**Course Number:** ID 6108

**Course Title:** Survey of ID History

**Credit Value:** 3 credit hours

**Course Times:**

**Instructor:**

**Email/Office Hours:**

***\*Graduate level requirements added***

*This course was developed from the undergraduate course ID2202. For the graduate component, different textbook resources and familiarity with an extensive bibliography are required. The testing protocols are also distinctly different as well. To replace the objective questions/slide identification tests at the undergraduate level, the graduate students complete five essay tests with questions constructed to include the material from the graduate textbooks and bibliography resources.*

**General Information**

**Course Description:**

This course surveys the history of design from the Industrial Revolution to our contemporary times by focusing on general design principles (formal, functional, and stylistic) and their connections to historical influences (political, technological, and ideological).

## Pre-Requisites

None

**Course Goals and Learning Outcomes:**

Upon completion of the course students demonstrate knowledge, skill and abilities in the following areas:

* Inventory the major stylistic periods in the history of design and recognize work of the major designers
* Identify the influence of art, politics, history, philosophy and technology on the evolution of these design movements
* Utilize the specialized terminology within the field of design history to compare designs and design movements.

**Weekly Learning Activities:**

* Lecture (3 hours)

**Course Requirements and Grading**

**Required Texts**

* Gorman, The Industrial Design Reader (required text); Clark & Brody, Design Studies: A Reader
* In addition, a comprehensive readings list will be uploaded to Canvas of textbook chapters of the different stylistic periods covered in the lectures and reprinted documents of articles by or interviews with prominent individual designers.

## Course Website and Other Classroom Management Tools

Canvas (<http://canvas.gatech.edu/>) will be the main portal for dissemination of course information.

Students are expected to check in on a daily basis

**Grading**

|  |  |  |
| --- | --- | --- |
| Assignment | Date | Weight |
| Section 1 and Essay Test 1 | January 18, 2018 | 20% |
| Section 2 and Essay Test 2 | February 1, 2018 | 20% |
| Section 3 and Essay Test 3 | February 8, 2018 | 20% |
| Section 4 and Essay Test 4 | February 22, 2018 | 20% |
| Section 5 and Essay Test 5 | March 6, 2018 | 20% |
|  |  | 100% |

**Grading Scale**

Your final grade will be assigned as a letter grade according to the following scale:

A 90-100% (Guide: Independent work style and exceeding expectations)

B 80-89% (Guide: Meet expectations)

C 70-79% (Guide: Meets the majority of expectations)

D 60-69% (Guide: Fails to meet some expectations

F 0-59% (Guide: Fails to meet most expectations)

**Course Schedule**

**Section #1 and essay test #1**

* The Industrial Revolution and its effects on design culture: defining energy regimes and the role of urbanization in factory production: The Great Exhibition of 1859 and the privileging of machine technology
* Arts and Crafts Movement in Great Britain and the US: return to crafting traditions in furniture and “lifestyle design”; William Morris and “democratizing design”; Stickley and the emergence of DIY sensibilities; focus on the Transcendentalist agenda to support “return to nature” ecological values in choices of materials
* Art Nouveau in France, Belgian, Scotland: Siegfried Bing’s design workshop network; The “School of Nancy” furniture workshop procedures; the influence from Darwinian theories on Art Nouveau ornamental language and material choices
* Catalan Modernismo: the architecture and furniture design of Gaudi; the “narrative” of Guell Park

**Section #2 and essay test #2**

* Vienna: refining the interconnectedness of art, craft and design through the Jugendstil, Secessionstil and Wiener Werkstatte groups
* Frank Lloyd Wright and “Organic Design” in architecture and furniture
* The Art Deco movement in Europe and the US: Ruhlmann’s furniture; Eileen Gray and “transat theme” in furniture design; the Art Deco elevator as “signboard”; the role of “the Golden Age of Hollywood cinema” in informing the graphic language of the Art Deco
* Bauhaus Design: summary of the curriculum at the Weimar Bauhaus and Dessau Bauhaus in establishing design protocols; the role of Bredendieck, an alum of the Dessau Bauhaus, in establishing the Industrial Design program at Georgia Tech

**Section #3 and essay test #3**

* The International Style and its rigorous conceptual focus in the architecture and furniture of Le Corbusier and Mies van der Rohe
* \*DeStijl Design and Rietveld
* Scandinavian Design: indigenous materials, vernacular craft forms, the focus on “hygge” and “brukskunst” in furniture and tabletop design; Aalto, Wegner and the popularity of Scandinavian furniture  
  World’s Fair, NYC, 1939: The World of Tomorrow; focus on machines (cars, locomotives) and their future manifestations

**Section #4 and essay test #4**

* Streamlining in automotive design and product design
* ”Rational Design” by the early Industrial Designers Loewy, Dreyfuss and Teague in appliances, telephones and cameras; the emergence of Industrial Design as a profession; the early stages of Ergonomic Design in the Dreyfuss Humanscale charts
* Mid-Century Modernism: post-WWII materials, the concept of “Good Design”; the design work of the Eameses, Saarinen, Jacobsen, Bertoia; early Human Factors research
* “Neofunctionalist Design”; the “Ulm model” of design education at the Hochschule fur Gestaltung (prototype testing, branding, corporate identity projects) for product design; Dieter Rams and “minimalism”
* Pop Design: popular culture informs design (The Space Race, the “Love Generation”); plastics and the Ecology Movement; Sustainability

**Section #5 and essay test #5**

* Post-Modern Appropriation: the concepts of “simulacra” and “recontextualizing” in furniture and lighting design; the Memphis Group “anti-design” emphasis
* Brutalism: The “Metal Bashers” in furniture design
* Deconstructionism: use of CATIA programing to aid “dematerializing” and “fragmenting” in architecture and furniture design
* ”Blobism” and Karim Rashid; “Techno-Organic Design” and Rashid; ETFE and inflatables

**Course Expectations, Guidelines and Policies**

## Academic Integrity

Georgia Tech aims to cultivate a community based on trust, academic integrity, and honor. Students are expected to act according to the highest ethical standards. For information on Georgia Tech's Academic Honor Code, please visit http://www.catalog.gatech.edu/policies/honor-code/ or <http://www.catalog.gatech.edu/rules/18/>.

Any student suspected of cheating or plagiarizing on a quiz, exam, or assignment will be reported to the Office of Student Integrity, who will investigate the incident and identify the appropriate penalty for violations.

## Accommodations for Students with Disabilities

If you are a student with learning needs that require special accommodation, contact the Office of Disability Services at (404)894-2563 or <http://disabilityservices.gatech.edu/>, as soon as possible, to make an appointment to discuss your special needs and to obtain an accommodations letter. Please also e-mail me as soon as possible in order to set up a time to discuss your learning needs.

## Attendance and/or Participation

Regular attendance is crucial for doing well. You are required to attend all lectures; attendance will be recorded. Late arrival and leaving the class early will be counted as an absence. Five or more absences will lower your final grade by one letter grade. Excused absences will only be granted with a doctor’s excuse, proof of court date or proof of a job interview.

## Collaboration and Group work

Typically, each member of a group receives the same mark unless a student is not contributing. Please inform the instructor immediately if a group member is not performing their assigned portion of the assignment. A lower grade or fail grade will be entered for a student not contributing to the group work.

## Extensions, Late Assignments, & Re-Scheduled/Missed Exams

Assignments are due at the deadlines specified in the project descriptions and/ or Canvas. Late submissions (same day) will result in a 10%-point deduction. Late submissions (24 – 48 hrs) will result in a 15%-point deduction. Late submissions more than 48 hrs after due date are generally not accepted (subject to an individual assessment of the situation).

## Student-Faculty Expectations Agreement

At Georgia Tech we believe that it is important to strive for an atmosphere of mutual respect, acknowledgement, and responsibility between faculty members and the student body. See <http://www.catalog.gatech.edu/rules/22/> for an articulation of some basic expectation that you can have of me and that I have of you. In the end, simple respect for knowledge, hard work, and cordial interactions will help build the environment we seek.

## Student Use of Mobile Devices in the Classroom

Students can use mobile devices for note-taking and research purposes only. Social media notifications and chat functions must be disabled during class. The same applies for laptops and other personal electronic devices.

## Additional Course Policies

* All work must be original
* No internet images or stock photography allowed.
* Social Media boundaries. LinkedIn – Yes Facebook – No
* Work is done in the studio. Keep email communications brief and to the point.
* No pets in studio
* No texting or phone calls during studio. If you have urgent phone call please step outside classroom.
* No eating in class. Coffee and water encouraged and please clean up

**Campus Resources for Students**

The Library (library.gatech.edu/) provides students with many services besides borrowing privileges including access to technology and technical assistance, online access to many journals and databases, and subject and personalized research assistance. You can place course materials on reserve behind the reference desk or

**Student Academic Bill of Rights**

* The right to attend classes at regularly scheduled times without deviation from such time and without penalty if the student cannot attend instructional, lab, or examination hours not institutionally scheduled.
* The right to consult with an assigned and qualified advisor for a reasonable amount of time each term.
* The right to consult with faculty outside usual classroom time such as regularly scheduled office hours by appointment.
* The right to have reasonable access to campus facilities of which use is required to complete course assignments and/or objectives.
* The right to receive a syllabus for each course at the first class meeting. The syllabus should include an outline of the course objectives, criteria used in determining the course grade, and any other requirements. Students should be informed of any changes made to the syllabus with reasonable time to adjust to these changes.
* The right to have reasonable time to learn course material prior to the administration of an examination.
* The right of each student to receive access to any of his/her records kept by the institution.
* The right to have reasonable access to grading instruments and/or evaluation criteria and to have graded material returned in a timely fashion.
* The right to be informed of the grade appeals process.
* The right to have reasonable facilities in which to receive instruction and examinations.
* The right to be informed in each course of the definition of academic misconduct.

Last update 01/08/2019