

University of Colorado Denver: College of Arts and Media: Department of Visual Arts
FINE4600/5600: THE HISTORY OF MODERN DESIGN: INDUSTRIAL REVOLUTION TO THE PRESENT
Spring 2016: T/Th 12:30-1:45 (Tivoli 139H: Community Theater)

Professor: Dr. Maria Elena Buszek

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(go to "History of Modern Design" to enter our class' primary site)

Course Description: A lecture course for students involving viewing, reading and discussion of the history of design from the Industrial Revolution to the present.

Course overview: This course will survey the history of design from the 19th century to the present. The course readings and lectures will address, and in course discussions, examinations students will be expected to understand the graphic design, typography, architecture, "decorative arts," product design, and new media from each period/major design movement in that time frame. Since the course deals as much with *history* as with *art*, students will also learn and be expected to understand the different historical events, 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.

Course prerequisites: Prerequisite for Visual Arts Majors: FINE2600 and FINE2610, as well as the pertinent prerequisites for your college/major. To enroll in this seminar at the 5000 level, you must be enrolled in the University at the graduate level. Anyone who has not satisfied the appropriate requirements may be subject to an administrative drop from the class.

Course format: The course will meet twice weekly, during which we will advance through the material principally by means of lectures and visual presentations, but also in-class discussion of crucial artists/events and assigned readings. Assigned readings will be greatly expanded upon in lectures and class discussion, so your attendance/participation is essential for your success in this course.

There will be three exams spaced more or less evenly throughout the semester, as well as one research/writing assignment. With the exception of the paper, my objective is to return all work to you in class approximately 7 to 10 days after its submission.

Please budget up to four hours weekly to work on this course outside the classroom.

This time may be spent, for example, on the reading or research/writing assignments or studying for our exams.

Learning outcomes:

Knowledge

- Develop familiarity with key visual aspects of design since the 19th century
 - Identify principal designers and developments
 - Develop a command of the chronology of design objects and design theory
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Skills

- Critically analyze key traditions in design history
- Visually analyze key examples from design history
- Verbally analyze works from design history

Dispositions

- Improve the ability to approach, discuss, and analyze design in everyday life
- Become comfortable at speaking and writing about design history
- Develop understanding of the relevance of design history in contemporary design practices

Assessment: To attain our learning objectives, our activities will include a combination of lectures, readings, discussions, examinations, writing, and research. Your progress will be measured by the strengths of your performance on examinations and one research paper, and your preparation for and participation in our in-class discussions. Assessment guidelines are articulated in the examination instructions and/or Canvas rubrics accompanying each graded project.

Grading: Your grade will be based on daily attendance/participation (15%: see "Class participation" rubric in Canvas for details of how this score is determined), three exams (20% each), and one short (8-to-10-page) research paper (25%: see below for details). To make juggling your individual course loads easier, I have arranged it so that students have a choice of different paper topics—which will be handed out later in the semester—due on two different days during the semester (see course schedule). If the date passes for turning in the first of the paper assignments, and you have not elected to write on one of the assigned topics designated for that due date, I will assume that you forfeit that choice of paper assignment and will be expected to write on the second (and final) paper topics. The trade-off for this flexible paper schedule is: **Late papers will not be accepted under any circumstances.**

Grading: Your grade will be based on the following:

Examination 1	20%
Research paper	25%
Examination 2	20%
Examination 3 (Final Exam)	20%
Class participation	15%

Our class' grading scale follows the traditional percentage-to-letter-grade format (on which all coursework, and your final course grade will be based):

94-100%	A
90-93%	A-
87-89%	B+
84-86%	B
80-83%	B-
77-79%	C+
74-76%	C
70-73%	C-
67-69%	D+
64-66%	D
60-63%	D-
0-59%	F

Grades will be posted and weighted all semester, averaged according to the above percentages on our Canvas "gradebook." I will post all grades (including final course grades) to Canvas as I complete each assignment/average, so you may keep track of your course grades in this way as the semester wears on. ([You may also use Canvas' "What-If" function to determine the minimum scores you must obtain in order to pass or fail any given assignment.](#))

PLEASE NOTE that (in most cases) courses in your major area require a minimum grade of C/2.0 in order to take the next course in the sequence; note that grades of C- or lower will not fulfill the requirement for major-area courses. A student who does not earn a minimum C/2.0 grade in a CAM major course will be required to repeat that course with a C/2.0 or better grade before taking the next course in the sequence/counting the course toward their degree. Please consult a CAM advisor (CAMadvising@ucdenver.edu) for further clarification.

Course readings: Your textbook for this class is **David Raizman, *History of Modern Design*, 2nd edition (Hardcover ISBN: 0205728502 / Paperback ISBN:1856696944).** You will also be **assigned reserve materials** that you will find on our Canvas and linked to our syllabus (in the appropriate weeks of our "Course Schedule" below). The required readings are listed in our course schedule by author, with specific chapters/pages/titles following each day's lecture theme. I expect students to read ahead for each day's lecture and **bring either a printed or digital copy to class the days/weeks outside readings are assigned**, as readings will be discussed extensively in class. (Students unable to access that day's reading during discussion will be graded accordingly on our class' "participation" component: see participation rubric on our Canvas site.)

Examinations: All three exams in this class will be based on the following format:

1) Short answer questions (20 points, 20 minutes): You will be asked questions pertaining to subjects, issues and changes in art derived from our reserve readings. These questions will be answerable either with an artist's/author's name, identification or discussion of pertinent terms/concepts, or a very short essay.

2) Slide ID/multiple choice: "Left, Right, Both, Neither" (10 slides, 50 points, 20 minutes): About 7 to 10 days before each exam I will post to Canvas "flash cards" of key images we have studied since the start of the term or previous exam, which you will be expected to memorize and identify according to the artist, title, and year/s (within five years). On this portion of the exam, you will be shown five pairs of slides from this group. Identify each pair by writing the requested information in the blank (artist, title, and year [within five years]).

For each pair of artworks, you will also be given four statements. These statements may concern cultural context, historical information, technique and terminology. You will indicate which slide(s) shown—the left slide, right slide, both slides, or neither slide—best illustrate(s) each related statement.

3) Short essay question (30 points, 40 minutes): You will be asked to write an essay pertaining to a specific question/series of questions relating to a pair of slides from the Canvas "flash cards" you have memorized. (YOU WILL NEED A GREEN BOOK FOR THE ESSAY PORTION)

After identifying this final slide pair (based on the same criteria as the other Slide IDs), you will be asked to compare and contrast the formal qualities of the images/objects we've studied with one another. The question/s will also ask you to link these examples from visual culture to larger cultural issues. Think about the following as you study for each of your exams, as these questions will help you contextualize the work in ways the exam's prompts require:

- How is it that the education, experiences, and/or patrons of the artist are reflected (or rejected) in his/her artworks?
- While each artist's personal life experience affects his/her work, the broader culture of which the artist is a part is often just as important (if not more so) than the artist's individual history. How does the artwork/building reflect the creative goals, politics, history, economy, religion, literature, criticism, and/or society of the particular area/era from which it comes?
- Does the work reflect or respond to oppositional movements, politics, and/or social issues in another movement or region? Or does it actually mix issues like these that are found in extremes elsewhere?

BECAUSE EXAMS ARE TIME-BASED AND REQUIRE EXTENSIVE SLIDE IDENTIFICATION, MAKE-UPS WILL ONLY BE GIVEN IN EVENTS RECOGNIZED/WITH REQUIRED DOCUMENTATION ARTICULATED UNDER "EXCUSED ABSENCES" IN THE [Administrative Policy on Student Attendance and Absences!](#)

Research paper assignment: Paper assignments will be handed out later in the semester, but all these paper topics will require that you attend an exhibition or tour at the [Kirkland Museum of Fine and Decorative Art](#) or the [AIGA Archives at the Denver Art Museum collection of Architecture, Design, and Graphics](#). Using prompts from the topic you've chosen, students at the 4000 level will conduct advanced, scholarly research on the artist/s and work/s involved, and write about the artist/work in its own context in one 8-10-page paper; a 12-15-page paper will be expected of students at the 5000 level. You will also be asked to use your research to think critically about both ways the artist/work relates to the culture from which it came, and develop/express informed opinions about the artist's/work's relevance or influence. **Students will have the option (and are ENCOURAGED!) to draft this paper with the professor within 3 days of the paper's due date.** The final paper will be graded on both style and content, based on the "research paper" rubric available to you on our Canvas site.

To make juggling your individual course loads easier, I have arranged it so that students have a choice of several different paper topics—which will be handed out later in the semester—due on two different days during the semester (see course schedule). If the date passes for turning in the first of the paper assignments, and you have not elected to write on one of the assigned topics designated for that due date, I will assume that you forfeit that choice of paper assignment and will be expected to write on the second (and final) paper topics. **Late papers will not be accepted under any circumstances.**

All my students are expected to follow the same guidelines concerning plagiarism and academic honesty, and learn to cite their sources according to the (arts-standard) *Chicago Manual of Style*. To help you, in advance of the paper due dates, I've devised [this handy "Chicago-Style cheatsheet" \(with excellent links!\)](#) and [primer on academic dishonesty](#).

Papers will be submitted to Canvas and automatically submitted to [Turnitin.com](#), a service that helps detect plagiarism by comparing student papers with Turnitin's database and Internet sources. Students who take this course must understand/agree that all required papers may be submitted to Turnitin. While students retain copyright of their original work, papers submitted to Turnitin become part of the Turnitin's reference database for the purposes of detecting plagiarism. Students will also be shown a Turnitin "score" before submitting their final draft to the professor, which will ensure each student's awareness of their overt or accidental plagiarism in the paper they've submitted.

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. Students are required to observe the Academic Integrity and Discipline policies articulated in the University of Colorado Denver Student Handbook and the [UC Denver Honor Code](#). **Those students who have cheated or plagiarized will receive an automatic “zero” on the exam/project at hand** and be penalized to the fullest extent determined on a case-by-case basis by the College of Arts and Media. Each case submitted for review to the Academic Policies and Curriculum Committee of the College of Arts and Media may also find additional consequences determined by the committee, based on past evidence of academic dishonesty.

Class participation and conduct: Active participation on the part of each student is essential to the success of this class, and most of the information on which students will be tested comes from our lectures and in-class discussions. Students are also graded on their class attendance and participation, which is worth 15% of students' final grade in this course. 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!** Some of the best dialogues begin with that one student wiggling out with excitement or frustration. (The late writer [David Foster Wallace's syllabi](#) have a section on “Class Rules for Public Discussion” that is particularly apt—although, unlike him, I will not threaten beat you up outside of class if you break them.)

That said: while I try to foster a comfortable, open 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. (For details, see the Code of Student Conduct in the [UC Denver Honor Code](#).) [The Office of Community Standards and Wellness](#) will be consulted concerning students demonstrating inappropriate and/or threatening behavior.

Attendance policy: Because regular attendance and active participation is essential to succeeding in this class, roll will be taken at the start of each class. Sleeping, eating, text-messaging, using the phone, chatting or corresponding with a classmate, wearing headphones/earphones, doing homework for another course, and/or regularly leaving or arriving while class is in session does not satisfy the attendance requirement, and if such behavior occurs during our class period the student will be marked absent that day.

You may take up to FOUR unexcused absences (based on those recognized as “unexcused” in the [Administrative Policy on Student Attendance and Absences](#)), with no direct effect on your grade. **Upon the FIFTH unexcused absence, the student will automatically receive “zero” points for participation** (which is 15% of one's total grade). Please keep this attendance policy in mind when mulling over your use of my “free” absences—I can assure you that you will be thrilled that you saved up your freebies on the day a broken alarm clock/that change in your work schedule/your life intervenes in an undocumentable way.

Only those absences recognized as such by the [Administrative Policy on Student Attendance and Absences](#) will be “excused,” and will not count against your attendance. **THESE MUST BE ACCOMPANIED BY REQUIRED DOCUMENTATION OF THE SORT LISTED IN THE ADMINISTRATIVE POLICY**, and presented within a reasonable amount of time. (Notes explaining one's illness from three months previous, for example, are not acceptable). I may

reject a note as unsatisfactory, and I reserve the right to determine the course of action after being presented with documentation concerning your absence.

If you are absent, you are responsible for contacting a classmate about whatever material you missed. You are also responsible for turning in on time whatever assignments may have been due that day (regardless of whether your absence was excused or unexcused). Remember that it is *the student's* responsibility to deal with absences as soon as possible!

Classroom policies: Please finish your eating, drinking, e-cigs, and phone calls before coming to class. Headphones and earphones are to be taken off and put away, and cell phones, pagers, and other communication devices are to be kept quiet and not used. You may keep communication devices discreetly within your line of sight for the sake of receiving emergency messages. Laptops may be used to take notes. If I suspect, however, that a laptop computer is being used during class primarily to transmit messages or surf the web, I will implement a "no laptop" policy for the remainder of the semester. Any exceptions to a "no laptop" policy would be based on a documented need established with university officials and me. In other words: **BE PRESENT!** The best art history classes are like a really great dinner party where everyone's in on the conversation. I don't mind if you consult your computer to fact-check something under debate, or find another great example of something to share—but don't be that oblivious person texting under the table or doing your homework for someone else's class in mine!

Incomplete policy: When a student has special circumstances that make it impossible to complete course requirements, faculty members have the discretion to award an incomplete grade. INCOMPLETE GRADES ARE NOT AWARDED FOR POOR ACADEMIC PERFORMANCE OR AS A WAY OF EXTENDING ASSIGNMENT DEADLINES. The current College of Arts and Media policy concerning incomplete grades will be followed in this course: to be eligible for an "incomplete" grade (or temporary "I"), students must have successfully completed 75% of the course; have special, verifiable circumstances that preclude the student from attending class and/or completing 25% of the graded assignments; and make formal arrangements with the professor and CAM Associate Dean to complete missing assignments by the end of the following semester. STUDENTS ARE ALLOWED THE SUBSEQUENT (ONE) SEMESTER TO COMPLETE THE REMAINING REQUIREMENTS AGREED UPON BY THE STUDENT, PROFESSOR AND ASSOCIATE DEAN. IF THIS SEMESTER PASSES WITHOUT THESE REQUIREMENTS SUBMITTED, THE "I" AUTOMATICALLY REVERTS TO AN "F" ON THE STUDENT'S TRANSCRIPT.

Visual Arts Department content notification: Art History scholarship and Art Studio practice, along with art teaching and learning, are complex endeavors. They involve the critical exploration of ideas, theories, art-making practices, and art movements, and encompass such things as the human body, sexuality, race, gender, ethnicity, politics, strong language, religions, and cultures. This course may cover one or more of the above categories and each student will be required to be an active participant in all course assignments, discussions, and tests. Given this information, it is the student's obligation to determine whether the course content and requirements conflict with the student's core beliefs. If a student determines that there is a conflict with his or her core beliefs, one of the following actions must be taken prior to the last day to drop a course without penalty: 1) drop the class; 2) meet with the instructor to determine if an accommodation can be made. Faculty will ascertain if an accommodation can be made; however, faculty are not required to grant content accommodations.

Accommodations, resources and services:

If you need course adaptations or accommodations because of a documented disability, please contact the [Office of Disability Resources and Services, at Academic Building 1, Suite 2116, by phone at 303-315-3510, or \[disabilityresources@ucdenver.edu\]\(mailto:disabilityresources@ucdenver.edu\)](#). This step will ensure that you are properly registered for services. Please work with the counselors as soon as possible, as it is only with the approval of the Office of Disability Resources and Services that I may make accommodations—which I am happy to do whenever possible! However, **it is the student's responsibility to understand [the timelines, policies, and protocols of the Office of Disability Resources and Services](#) BEFORE arrangements can be made for course adaptations/ accommodations.**

I am also happy to accommodate students' preferred names and gender identities/pronouns—it's as simple as letting me know on Day One!

[The Writing Center](#) at CU Denver and the Anschutz Medical Campus is a free resource available to all university students who wish to improve as writers. Services include in-person and online one-on-one appointments; an asynchronous Drop Box for graduate students and all students on the Anschutz Medical Campus; workshops on a variety of topics (for example: citation, literature reviews, C.V.s, and more); and downloadable handouts, podcasts, and videos. Professional Writing Consultants will work on any type of writing and any aspect of the writing process, including (but not limited to) idea-generation, organization, thesis development, source usage, and grammar. Students bring in documents ranging from C.V.s and personal statements to research essays and capstone projects to rhetorical analyses and grant applications. All writing is welcome.

[Learning Resource Center](#) provides individual and group tutoring, Supplemental Instruction (SI), study skills workshops and ESL support.

[Academic Success and Advising Center](#) helps new freshmen and transfer students through academic advising, schedule planning, time management, personal support and referrals to other on-campus resources.

[Educational Opportunity Programs](#) provides a range of services for underrepresented students- mentoring, tutoring, leadership development and more.

[TRiO Programs/Student Success Services](#): For first-generation and/or low income students – provides advising, peer counseling, peer mentoring, etc.

[The Campus Assessment, Response & Evaluation \(CARE\) Team](#) addresses the health and safety needs of students as well as the campus community. The purpose of the team is to assess whether individuals pose a risk to themselves or others and to intervene when necessary and, more generally, to identify and provide assistance to those in need. The team takes a preventive approach to risk assessment by offering resources, referrals, and support to both the concerning individual and those impacted by their behavior. [Please find more about this excellent campus resource here.](#) (In case of **imminent harm or danger**, immediately call the Auraria Campus Police Department by dialing 911 from any campus phone or 303-556-5000 from any telephone.)

The CU Denver [Student and Community Counseling Center](#) provides mental health counseling services to the CU Denver student body as well as the Denver Metro community.

[Veteran Student Services](#) provides advising and administrative services for military veterans.

[The Office of Diversity and Inclusion](#) provides leadership to enhance diversity university-wide and to foster a culture of inclusion.

The [Phoenix Center at Auraria](#) is a tri-institutional office on campus that provides free and confidential services to survivors of sexual assault, relationship violence, and stalking. They serve students, staff, and faculty at all three Auraria institutions and AHEC. 24/7 free and confidential helpline: 303-556-CALL (2255) Main office (for appointments): 303-556-6011 Tivoli 227.

[As a member of the CU-Denver faculty, I am a DESIGNATED TITLE IX REPORTER](#). Under the United States Code of Federal Regulations, Title IX states that, "No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving Federal financial assistance." (20 USCA § 1681) The University prohibition against any act of sexual misconduct or related retaliation applies to all students, faculty, staff, contractors, patients, volunteers, affiliated entities, and other third parties and applies to conduct that occurs on campus and off-campus conduct, including on-line or electronic conduct as noted in the University policy. I am required to report any potential violations, which may be subject to disciplinary action. The University will consider what appropriate potential actions should be taken.

Questions? Problems? Frustrations? These, my friends, are what your professors are here to help you deal with! I place a priority upon making myself (obnoxiously) 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. WE ARE IN THIS TOGETHER!

CLASS SCHEDULE:

JANUARY:

- 19 **Introductions, syllabus, questions**
- 21 **"Supply, Demand, and Design: 1700-1865"**
Raizman, Part I
- 26-28 **"Arts, Crafts, and Machines:" Industrialization and its Discontents**
Raizman, Chapters 3 and 4, pp. 80-91
Reserve, [William Morris, Excerpt from "Art Under Plutocracy" 1883](#)

FEBRUARY:

- 2-4 **The international Arts and Crafts movement**
Raizman, pp. 91-102
- 9-11 **Mechanization and Industry: Art Nouveau**
Raizman, Chapters 6 and 7
- 16 **FIRST EXAM: EARLY MODERN DESIGN**
- 18 **Machine Aesthetics I: The Politics of Design**
Raizman, pp. 181-189
Reserve, [Adolf Loos, Excerpt from "Ornament and Crime" 1908](#)
- 23-25 **Machine Aesthetics II: The Politics of Design**
Raizman, pp. 189-196
Reserves, [Alexander Rodchenko/Varvara Stepanova, "Program of the First Working Group of Constructivists" 1922](#)
and [Osip Brik, "From Picture to Calico Print," 1924](#)

MARCH:

- 1-3 **Machine Aesthetics III: The Bauhaus**
Raizman, pp. 196-222
Reserves, [Walter Gropius, "Bauhaus Manifesto and Program" 1919](#)
[Walter Gropius, "The Theory and Organization of the Bauhaus" 1923](#)
- 8-10 **Selling "Moderne" I: France**
Raizman, Chapter 8
Reserve, [Le Corbusier, Excerpts from Towards a New Architecture, 1923](#)
- 15 **Selling "Moderne" II: United States**
Raizman, Chapter 10
- 17 **SECOND EXAM: HIGH MODERNIST DESIGN**
- 21-25 **NO CLASS: SPRING BREAK!**
- 29-31 **Post-WWII Design: Toward International Modernism**
Raizman, Chapter 11

APRIL:

5-7

“Mid-Century Modernism”

Raizman, Chapter 12

Reserve, [Alison and Peter Smithson, “But Today, We Collect Ads,” 1956](#)

(FIRST PAPER ASSIGNMENTS DUE ELECTRONICALLY TO CANVAS BY 12:00 NOON, TUESDAY, APRIL 5TH)

12-14

Progress and Protest: The 1960s and 70s

Raizman, Chapter 13

Reserves, [Robert Venturi, Excerpts from Complexity and Contradiction in Architecture, 1966](#)

19-21

Embracing Pop/Embracing Pluralism

Raizman, Chapter 14

Reserves, [Excerpt from Venturi and Denise Scott Brown, Learning from Las Vegas 1972](#) and [Venturi and Scott Brown, Interview from What We Learned: The Yale Las Vegas Studio and the Work of Venturi, Scott Brown and Associates, 2009](#)

26-28

Postmodern design

Raizman, Chapters 15 and 16

Reserve, [April Greiman, Charles Jencks, and Paul Greenhalgh, from Postmodernism, 2011](#)

MAY:

3-5:

The expanding discourse: design and history today

Reserves, [Excerpts from Ellen Lupton \(et al.\), Graphic Design: Now In Production](#) and [Alice Rawsthorn, “Why Everyone Wants to ‘Do an Apple’”](#)

(SECOND PAPER ASSIGNMENTS DUE ELECTRONICALLY TO CANVAS BY 12:00 NOON TUESDAY, MAY 3RD)

9-13

Finals Week: THIRD EXAM: LATE MODERNISM TO THE PRESENT (Day/time TBA)