in the overall development of 20<sup>th</sup> C design. Your personal assessment and, if valid, a comparison of your personal approach to design will enrich your paper.

This paper will be approximately 2500 words, double-spaced, in 12 point font. All direct quotations must be acknowledged in endnotes. A bibliography of sources must be included (again, not only from the internet). Illustrations will enhance your paper. Along with whatever support I may offer, resources you may wish to avail yourself of include the UH Writing Center and the Visual Resources Library. Academic dishonesty including plagiarism will disqualify your paper as a component of your course grade.

Due Date: Tuesday, November 26<sup>th</sup>, 2013, in class.

**Student Assessment & Grading:** Your grade for this course is determined by three essay tests, your current event presentations, your term paper, and your class participation and attendance. I consider regular attendance to be absolutely key to successful participation in this course. Contact me if you cannot make class so I may provide readings for missed material. Three unexcused absences will result in the lowering of your grade by one letter.

**Learning Outcomes:** Upon completion of this course, the student will be able to:

*\*Write and communicate about* design utilizing a fundamental, core vocabulary of terms.

*\*Appreciate and account for* the key developmental stages of the growth and consolidation of the field of design including the rise of design as a distinct professional endeavor.

*\*Identify and assess* the leading figures of Twentieth Century Design and their particular contribution to the field.

*\*Critique and discuss* major developments and movements in Twentieth Century Design including the Arts & Crafts Movement, Art Nouveau, European Design Reform, Futurism, De Stijl, Constructivism, the Bauhaus, Art Deco, the International Style and Streamlining and the Machine Aesthetic.

*\*Analyze* the example provided by Twentieth Century Design as a springboard toward the student's potential contribution to the field via enhanced communication skills, teamwork, and a sense of the social responsibility of a designer.

*\*Critically assess and consider* design through readings and class discussions, supported by small group debates and current event presentations

## **Lectures and Suggested Readings:**

### **Tuesday, August 27th:**

Introduction, Methodology, Course Requirements

### **Thursday, August 29<sup>th</sup>:**

Art vs. Industry: The Industrial Revolution, Part I

Raizman, pp.31-39 and 63-70.

Gorman, pp. 3-11: Henry Cole, *On the International Results of the Exhibition of 1851*

Gorman, pp. 19-21: *Owen Jones, Grammar of Ornament*

### **Tuesday, September 3rd:**

Art vs. Industry: The Industrial Revolution, Part II

Raizman, pp.81-88 and 103-106.

Gorman, pp. 28-32: *Christopher Dresser, Principles of Decorative Design*

Gorman, pp. 35-40: *William Morris, The Lesser Arts*

### **Thursday, September 5th:**

Circa 1900, Part I

Raizman, pp. 120-131 and 143-146.

Gorman, pp. 47-48: Henry Van de Velde, *A Chapter on The Design & Construction of Modern Furniture*

### **Tuesday, September 10th:**

Circa 1900, Part II

### **Thursday, September 12th:**

Pioneers of Modern Design, Part I

Raizman, pp.131-140 and 148-151.

Gorman, pp. 61-64: Josef Hoffmann and Koloman Moser, *The Program of the Wiener Werkstatte*

Gorman, pp. 82-83: *Hermann Muthesius, Aims of the Werkbund*

### **Tuesday, September 17<sup>th</sup>:**

Pioneers of Modern Design, Part II

### **Thursday, September 19th:**

Futurism: Proto-Design on the Eve of WW I, Part I

Raizman, pp.181-184 (top)

Gorman, pp. 70-74: *Filippo Tommaso Marinetti, The Foundation and Manifesto of Futurism*

### **Tuesday, September 24<sup>th</sup>:**

Futurism: Proto-Design on the Eve of WW I, Part II



**Thursday, September 26<sup>th</sup>:**

**Test #1**

**Tuesday, October 1st:**

**Current Event Group #1**

**Thursday, October 3rd:**

Field Trip to the Museum of Fine Arts, Houston: Kolomon Moser

**Tuesday, October 8th:**

Art & Crafts Ideals in America

Raizman, pp.91-102 and 113-118.

Gorman, pp. 55-61: *Frank Lloyd Wright, The Art and Craft of the Machine*

**Thursday, October 10th:**

De Stijl & Constructivism, Part I

Raizman, pp. 184-189 (and 189-196 optional)

Gorman, pp. 101-103: *Theo van Doesburg, The Will to Style*

**Tuesday, October 15th:**

De Stijl & Constructivism, Part II

**Thursday, October 17<sup>th</sup>:**

Standardization: Taylorism & Ford

Raizman, pp.151-155.

Gorman, pp. 121-123: *Henry Ford, Machinery, The New Messiah*

**Tuesday, October 22nd:**

The Bauhaus in Weimar

Raizman, pp. 196-204, top.

Gorman, pp. 97-101: *Walter Gropius, Program of the Staatliche Bauhaus in Weimar*

**Thursday, October 24th:**

The Bauhaus in Dessau

Raizman, pp. 204-214.

**Tuesday, October 29<sup>th</sup> :**

Film: "Designs for Living", from *Genius of Design* series

**Thursday, October 31st:**

**Test #2**

**Tuesday, November 5th:**

**Current Event Group #2**

**Thursday, November 7th:**

Circa 1925: Art Deco and the International Style, Part I

Raizman, pp. 166-180.

Gorman, pp. 113-117: *Helen Appleton Read, The Exposition in Paris*

**Tuesday, November 12th:**

Circa 1925: Art Deco and the International Style, Part II

**Thursday, November 14th:**

Streamlining and the Machine Aesthetic, Part I

Raizman, pp. 223-237.

Gorman, pp. 132-134: *Alfred H. Barr, Jr. and Philip Johnson, Machine Art*

**Tuesday, November 19th:**

Streamlining and the Machine Aesthetic, Part II

Raizman, pp. 237-253.

Gorman, pp. 135-137: *Norman Bel Geddes, Streamlining*

Gorman, pp. 155-159: *Raymond Loewy, The MAYA Stage*

Gorman, pp. 162-168: *Henry Dreyfuss, Joe and Josephine*

**Thursday, November 21st:**

**Current Event Group #3**

**Tuesday, November 26th:**

**Test #3**

**Papers Due – in class**

**“Design is the manifestation of the human spirit to transcend its limitations”.**

**- George Nelson**