



Core Curriculum Supplement

Academic Unit / Office Architecture and Design

Catalog Year of Implementation 2019-2020

Course (Prefix / Number) INDS / 2356

Course Title Design History II

Core Proposal Request

Add to Core Curriculum

Revise course already in Core Curriculum

	Current Core Categorization (New additions: select N/A for this column)	Proposed Categorization for Upcoming Core
Foundational Component Area (required)	Creative Arts (50)	Creative Arts (50)
Component Area Option (optional)	N/A (No Component Area Option)	Writing in the Disciplines (81)
Category Listing: Single or Double?	N/A (Not currently a Core course)	List under the Component Area Option ONLY.

Core Proposal Rationale - Please provide a rationale for including, or continuing to include, this course in the UH Core Curriculum:

Writing already a significant part of the course. Current Writing in the Disciplines course in the degree to be discontinued.

Core Objectives (see [THECB Core objectives](#))

Critical Thinking

Teamwork

Communication

Social Responsibility

Empirical & Quantitative Skills

Personal Responsibility

Please explain how the Core Objectives selected above will be met:

Course is already a Creative Arts core course. For the WID requirements, the course includes a 2-page field trip report, a 3000-word designer statement essay, and essay tests. Students will get substantive feedback and individual meetings before the final essay is due.

When submitting this proposal form, please remember to attach a syllabus, learning objectives, and/or sample lesson(s).

Design History II
Dr. Luisa Orto
INDS 2356: Spring 2019
T & TR 10:00–11:30 am
COA Room 209
Lorto@uh.edu

Course Objective: *Design History II: From the Machine Age to the Present* will build upon the knowledge base of *Design History I, a Survey of Twentieth Century Design, from the Industrial Revolution to the Machine Age*. In *Design History II*, students will continue to explore the history, development and key figures of XX C design while assessing this era's burgeoning "culture of design". Class discussions and writing constitute substantial aspects of this course. The student should complete this course with the ability to appraise developments in contemporary design, and with keener sense of their potential contribution to this field.

Required/ Recommended Reading: A collection of key texts addressing design from the latter half of the Twentieth Century is 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 design student. Each topic is supported by recommended readings. While I do not require a particular text, the following 3 books are recommended:

- *Grace Lees-Maffei and Rebecca Houze, eds., *The Design History Reader*, Oxford, 2010.
- *David Raizman, *History of Modern Design*, 2nd ed., NJ, 2011.
- *Gorman, Carma, *The Industrial Design Reader*, NY, 2003

Required Core Writing: Designer Statement. INDS 2356 is a Writing in the Disciplines Core course. As such, students in *Design History II* will complete an essay reflecting on their study of Design History as well as their studio work thus far. This essay will take the form of a *Designer Statement*. It will be a manifesto of sorts that conveys what you feel is the primary goal of design, how to define this field and what you anticipate your specific contribution to the field will be. I encourage you to approach this task with an idealistic frame of mind!

In addition to submitting a copy of your essay on the due date listed below, you will be presenting your Designer Statement in class. You will be graded on your written expression as well as on the level of conviction, dedication and insight regarding your potential contribution to the field of design. **Due in class on Tuesday, April 16, 2019.**

ID Films: How do you wish to depict your field? Through the media of film, you have the opportunity to present ID to a broad audience. In a 3-5 minute film, present a vibrant, clear, dynamic visual message to the layperson regarding the field of Industrial Design. We will view our films during class sessions in April.

Student Assessment & Grading: Your grade for this course is determined by two tests, your current event presentation, your Designer Statement, your film and your class participation and attendance. Regular attendance is key to successful participation in this course. Contact me if you miss class so I may provide support for missed material.

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

**Write and communicate about design utilizing a developed vocabulary of terms.*

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

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

**Critique and discuss major developments and movements in the latter half of the Twentieth Century including Mid Century Modern, Reconstruction design, Radical design, Post-modern design, and Conceptual design.*

**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, current event discussions and the Designer Statement project*

Note: Counseling and Psychological Services (CAPS) can help students who are having difficulties managing stress, adjusting to college, or feeling sad and hopeless. You can reach CAPS (www.uh.edu/caps) by calling 713-743-5454 during and after business hours for routine appointments or if you or someone you know is in crisis. Also, there is no appointment necessary for the "Let's Talk" program, which is a drop-in consultation service at convenient locations and hours around campus.
http://www.uh.edu/caps/outreach/lets_talk.html.

Lectures and Suggested Readings:

Tuesday, January 15th:

Introductory Remarks, *A Preview of Design History II*; ID Film Examples

Thursday, January 17th:

Good Design, Part I

Raizman, pp. 256-266.

Gorman, pp. 144-146; Eliot Noyes, *Organic Design in Home Furnishings*

Tuesday, January 22nd:

Good Design, Part II & Eames Films

Gorman, pp. 146-151: *Edgar Kaufmann, Jr., What is Modern Design?*

Thursday, January 24th:

Postwar Reconstruction & Design, Part I

Raizman, pp. 275-291, top.

Tuesday, January 29th:

Postwar Reconstruction & Design, Part II

Raizman, pp. 298-301.

Gorman, pp. 169-172: *Program for the Hochschule Fur Gestaltung, Ulm*

Thursday, January 31st: Materials

Raizman, pp. 330-348.

Tuesday, February 5th:

Film: *The Genius of Design* series, Part IV: “Better Living Through Chemistry”

Thursday, February 7th^h: Current Events Group 1

Tuesday, February 12th: Test #1: In Class Discussion

Thursday, February 14th:

Rebellion & Disillusion: Anti-Design, Radical Design

Raizman, pp. 353-362 & 362-366.

Gorman, pp. 181-183: *Ralph Nader, Unsafe at Any Speed*

Gorman, pp. 188-191: *Victor Papanek, Design for the Real World*

Tuesday, February 19th:

New Horizons: Green Design

William Myers, ed., *Bio Design: Nature, Science Creativity*, MoMA, 2012

Lance Hosey, *The Shape of Green: Aesthetics, Ecology and Design*.

McDonough, William and Michael Braungart, *Cradle to Cradle: Remaking the Way we Make Things*, North Point Press, 2002

Thursday, February 21st:

Design for the Greater Good

Tuesday, February 26th:

Postmodernism and Memphis Design

Raizman, pp. 367-374.

Gorman, pp. 184-185: *Robert Venturi, Complexity and Contradiction in Architecture*

Gorman, pp. 204-208: *Barbara Radice, Memphis and Fashion*

Thursday, February 28th: Current Events Group 2

Tuesday, March 5th:

Self guided field trip to DWR or Sunset Settings

Test #2: 2 page typed field trip reflection (Due March 19, 2019)

Thursday, March 7th:

Contemporary Design I: 1990s Designer Superstars

Raizman, pp. 381-401.

Gorman, pp. 217-220: *Kenichi Ohmae, Global Products*

Gorman, pp. 229-230: *Hartmut Esslinger, Frog Stands For...*

Tuesday, March 19th:

(*Field Trip Reflections due in class today)

Designers in Depth: Massimo and Lella Vignelli

Thursday, March 21st:

Designer in Depth: Karim Rashid

Tuesday, March 26th:

Contemporary Design: A Field in Flux

Gorman, pp. 175-177: Ann Ferebee, Is Industrial Design Color Blind?

Gorman, pp. 177-180: Edward Carpenter, Statement: The Designing Women

Gorman, pp. 220-223: David H. Rice, What Color is Design?

Thursday, March 28th:

Contemporary Design: Design as Ideas

Tuesday, April 2nd: Current Events Group 3

Thursday, April 4th: Design Show & Tell: What constitutes your personal narrative?

Tuesday, April 9th: ID Film Presentation Group I

Thursday, April 11th: ID Film Presentation Group II

Tuesday, April 16th: Designer Statement Presentations, *Due in class today

* Design History II ends early to allow maximum time for studio reviews preparation.