



Tomb Models of Domestic Furnishings. Sculpture. Place: University of Florida: Harn Museum of Art, China, Ming Dynasty (1368-1644).

History of Art & Design I

Fall 2025 - AD 161 Sec. 001 (3 credits)

Tuesdays & Fridays. 1-2:20 pm

Gretchen Von Koenig

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Hillier College of Architecture and Design

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Weston Lecture 1

Office Hours: Wednesdays 8-10AM

TAs: To be announced.

Overview

This foundation art and design history course surveys aesthetic/functional themes and theories through the early 20th century. The course primarily analyzes the design history of objects, interiors, illustration and early animation histories, and also reviews the related fields of architecture, art, sculpture, film, textile and graphic design histories. Students will explore how various people have used art and design to develop products, spaces and experiences that enriched society culturally and/or that resolved particular societal needs. The course will begin with prehistory human artifacts and dwellings, progress through early civilizations' artistic and functional approaches to the man-made environment, and end with the turn of the 20th century where as art and design took on new meanings following the industrial revolution, including the introduction of time-based designs. We will study interiors, products, animation and game histories across a variety of cultures in order to understand design history from a variety of perspectives.

Specific Learning Outcomes

- Learn to analyze works of art/design from both Western and non-Western cultures perceptively and to evaluate them critically from Prehistory to World War 1 (NASAD 2024-2025, VIII.B.– VIII.C.a.)
 - Develop an understanding of the common elements and vocabulary of art/design and of the interaction of these elements, and be able to employ this knowledge in analysis through written and verbal communication. (NASAD 2024-2025, VIII.B.– VIII.C.b.)
 - Acquire the ability to place works of art/design in historical, cultural, and stylistic contexts, with the ability to address culture and history from a variety of perspectives. (NASAD 2024-2025, VIII.B.– VIII.C.c.)
 - ID: Foundational knowledge of the history of industrial design including, but not limited to the influences of works and ideas on the evolution of design study and practice over time and across cultures. (NASAD 2024-2025, X.F.c.)
 - INT: Functional knowledge of the history of art, architecture, decorative arts, and interior design including, but not limited to the influences of work and ideas on the evolution of interior design practice. (NASAD 2024-2025, IX.C.i.)
 - DD: Functional knowledge of the history of animation, its artistic and technological evolution, and an understanding of basic aesthetic and critical theory. (NASAD 2024-2025, VIII.D., IX.A.f.)
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Required Textbooks:

- Victor Margolin, *World History of Design. Vol. 1: Prehistoric Times to World War I*, vol. 1 (London: Bloomsbury Academy, 2015) [Free Digital Access NJIT Library account.](#)
- Maureen Furniss, *Animation: The Global History* (Thames & Hudson, 2017). Free copy in NJIT

Suggested Textbook:

- Pat Kirkham and Susan Weber, eds., *History of Design: Decorative Arts and Material Culture*,

1400-2000 (New York : New Haven: Bard Graduate Center: Decorative Arts, Design History, Material Culture ; Yale University Press, 2013)

- Giannalberto Bendazzi, *Animation: A World History* (CRC press, Taylor & Francis group, 2017). [Free Digital Access NJIT Library account](#).
- The Bloomsbury Encyclopedia of Design. London: Bloomsbury Academic. [Free NJIT Access](#)

Assignments and Grading

The grading breakdown is as follows:

Weekly In-Class Assignments/Quizzes 30%

Design Analysis Assignments 30%
Museum Poster Design
Design For a Client

Midterm Exam 20%

Final Exam 20%

Letter grades will be assigned as follows:

A (90-100) B+ (86-89) B (80-85) C+ (76-79) C (70-75) D (60-69) F (0-59)

Weekly Schedule

Readings are subject to change and can be found in the Canvas Course

Week & Theme	Date	Content / Deadlines
Week 1 Introduction to the course + Pre-Historic Age: Materials as history, tools as evolution	Tue. 9/2 Fri. 9/5	Syllabus review, Academic Engagement <i>Museum Poster Design</i> Assigned <i>World History of Design</i> , pg. 17-26 (Link) Suggested: Neil MacGregor, " Olduvai Handaxe " and " Clovis Spear Point " from <i>History of the World in 100 Objects</i> , January 2010.

<p>Week 2</p> <p>Visual communication in the Earliest Civilizations</p>	<p>Tue. 9/9</p> <p>Fri. 9/12</p>	<p><i>World History of Design</i>, pg. 27-46;</p> <p>Museum Visits</p>
<p>Week 3</p> <p>Design & Ritual Spaces: Sport, Ceremony & Religion</p>	<p>Tue. 9/16</p> <p>Fri. 9/19</p>	<p><i>World History of Design</i>, pg. 47-56; 73-80; Suggested: Islamic Art: Mirror of the Invisible World, PBS Documentary, May 2019. Watch on YouTube here;</p> <p><i>World History of Design</i>, 90-100; 142-145; 159-162 Suggested: Department of the Arts of Africa, Oceania, and the Americas. “Teotihuacan: Ciudadela.” & “Ancient American Jade” In <i>Heilbrunn Timeline of Art History</i>; Bloomsbury Visual Arts. Arts & Culture Visual Essay, National Museum of New Delhi</p>
<p>Week 4</p> <p>Design & National Identity</p>	<p>Tue. 9/23</p> <p>Fri. 9/26</p>	<p><i>World History of Design</i>, pg.101-113 Suggested: “Chapter 1: East Asia,” in <i>History of Design: Decorative Arts and Material Culture 1400-2000</i>, ed. Pat Kirkham and Susan Weber . Yale University Press.</p> <p><i>World History of Design</i>, pg. 162-170</p>
<p>Week 5</p> <p>Design and Humanism: Spaces of Study, Objects of Protest</p>	<p>Tue. 9/30</p> <p>Fri. 10/3</p>	<p><i>World History of Design</i>, pg. 145-159 Suggested: “The Economy That Slavery Built” 1619 Project, Episode 2, New York Times. August 30, 2019; Adam Smith, <i>Of The Division of Labor</i>, Design History Reader, pages 29-33.</p> <p><i>Museum Poster Design</i> Due</p>

<p>Week 6</p> <p>Animation Origins Early photography and theatre technology</p>	<p>Tue. 10/7</p> <p>Fri. 10/10</p>	<p><i>Animation: The Global History</i>, Chapter 1: Setting the Scene for Animation</p> <p><i>Animation: The Global History</i>, Chapter 2. The Magic of Early Cinema, p. 12-20</p>
<p>Week 7</p> <p>Midterm</p>	<p>Tue. 10/14</p> <p>Fri. 10/17</p>	<p>Midterm Review</p> <p>Midterm</p>
<p>Week 8</p> <p>Graphic Design in the Industrial Revolution</p>	<p>Tue. 10/21</p> <p>Fri. 10/24</p>	<p>Exam Handback; Review and <i>Design for a Client Assigned</i></p> <p><i>World History of Design</i>, pg. 179-205; 218-225; 387-392</p>
<p>Week 9</p> <p>Design & Exhibitionism</p> <p>Art for Art's Sake Debates</p>	<p>Tue. 10/28</p> <p>Fri. 10/31</p>	<p><i>World History of Design</i>, pg. 207- 218; 271-273; 339-347. <i>Suggested : Deyan Sudjic, E is for Expo, O is for Ornament,</i> <i>Designing The Modern World from A-Z</i>, pg. 169-179, 345 - 347. ; Raizman, Chapter 4, pp. 57-70.</p> <p><i>World History of Design</i>, pg. 227-236; 247-253</p>
<p>Week 10</p> <p>Shakers & The Arts & Crafts</p> <p>Decorative Impulse Art Nouveau</p>	<p>Tue. 11/4</p> <p>Fri. 11/7</p>	<p><i>World History of Design</i>, pg. 337-339; 356-361</p> <p><i>World History of Design</i>, pg.289-310 <i>Suggested: BBC's 50 Things That Made The Modern</i> <i>Economy</i>, The Department Store. Listen here; View online article: A History of the Department Store</p>

<p>Week 11</p> <p>Time Based Design: Depicting Motion and Movement in Experimental Film Arts</p>	Tue. 11/11	<i>Animation: The Global History</i> , Chapter 3: Foundations of the Animation Industry
	Fri. 11/14	<i>Animation: The Global History</i> , Chapter 4. The Late Silent Era and the Coming of Sound
<p>Week 12</p> <p>Early 20th century transportation design</p> <p>Design in early Electric Age: Lightbulbs, Kettles, cars and trains</p>	Tue. 11/18	<i>World History of Design</i> , pg. 481-500
	Fri. 11/21	<i>World History of Design</i> , pg. 500-525
<p>Week 13</p> <p>Looking Towards the Avant Guard</p>	<p>Wed 11/26</p> <p><i>*Fall Break Week - Meet once Wednesday</i></p>	<p><i>World History of Design</i>, pg. 535-562</p> <p>Suggested: The MET, <i>Humor and Horror: Printed Propaganda during World War I</i>, Online</p> <p><i>Design for a Client Due</i></p>
<p>Week 14: Final Review</p>	Tues 12/2	Buffer Lecture Space
	Fri. 12/5	Final Review
<p>Week 15: Final Exam</p>	Tues. 12/ 9	Final Exam

Late Assignments: Late assignments may be turned in up to two weeks late for 10% reduced credit (one letter grade). After one week, the work may be turned in for 50% deduction until the last day of classes, Dec 11, 2025.

Generative AI: As a whole, NJIT's perspective on AI is to foster intellectual development, critical thinking, and to uphold academic integrity standards while taking ethics, data, and privacy concerns

seriously. Responsible Use of generative AI means that these tools are not shortcuts to bypass the learning process, *but tools to advance it*.

This course *aims to develop your ability to communicate complex ideas about design*. In studio and design practice, you will be expected to speak intelligently (and on command) to design decisions you make, and verbalize the validity and applicability of any design precedents you research and use as inspiration. Using AI shortcuts to do your design writing and research bypasses this crucial skill - *and my class is a space to cultivate your designer voice*. You can use AI as a beginning point in the research process—such as getting background information on a designer or a design style (the same way one might use wikipedia or an encyclopedia to gain a general understanding of a topic they are currently unfamiliar with). You can also use AI to generate inspiration or research other artists/designers who tackle similar subjects you would like to become familiar with. But analyzing design work—its language and its meaning in culture and society today—is something YOU should be exercising and getting better at, not asking a machine to do it for you. For final submissions, AI should not be used to generate writing or produce your final visuals. Final submissions that are AI generated will be treated as plagiarism: using content (ideas, words, processes, and results) not written by oneself and sharing it as one's work is considered plagiarism (DOS Plagiarism page & the Writing Center).

Using AI as background research still has its pitfalls. Investigate what claims LLMs/AI might state about a given design style/design history, as there are many biases in the data it rests on:

Training Data Bias: If the data used to train an AI model is biased or unrepresentative of the real-world population, the model may learn and perpetuate those biases.

Algorithm Bias: The algorithms and machine learning techniques used to develop AI systems can also introduce bias.

Interaction Bias: AI systems can also exhibit bias when interacting with different user groups.

Societal Bias: AI systems can inadvertently amplify or reflect existing societal biases and stereotypes in the real world if they are not carefully designed and monitored.

Disabilities: If you are in need of accommodations due to a disability please contact the Office of Accessibility Resources & Services (OARS) at OARS@NJIT.EDU, or visit us in Kupfrian Hall 201, to discuss your specific needs. A Letter of Accommodation Eligibility from the OARS authorizing your accommodations will be required. See more information at <https://www.njit.edu/accessibility/>

Syllabus: This syllabus serves as a general outline. I reserve the right to deviate from any part of the plan as necessary. Students will be notified of any such modifications and I will post the new syllabus on canvas.

Grade Disputes for Assignments: If a student has a grade dispute, they should submit a one- page memo to the instructor presenting evidence for their case. The instructor will review and re- grade the original assignment. This review can create a grade increase, but may also create a grade decrease based on the new overall evaluation.

Course Grade Appeals: Grading is done at the sole discretion of each faculty member. A student who wishes to appeal a grade must write a formal letter to the Dean of the College of Architecture and Design specifying the course number, term, year and faculty member, AND reasons for the appeal. The Dean then refers the matter to the Associate Dean for Academics who in turn appoints an ad hoc committee to review the student's work and the manner of grading. Full details of the appeals procedure and required documentation can be obtained from the academic advisor Sasha Corchado.

Violations of Academic Integrity : Academic Integrity is the cornerstone of higher education and is central to the ideals of this course and the university. Cheating is strictly prohibited and devalues the degree that you are working on. As a member of the NJIT community, it is your responsibility to protect your educational investment by knowing and following the academic code of integrity policy that is found at: NJIT Academic Integrity Code.

Please note that it is my professional obligation and responsibility to report any academic misconduct to the Dean of Students Office. Any student found in violation of the code by cheating, plagiarizing or using any online software inappropriately will result in disciplinary action. This includes work generated from Chat GPT. This may include a failing grade of F, and/or suspension or dismissal from the university. If you have any questions about the code of Academic Integrity, please contact the Dean of Students Office at dos@njit.edu”

Incomplete Grades: The grade of "Incomplete" may be given under rare, documented circumstances. Instructors must provide written details of the remaining work and deadlines to the student and the Department Chair. The "Incomplete" grade must be resolved in the next regular semester to avoid automatic conversion to a failing grade. Instructors should not accept work by a student after the end of the semester following the one in which the Incomplete was issued, unless the Dean of Students certifies extenuating circumstances, the instructor is willing to process a late change of grade and the Senior Vice Provost for Academic Affairs pre-authorizes such a change.

Kepler: As per the policies of the School of Architecture and Design, all assignments must be uploaded to Kepler by the deadline. Any work not uploaded to Kepler will receive a failing grade. Any work that is not uploaded to Kepler will not be counted toward the final grade for the semester (meaning: it will be included as a zero in the final grade calculation).

Participation and Attendance: I do not take attendance. Participation in the course is 10% of your grade as it is a seminar class. If you are frequently absent, you cannot contribute to class discussions which will impact your participation grade. Further, your major project for the semester has bi-weekly

inclass presentations and if you are absent for those, you do not get the credit unless you contact me in advance and your group confirms your active participation in what was presented to the class.