

UC 12349 13F

CBM003 ADD/CHANGE FORM

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

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

1. Department: Architecture College: ARCH

APPROVED OCT 02 2013
M.M.

2. Faculty Contact Person: Dr. Luisa Orto Telephone: 713.743.3001

Email: lorto@uh.ed

3. Course Information on New/Revised course:

- Instructional Area / Course Number (*see CBM003 instructions) / Long Course Title:
INDS / 2356 / Design History II
- Instructional Area / Course Number / Short Course Title (30 characters max.)
INDS / 2356 / DESIGN HISTORY II
- SCH: 3.00 Level: SO CIP Code: 50.0404.00 03 Lect Hrs: 3 Lab Hrs: 0
- Term(s) Course is Offered (*see CBM003 instructions about selection): Fall

RECEIVED SEP -6 2013
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4. Justification for adding/changing course: To meet core curriculum requirements

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

If Yes, please complete:

- Instructional Area / Course Number / Long Course Title:
INDS / 2356 / Design History II
- Course ID: 28313 Effective Date (currently active row): 08262013

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

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

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

8. If this form involves a change to an existing course, please obtain the following information from

the course inventory: Instructional Area / Course Number / Long Course Title

INDS / 2355 / Design History II

- Course ID: 28313 Effective Date (currently active row): 8262013

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

Cr: 3. (3-0). Prerequisites: Credit for or concurrent enrollment in ENGL 1304. Description (30 words max.): Contemporary design and art with emphasis on the influence of cultural, philosophical, and technical forces.

10. Dean's Signature: _____

Date: 9-6-13

Print/Type Name: Patricia Belton Oliver

REQUEST FOR COURSES IN THE CORE CURRICULUM

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

Person Making Request: Dr. Luisa Orto

Telephone: 713.743.3001

Email: lorto@uh.edu

Dean's Signature: _____

Date: 09/04/2013

Course Number and Title: INDS 2356: Design History II

Please attach in separate documents:

- Completed CBM003 Add/Change Form with Catalog Description
- Syllabus

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

Upon completion of this course, students will be able to write and communicate about design utilizing a developed vocabulary of terms gained during class lectures, reading assignments and implemented during writing assignments. Lectures throughout the semester will allow the student to appreciate an account for the development of the field of design in the latter half of the Twentieth Century together with an ability to identify and assess the leading figures of this period. Through debate and discussion following lecture presentations, films and field trips the student will gain an understanding of major design movements and developments in the latter half of the Twentieth Century including Mid Century Modern, Reconstruction design, Radical design, Postmodern design and Conceptual Design. Via the writing exercise of the "Designer Statement" students will learn to analyze the model of key Twentieth Century Designers and critically assess and consider their own personal contribution to this field.

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

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

Communication

American History

Mathematics

Government/Political

Science

Language, Philosophy, & Culture

Social & Behavioral Science

Creative Arts

Component Area Option

Life & Physical Sciences

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

Critical Thinking

Teamwork

Communication Skills

Social Responsibility

Empirical & Quantitative Skills

Personal Responsibility

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

Critical Thinking:

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

Communication Skills:

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

Empirical & Quantitative Skills:

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

Teamwork:

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

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

Social Responsibility:

Via class lectures such as "Design for the other 100%" and design examples we will discuss in class that emphasize issues such as environmentally responsible design for the disabled, students will gain an understanding of the social responsibility of the designer.

Personal Responsibility:

Through class presentations, and via the writing exercise that requires a personal designer manifesto or statement, the student will gain an understanding of personal responsibility regarding this field.

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

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

[Click here to enter text.](#)

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

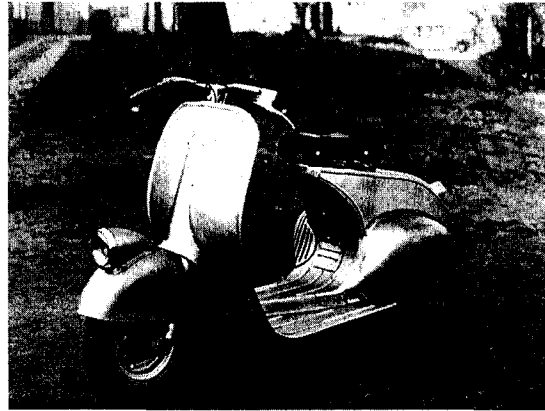
The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition,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

Dept. Signature: _____

CFDR

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Dr. Luisa Orto
INDS 2356: *Design History II*



Spring 2014
T & TR 10:00 – 11:30 am
COA Room 209
Office: 104 Fine Arts
Email: lorto@uh.edu
Office Hours: T: 8:30 – 10:00 and by appointment

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 Twentieth Century 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, critique and appreciate developments in contemporary design, and ideally, begin to envision their individual, creative contribution to the development of this field.

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

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

Required Core Writing: The University of Houston requires that students in Humanities Core Courses complete a paper of substantial length and development. Students in *Design History II* will complete a term paper that will require them to reflect upon a year - long study of Design History as well as their studio work thus far. Your paper 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 we 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!

This paper will be approximately 1000 words in length, double-spaced, in 12 point font. In addition to submitting a copy of your statement on the due date listed below, we will be presenting our Designer Statements to each other in class during our last session. 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 Date: Tuesday, April 29th, 2014, in class.

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

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

- *Write and communicate about design utilizing a 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, Postmodern 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*

Lectures and Suggested Readings:

Tuesday, January 14th:

Introductory Remarks, *A Preview of Design History II*

Thursday, January 16th:

Good Design, Part I

Raizman, pp. 256-266.

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

Tuesday, January 21st:

Good Design, Part II

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

Thursday, January 23rd:

Good Design, Part III: Eames films

Tuesday, January 28th:

Film: "Blue Prints for War", from *Genius of Design* series

Thursday, January 30th:

Postwar Reconstruction & Design, Part I

Raizman, pp. 275-291, top.

Tuesday, February 4th:

Postwar Reconstruction & Design, Part II

Raizman, pp. 298-301.

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

Thursday, February 6th:

Current Events Group #1

Tuesday, February 11th:

Test #1

Thursday, February 13th:

Field Trip: MFAH Off site storage

Tuesday, February 18th:

Materials

Raizman, pp. 330-348.

Thursday, February 20th:

Film: "Better Living Through Chemistry", from *Genius of Design* series

Tuesday, February 25th:

Rebellion & Disillusion: Anti-Design, Radical Design, Green Design, I

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*

Thursday, February 27th:

Rebellion & Disillusion: Anti-Design, Radical Design, Green Design, II

Tuesday, March 4th:

Current Events Group #2

Thursday, March 6th:

Test #2

Tuesday, March 11th & Thursday, March 13th:

No Class: Spring Break

Tuesday, March 18th:

Field Trip: Sunset Settings, Houston, Texas

Thursday, March 20th:

Field Trip: Design Within Reach, Houston, Texas

Tuesday, March 25th:

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, March 27th:

Contemporary Design: Concrete to Conceptual

Raizman, pp. 381-401.

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

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

Tuesday, April 1st:

Contemporary Design: A Field in Flux

Raizman, pp. 401-408.

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, April 3rd:

Contemporary Design: Design Extremes

Tuesday, April 8th:

Contemporary Designer in Depth: Karim Rashid

Thursday, April 10th:

Design for the Greater Good

Tuesday, April 15th:
Current Events Group #3

Thursday, April 17th:
Test #3

Tuesday, April 22nd:
Film: "Objects of Desire", from *Genius of Design* series

Thursday, April 24th:
Design Show & Tell

Tuesday, April 29th:
Designer Statement Presentations, Due in class

Design creates culture. Culture shapes values. Values determine the future.

- Robert L. Peters