History of Art & Design II

Spring 2025 - AD 162 (3 credits)

Instructor: Gretchen Von Koenig

Hillier College of Architecture and Design
New Jersey Institute of Technology

Time: Tuesdays & Fridays, 1-2:20pm

Room: KUPF 211

Office Hours: Tuesdays 10 am - 12 pm,
Email to schedule
gretchen.a.vonkoenig@njit.edu

Teaching Assistants:
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Overview

 This course explores the major art and design movements and influences of the 20th-21st century. We explore topics that set the stage for contemporary issues in art and design that increasingly deal with globalization, technology and ecology. We will be analyzing and discussing major works of art and design for their historical, cultural and social significance. Students will investigate the cultural meaning and historical significance of the art/design product from the industrial revolution through

modern design ideologies. This class covers a wide range of visual and material culture but focuses on the design pertinent to the majors of the School of Art and Design: industrial, interior and digital works of design. Students will read and learn about the canon of design works as well as thoughts that push against canonical thinking. Our goal in this class is to create a strong foundation for design students to speak fluently about design history, widen their design lexicon, and reflect critically on what design practice means today.

Prerequisite: AD 161

Specific Learning Outcomes

- Identify and articulate characteristic features of major styles in design and art from the 19th-21st century from Western and non-western contexts (NASAD 102, 2023-24)
- Analyze formal attributes for their relationship to cultural and historical conditions
- Develop formal analysis and design vocabulary in regards to art, interiors, objects and digital works and be able to employ this knowledge in analysis (NASAD 102, 2023-2024)
- Increase critical awareness of design's relationships to political and social systems both in the past and present.
- Ability to address culture and history from a variety of perspectives (NASAD, 2023-2024)
- Foundational knowledge of a broad range of design history, theory, and criticism, including but not limited to the influences of works and ideas on the evolution of design practice over time and across cultures, and an understanding of the similarities, differences, relationships, and major achievements among the various design fields and specializations. (NASAD 208, 2023-2024)

Required Textbook
David Raizman, *History of Modern Design: Graphics and Products since the Industrial Revolution*, Second edition (London: Laurence King Publishing, 2010).
  *On reserve at the architecture library, also available used on Amazon, Chegg and Abe Books

Suggested Textbooks:

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)

Grace Lees-Maffei and Rebecca Houze, eds., *The Design History Reader*, English ed (Oxford ; New York: Berg Publishers, 2010)

Victor Margolin, *World History of Design. Vol. 1: Prehistoric Times to World War I*, vol. 1 (London: Bloomsbury Academy, 2015)

Victor Margolin, *World History of Design. Vol. 2: World War I to World War II*, vol. 2 (London: Bloomsbury Academy, 2015).

Stephen Eskilson, *Digital Design: A History* (Princeton: Princeton University Press, 2023).

Assignments and Grading
The grading breakdown is as follows:

Attendance	5%
Weekly In-Class Assignments/Quizzes	25%
Design Analysis Assignments	30%
Object/Room Analysis	
Design For a Client	
Midterm Exam	20%
Final Exam	20%

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

Week & Theme		Content / Deadlines
Week 1: Introduction to the course	Tue. 1/21	Syllabus review, Academic Engagement
	Fri. 1/24	Raizman 11-13, 16 *Object Analysis Assigned*
Week 2: Worlds Fairs and Exhibitionism	Tue. 1/28	Raizman, Chapter 4, pp. 57-61.
	Fri. 1/31	Raizman, Chapter 4, pp. 61-70.
Week 3: Craft Debates in the Machine Age	Tue. 2/4	Raizman, Chapter 5, pp. 80-88.
	Fri. 2/7	Raizman, Chapter 5, pp. 91-98.

Week 4: Machine Art and Aesthetic Movement	Tue. 2/11 Fri. 2/14	Raizman, Chapter 6, pp. 103-110. Raizman, Chapter 6, pp. 120-131.
Week 5: Early modernisms	Tue. 2/18 Fri. 2/21	Raizman, Chapter 7, pp. 147-154. Raizman, Chapter 8, pp. 161-165, 172-180.
Week 6: Modernism	Tue. 2/25 Fri. 2/28	Raizman, Chapter 9, pp. 181-189. Raizman, Chapter 9, pp. 196-206. *Object Analysis Due*
Week 7: American Art Deco & The Harlem Renaissance	Tue. 3/4 Fri. 3/7	Raizman, Chapter 9, pp. 223-229 Raizman, Chapter 10, pp. 232-237, 242-244.
Week 8: Midterm	Tue. 3/11 Fri. 3/14	Midterm Review Midterm Exam
Spring Break March 16-22th		
Week 9: Streamlining & Mid Century Modernism	Tue. 3/25 Fri. 3/28	Raizman, Chapter 9, pp. 219-222; *Design for a Client Assigned* RaizmanChapter 10, pp. 248-250
Week 10: Design and Mass Culture	Tue. 4/1 Fri. 4/4	Raizman, Chapter 11, pp. 260-266. Raizman, Chapter 11, pp. 273-275, 298-301.
Week 11: New Materials and Social Critiques	Tue. 4/8	Raizman, Chapter 12, pp. 313-314, 322-325; Chapter 13, pp. 328-334.

	Fri. 4/11	Raizman, Chapter 14, pp.355-358; 362-366.
Week 12: Postmodernism & Counter Cultures	Tue. 4/15 Fri. 4/18	Raizman, Chapter 14, pp.358-362; Chapter 15 369-370. Raizman, Chapter 15, pp.370-378. NO CLASS - Good Friday
Week 13: Universal Design Y2K Design	Tue. 4/22 Fri. 4/25	Raizman, Chapter 16, pp.381-386. Raizman, Chapter 16, pp.387-400. *Design for a Client Due*
Week 14 Contemporary Design topics 2010-now	Tue. 4/29 Fri. 5/2	Readings TBD, will be posted on Canvas Final Exam Prep
Week 15	Wed. 5/7	Final Exam, 1:00 - 2:20

Policies

<u>Late Assignments:</u> Late assignments may be turned in up to a week late for 15% reduced credit. After one week, there is a 50% reduction, up to two weeks. After two weeks, no credit will be awarded.

<u>Generative AI:</u> 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* and its relationship in culture and society. You will be expected in your studios to speak intelligently (and on command) to design decisions you make and design precedents you research and use as inspiration. Using AI shortcuts 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). However, I would caution you against what 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.

This course expects students to work without artificial intelligence (AI) assistance in order to better develop their skills in this content area. As such, AI usage is not permitted throughout this course to write submissions for the assignments (Object Analysis), quizzes, or midterm or final exams. Submissions with AI 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).

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.

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 Academcis 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.

<u>Violations of Academic Integrity</u> : 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 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.

<u>Incomplete Grades:</u> 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.

<u>Kepler:</u> As per the policies of the School of Architecture and Design, all assignments must be uploaded to Kepler by the deadline. Your final grade will not be released until you submit your assignments (Object Analysis, Design for a Client) to Kepler. Failure to upload to Kepler in a timely manner will result in a failing grade.

<u>Participation and Attendance</u>: Class attendance is critical to achieving the course objectives and therefore accounts for 5% of your overall grade. After 3 unexcused absences, your attendance grade will be reduced to half, 2.5%. After 6 absences, the grade for attendance will be a 0%.

Excused absences do not impact your attendance grade. Legitimate documentation must be provided by the student to the instructor and appropriate University staff at the onset of any issues that may impact their class performance. The University is under no obligation to offer special dispensation to students who present documentation after the end of the semester.

Student Absences for Religious Observance: NJIT is committed to supporting students observing religious holidays. Students must notify their instructors in writing of any conflicts between course requirements and religious observances, ideally by the end of the second week of classes and no later than two weeks before the anticipated absence.