

## History of Modern Design



### Faculty Contact Information

**Name:**

**Email:**

**Office Hour information:**

### Course Information

#### Course Description

This course examines the products of the decorative arts and applied design during the past 150 years including furniture, household objects, industrial design, fashion, graphic design, and the built environment. We look at high-end objects intended for wealthy people as well as products of a more everyday nature – all of this material belongs to the history of design.

The emphasis is not upon a particular design profession, medium, or type of object, but rather upon how these elements function in relation to political, technological, aesthetic, economic, cultural, and social contexts. Throughout the course these contextual themes help us construct explanations for design change.

The geographical focus is on Britain but its context within a global network of goods, designers, stylistic currents, and technologies is crucial, particularly when looking at design in Europe and the United States.

#### Course Goals

The course introduces key issues and approaches to understanding applied arts and design during the last 150 years by situating the products of these creative industries historically in the social, economic, technological, aesthetic, and intellectual contexts of their production, circulation, and reception. The course equips students with key skills and appropriate language to describe and analyse cultural artefacts, images, and texts in critical context.

#### Student Learning Outcomes

At the end of this course, students will:

1. Outcome 1
2. Outcome 2
3. Outcome 3
4. Outcome 4

## Course Assignments, Grading, and Assessment

Assignment	Percentage	Grading Requirements
Attendance and Participation	20%	
Object Analysis Essay	30%	Please see rubric on MyStudy
Group Presentation	20%	Please see rubric on MyStudy
Design Change Essay	30%	Please see rubric on MyStudy

### Brief Assessment Overview

#### Assessment 1: Object Analysis Essay (3,000 words)

##### **Due:**

Choose an object that can either be something that we have seen so far on a gallery visit or one that is more unusual. In 3,000 words, answer the question:

'How does this object exemplify the significance of design in its time and place?'

In order to answer this question effectively, you will need to consider your object from three angles, answering the following questions:

##### 1: Social and historical context:

What is it? When was it made? Who made it? Why did they make it? Was it made out of innovative materials for its time? How did it change its environment? How did it make people's lives easier/more difficult? What is its historical significance?

##### 2: The historiography (existing writing) about and around objects of its type:

Who has written about this object, or similar objects before? When was it written about and are these dates significant in a study of the object? If it hasn't been written about, why might that be?

##### 3: Its significance in theory, if any.

(This is the most abstract type of analysis and therefore the most difficult. If you can apply theory to your object, or prove that theory is not needed in an analysis of this particular object, then your grade will increase).

Is there a theory in existence that can help you with an understanding of this object? Apply it. For example: If your object is made in the West in the mid-20th century, it is likely that modernism can be applied to it. If it is made after the mid-1960s you may find it beneficial to analyse it through the lens of postmodernism. If it has something to do with womanhood, feminism can be applied etc. You will need to identify a theory and then find appropriate texts to read and apply to your object.

#### Assessment 2: Group Presentation

##### **Due:**

Select and discuss a designer (e.g. a product designer, craftsperson, architect, etc.) who was working within one of the stylistic movements or timeframes. Consider the designer's output in relation to the social, technological, political, and aesthetic context of their work. During your presentation discuss specific objects (or interiors or buildings) by your chosen designer and talk about why those objects are indicative of a specific stylistic movement. This should not be a biographical history of the life of your designer, but rather a consideration of the designer's work in its context.

### Assessment 3: Design Change Essay (3,000 words)

#### Due:

The consideration of design change forces us to consider social, economic, and political changes in history and how those changes affect everyday life, right down to the designed objects that people use.

This 3,000-word essay requires you to either take one TYPE OF OBJECT, considering changes that have occurred to it over time, or consider one SPECIFIC OBJECT as you did with your Object Analysis Essay, but focus on the changes that occurred to that one object over time. An example of the first method could be the streamlining of cars in the mid-20th century, and an example of the second could be the extensions made to Milton Keynes' shopping mall between 1973 and 2001.

You need to consider why these changes occurred: How far did government policy inform design change? Were these types of changes unique to Britain or international - can you find international case studies to compare to your example? What were the lasting legacies of these design changes? What did these changes say about the changing values of the society that created them? (This is where theory comes in).

### Grading

Grade	Knowledge & Content	Methodology & Structure, Language & Style	Understanding, Reflection & Critique	Integrative thinking & demonstration of experiential learning
<b>A (93- 100%)</b> <b>A- (90-92%)</b>	Interesting topic handled with intelligence, originality, and depth; wealth of supporting material, smoothly integrated into the text; tone is evident and maintained throughout; no factual inaccuracies	Material is unified and well focused; organization is clear, logical and purposeful throughout the essay; well-chosen examples. Uses sophisticated sentences effectively; usually chooses words aptly; observes conventions of written English and manuscript format; makes few minor or technical errors	Well-chosen examples; persuasive reasoning used to develop and support thesis consistently: uses quotations and citations effectively; causal connections between ideas are evident	Gives full insight into the nature of an event, experience, or artifact; achieves complete integration of knowledge from diverse disciplines to interpret an issue. Shows clear understanding of cultural impact through appropriate examples
<b>B+ (87-89%)</b> <b>B (83-86%)</b> <b>B- (80-82%)</b>	Content is above average; worthwhile topic; satisfactory	Material is unified and well focused; pattern of organization is clear,	Pursues thesis consistently: develops a main argument with	Gives some insights into the nature of an event, experience, or artifact;

	depth of development; supporting details for the thesis and topic sentences are specific, concrete, and plentiful; has only minor factual inaccuracies	logical, and well executed; makes an effort to organize paragraphs topically. Some mechanical difficulties or stylistic problems; may make occasional problematic word choices or awkward syntax errors; a few spelling or punctuation errors or cliché; usually presents quotations effectively	clear major points and appropriate textual evidence and supporting detail; makes an effort to organize paragraphs topically	achieves partial integration of knowledge from diverse disciplines to interpret an issue; some understanding of cultural impact through appropriate examples
<b>C+ (77-79%)</b> <b>C (73-76%)</b> <b>C- (70-72%)</b>	Worthwhile topic; supporting material for thesis and topic sentences is general and abstract rather than specific and concrete; most information is correct	Organization is clear, logical, and coherent; some ideas unsupported; fails to integrate quotations appropriately. More frequent wordiness; several unclear or awkward sentences; imprecise use of words or over-reliance on passive voice; one or two major grammatical errors	Only partially develops the argument; shallow analysis; some ideas and generalizations undeveloped or unsupported; makes limited use of textual evidence; fails to integrate quotations appropriately	Able to explain to a limited extent, the quality of a performance, event, or artifact; gives few insights into event, experience; discusses few qualities of an experience; a limited understanding of cultural impact with few examples
<b>D (60-69%)</b>	Trivial subject; very few supporting details for the thesis and topic sentences; has some correct & incorrect information	Not logically organized; digresses from one topic to another; no clear organizational pattern. Some major grammatical or proofreading errors (subject-verb agreement; sentence fragments); language marred by clichés	Frequently only narrates; digresses from one topic to another without developing ideas or terms; makes insufficient or awkward use of textual evidence	Little integration of experience and narrative; limited insight of issues and insufficient understanding of cultural impact
<b>F (0-59%)</b>	Consists of unsupported generalities and/or the repetition of commonplace ideas; lacks originality and insight; information is inaccurate or absent	Does not follow the instructions; rambling, disorganized and incoherent. Numerous grammatical errors	Little or no development; may list incorrect facts or misinformation; uses no quotations or fails to cite sources or plagiarizes	Little or no integration experience and narrative; lack of insight and fails to understand cultural impact

### Policies specific to this course

- **Co-curricular Activities and Field Trips:** Field trips for your FIE courses have been planned to help students achieve the learning objectives of the course and are required. They take place during class time unless otherwise noted. Details about required visits appear on the class by class schedule below. Please note that any make up for missed co-curricular activities are at the personal expense of the student.

- **Late submission of work:** Written work may be submitted later than the due date only with express permission from the faculty. Credit is not given for work received late, except in exceptional circumstances of personal illness or similar (which must be made known to FIE at the time). Documentation of exceptional circumstances from a third party, such as a doctor's note, may be required. Any extensions made beyond the last class meeting must be committed to writing and include information on the exceptional circumstances that require the extension, the nature of work yet to be submitted, and the date by which the work will be received. If said work is not received by the agreed extension date, barring further exceptional circumstances, the work will not be given credit.
- **Late arrivals to class or site visit:** Please arrive on time. Lateness, particularly on days with co-curricular visits, results in missed course material. Faculty may use their discretion to mark a student as 'Absent' if they feel the student has arrived too late or left too early to be considered 'Present' for that session.
- **Trigger Warnings:** Some topics covered in class may expose students to past traumas and evoke a negative reaction. Sensitive topics can vary, such as sexual violence, death, racism, or xenophobia. I want this to be an inclusive space where every student feels comfortable; therefore, I will provide content warnings before lectures for sensitive subject matters. Content warnings are meant to give students a forewarning so they can prepare for their emotional safety. It is important to note that anything in the environment could be a trigger for someone's trauma, such as smell, sound, or texture; it is impossible to account for all possible triggers, and ask for grace as I do my best as an educator to warn students of potentially distressing content during lectures, assignments and/or discussions.

### Attendance and Participation

- Regular attendance is essential in order to pass a course. A class constitutes lectures, student presentations, discussions, seminars, co-curricular activities, tests, and examinations. In addition, under UK Home Office regulations class attendance is mandatory.
- Class attendance and participation is formally recorded and incorporated into a student's final grade.
- In addition to physical presence in class, a student's participation in a class is evaluated on the mastery of assigned course readings as reflected in a consistent, valid contribution to class discussions, in-class exercises, and in asking questions that enrich the on-going discourse. Consistency and validity in participation is expected in every class. Limited participation will have a negative impact on a student's participation score.
- When unexpected events cause students to miss a class, it is the student's responsibility to initiate contact with the faculty member to notify them in advance, or as soon as is reasonably possible.
- Absence from class does not relieve a student of responsibility for assignments. Students bear the ultimate responsibility for all missed class material and assessment.
- If a student misses 25% or more of a course, then they may be awarded a failure for the course and/or not permitted to finish the course.
- [See the full attendance policy here](#)

### Required Readings

Raizman, D. (2010). *History of Modern Design*. (2nd Ed.). Pearson Prentice Hall

All course readings will be provided via MyStudy.

### [Additional Resources and Readings](#)

Forty, Adrian, *Objects of Desire* (London: Thames and Hudson, 1986), Ch.3 'Design and Mechanisation'.

Frankel, Nicholas 'William Morris and the "Moral Qualities" of Ornament' *Socialist Studies* 13 (1) Spring 2018.

Greenhalgh, Paul, 'Introduction' in Greenhalgh (ed) *Modernism in Design* (London: Reaktion Books, 1990) pp.1-35

Hine, T., *Populuxe*, (New York: Alfred A. Knopf; 1987)

Loos, A., 'Ornament and Crime' (1908), in A. Loos, *Ornament and Crime: Selected Essays*, trans. Michael Mitchell, Riverside, CA: Fuiadne Press, 1998, pp.167-76.

Meikle, J.L., *American Plastic: A Cultural History*, (New Brunswick, NJ: Rutgers University Press, 1995), pp. 264-76, [click here](#)

Morris, William, Lecture III: 'On Designing for Woven Textiles' from *Some Hints on Pattern-Designing* (1881).

Ruskin, John, 'The Nature of Gothic' from *The Stones of Venice* (1851)

Sarah Cheang, 'Selling China: Class, Gender and Orientalism at the Department Store', *Journal of Design History*, 20:1, 1-16

Snodin, M., & Styles, J. (2001). *Design and the Decorative Arts: Britain 1500-1900*. Victoria & Albert Museum

Venturi, R., Scott Brown, D. and Izenour, S., *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form*, Cambridge, MA: MIT Press (1972) 1977

Walter Hamilton, *The Aesthetic Movement in England* (1882)

### [MyStudy@FIE](#)

MyStudy@FIE is FIE's virtual learning environment based on the open-source platform Moodle. Students are required to access MyStudy@FIE for course information, readings, link to resources, assignment submissions and communication with faculty.

### [FIE's Values in the Curriculum](#)

A unique aspect to FIE's curriculum is our courses reflect an engagement with values of 1) knowledge and inclusivity, 2) ethics and human rights, 3) social and cultural engagement, and 4) sustainability. For information about each of these values and how each of FIE's courses aligns with them, please see [Our Values](#).

## Topics

- **The Great Exhibition and the beginnings of design reform:** Social and economic background of 19th century Britain; government and 'design politics'; Empire; purposes of the Great Exhibition; Battle of the Styles; design reform debates – beauty, utility – including the ideas of Owen Jones, A.W.N. Pugin; Henry Cole.
- **The Aesthetic Movement:** The Anglo-Japanese style; art for art's sake; synaesthesia; Symbolism; Oscar Wilde and the late Victorian aesthetes; equality of the arts; designers such as E.W. Godwin and Christopher Dresser.
- **The Arts & Crafts Movement:** Social effects of industrialisation in Britain; critical responses from John Ruskin and William Morris; design reform as a response to modernity; craft production; urban vs. rural; the Arts & Crafts Movement in Britain.
- **Art Deco:** Social context in Europe and the USA between the wars; sources of inspiration for Art Deco; the Paris 1925 Exhibition; Deco's global spread with a focus on Britain and the USA; mass production and mass consumption; the rise of the commercial designer; streamlining.
- **Modernism:** design for the modern age: Ford, Sloan, mass production, industry, utopianism; Bauhaus: key architecture and design in Europe; Modernism's appropriation in Britain and the USA.
- **Subculture and the meaning of style:** Evolution of London fashion and post-war subcultures.
- **Post World War II (1945 – 1970):** Social context post WWII and rise of the middle class; shift from military to civilian production; Cold War tensions: hi-tech, nuclear threat, the Space Race: manifestations in design; new technologies, new materials; mass culture, mass consumption, mass media.
- **Postmodernism:** Modernism vs. Postmodernism; 'Good design' vs. 'popular design' in the 40s / 50s; the effect of diversity and the protest movements of the 60s / 70s on design; Postmodern architecture and design in the 80s

## Possible co-curricular activities

- Visits to museums such as the V&A Museum, Victoria & Albert Museum, TATE Britain, Leighton House and Sambourne House, London Transport Museum, Design Museum, Museum of Brands
- Visit to Red House, Bexleyheath
- Visit to Hampstead to see British modernist buildings
- Art Nouveau/Art Deco architecture walk
- Viewing of *Time and the City*

## Academic Integrity

By enrolling at FIE, you have joined an academic community and you are expected and required to act honestly regarding the work you submit for assessment in your courses. Academic integrity is closely related to the concept of good academic practice.

Any attempts to Cheat; Fabricate; Plagiarise; Collaborate without Authorisation; Participate in Academically Dishonest Activities; and/or Facilitate Academic Dishonesty will be viewed as a breach of this regulation.

[Please see FIE's Academic Integrity Policy in full.](#)

Most students do not have any problems understanding the rules and expectations about acting honestly at university. If you have any questions you must talk to your faculty or a member of FIE's Academic Team.

### Writing and Language Support

FIE's Writing Support Tutors are available to assist students of all levels of expertise with all phases of the writing process. Available year-round and to all students. To book an appointment or for more information visit [www.fie.org.uk/wst](http://www.fie.org.uk/wst).

Please note that FIE allows the use of a foreign language/English dictionary in exam situations for students where English is not their primary language UNLESS the use of the dictionary would give the student a significant advantage (e.g. where the exam is aimed at getting the students to define terms that might be found in the dictionary).

### Accommodations for Students

Students who wish to use academic accommodations at FIE can register to do so via FIE's Administration Team, by providing the appropriate supporting documentation. Students who have approved FIE academic accommodations should discuss them directly with their faculty member(s) within or around the first few class sessions, or via email. Exams are facilitated by FIE faculty and students should give 2 weeks' notice to faculty members if use of approved exam accommodations is required. The Administration team can assist students and faculty with liaison and facilitation as needed.

### Additional Policies and Resources

#### Mental Health and Stress Management Support

FIE's qualified and accredited counsellor is Dr Deborah Hill, who offers appointments via video call and over the phone. The first three appointments are free of charge and ongoing sessions can be arranged directly with Dr Hill. To make an appointment with Dr Hill, simply email [studentlife@fie.org.uk](mailto:studentlife@fie.org.uk).

If you have a counsellor from back home that you are seeing, we strongly encourage you to maintain contact with them throughout your time studying abroad with FIE.

#### Diversity and Inclusivity

FIE regards its housing and classroom facilities as safe spaces to live, study, and work with students, faculty, and staff who are understanding, supportive, and trustworthy. Inappropriate, derogatory comments and/or actions, harassment, bullying, victimisation and discrimination are not tolerated. Any such behaviour will be investigated and dealt with appropriately. Students must be respectful of diverse opinions and of all class members regardless of personal attribute and use inclusive language in written and oral work.