

Kansas City Art Institute: Fall 2008  
**THE HISTORY OF MODERN DESIGN: ARTS AND CRAFTS TO POSTMODERNISM**  
Monday/Wednesday, 2:30-3:50

Professor: Dr. Maria Elena Buszek  
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Office Hours: M/W 11:00am-12:30pm, or by appointment

Helpsite: <http://www.mariabuszek.com/kcai>  
(go to "History of Modern Design" to enter our class' primary site)

**Course description and objectives:** This course will survey the history of design from the mid-19<sup>th</sup> century to the present. The course readings and lectures will address, and in course discussions and examinations students will be expected to understand the fiber arts, ceramics, furniture, metalwork, installation, graphic design, and architecture from each period. Since the course deals as much with *history* as with *art*, students will also learn and be expected to understand the different historical events, artistic media and philosophical theories that inform the work presented in the class, as well as relating how these "design" objects are inextricably connected to the "fine arts" of the period from which they come.

**Evaluation and grading:** You will be evaluated on the course objectives above, and your grade will be based on three exams distributed over the course of the semester. **All these grades hold equal weight, which means your final grade will be based on the average of these three grades, each worth 1/3 of your grade.** Because the exams will be slide-intensive, resulting in the impossibility of giving examinations anywhere outside of our class period/classroom, there can be no make-ups of any examinations.

**Attendance and absence policy:** Attendance in class is mandatory, because much of the lecture material will not necessarily be directly or extensively addressed in your textbook readings. Information from lectures will be used to make up the exams, so one's success in the course will be entirely dependent upon one's presence and participation in the classroom each day.

**Each student will be allowed THREE unexcused absences from class over the course of the semester.** Absences will only be excused when accompanied by official documentation from the Academic Resource Center confirming one's illness or extreme/unusual personal crisis, which must be presented to the professor within a reasonable amount of time. **In any case, unless I am presented with the proper and timely documentation for a student's absence/s, upon the fourth unexcused absence, the student will automatically receive a failing grade ("F") in the class.**

Remember that it is *the student's* responsibility to contact me and deal with absences as soon as possible! Please keep this attendance policy in mind when mulling over your use of the "free" absences—I can assure you that you will regret those two days you skipped the day a flat tire/broken alarm/change in your work schedule occurs after you've used up your freebies.

**Class participation and conduct:** While this may be a lecture course, active participation on the part of each student is essential to its success. Indeed, dialogue will be a crucial part of the way this class addresses the information at hand. Contrary to popular belief, some teachers do *not* necessarily enjoy talking to themselves, and *really* want to hear your thoughts and insights into the material being discussed. (By the way...I am one of those teachers!) **Dialogue drives my classes, and allows me to shape each one to your interests! So, don't be afraid to speak up! Or freak out!**

That said: while I try to foster a classroom situation in which discourse and debate may flourish, students are also expected to conduct themselves in a manner appropriate to a professional and educational setting and demonstrate collegial support of their peers. Students are required to observe the code of conduct articulated in the KCAI Student Handbook, which includes an anti-discrimination statement and no harassment policy.

**A note on class readings:** Your textbook for this class is **David Raizman, *History of Modern Design***, and occasionally you may be required to read from "virtual reserves" placed on our class website, or as reserved books in Jannes Library. I expect students to read ahead for each section as we approach it, which is why the required readings are listed in our course schedule with specific chapters/pages/authors following each section's lecture theme.

**Disabilities:** Students who have documented disabilities and are eligible for accommodations must provide documentation of the disability to Kathy Keller, Disabilities Coordinator [kkeller@kcai.edu] in the Academic Resource Center before accommodations can be provided. Students can get further information through the ARC at (phone) 816/802.3371 or (e-mail) arc@kcai.edu. Please find a way to let me know as soon as possible if you have a disability that may hinder your performance in this class, so that accommodations may be made to satisfy course requirements. Trust me: you will find that I am willing to be extremely accommodating when it comes to student success, and would like to assure just about any student with any disability that they can not only take but do well in my classes when I work in tandem with the ARC.

**Cheating and plagiarism:** Students are expected to be honest in both their test taking and paper writing assignments, and cheating and plagiarism are not tolerated. The KCAI Student Handbook clearly defines academic dishonesty as follows:

- A) The copying of another student's work or the use of unauthorized notes and materials during examinations,
- B) Plagiarism, or the presentation of either the written or visual work of others (including that of other students), as one's own
- C) Plagiarism is a serious offense in the academy, as well as illegal in the context of our nation's copyright law. As such, it is important to know what plagiarism is in both one's studio- and liberal arts work. According to the Modern Language Association, plagiarism is "the wrongful act of taking the product of another person's mind, and presenting it as one's own." In other words, plagiarism is the use of not just words but ideas borrowed from someone else without crediting the source. Students are required to learn the arts-standard, Chicago Manual of Style guidelines for citing sources referenced in their own work, and must follow them carefully in their research and writing projects.

**Any dishonest student caught cheating or plagiarizing will receive an automatic "zero" on the exam/project at hand and be penalized to the fullest extent of KCAI's Academic Dishonesty policy:**

All academic dishonesty is taken as an offense against the Institute and may result in penalties assessed by the faculty member teaching the course in which the offense has occurred and the Judicial Board, up to and including expulsion.

When a faculty member has reason to believe that an act of academic dishonesty has occurred, s/he will inform the student/s involved, the head of the department (or director/dean, if applicable) in which the course is offered, and the head of the department (or director/dean, if applicable) in which the student is majoring. The faculty member will forward a report in writing to the Dean of Student Life for presentation before the KCAI Judicial Board. The Judicial Board will interview and/or receive written statements from the student accused of academic dishonesty prior to making any determination.

Once a determination has been made that an offense did occur, faculty members maintain the right to assign a failing grade to the student. [...] Additional penalties, up to and including expulsion, will be determined by the Judicial Board working in tandem with the faculty member who reported the offense.

**Questions? Problems? Frustrations?** These, my friends, are what your professors are here to help you deal with! I place a priority upon making myself accessible to students, and do my best to be extremely flexible when it comes to meeting and talking with students who would like help. My crucial numbers (phone, e-mail, office) are located above, and I am always willing to answer questions, discuss problems, and ease anxiety.

## Discussion/reading schedule: Fall 2008

### AUGUST

- 25: **Introductions, syllabus, questions**  
27: **"Supply, Demand, and Design: 1700-1865"**  
Raizman, Part I

### SEPTEMBER

- 1: **Labor Day: NO CLASS!**  
3: **"Arts, Crafts, and Machines:" William Morris**  
Raizman, pp. 106-120  
Website, William Morris, "Art Under Plutocracy" 1883  
8-10: **The Arts and Crafts movement in England and the United States**  
Raizman, pp. 120-128  
15-17: **The international growth and evolution of the Arts and Crafts movement**  
Raizman, Chapter 5  
22-24: **Mechanization and Industry: Art Nouveau**  
Raizman, Chapter 7  
29: **FIRST EXAM: ARTS AND CRAFTS TO ART NOUVEAU**

### OCTOBER

- 1: **Machine Aesthetics I: The Politics of Design (Austria)**  
Raizman, pp. 166-172  
Website, Adolf Loos, Excerpt from "Ornament and Crime" 1908  
6-8: **Machine Aesthetics I: The Politics of Design (Soviet Russia)**  
Raizman, pp. 172-181  
Website, Alexander Rodchenko/Varvara Stepanova,  
"Program of the First Working Group of Constructivists" 1922  
Website, Osip Brik, "From Picture to Calico Print," 1924  
13-15: **Machine Aesthetics III: The Bauhaus**  
Raizman, pp. 181-204  
Website, Walter Gropius, "The Theory and Organization of the Bauhaus" 1923  
20: **Selling "Moderne" I: France**  
Raizman, Chapter 8  
Website, Le Corbusier, Excerpts from *Towards a New Architecture*, 1923  
22: **Selling "Moderne" II: United States**  
Raizman, Chapter 10  
27: **SECOND EXAM: Early Modernism**  
29: **Post-WWII Design: Toward International Modernism**  
Raizman, Chapters 11 and 12

### NOVEMBER

- 3-5: **Post-WWII Design cont'd**  
10-12: **Progress and Protest: The 1960s and 70s**  
Raizman, Chapters 13 and 14  
Website, Richard Hamilton, "For the Finest Art...Try Pop" 1961  
Website, Robert Venturi, Excerpts from *Complexity and Contradiction in Architecture*, 1966  
17-19: **Embracing Pop/Embracing Pluralism**  
Raizman, Chapter 15  
LIBRARY RESERVE, Robert Venturi, Denise Scott Brown, and Steven Izenour  
*Learning From Las Vegas* 1972  
24: **Open/catch-up day**  
26: **Thanksgiving Break: NO CLASS!**

### DECEMBER

- 1-3: **Postmodern design**  
Raizman, Chapter 16  
8: **The expanding discourse: design and theory since the 1990s**  
10: **FINAL EXAMINATION: Late Modernism to Postmodernism**