

**ARTH 4422 Sec. 01: 20th-Century Design
Summer "B" 2009**

Class meets M-F 10:00-11:30
201 Design Building
Office: 205 Design Building

Prof. Ryan

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George Nelson, *Marshmallow Sofa*, 1956

*Design has the capacity to cast myths into an enduring,
solid, and tangible form, so that they seem to be reality itself.*

Adrian Forty, *Objects of Desire*

DESCRIPTION OF COURSE:

This course surveys the history of decorative arts and design from the late 19th through the late 20th centuries. Major ideas and theories and a selection of key artists/designers will be considered. It would be unreasonable here to attempt to cover *every* genre of design in every period. But altogether the course will favor 3-D design: furniture, interiors, ceramics, glass, metalwork, and industrial design, with FREQUENT references to architectural forms for comparison. Occasionally graphic design, textiles, jewelry, fashion, etc. will be discussed. MOST IMPORTANTLY this course will also deal with design theory and investigate the ideas that drove the developments in this field.

COURSE GOALS:

To understand the objectives, characteristics, and significance of 20th-century design. We will consider the dialectics of CRAFT vs. DESIGN, DESIGN vs. ART, DESIGN and GENDER, SOCIAL CLASS, and MARKETING, and DESIGN and IDEOLOGY.

REQUIREMENTS:

- 1) Midterm exam; 2) final exam; 3) reading project; each 30% of final grade
- 4) positive contribution to class meetings and completion of any additional assignments that may be given during the course of the semester 10% of final grade.

Note:

Attendance at exams IS MANDATORY. Above all there are no excuses for missed exams save immediate family catastrophe (requires notification within 36 hours and verification of permission followed by full, verifiable documentation). Please check exam dates NOW and make sure you are able to attend as scheduled. **MIDTERM: Thursday July 16; FINAL: Saturday, August 1.**

TEXTS AND READINGS:

Regular texts used throughout the course and available to purchase at bookstores:

Nikolaus Pevsner. *Sources of Modern Architecture and Design*. New York: Thames & Hudson, 1968 (reprinted).

David Raizman. *History of Modern Design*. Upper Saddle River, NJ: Prentice-Hall, 2004.

Other reading assignments:

Please note that a major portion of readings for this course will consist of articles and excerpts that will be available either in Middleton Library or online.

COURSE OUTLINE*

*These are the projected readings as of the course outset. Other readings may be added or substituted during the semester--LISTEN FOR ANNOUNCEMENTS OF CHANGES.

NOTE: Readings listed for each class represent what is to be read before that class meeting: i.e., assignments are to be done ahead of time and students should come to class prepared to discuss reading material.

1. Introduction: Meaning and Design; What is design? 18th-19thc. Background; Historical Styles and "Revivalism"

2. More Background: Morality vs. Mechanization and the 1851 Crystal Palace Exhibition

Reading:

Raizman, Chaps. 1-4; concentrate on the following portions: Chap. 2, 27-32; Chap. 3, 34-40; and Chap. 4, 45-58. Also Chap. 5, 67-72.

Special Reading:

John Ruskin. *The Stones of Venice*, Vol. I: *The Foundations*, "The Virtues of Architecture," esp. §x - §xvi (page numbers vary with different editions). Please see special readings list.

3. William Morris and the Arts and Crafts Movement

Reading:

Raizman, Chap. 6, 106-117.

Pevsner, Chap. 1: "A Style for the Age," pp. 9-35.

Special Reading:

William Morris, "Art and the Future: The Deeper Meaning of the Struggle," Letter to the *Daily Chronicle*, Nov. 10, 1893; and Morris, "How We Live and How We Might Live," both in Morris, *News From Nowhere: Selected Writings and Designs*

4. Symbolism; Art vs. Craft in the 1880s (Whistler, Gauguin, etc.)

Special Reading:

Joris-Karl Huysmanns, *Against the Grain (À Rebours)*: peruse the book and ***choose and excerpt that deals with interiors or objects and connects formal, visual qualities to psychological states. Be ready to read your excerpt in class.

5. Art Nouveau and Jugendstil

Reading:

Raizman, Chap. 5, 73-91 and 96-100

Pevsner, Chap. 1: "A Style for the Age," pp. 36-40; Pevsner, Chap. 2: "Art Nouveau," pp. 62-113.

6. Charles Rennie Mackintosh and the Glasgow School of Art

Reading:

Raizman, Chap. 5, 91-92.

Pevsner, Chap. 3: "A New Impetus from England," pp. 114-145; and Chap. 4: "Art and Industry," pp. 147-174.

7. Adolf Loos and "Ornament as Crime" and the Vienna Secession

Special Reading:

Adolf Loos, "Ornament as Crime," in Munz and Kunstler, eds., *Adolf Loos*, pp. 67-76.

8. Josef Hoffman and the *Wiener Werkstätte*

Reading:

Raizman, Chap. 5, 93-96.

9. The Deutscher Werkbund, Peter Behrens, and the A.E.G; Frank Lloyd Wright and the Larkin Soap Company

Reading:

Raizman, Chap. 6, 126-128; Chap. 7 (all).

Pevsner, Chap. 5: "Towards the International Style," pp. 179-201.

10. French Interior Design after 1900 and Le Corbusier

No Reading.

11. Walter Gropius and the Bauhaus at Weimar

Reading:

Raizman, Chap. 9, 181-186 (through the end of Weimar Bauhaus).

Special Reading:

Wingler, *The Bauhaus*, pp. 31-33.

Walter Gropius (**Handout**)

12. De Stijl; Russian Constructivism and El Lissitzky

Reading:

Raizman, Chap. 9, 186-188 and 191-198 (skim).

Special Reading:

Theo Van Doesburg, "Notes on Monumental Art with Reference to Two Fragments of a Building,"

From Jaffe, ed., *De Stijl*, pp. 99-102 (**Handout**).

Gerrit Rietveld, "Note on a Baby Chair," from Jaffe, ed., *De Stijl*, pp. 130-131 (**Handout**).

MIDTERM Thursday July 16

13. The Bauhaus at Dessau

Reading:

Raizman, Chap. 9, 186-188.

14. The 1925 Paris Exposition and the *Pavillon de l'Esprit Nouveau*

Reading:

Raizman, Chap. 8 (all).

Special Reading:

Le Corbusier, *Towards A New Architecture*, Chap. entitled "Architecture, Part III: Automobiles"; and

Chap. entitled "Mass-Production Houses."

15. Modernism and the International Style

Special Reading:

Henry-Russell Hitchcock and Philip Johnson, *The International Style*: Chapters entitled "Introduction: The Idea of Style," "History," and "Functionalism."

16. "Art Deco" and American Industrial Design

Reading:

Raizman, Chap. 10, pp. 205-210.

17. Norman Bel Geddes and *Futurama*; Raymond Loewy

Reading:

Raizman, Chap. 10, 210-223.

Special Reading:

Norman Bel Geddes, *Horizons*, Chaps. 1 and 3, pp. 2-23 and 44-59.

18. Modern Design and MoMA; Eliel Saarinen and the Cranbrook School

Reading:

Chap. 10, 223, 232-35; Chap. 11, pp. 244-252 (through 1st paragraph)

Special Reading:

Edgar Kaufmann Jr., *What is Modern Design?* (all).

****TERM ASSIGNMENT DUE****

19. Curvilinear ("Free Flow) Modernism and Scandinavian Design

Raizman, Chap. 9, 201-04; Chap. 10, pp. 259-266.

20. Postwar Italian Design: Gio Ponti and *Domus*

Reading:

Raizman, Chap. 11, pp. 270-75.

21. The 1960s: "Pop" Design; Archigram and Archizoom; Alchymia; and "Anti-Design"

Reading:

Raizman, Chap. 12, pp. 305-313; Chap. 13, pp. 317-327; and Chap. 14, 336-352.

22. Postmodern Design; Ettore Sottsass and Memphis

Reading:

Raizman, Chap. 13, pp. 332-333 (on laminates); Chap. 15 (all)

Special Reading:

Mark Wigley, "Deconstructivist Architecture," in Philip Johnson and Mark Wigley, *Deconstructivist Architecture*, pp. 10-20.

23. Deconstruction and Neo-50s; *PLUS* (see below)

Reading:

Raizman, chap. 16, 363-375

New Moguls: Gehry, Mau, and Sterling;
Green, Dry, and *Droog* Design (Towards "Sustainable Design")

Special Readings:

Hal Foster, "Design and Crime," from Foster, *Design and Crime and Other Diatribes*, London, Verso, 2002, pp. 13-26.

Paola Antonelli, "Design and the Elastic Mind," pp. 14-26 of *Design and the Elastic Mind*

FINAL EXAM: Saturday, Aug. 1