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instructor: PJ Carlino
course title: Industrial Design History
institution: Parsons School of Design
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INDUSTRIAL DESIGN HISTORY

3 Credits, Graduate Seminar
Wednesday, Online
9:00 AM – 11:40 AM EST

INSTRUCTOR

Faculty: PJ Carlino,

Course Assistant:

COURSE DESCRIPTION:

In this course, students develop a critical future-oriented understanding of the history of product and industrial design. Readings and lectures expose students to multiple perspectives within a historical context and encourage students to challenge historical (and especially post-Industrial Revolution) assumptions. Students are urged to critique as well as celebrate the past and future of product and industrial design through many lenses, including socio-technological innovation, economics, business, ethics, gender, scale of production, efficiency, labor, human-centered design, systems thinking, ecological impact, engineering, science, and cultural expression.

FACULTY NARRATIVE

Industrial design makes sense on multiple levels. It makes visual sense, it makes material sense, and it makes historical sense. The visual side of industrial design is always on display, and the materials for the study of its visual form are many. We will follow the well-documented history of aesthetic styles. But organizing design history solely through a seemingly linear progression of styles collapses the diversity of historical moments into a mistakenly unitary view of society, erasing the variety and complexity of design and eliding the histories of those who do not fit the dominant mold.

This class, therefore, is something more than a course in memorizing iconic objects and the characteristics of stylistic change. We will be interrogating the canon by examining non-Western design, vernacular design, and the boundaries of industrial design as a practice and a profession. The class is the fruit of years of wandering through the complex web of culture surrounding the practice of industrial design. It is an examination of the wonders of design, a meditation on the ecological principles surrounding design practice, and a consideration of the ethics of designers.

The principles of industrial design are both ancient and forever new, a set of customs passed down from artists and artisans since the dawn of human

civilization. “Defining and explaining design and what a designer does are dependent not only on immersion in design practice,” design theorist Clive Dilnot contends, “but also on the ability to see this practice in both historical and social perspectives.”¹ To better understand what a designer does, we situate design history within cultural change. We examine a variety of object types, including architecture, interiors, graphics, fashion, furniture and products, and draw upon examples from high-style celebrity designers as well as vernacular and anonymous design. Throughout, we situate design within social, political, and economic contexts. We consider materials, technology, and debates informing the configuration of things such as modernism and taste, the changing role of the designer, and the shifting patterns of production, consumption, and use. We examine how gender, race, and class intersect with design practice.

This is a broad-based course that seeks to pique your interest and enthusiasm for the history of design and provide you with intellectual tools for further research, inquiry and writing in your areas of interest. You will increase your design literacy through open discussion and exploration of both historical and contemporary concepts of design.

[FACULTY BIO](#)

ASSESSABLE ASSIGNMENTS:

- Quizzes
- Short writing assignments
- Research Project
- Discussions

¹ Clive Dilnot, “The State of Design History Part 1,” *Design Issues*, 1, no. 1 (Spring, 1984): 4-23.

LEARNING OUTCOMES

By the successful completion of this course, students will be able to:

- A. DEMONSTRATE ability to broaden historical examples through cross-referencing required reading and lectures with external illustrations and vocabulary.
- B. DEMONSTRATE how formal, functional and ethical criteria have stemmed from historical contexts and are embodied in a product's design.
- C. DEMONSTRATE how historical and contemporary contexts influence the nature of design.
- D. DEMONSTRATE arguments for the theoretical underpinnings that have driven particular practices and industries.
- E. DEMONSTRATE ability to critically read multiple perspectives and develop a historically referenced point of view.

LEARNING OUTCOME DEFINITION KEY	EXPECTATION OF THE PROGRAM
UNDERSTANDING	The student is conversant in the language and importance of the topic in relation to product design
COMPETENCE	The student can apply knowledge of the topic within the design process consistently, but often in a basic and routine way
STRENGTH	The student can apply the knowledge in multiple ways that show an understanding of more subtle aspects of the topic
DEMONSTRATION	The student can consistently and accurately apply the knowledge in their own way, making subtle distinctions in where and when the knowledge is applicable
FLUENCY	The student can apply the knowledge in unique and improvisational ways to support design arguments.
MASTERY	The student has command of advanced knowledge and shows ability to choose superior scenarios
TRANSFER	The student can teach/transfer knowledge to others—creating explicit tools and strategies
SCHOLARSHIP	The student has evidence of expanding the field of knowledge and is prepared for external peer review evaluation

FINAL GRADE CALCULATION

- 30% Class discussions
- 25% Reading / Video Responses
- 15% Quizzes
- 30% Research Project Assignments

I will drop the lowest three grades on Reading / Video Responses and the lowest two grades on Class Discussions and Quizzes.

MATERIALS AND EXPENSES:

\$47.99	Raizman, David. <i>History of Modern Design</i> 2 nd edition. Upper Saddle River, N.J: Pearson Prentice Hall, 2011.
\$20.00	<i>The New York Times</i> – <u>Student Subscription</u> - \$1/week

Additional required and recommended readings and videos to watch will be available online through the library or posted to Canvas by me.

MINIMUM TECHNOLOGY REQUIREMENTS:

Online instruction using canvas and Zoom will require students to have either a computer, tablet, or smartphone which can run those applications with a minimal internet access speed of 800kbps upload and 1.0Mbps download. It is recommended that students make use of a webcam or the camera included in their device to participate in video discussions. It is also recommended that a headset with microphone is used to limit background noise.

Accessing the internet through a shared connection or wireless network (wi-fi) may affect connectivity and slow down internet speed. If possible, a wired connection is recommended.

COURSE OUTLINE

Session	Date	Topic
1	09/02	Welcome
2	09/09	Historicism
3	09/16	Reformism
4	09/23	Industrialism
5	09/30	Nationalism
6	10/07	Utopianism
7	10/14	Consumerism
8	10/21	Humanism
9	10/28	Populism

10	11/04	Futurism
11	11/11	Skepticism
12	11/18	Universalism
13	12/02	Activism
14	12/09	Craftivism
15	12/16	Presentations

DETAILED COURSE SCHEDULE

Week 1 **09/01** **Welcome and class overview**

Week 2 **09/02-09/08** **Historicism**

REQUIRED READING DUE 09/06:

Judy Attfield, “Form/female FOLLOWS FUNCTION/male: Feminist Critiques of Design,” in *The Design History Reader*, edited by Grace Lees-Maffei and Rebecca Houze (London: Bloomsbury, 2019), 349-354.

Tony Fry, “Introduction,” in *Design and the Question of History*, edited by Tony Fry, Clive Dilnot, and Susan C. Stewart (London: Bloomsbury, 2015), 3-24.

John Heskett, “Industrial Design,” in *Design History: A Students’ Handbook*, edited by Hazel Conway (London: Routledge, 2005), 110-133.

ONLINE DISCUSSIONS DUE 09/07:

Is design history relevant to design practice?

Industrial design and Protest!

Week 3 **09/09-09/15** **Reformism**

VIDEO LECTURE

Design Reform – Pugin, Cole, Ruskin & Morris

REQUIRED READING DUE 9/13

Adrian Forty, “The First Industrial Designers,” in *Objects of Desire: Design and Society Since 1750* (New York: Thames and Hudson, 2005), 29-41.

Smithsonian Museum, “Antislavery Medallion,” Online catalog entry.

Andrew D. Madsen and Carolyn L. White, “The Chinese Porcelain Industry of the Eighteenth Century” in *Chinese*

Export Porcelains (Walnut Creek, CA: Left Coast, 2011), 31-50. (abridged)

David Raizman, "Chapter 4: Design, Society, and Standards," in *History of Modern Design*, 57-70.

David Raizman, "Chapter 5: The Joy of Work," in *History of Modern Design*, 80-88.

John Ruskin, "The Nature of the Gothic" in *The Industrial Design Reader*, edited by Carma Gorman (New York: Allworth Press, 2004), 14-18.

OPTIONAL READING

William Morris, "Revival of Handicraft," in *The Craft Reader*, edited by Glenn Adamson (London: Bloomsbury Visual Arts, 2018), 146-155.

ONLINE DISCUSSION

Was Josiah Wedgwood a design activist?

PREPARE FOR IN-CLASS DISCUSSION

In what products do you see arts and crafts ideals of consideration of the worker, honesty in materials, and traditional methods of making today?

How do you think modern consumers think about craft and the nature of work, and is it different or the same as the ideas of Morris and Ruskin?

ASSIGNMENT GIVEN

Research Essay: 24 Questions to Ask an Object (Due 9/23)

Week 4 09/16-09/22 **Industrialism**

VIDEO LECTURES

Mechanization and Design in the USA.

REQUIRED READING DUE 9/20

Jeffrey Meikle, "The Emergence of the American System, 1790-1860," in *Design in the USA* (Oxford University Press, 2005), 22-28.

Jeffrey Meikle, "Art and Industry in the Gilded Age," in *Design in the USA*, 50-87.

Booker T. Washington, *Up from Slavery: An Autobiography* (New York: Doubleday, Page & Co., 1901), 111-14.

W. E. B. Du Bois, *The Philadelphia Negro: A Social Study* (Philadelphia: Published for the University, 1899), 195-96

Tera W. Hunter, *To 'joy My Freedom: Southern Black Women's Lives and Labors After the Civil War* (Cambridge, MA: Harvard University Press, 1997), 25-26, 51-52.

OPTIONAL READINGS

Michael J. Ettema, "Technological Innovation and Design Economics in Furniture Manufacture," *Winterthur Portfolio* 16, no. 2/3 (1981): 197-223.

Lizabeth Cohen, "Embellishing a Life of Labor: An Interpretation of the Material Culture of American Working-Class Homes, 1885-1915," in *Common Places: Readings in American Vernacular Architecture*, edited by Dell Upton and John M. Vlach (Athens, Ga: University of Georgia Press, 1990), 261-278.

ONLINE DISCUSSION

What types of products do people use today in their home to display their status? What modern parallels can you think of to moral arguments for or against the purchasing and display of objects? Are any of these arguments based on perceived gender, class, race, or ethnic differences?

PREPARE FOR IN-CLASS DISCUSSION

What objects were displayed in your home as a child, or are displayed in your living space now, that are meaningful to your identity and/or class? What material or visual characteristics make those objects important?

Week 5 09/23-09/29 Nationalism

VIDEO LECTURES

Nationalism: East Meets West.

REQUIRED READING DUE 9/27

Bess Williamson, "The Bicycle: Considering Design in Use," in *Design Studies: A Reader*, edited by Hazel Clark and David Brody (London: Bloomsbury, 2016), 521-524.

Charlotte Benton and Tim Benton, "The Style and the Age," in *Art Deco, 1910-1930*, edited by Charlotte Benton and Tim Benton (Boston: Bulfinch Press, 2003), 12-27

Choose ONE of the following 3 essays on regional developments in design: The following readings are from *Art Deco, 1910-1930*, edited by Charlotte Benton Tim Benton, and Ghislaine Wood, London: V&A, 2003.

1. Anna Jackson, “Art Deco in East Asia,” [Japan, China, Korea], 370-381.
2. Amin Jammer, “Indo-Deco,” [India], 382-396.
3. Rafael Cardoso, “Ambiguously Modern: Art Deco in Latin America,” 396-405.
4. Ghislaine Wood, “The Exotic,” in *Art Deco, 1910-1930*, edited by Charlotte Benton and Tim Benton (Boston: Bulfinch Press, 2003), 124-37

OPTIONAL READING

David Raizman, “Chapter 6: Design Reform in France: L’Art Nouveau,” in *History of Modern Design*, 120-146.

Ghislaine Wood and Paul Greenhalgh, “Symbols of the Sacred and Profane,” in *Art Nouveau, 1890-1914*, edited by Paul Greenhalgh (New York: Harry N. Abrams, 2000), 81-91.

Elizabeth LaCouture, “Inventing the ‘Foreignized’ Chinese Carpet in Treaty-port Tianjin, China,” *Journal of Design History* 30, no. 3 (September 2017): 300–314.

Victoria Rose Pass, “The Mangbetu coiffure: A story of cars, hats, branding, and appropriation,” in *Design History Beyond the Canon*, edited by Jennifer Kaufmann-Buhler, Victoria Pass, and Christopher Wilson (London: Bloomsbury Publishing, 2019), 145-170.

ONLINE DISCUSSION

How do the readings this week in design history, imperialism and colonialization make you think differently about design and what is foreign, what is a national style, and what is traditional? What examples can you find of cultural borrowing by industrial designers, graphic designers, fashion designers, interior designers or other design. (try a google search for [design] [appropriation

PREPARE FOR IN-CLASS DISCUSSION

Analyze Williamson’s essay “The Bicycle” for its structure, thesis and use of evidence

ASSIGNMENT DUE 09/23

Research Essay: 24 Questions to Ask an Object

ASSIGNMENT GIVEN

Research Essay: Proposal of 2-3 objects to Google Doc (Due 9/30)

Week 6 09/30-10/06 Utopianism

VIDEO LECTURES

Universalism – Avant Garde Modernism and the Bauhaus

REQUIRED READING DUE 10/04

David Raizman, "Chapter 7: Mechanization and Industry," in *History of Modern Design*, 147-151.

David Raizman, "Introduction to Part IV," and "Chapter 9: Modernism: Design, Utopia, and Technology," in *History of Modern Design*, 158-222.

Le Corbusier, "Eyes Which Do Not See: Automobiles," in *Towards a New Architecture*, translated by Frederick Etchells (New York: Payson & Clark, 1927), 129-148.

Zara Arshad, "Constructing Histories to Shape the Future: China Design Museum," *Design and Culture*, 9, no. 3 (2017), 263-281

Xinhua News Agency, "New Rules to Safeguard Cultural Security," August 11, 2005

OPTIONAL READING

Christopher Wilk, "Sitting on Air," in *Modernism: Designing a New World, 1914-1939*, edited by Christopher Wilk (London: V& A Publications, 2006), 224-245.

Johan Lagae, "Nomadic furniture in the 'heart of darkness' Colonial and postcolonial trajectories of modern design artifacts to and from tropical Africa," in *The Politics of Furniture: Identity, Diplomacy and Persuasion in Post-War Interiors. 2018*, edited by Freddie Floré and Cammie D. McAtee (London: Routledge, 2018), 15-32.

Jackie Kwok, "Framing Design in China as a 'Modern' Practice: From Chronology to Critical Analysis," *Asian Design: Histories, Collecting, Curating*, (December 2-3, 2012), www.mplusmatters.hk, 1-10.

ONLINE DISCUSSION

Can you think of an example of a designed object that has achieved Le Corbusier's ideal of perfection?

What advantages and what problems do you see in designers attempting to create perfect, universal products that will serve all people?

PREPARE FOR IN-CLASS DISCUSSION

How and why did the curators of the China Design Museum present their objects stripped from the socio-economic web that surrounded them historically? What are the gender implications of the exhibition design and the objects displayed?

ASSIGNMENT DUE 09/30

Research Essay: Proposal of 2-3 objects

ASSIGNMENT GIVEN

Research Essay: Proposal and preliminary observations to Google Doc (due 10/07).

Week 7 10/07-10/13 Consumerism

VIDEO LECTURES

Consumerism Parts I and II.

REQUIRED READING DUE 10/11

Harold Van Doren, "The Designer's Place in Industry"
[excerpt] in the *Industrial Design Reader*

David Raizman, "Chapter 10: Design, Industry and Advertising in the United States," in *History of Modern Design*, 223-244.

Grant McCracken, "Culture and Consumption: A Theoretical Account of the Structure and Movement of the Cultural Meaning of Consumer Goods," *Journal of Consumer Research* 13, no. 1 (June, 1986): 71-84.

Ernest Elmo Calkins, "What Consumer Engineering Really Is," in *Consumer Engineering: A New Technique for Prosperity*, edited by Roy Sheldon and Egmont Arens (New York: Harper and Brothers, 1932), 1-14.

OPTIONAL READINGS

Alfred J. Barr and Phillip Johnson, "Forward," in *Machine Art*.
New York: Museum of Modern Art, 1934.

Norman Bel Geddes, "Streamlining," in *The Industrial Design Reader*, 135-7.

Thorstein Veblen, Conspicuous Consumption, from *The Theory of the Leisure Class* (Oxford University Press, 2009), 49-69.

Jeffrey T. Schnapp, "The Romance of Caffeine and Aluminum," *Critical Inquiry* 28, no. 1 (2001): 244-69.

Jules Prown, "Mind in Matter: An Introduction to Material Culture Theory and Method," *Winterthur Portfolio*, 17, no. 1 (Spring, 1982): 1-19.

ONLINE DISCUSSION

Select an advertisement published between 1930 and 1939.
How does the advertisement attempt to stimulate desire in the viewer to purchase? Explain how the advertisers attaches a lifestyle to the product - how do they use words and images? If the ad suggests rituals of acquisition and use, relate those as well.

PREPARE FOR IN-CLASS DISCUSSION

Who or what are the fashion intermediaries of the online sphere who attach meaning and identity to products? How is meaning attached to products in new ways in the online sphere? What are some of the new rituals or ways of transferring the meaning of products to the user?

ASSIGNMENT DUE 10/07

Research Essay: Proposal and Preliminary Observations to Google Doc.

ASSIGNMENT GIVEN

Research Essay: Approach and annotated bibliography to Google Doc (due 11/04).

Week 8 10/14-10/20 Humanism

VIDEO LECTURES

Humanism Parts I, II, and III.

REQUIRED READING DUE 10/18

Elliot Noyes, "Organic Design in Home Furnishings," in *The Industrial Design Reader*, 144-46 (PRINT), 125-126 (DIGITAL)

David Raizman, "Introduction to Part V," pages 256-258, and "Chapter 11: Modernism After World War II: From Theory to Practice" in *History of Modern Design*.

Edgar Kaufmann, Jr. "What is Modern Design?" in *The Industrial Design Reader*

Juliet Kinchin and Andrew Gardner, "What Do We Mean By Good Design?" Museum of Modern Art, Blog Post, March 4, 2019.

Nikil Saval, "How 'Good Design' Failed Us," *The New Yorker*, Blog Post, April 3, 2019.

Sign up and read ONE the following three topics to read in preparation for the in-class discussion

1. De León, Christina L. 2016. "Clara Porset: Revolutionary by Design." *Americas Quarterly* 2: 124-127 and Porset, Clara. 1951. "Chairs by Clara Porset." *Arts & Architecture* 68, no. 7 (July): 34-35.
2. Doering, Erika, Rachel Switzky, and Rebecca Welz. 1994. "Damsels of Design." In *Goddess in the Details: Product Design By Women*, 14-19. The Association of Women Industrial Designers.
3. Gardner, Andrew. 2019. "Lily-White": Joel Robinson and Black Identity in MoMA's Good Design Program." Museum of Modern Art Blog Post. June 5.

OPTIONAL READINGS

Randal Sheppard, "Clara Porset in Mid Twentieth-Century Mexico: The Politics of Designing, Producing, and Consuming Revolutionary Nationalist Modernity," *The Americas* 75, no. 2 (April 2018): 349-79.

Edward Carpenter, "Statement: The Designing Women," *Industrial Design* 11, no. 6 (June 1964): 72-74

Russell Flinchum, "I was not a woman designer . . . I was a designer who happened to be a woman" in *Design History Beyond the Canon*, 209-225.

Andrew Gardner, “Lily-White”: Joel Robinson and Black Identity in MoMA’s Good Design Program,” blog post, MoMA, June 5, 2019.

[Video] Black Industrial Designers Talk About Race and Design. <https://youtu.be/AWICCr880ew>

ONLINE DISCUSSION

What do the MoMA curators Kinchin and Gardner believe was the purpose of the mid-century “Good Design” competitions? What does Saval mean by the statement How Good Design Failed Us? What are your thoughts on the role of art and design museums within the field and practice of industrial design?

PREPARE FOR IN-CLASS DISCUSSION

Research the background of the designer or designers you read about in preparation for the discussion – their education, successes and challenges, and how they related to the surrounding culture and practice of design and begin to contribute to the virtual pin-up board.

Week 9 10/21-10/27 **Populism**

VIDEO LECTURES

Populism: Populuxe, Tupperware, and Charles Harrison

REQUIRED READING AND VIDEOS DUE 10/25

Jeffrey Meikle, *Design in the USA*, 151-173

Charles Harrison, “Starting My Career,” in *A Life’s Design: The Life and Work of Industrial Designer Charles Harrison*, 2005.

Seelye, Katharine Q. 2018. “Charles Harrison, 87, Designers who Reshaped the View-Master, Dies.” *The New York Times*. Dec. 5.

Linda Gross. 2020. “Madam Walker: The Key to Beauty, Success, Happiness.” Hagley Museum, Blog Post, August 19.

Video. American Experience, “Tupperware: Building an Empire Bowl by Bowl.” 2004.

Video. General Motors. “Design for Dreaming.” 1956.

“Madam CJ Walker,” Blog Post, Hagley Museum.

OPTIONAL READINGS

Raizman “Chapter 12: Design and Mass Appeal: A Culture of Consumption,” in *History of Modern Design*

Thomas Hines, “Taking Off,” in *Populuxe* (New York: MJF Books, 1999), 3-14.

ONLINE DISCUSSION

Are there connections between the MC Walker saleswoman, the Tupperware saleswoman, and the Avon lady, compare to the "gig" economy of today? Are there opportunities for the industrial designer through the direct sale market with parties and promotions? What other observations can you make about design and sales systems like this?

PREPARE FOR IN-CLASS DISCUSSION

Watch the video “Design for Dreaming.” What observations can you make about how design is being imagined in this video? Who do you imagine was the target audience? Why did the video jump from automobiles to kitchens and back to automobiles?

Week 10 10/28-11/03 **Futurism**

VIDEO LECTURES

Futurism Parts I, and II.

REQUIRED READING AND VIDEOS DUE 11/01

David Raizman, “Chapter 13: New Materials, New Products,” and in *History of Modern Design*. “Chapter 14: Dimensions of Mass Culture,”

Jeffrey Meikle, “Design in Plastic: From Durable to Disposable,” in *American Plastic: A Cultural History* (New Brunswick, NJ: Rutgers University Press, 1995), 183, 199-205, 225-228.

Video Excerpts: “Barbarella,” “2001: A Space Odyssey,” “A Clockwork Orange.”

Raymond Loewy, “The MAYA Stage,” in *The Industrial Design Reader*, 155-159 (PRINT), 133-136 (DIGITAL)

ONLINE DISCUSSION

What examples can you share of popular culture (films, music and music videos, television, social media, etc.) influencing architecture, industrial design, or interior design ?

PREPARE FOR IN-CLASS DISCUSSION

Is Lowey's framework for defining acceptable innovation valid today? Come to class with two or three points of agreement, or disagreement. If you have time, come with an example of a product that failed because it fell into the "shock" range.

Week 11 11/04-11/10 Skepticism

VIDEO LECTURES

Skepticism Parts I, II, III, and IV.

REQUIRED READINGS AND VIDEOS DUE 11/08

Glenn Adamson and Jane Pavitt, "The New Wave," in *Postmodernism: Style and Subversion* (London: V&A2012), 40-50.

Video Interview: Michael Graves

To prepare for our in-class discussion, sign up on the google doc to read ONE of the following essays.

Zoe Whitley, "Dressing Viciously: Hip-Hop Music, Fashion and Cultural Crossover," in *Postmodernism: Style and Subversion* (London: V&A2012), 186-191.

Claire Wilcox, "We Are All in the Gutter: Retailing Postmodern Fashion," in *Postmodernism: Style and Subversion* (London: V&A2012), 154-158.

Catharine Rossi, "Making Memphis: 'Glue Culture' and Postmodern Production Strategies," in *Postmodernism: Style and Subversion* (London: V&A2012), 160-165.

Christopher Wilk, "Michael Graves and the Figurative Impulse," in *Postmodernism: Style and Subversion* (London: V&A2012), 228-233.

Arindan Dutta, "No Duchamps in Delhi," in *Postmodernism: Style and Subversion* (London: V&A2012), 270-273.

OPTIONAL READINGS

Jonathan M. Woodham, "Pop to Post-Modernism: Changing Values," in *Twentieth-Century Design* (New York: Oxford University Press, 1997), 183-198.

George Nelson, "How to Kill People," *Industrial Design* 8, no. 1 (January 1961): 45-53.

Glenn Adamson and Jane Pavitt, "The New Wave," in *Postmodernism: Style and Subversion* (London: V&A2012), 40-50.

Barbara Radice, "Memphis and Fashion," in *The Industrial Design Reader*, 204-208.

David Goss, "The Invention of a Chair Tradition in Ethiopia: A Case Study of Liminoid Design," *Journal of Design History* (June 30, 2020): 1-16.

Maria Elena Buszek, "CLOTHES CLOTHES CLOTHES PUNK PUNK PUNK WOMEN WOMEN WOMEN" in *Design History Beyond the Canon*, 2019

Pat Kirkham and Shauna Stallworth, "Three Strikes Against Me": African American Women Designers," In *Women Designers in the USA 1900-2000: Diversity and Difference*, edited by Pat Kirkham, 123-144 (New York: Yale University Press, 2001).

ONLINE DISCUSSION

Watch the four video lectures. In your canvas response support one of these two thesis statements: In 2020, we continue to live in an era of postmodern design. In 2020, have moved beyond Postmodernism into a new design age.

ASSIGNMENT DUE 11/04

Research Essay: Approach and annotated bibliography to Google Doc.

ASSIGNMENT GIVEN (OPTIONAL)

Research Essay: Draft Thesis Statement due 11/11

Week 12 11/11-11/17 **Universalism**

VIDEO LECTURES

Universalism, Transgenerational Design, Ford Third Age Suit, Smart Design

REQUIRED READING DUE 12/06

You will be assigned ONE of the following readings:

Frederick Winslow Taylor, *The Principles of Scientific Management* (New York: Harper, 1911), 41-48.

Henry Dreyfuss, "Joe and Josephine," in *The Industrial Design Reader*, 162-168.

Nina Warburton, "Everyday Inclusive Design," in *Inclusive Design: Design for the Whole Population*, eds. John Clarkson, Roger Coleman, Simeon Keates, Cherie Lebbon (London: Springer-Verlag, 2003), 251-269.

Maria Benktzon, "Designing for our Future Selves: The Swedish Experience," *Applied Ergonomics* 24, no. 1 (February 1993): 19-27.

John Hockenberry, "The Re-Education of Michael Graves." *Metropolis* 26, no. 3 (October 2006): 123-25, 127.

OPTIONAL READINGS

Bill Moggridge, "Design by Story-Telling," *Applied Ergonomics* 24, no. 1 (February 1993): 15-18.

Simeon Keates and John Clarkson, "Design Exclusion," in *Inclusive Design*, 89-102

Don Norman, "Fundamental Principles of Interaction," in *The Design of Everyday Things* (New York: Basic Books, 2013), 10-20.

Video: *Objectified* (excerpt)

Christine Frederick, "The Labor Saving Kitchen," in *The Industrial Design Reader*, 92-96 (PRINT), 84-87 (DIGITAL).

ASSIGNMENT DUE (OPTIONAL) 11/11

Research Essay: Draft Thesis Statement.

ASSIGNMENT GIVEN (OPTIONAL)

Research Essay: Outline due 11/19

Week 13 **11/18-11/24** **Activism**

VIDEO LECTURE

Design *Activism* Overview

REQUIRED READINGS AND VIDEOS DUE 11/22

Victor Papanek, "Preface," and "Do-it-yourself Murder: Social and Moral Responsibilities of Design," in *Design for the Real World*, ix-xxi, 54-85.

Alistair Fuad-Luke, "Preface," and "Scoping the Territory," Activism Targeting the Over-consumers," in *Design Activism: Beautiful Strangeness for a Sustainable World*.

Video – "Design for the Other 90%"

OPTIONAL READINGS

Kalle Lasn, "Manifesto," and "Demarketing Loops" in *Culture Jam: How to Reverse America's Suicidal Consumer Binge – and Why We Must* (New York: HarperCollins, 1999), 128, 165-184.

"[Case Study, Barbie Liberation Organization](#)," website, Beautifultrouble.org,

Christopher L. Heuertz, "Pivot: Design against Trafficking," in *Design and Violence*, edited by Paola Antonelli and Jamer Hunt (New York: The Museum of Modern Art, 2013), 26-27.

PREPARE FOR IN-CLASS DISCUSSION

Sign up to research one of following topics and begin to contribute to the virtual pin up board: Barbie Liberation Organization and Billboard Liberation Organization, Adbusters, No Shop, Corporate Activism, Tyranny of the Plug, Design Activist Organizing and Training

ASSIGNMENT DUE (OPTIONAL) 11/19

Research Essay: Outline

ASSIGNMENT GIVEN

Research Essay: Final Submission and Presentation Due 12/16

Week 14 12/02-12/08 **Craftivism**

VIDEO LECTURES

Craftivism Parts I, II, and III.

REQUIRED READING DUE 11/14

Marguerite Wildenhain, "A Ceramist Speaks on Design," and Charles Eames, "The Making of a Craftsman," in *Asilomar: Proceedings of the First Annual Conference of American Craftsman* (June, 1975), 59-61 and 64-66.

George Nakashima. 1981. *The Soul of a Tree: A Master Woodworker's Reflections* (New York: Kodansha) Excerpt
Workmanship," in *The Craft Reader*, 341-353.

Choose one of the following groups of readings A or B

Choice A

Kamaladevi Chattopadhyay, "Indian Handicrafts," in *The Craft Reader*, 192-198

John Russel, "Close up on Craftsman of India," *New York Times*, 11/22/1985

Bagri, Neha Thirani, "Narendra Modi, India's Leader, Moves to Reshape Labor Rules," *New York Times*, 10/16/2014

Choice B

Jonathan Griffin, "Adding a New Name to the Canon in Clay: Doyle Lane," *New York Times*, 7/29/2020

Erica Goode, "In Mexico, Weavers Embrace Natural Alternatives to Toxic Dyes," *The New York Times*, September 18, 2017.

"Finding beauty in ordinary things," *The Economist*, Jul 30th 2020.

Yanagi, Soetsu, "What is Folk Craft," in *The Beauty of Everyday Things*, trans. Michael Brase. London: Penguin Books, 2018, 3-19, 51-54.

OPTIONAL READING

Corbett, Sarah and Sarah Housley. "The Craftivist Collective Guide to Craftivism," *Utopian Studies* 22, no. 2 (2011), 344-351

Rosemarie Haag Bletter, "The Myths of Modernism," in *Craft in the Machine Age: The History of Twentieth-Century American Craft, 1920-1945* (New York: Harry N. Abrams, Inc., 1995), 46-51.

Pye, David, "The Nature and Art of Victor Papanek and James Hennessey, "Introduction," in *Nomadic Furniture* (New York: Random House, 1973), 1-4.

Jencks, Charles and Nathan Silver, *Adhocism: The Case for Improvisation*, MIT Press, 2013, 15-28

PREPARE FOR ONLINE DISCUSSION

Sign up to research one of following topics and begin to contribute to the virtual pin up board: Needling with Needlework, Makers Making a New Society, Fiber as Protest, Art Smith- Jewelry, George Nakashima – Furniture, Maria Martinez - Pottery

Week 15 Presentations

Assignment Due (12/16)

Research Essay: Six-minute pecha kucha presentation, Final essay submission to Google Doc

STUDENT RESPONSIBILITIES:

Time Commitment

Because this is an online course, you will be working independently on course assignments without in-person interactions with an instructor. Here are a few things to keep in mind:

- Expect to spend 5-6 hours per week on course work outside of our online meetings.
- You need to check into the course and do the work almost every day during the 15 weeks. Don't expect to take extended breaks, vacations, etc. or you will fall behind.
- Don't expect that an online course will be easier than an in-person course or that it will take less time.

Strategy for Success

Thursday-Sunday read the essays and watch any videos.

I have assigned several articles, essays and videos each week. Because some of the responses ask you to comment on other essays and videos, I suggest that you read and watch them in the order they appear in the Canvas module. Each reading response assignment includes prompts that require a written response of one to two paragraphs. Read the prompt before the essay. Then, make notes while skimming the essay or watching the video. I have posted guidelines for skimming and annotating in the "Ongoing Resources" folder of Canvas.

Saturday-Tuesday contribute to the online discussions

I have developed the reading response prompts to guide you through the analysis you need to contribute to the discussion boards, but I encourage students to offer their interpretations on design topics supported by readings and visual analysis. You can suggest your own topics and threads. The discussion boards are a place for us to share our opinions about design and design history and relate what we are reading to contemporary design theory and practice. As you complete the

readings over the weekend, review the discussion prompts and begin to formulate your response.

In most cases, I will require you to submit your first response before seeing the responses of others. It's better to post something, rather than nothing. Do your best to have an opinion or an idea and respond to your fellow students. You can always go back and add or modify your response.

In your discussions and comments, you may be informal but minimize grammatical mistakes that can be confusing and avoid text abbreviations (for example lmk, smh, nvm). You may want to type your discussion posts in a word processor that checks spelling and grammar before copying and pasting to the discussion board.

Identify the primary and secondary sources of evidence for the point you are making. Use the readings from this class, the sources noted in the readings, or other sources. Hyper link the text in your discussion to internet pages you cite as sources. You can also embed images and videos that support your discussion point directly into your post.

COURSE DESIGN AND EXPECTATIONS FOR PARTICIPATION/ ATTENDANCE

WEEKLY SCHEDULE

	Wednesday	Thursday	Friday	Saturday	Sunday	Monday	Tuesday
Instructor	Participate in Synchronous Session Place new lessons/content and assignments Open discussions	Monitor email and reply to any questions Grade prior week assignments	Monitor email and reply to any questions Grade prior week assignments	Post video lectures Grade prior week assignments	Monitor and reply discussion Send assignment feedback to students	Monitor and reply discussion Remind students of upcoming synchronous sessions using Canvas announcements.	Monitor and reply discussion; prepare new content
Student	Participate in Synchronous Session Check online for new content and assignments	Work Offline-Reading Responses	Work offline-Reading Responses Post and Respond to other students in discussions	Work offline; Reading Response Watch video lecture(s) Post and Respond to other students in discussions	Post and Respond to other students in discussions	Make additional posts. Respond to other student posts in discussion Reading Responses due by 11:59 pm EST	First discussion post due 9:00 AM EST Respond to other student posts in discussion

WEEKLY DEADLINES:

The deadlines below are scheduled to encourage students to watch the short lectures and analyze the readings and videos so they will be better informed to participate in the discussions. I encourage you to submit your responses and discussion posts before the deadlines, rather than wait until the last minute.

Monday 11:59 PM EST Students' weekly reading, and video responses are due

Tuesday 09:00 AM EST Students' first discussion post answering the prompt is due.
You may begin submitting and commenting in the discussion as you finish the readings and videos..

If there is feedback due on an assignment of yours, I will always send feedback by Sunday 6 PM EST. For most assignments you will have the opportunity to revise and re-submit your assignment for up to one whole grade improvement (for example from C to B, or B- to A-).

Attendance

I will look for the following activities to assess weekly attendance:

- Thoughtful contributions to synchronous and asynchronous class discussions
- Participation in group work
- Submission of completed assignments demonstrative of learning outcomes
- Engaged peer review feedback, as well as responses to faculty and peer feedback
- Completion of quizzes, readings, discussions or other activities in Canvas (or other platforms we use for the course)

Late Submissions

I will allow two late submissions without penalty, but I will reduce your grade on the third and subsequent late submissions by one half (for example from 10 points to 5 points). Late submissions must be submitted within one week of the due date. If you are having trouble keeping up with the assignments, please get in contact with me.

Essays developed on your personal site

In essay assignments, be formal, intentional, and follow the grammar, punctuation, and citation rules of the Chicago Manual of Style (author-date) system of citations. Type essays in 12-point Times New Roman font. Caption images, illustrations, videos and other media with the source.

RESEARCH ESSAY

This course includes a research-based multi-media essay of **3,000 to 4,000** words (excluding notes) that reveals the history of an everyday object. The more focused your topic; the easier the assignment will be to complete. Something strange or obscure but revealing works well. What are your subject's origins and how and why has it changed over time? What are the practices and rituals that surround your object and how do they relate to the values, desires and needs of the culture(s) in which it was created and used? What does your research reveal about the broader culture? Why was this object created? In other words, if you had to give the class a presentation on your subject – what story would you tell and why?

Your goal will be to gather and analyze an array of sources and make a compelling argument that enriches your readers' understanding of design history. A strong essay will go beyond providing a simple summary description. It will be anchored by a complex, arguable thesis that is developed and sustained throughout. It will also rest on a solid, creatively assembled body of evidence—from the course lectures and readings as well as outside research. The finished product should demonstrate the writer's interest in the topic and ability to engage the material using skills and knowledge gained over the course of the semester.

Workshops & Deadlines

Your progress on the research project will be assisted by a series of workshops and deadlines during the semester.

Week 5: (09/30) DEADLINE Proposal of two to three objects for the paper

Week 6: (10/7) DEADLINE Proposal and preliminary observations

Make a 500-750-word pitch of the specific object, problem, or design topic you would like to address for your final project. Convince the class that you should be allowed to write about what you've selected. Include some ethnographic observations about your object, practice or subject as it appears today, explain why you find it interesting, and speculate about how researching your topic's longer history might reveal new insights.

Week 6 (10/7) WORKSHOP Reading for Research Essays

This workshop takes students through the process of collecting, reading, and synthesizing sources for Research Essays. Emphasis is placed on responding critically to sources, keeping notes on each source, and citing appropriately.

Special attention will be paid to assessing, managing, and discerning among online sources.

Week 7 (10/14) DEADLINE Close description of an object

A 1000-1200 word written description of the object following the method of Jules Prown, "Mind in Matter"

Week 08:(10/21) WORKSHOP Fundamentals of the Academic Essay

An exploration of the essay, from pre-writing to conclusion. The role of writing as a process, as well as academic writing and its conventions and purpose, forms the basis of the discussion.

Week 11: (11/04) DEADLINE An explanation of research approach and preliminary annotated bibliography

Write a detailed paragraph outlining how you've gone about your research. Summarize what you've found so far and what you haven't found but wish you could. Add to this an annotated bibliography of the ten most important sources that you will use in your essay (i.e. include the sources full bibliographic citation and write a few sentences under each entry, explaining why it is so useful).

Week 11: (11/04) WORKSHOP Crafting a Strong Thesis Statement

A solid thesis statement dictates the architecture of an essay. In this workshop, the presenter reviews the characteristics of a strong thesis as well as pitfalls to avoid. The presenter then discusses how creating a well-defined thesis statement helps organize ideas and define perspectives while enhancing a paper's clarity.

Week 12: WORKSHOP (optional) on essential essay elements and mechanics

A workshop addressing how to shape your essay around a strong thesis and structure, as well as how to make it appear professional and scholarly by making use of proper formatting and citation methods.

Week 13: DEADLINE (Optional) First drafts due for feedback

Week 15: Essay due

CHOOSING OBJECTS (THE PARAMETERS)

- The object's initial design should date between 1830 – 2000
- Ideally, you should have a real example that you can hold, rather than work from photographs.
- Objects should be useful artifacts (not art).
- Objects may be 2D (font, textile, video game) or 3D (appliance, building, package), or a system (corporate identity, signage, stacking food storage).

The following are general themes and objects that might lead you to an object for the final project. The list is far from exhaustive:

Action Figures	Halloween costumes and decorations
Security blankets/dolls, etc.	New Year's Eve noisemakers
Plush toys (Teddy bears) etc.	immigrant rituals
Bouncey houses	marriage proposals
Discipline and Punishment – Handcuffs, restraints, etc.	wedding cakes
Tv dinners	mental illness – straitjackets
Babyproofing	coffins
Baby showers	funeral urns
Bachelor/bachelorette parties	pet keeping
Birth control (pills, condoms, etc.)	puberty
Boardgames	pornography
Dorm life	pregnancy testing
cooking	red ribbon Pins
daycare	school lunches
drug use	sickness and masks
flashlights (torches)	Coming of age traditions: sweet sixteen parties / Quinceañera / Bar mitzvah
hair styles, hair braiding	swingers
beauty products	Shoe types (Sneakers, Ballet shoes, tap shoes, galoshes)
sporting goods	Cowboy hats/ cowboy boots
pencil sharpeners	Fetishism / S & M subcultures
piggy banks	transgendered/transsexual identities
coffee culture	TV dinners
souvenirs/snow globes/ refrigerator magnets	widows
slogan buttons	

Places to find objects:

Parents and friends, thrift Stores, eBay, Etsy, etc.

Assessment and Expectations:

Research essays for should draw specifically on course lectures and assigned sources as well as on your independent research. Your goal is not simply to summarize and regurgitate the ideas of others, but rather to craft an original essay that builds upon the work we have done together over

the course of the semester. You should support your thesis with detailed evidence and analysis that is sustained throughout the entire essay in a clear and cogent manner.

Your argument should be a historical rather than political or philosophical one; your job is to make claims about what people thought and did (and why) at a particular time, NOT what you personally think about certain beliefs or policies. Try to imagine and uncover the cultural conditions that lead people to create and use the design in that historical moments.

Note: To avoid charges of plagiarism, it is essential that you carefully cite the sources of all your evidence.

GRADING CRITERIA FOR THE RESEARCH ESSAY

An “A” range essay is both ambitious and successful. It presents a perceptive and independent argument backed up by well-chosen evidence, a creative and compelling use of sources, and sensitivity to historical context. It demonstrates that the writer has grappled seriously with the issues of the course, has done a close, critical reading of the texts, and has synthesized the readings, lectures, and well-chosen, clearly attributed outside sources.

A “B” range essay is one that is ambitious but only partially successful, or one that achieves modest aims well. It may demonstrate many of the aspects of A-level work, but falls short in organization and clarity, the formulation and presentation of its argument, or the depth of source analysis. It demonstrates a command of course material, proper attribution of sources, and an understanding of historical context and contains flashes of insight but lacks consistency or depth in the argument.

A “C” range essay has significant problems in articulating and presenting its argument or seems to lack a central argument entirely. Oftentimes, C-range essays offer little more than a summary of information covered in the course, or they might prove insensitive to historical context, contain factual errors, unclear writing, poor organization, or insufficient evidence.

A “D” essay, in addition to displaying the shortcomings of a C-range essay, also fails to grapple seriously with either ideas or texts or fails to address the expectations of the assignment. A D essay suggests seriously insufficient command of the course material.

An “F” essay falls short in the manner of a “D” essay. It is also often significantly shorter than the assigned length, does not demonstrate even a glint of potentially original thought, and suggests a lack of effort or no competence in the material at hand.

WRITING AND RESEARCH RESOURCES

- Libraries
- The University Learning Center (<http://www.newschool.edu/learning-center>)
- Additional resources are posted on the project page for the course

DISABILITY SERVICES

If you are a student with a disability/disabled student or believe you might have a disability that requires accommodations, please contact the Student Disability Services (