

## AEAH 5845 Seminar in the History of Architecture and Design: History of Design

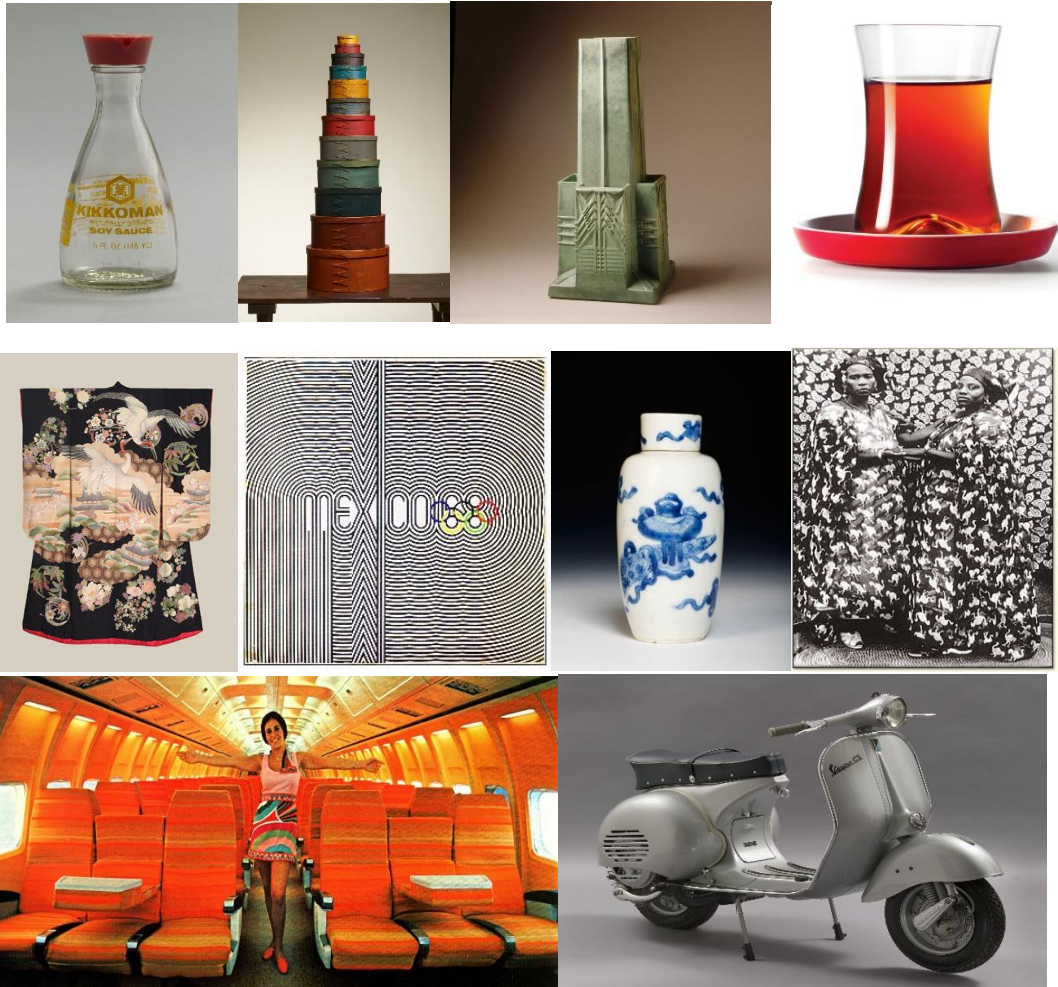
Fall 2019/Fridays 11-2

Art 180

Professor Paula Lupkin

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office: Art 311/office hours after class and by appointment



This graduate seminar is organized around a central question: what is design and how should we study its history? The history of design has increasingly developed as its own field in recent years as an interdisciplinary investigation into the design, production, consumption, and interpretation of decorative arts, material culture, and everyday designed objects. Bringing together elements of business and economic history, material culture studies, and history of technology, we will analyze and actively discuss theoretical and interpretive texts, films, and key global examples from 1500 until the present, including furniture, textiles, woodwork, metalwork, ceramics, interiors, production design, visual communication, industrial products, and architecture. Students will contribute to the course and their own learning through regular presentations, fieldwork in museum collections and exhibitions, and individual research projects.

## **LEARNING OUTCOMES**

- Students will gain broad perspective on the role of design and designers in the shaping of the modern world, particularly everyday life.
- Through case studies, students will gain specific knowledge of key designers, manufacturers, and products
- Students will gain knowledge of the distinct questions and issues that pertain to the study of design history.
- Through individual research projects students will gain knowledge of research methods in the fields of design and design history. This includes scholarly research, field work, visual and material analysis, public presentation, and writing.

## **COURSE TEXTS**

- Pat Kirkham and Susan Webber, eds., History of Design: Decorative Arts and Material Culture, 1400-2000 (New York: Bard Graduate Center 2013).
- Grace Lees-Maffei and Rebecca Houze eds., The Design History Reader (Oxford and New York: Berg Publishers, 2010)

## **LIBRARY RESERVES**

The course textbooks are available, on two-hour library reserve, at the Willis Library Reserve desk. Find the reserve course page at: <http://iii.library.unt.edu/search/r>

## **COURSE WEBSITE**

We will be using the Canvas course website, which can be accessed at learn.unt.edu with your EUID. This is an important source of information and you should check it regularly. I will post announcements here, as well as the syllabus, assignments, the attendance roster, calendar, and gradebook.

## **COURSE EVALUATION**

Your grade will be determined by the following criteria:

Participation and Attendance	10%
Film Reviews 2@10 each	20%
Class Presentations 6@5 each	30%
Texas Fashion Collection Research Project	40%
Introductory Powerpoint w/research plan and bibliography (10)	
Research Presentation(10)	
5000 world Research Paper OR Poster (20)	

## **SUMMARY OF ASSIGNMENT DUE DATES**

September 6	Film Review due: Dior and I
September 13	TFC Project Topic Selection
September 27	Class Presentation #1
October 4	Class Presentation #2
October 11	Class Presentation #3
October 18	In-Class TFC Project Presentations
November 5	Film Review: Helvetica vs. Eames
November 8	Class Presentation #4
November 15	Class Presentation #5
November 22	Class Presentation #6
December 6	TFC Project Presentation

## **Class Schedule and Reading Assignments**

### **Part I: Historiography and History**

- August 30 Introduction/Dior and I Film Screening
- September 6 Historiography/Texas Fashion Collection Visit  
**written assignment due:** film review  
**reading assignment due:** Lees-Maffei, 263-299
- September 13 Theory and Method  
**written assignment due:** TFC Project Topic Selection  
**reading assignment due:** Lees-Maffei, 303-345, Fallan, 55-104 (PDF)
- September 20 Field Trip to see *Dior and the World* Exhibition and Keir Collection, Dallas Museum of Art  
**reading assignment:**  
Kirkham-Weber, 48-65, 176-210, 358-373
- September 27 Europe, China, and the Americas 1600-1800  
**reading assignments**  
Kirkham-Weber, 231-323, 395-416, 437-455  
Lees-Maffei/Houze "New Designers, 1676-1820" pp. 13-49  
**assignment due date:** Presentation #1: Power, Ritual, and Authority
- October 4 Japan, Europe, and the Americas 1800-1900  
**reading assignments:**  
Kirkham-Weber, 324-337, 416-435, 456-480  
Lees-Maffei/Houze "Design Reform" pp. 53-88  
**assignment due date:** Presentation #2: Materials and Processes
- October 11 China, Europe, Africa, the Americas, and Japan, 1900-2000  
**reading assignments:**  
Kirkham-Webber, 596-653, plus assigned chapter  
Lees-Maffei/Houze, 89-130, 152-218  
**assignment due date:** Presentation #3: Trade and Translation
- October 18 TFC Project Presentations  
written assignment due: research proposal and bibliography  
oral assignment due: 10 minute powerpoint presentation

### **Part II: Themes and Case Studies**

October 25	<u>Collecting and Display: Design for Museums and Design in Museums</u> Guest Lecture: Jessica Harden, Director of Design and Content Strategy, Dallas Museum of Art
November 1	<u>Film Viewings: Helvetica and Eames: The Architect and the Painter</u>
November 8	<u>Mediation</u> reading assignment: Lees-Maffei/Houze, 427-465 Presentation #4: Design in the <u>Dallas Morning News</u>
November 15	<u>Labor, Gender, and Design</u> reading assignment: Lees-Maffei/Houze, 347-383 E. Tammy Kim "My Embroidery is a Feminist Act" <u>NYT</u> December 20, 2018 Presentation #5: Gender and Design Pinterest Page
November 22	<u>Consumption and a Sustainable Future</u> reading assignment: Lees-Maffei/Houze, 219-255, 385-425 Presentation #6: Top Five Sustainable Designs List
November 29	Thanksgiving Break
December 6	Research Presentations
December 13	5000 word Research Paper or Poster Due

## **Class and Research Assignments**

### **Discussion and Participation**

Throughout the semester we will have discussions organized around discussion of assigned thematic readings. You will be required to read and come to class prepared to discuss. Be prepared to read passages aloud, use passages to pose questions to the rest of class, and compare and contrast issues raised on one reading with another. My suggestion: take good notes, point out key passages or quotes, pose questions that require further clarification.

### **Film Reviews**

Twice during the semester, you will be given the opportunity to view a film/films that raise important questions about the history and interpretation of design. You will be provided with prompts to respond to as you view the films, and use them as a foundation for writing a critical analysis of 750 words. The goal will be to identify issues from the films that help us understand the basic questions of the class: what is design? how do we study and understand it?

### **In-Class Case Study Presentations**

Regularly during the semester you will need to be prepared to give a short presentation to the rest of the class using visual images and oral analysis. Based on the theoretical and methodological readings for the week, choose examples from the textbook, and present them as a subject for discussion and analysis. Come prepared for oral and visual presentation (via powerpoint or similar) to propose why this object can help us explore the ideas and methods

presented in the readings. Use specific examples of quotes from the readings assigned texts in your presentation. Prepare to speak for 5 minutes. Over the course of the semester, this will provide you with practice in preparing a timed, polished presentation about works of design. The goal is to rely on your own verbal skills, with a minimum of images and text to support your ideas. What does this mean, you ask? No bullet points, readings off of slides. Talking about ideas with close verbal analysis of the images you provide. Label the images with the information provided in the textbook, use quotes to support your ideas, but rely on verbal skills to convey your ideas.

### **Presentation 1: Power, Authority, and Ritual**

From all of the examples presented in this week's readings, select two to represent the topics of Power, Authority, and Ritual. Create a powerpoint of no more than three slides as an aid to discuss how and why you've chosen these examples. Include high quality images of the examples you choose. What issues do they raise for further discussion?

### **Presentation 2: Materials and Processes**

From all of the examples presented in this week's readings, select two to explore how the authors analyze and present the issue of materials, technique, and the training and processes artisanship and design. Create a powerpoint of no more than three slides as an aid to discuss how and why you've chosen these examples.

### **Presentation 3: Trade and Translation**

From all of the examples presented in this week's readings, select two that exemplify the role that trade and cultural exchange in the design production and consumption process around the world. Create a powerpoint of no more than three slides as an aid to discuss how and why you've chosen these examples. What issues do they raise for further discussion?

### **Presentation 4 Design History in the Dallas Morning News**

Mediation is a thematic issue addressed in this week's readings. To explore the role of design mediation through daily newspapers, use the digitized Historical Dallas Morning News, which is available through the Willis Library website, to do keyword searches of the newspaper and its coverage of design, 1920-present.

Historical Dallas Morning News

<https://libproxy.library.unt.edu:7192/apps/news/browse-pub?p=AWNB&t=pubname%3ADMNB%21Dallas%20Morning%20News%2C%20The%20%28TX%29>

Limit your searches from 1920-present. Using keyword searches, choose three articles or advertisements that deal directly with design, and present them to the class. How does the issue of design get "mediated" to the public through newspapers in this area? Discuss.

### **Presentation 5 Design History Pinterest Page**

Using Pinterest, a popular social media website that focuses on capturing websites through images, create a personal "board" of design history. Search and collection a minimum of 20 "pins" that address facets of design that address the intersection of gender and design. Come to class prepared to discuss your pinterest board: your reasons for selection, how the selections respond to class readings, and how they related to each other.

## Presentation 6 Top Five Sustainable Design Issues List

The readings due on the same day as Presentation 6 address the issues of consumption and sustainability in design. What are the five major issues raised in a consideration of design and sustainability? For each issue, choose an object, design, process, or material that addresses these issues. Create a powerpoint presentation of no more than 5 slides with illustrations of each example and be prepared to discuss why you made your selection in class.

## Texas Fashion Collection Project

Using a carefully selected group of objects from UNT's world-class Texas Fashion Collection, each student will choose a work of design/material culture to work with first-hand throughout the semester. Using first hand observation, methodological readings from class, as well as archival and library research, you will explore the history and meaning of your object within the history of design. The project will evolve in several stages: a proposal and working bibliography, a presentation and academic poster, and a written paper. At each stage students will provide written, oral, and visual materials to communicate their findings to the class.

### Proposal and Annotated Bibliography

1. Proposal: A title and 250 word written proposal that should
  - introduce the major facts about your object: creator/producer, owner/consumer/collector, materials and technologies, style, date, etc.
  - synthesize the available research resources available to you on this topic
  - pose questions and identify themes that remain to be answered with research
  - a working thesis sentence: suggest how and where this object helps us to understand the history of design, the history of the time in which it is made, and the people who made/marketed/bought/wore/collected/donated it.
2. Annotated Bibliographic Report: A minimum of **FIVE** scholarly items, correctly formatted in **Manual of Chicago Style** citation. These items must be from peer-reviewed academic sources, or museum or archival sources. Wikipedia, random personal blogs, gallery websites should not be on this list. Each item should include, underneath the entry, a 2 sentence **description** of the source and 1 sentence discussion of the **relevance** of this item to your project.

Here is a sample annotated bibliographic entry that provides description and relevance:

Davidson, Hilda Ellis. *Roles of the Northern Goddess*. London: Routledge, 1998.

Davidson's book provides a thorough examination of the major roles filled by the numerous pagan goddesses of Northern Europe in everyday life, including their roles in hunting, agriculture, domestic arts like weaving, the household, and death. The author discusses relevant archaeological evidence, patterns of symbol and ritual, and previous research. Because the book includes a number of black and white photographs of relevant artifacts, including my own study subject, it should be a good source of information and comparison.

This website should provide guidance on the format required in the Chicago Manual of Style. [https://libguides.enc.edu/writing\\_basics/annotatedbib/chicago](https://libguides.enc.edu/writing_basics/annotatedbib/chicago)

3. Oral Presentation with Powerpoint

A 10 minute work-in-progress presentation that communicates, through a powerpoint of no more than 10 images (rather than bullet points slides of text) your initial research question, how your research has progressed, how your topic has developed as you carried out your research, what types of resources you are continuing to look for, and a working thesis.

4. Research Poster OR Research Paper

a. **Poster Option:**

Poster projects are a pretty common way of presenting research in academia, allowing the viewer to learn about the presenters research and ideas in a relatively short period of time. Drawing on the research you have conducted for the oral presentation, produce a poster that educates the viewer on your object in a visually coherent, concise, yet informative manner. Design values (in this course on the history of design) are important! Think of the poster as a different way to present the ideas and thesis of your short paper. This should not be a paper cut up in chunks and distributed on a large piece of paper, but a visual experience that conveys the ideas with a mix of short text sections, images, headers, etc.

**Specifications**

-24"W X 65"H (portrait orientation)

-color

-balance of text and images

-any program may be used for poster design, or you can do collage on a piece of board.

--images a minimum of 300 DPI, if printing

**Templates and Tips**

<http://gradschool.unc.edu/academics/resources/postertips.html#design>

<http://www.depts.ttu.edu/tlpdc/Resources/posters.php>

**Software Options**

•MicroSoft PowerPoint is a relatively easy-to-use tool for creating posters. One benefit of PowerPoint is that many people already know how to use it. It also has built-in poster templates that you can use and tweak.

•Tips on Using Power Point to Create Your Poster:

<http://www.ncsu.edu/project/posters/PPTinstructions.html>

<http://faculty.washington.edu/robinet/poster.html>

- Adobe Illustrator and InDesign have more features and can provide very professional results - especially for posters including lots of high-resolution images - but are more complex to use.

- Tips on using InDesign to Create Your Poster:

[http://www.hsl.unc.edu/services/tutorials/poster\\_design/InDesign\\_pages/Indesign1getstarted.htm](http://www.hsl.unc.edu/services/tutorials/poster_design/InDesign_pages/Indesign1getstarted.htm)

<https://www.youtube.com/watch?v=QzxsG8UVmfY>

- Adobe Photoshop is great for manipulating images, but is also complex.

### **Printing**

Be sure to print out a small scale (LEDGER OR LEGAL) version to copyedit before using large format printers.

Printing can and should be done in the CVAD Computer Lab. Your print quota for the semester should allow for you to print for free on the paper provided in the lab. Consult with the monitors to select the appropriate computer and printer for your print-out.

### **Rubric Assessment of Poster**

(45%) Visual Presentation of Ideas: Design, Neatness, Readability

(45%) Concise Textual Presentation: Distinction from paper, Facts vs. Thesis

(5%) Technical: Formatting, Size, Sources

## **b. Research Paper Option**



## **Course Policies**

**Attendance:** Your success in this lecture course will depend on your exam grades but also in part, upon your attendance and active engagement. You are expected to be in class at every assigned meeting, including field trips. An attendance sign-up sheet will be circulated. Be on time for class; arrivals later than 10 minutes after roll is taken may be counted as an absence.

Sometimes an illness, emergency, or other circumstances may cause you to miss class. Absence will only be excused in the case of serious medical or family problems. To be excused for an absence please notify your TA before class or immediately afterwards and provide proper documentation.

More than two unexcused absences will result in a reduced grade. Each absence beyond two will result in a reduction of your final earned grade. 5 points of your total score will be deducted from your final grade for each absence after two absences. For example, 3 absences=5 points deducted from your total points. A final course grade of 90 (A) will become 85 (B). If you experience serious personal or academic problems that interfere with your attendance please let me know **before** it wrecks your grade.

If you miss class, try to borrow a classmate's notes. The instructor and teaching assistant will not assume responsibility for providing class notes to you.

**Field Trips:** Experiencing and learning about architecture and design outside of the classroom is an essential and required aspect of this course.

**Late or Missing Assignments:** All assignments must be completed to pass the course, and submitted on the due dates, in person or through previously arranged electronic submission. Students will only be permitted to turn in late projects in the case of religious holiday observance or medical or family emergencies. Computer, disk, or printer malfunction are not valid excuses. Back up your work at all times. Late assignments will be penalized, with a drop of ½ letter grade ( ex. A to A-) per day, including weekend days. Incompletes will be awarded only in instances of medical or severe family emergencies, or other unusual situations beyond the student's control. Documentation will be required.

**Electronic Citizenship:** As many students have reported to me, the use of music players, email, or video games during class is distracting to those around you. Please turn off your cell phones when you sit down. Laptop computers may be used only for note-taking; any student found browsing the internet, instant messaging, or browsing Facebook (etc.) will be subsequently and permanently banned from using his or her laptop in this class. Students who use cell phones or gadgets for non-class related activities will be marked absent and asked to leave for the remainder of that class.

Electronic mail has become the preferred method of communication in the personal, academic and professional lives of many people. In this course, I will often use email to send messages to students regarding announcements, assignments, and answers to questions. I am receptive to email messages from students; however, I prefer to meet with students in person after class or by appointment.. I encourage every student to

take advantage of this opportunity to meet with me one on one. This is the ideal, appropriate time to ask for clarification about course material and policies, or to get help with your research project.

When that is not possible, feel free to email me, but you must allow at least 24 hours for my reply. If you are writing to notify me that you will not be in class, I expect to receive the email before class begins. Because email often takes the place of face-to-face communication, please maintain the same level of courtesy and respect in electronic communications that you would in conversation. Do not write something in an email that you would not feel comfortable saying in person.

**Syllabus Changes:** The syllabus is a reliable outline for the semester's work, but readings and assignments may be changed at any time at the discretion of the instructor.

### **Academic Integrity Standards and Consequences.**

Students in this class have the right to expect that their fellow students are upholding the academic integrity of this University. Academic dishonesty is a serious offense because it undermines the bonds of trust and honesty between members of the community and defrauds those who may eventually depend on our knowledge and integrity.

According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

Plagiarism is the most common form of academic dishonesty. Plagiarism can be a difficult concept to define; however simply put, plagiarism is using other people's ideas and words without clearly acknowledging the source of that information. It is important to note that at the university we are continually exposed to other's idea. We read ideas and words in textbooks, hear them in lectures, discuss them in class, and incorporate them into our own writing. You must always keep in mind that you must give credit where credit is due.

Plagiarism can occur in many forms and media. Although most commonly associated with writing, all types of scholarly work, including interior design projects, music, scientific data and analysis, and electronic publications can be plagiarized. Plagiarism includes, but is not limited to, the appropriation, buying, and receiving as a gift, or obtaining by any other means another's work and the submission of it as one's own academic work offered for credit.

To avoid plagiarism you must give credit (for example, in a footnote) whenever you use:

- another person's idea, opinion, or theory;
- any facts, statistics, graphics, visual images (i.e.: drawings, videos, etc.) that are not common knowledge.
- quotations of another person's spoken or written words; or

-paraphrase of another person's spoken or written words

Students who are in violation of the university's plagiarism policy may be subject to the following:

-disciplinary probation

-receive a failing grade or zero score for the test, assignment, or the course

-creation of a disciplinary record which may impact their future

-suspension or expulsion

If you are unsure what constitutes plagiarism or academic dishonesty, or have difficulty addressing source material in your papers, please consult with the instructor.

**ADA Accommodation Statement.** UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at [disability.unt.edu](http://disability.unt.edu).

**Emergency Notification & Procedures.** UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Blackboard for contingency plans for covering course materials.

**Acceptable Student Behavior.** Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The University's expectations for student conduct apply to all instructional forums, including University and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at [deanofstudents.unt.edu/conduct](http://deanofstudents.unt.edu/conduct).

**Student Evaluation Administration Dates.** Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The survey will be made available during weeks 13, 14 and 15 of the long semesters to provide students with an opportunity to evaluate how this course is taught. Students will receive an email from "UNT SPOT Course Evaluations via IASystem Notification" ([no-reply@iasystem.org](mailto:no-reply@iasystem.org)) with the survey link. Students should look for the email in their UNT email inbox. Simply click on the link and complete the survey. Once students complete the survey they will receive a confirmation email that the survey has been submitted. For additional information, please visit the SPOT website at [www.spot.unt.edu](http://www.spot.unt.edu) or email [spot@unt.edu](mailto:spot@unt.edu).

**Sexual Assault Prevention.** UNT is committed to providing a safe learning environment free of all forms of sexual misconduct. Federal laws and UNT policies prohibit discrimination on the basis of

sex as well as sexual misconduct. If you or someone you know is experiencing sexual harassment, relationship violence, stalking and/or sexual assault, there are campus resources available to provide support and assistance. The Survivor Advocates can be reached at [SurvivorAdvocate@unt.edu](mailto:SurvivorAdvocate@unt.edu) or by calling the Dean of Students Office at 940-565-2648.

**American Disabilities Act:** The College of Visual Arts and Design is committed to full academic access for all qualified students, including those with disabilities. In keeping with this commitment and in order to facilitate equality of educational access, faculty members in the College will make reasonable accommodations for qualified students with a disability, such as appropriate adjustments to the classroom environment and the teaching, testing, or learning methodologies when doing so does not fundamentally alter the course.

If you have a disability, it is your responsibility to obtain verifying information from the Office of Disability Accommodation (ODA) and to inform me of your need for an accommodation. Requests for accommodation must be given to me no later than the first week of classes for students registered with the ODA as of the beginning of the current semester. If you register with the ODA after the first week of classes, your accommodation requests will be considered after this deadline.

Grades assigned before an accommodation is provided will not be changed. Information about how to obtain academic accommodations can be found in UNT Policy 18.1.14, at [www.unt.edu/oda](http://www.unt.edu/oda), and by visiting the ODA in Room 321 of the University Union. You also may call the ODA at 940.565.4323.

**Course Risk Factor:** According to University Policy, this course is classified as a category one course. Students enrolled in this course will not be exposed to any significant hazards and are not likely to suffer any bodily injury. Students will be informed of any potential health hazards or potential bodily injury connected with the use of any materials and/or processes and will be instructed how to proceed without danger to themselves or others.

**Building Emergency Procedures:** In case of emergency (alarm will sound), please follow the building evacuation plans posted on each floor of your building and proceed to the nearest parking lot. In case of tornado (campus sirens will sound) or other weather related threat, please go to the nearest hallway or room on your floor without exterior windows and remain there until an all clear signal is sounded. Follow the instructions of your teachers and act accordingly.

**Student Rights and Responsibilities:** Students in this course are subject to the University of North Texas code of student rights and responsibilities. By taking this course, you agree to refrain from any and all forms of physical and/or verbal abuse, harassment, threats, or intimidation towards students, faculty, staff or others associated with course delivery or instruction. Cases of harassment, threats or abuse will be reported to University authorities. See [www.unt.edu/csrr](http://www.unt.edu/csrr) for further information.

**Student Behavior in the Classroom:** Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior

will be directed to leave the classroom and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at [www.unt.edu/csrr](http://www.unt.edu/csrr)

INSTRUCTOR: Dr. Paula Lupkin

Please sign this declaration of understanding and agreement with the above syllabus provisions and risk factor.

I \_\_\_\_\_ (print) acknowledge that I have read the course syllabus. I understand the course structure, grading and attendance policies as well as the risk factor rating. I hereby agree to the syllabus and its provisions.

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Course number and section Risk Rating

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Student phone #, e-mail address (print) Signature Date

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Faculty Name Signature Date