

Cultural Studies IV

Semester: 2 (Spring)

Stage: 2

Number of Credits: 4 semester credits/6 quarter units

Prerequisites	Cultural Studies, III
Assessment weighting	100% continuous assessment
Element	Design, Culture
Supports stage learning outcomes	<ul style="list-style-type: none"> Integrate conceptual, contextual, ethical and material considerations in the design and realisation of space and form. Research and critically appraise the built environment in terms of its aesthetic, cultural, social, historical and political context.

Module aims	<p>The primary aim of the module is to:</p> <ul style="list-style-type: none"> Develop student research into and critical appraisal of the Modernist movement in terms of its origins and development and within an aesthetic, cultural, social, historical and political context. <p>The secondary aim is to:</p> <ul style="list-style-type: none"> Support the course and stage learning outcomes specifically with reference to the Design (Project Work), Technology and Drawing.
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Module learning outcomes

On completion of this subject students will be able to:

- Apply visual, theoretical and critical vocabulary to the Modernist style
- Apply research skills
- Appraise the significance of context in relation to the Modernist movement
- Recognise and appraise key influences on the Modernist style
- Trace the detailed development of interiors during the Modernist era
- Research and critically appraise different contributions to the Modernist movement.

Syllabus:**UNIT I - THE ROOTS OF MODERNISM****Victorian Architecture, Art and Design**

Ecclesiastical architecture, domestic architecture and interior design. Victorian

painting. Case studies – the Great Exhibition, the Pre-Raphaelite Brotherhood

William Morris and the Arts and Crafts Movement

Reaction against Victorian design – Morris, Ruskin, Cole, Jones. The re-introduction of craftsmanship. Design and education debates.

Art Nouveau in context

The formation of the Art Nouveau Style. Artistic context – Impressionism, Post-Impressionism, Japanese influence.

Examination of both movements in terms of designs produced - furniture, glass, jewellery and posters.

Legacy of the Arts and Crafts Movement

Viennese Secession
Wiener Werkstatte
Deutscher Werkbund

UNIT II - MODERNISM

The beginnings of Modernism – the Bauhaus

Origin of Modernism in architecture and design with special reference to Germany. Influence of the Bauhaus on later architecture and design
Principles of design, especially interior design. Case study – the Bauhaus.

The spread of Modernism

Spread of Modernism across Europe – France, Russia, Italy, Scandanavia, the Netherlands. Case studies - Le Corbusier, Alvar Aalto, Eileen Gray, Gerrit Rietveld, Terragni and Italian fascism, Russian constructivism.

The influence of art on Modernism

The development of abstraction. Theories and development of cubism. The age of the machine - Futurism in Italy.
Case studies – Picasso, Braque, Kandinsky, Klee, Mondrian, Malevich, Balla, Boccioni, Severini, Carra, Dali, Ernst, Miro, Magritte, Duchamp.

Modernism in the US

The spread of Modernism to the US. The development of interior design and industrial design in the US. Art Deco. Popularisation of new styles and forms in the great exhibitions. Case studies – Chicago Century of Progress, New York World's Fair, Frank Lloyd Wright.

Teaching/learning methodology

The teaching methodology is based on the module aims and objectives. The subject will be taught using formal lectures, visits to museums, galleries and historic buildings, individual research and presentations, use of reflective journals, discussions, site visits, and appropriate guest lectures. Assignments are an integral part of the teaching methodology. Students will be expected to maintain very regular contact with their assignment supervisor. The responsibility to arrange one-to-one tutorials rests with the student.

Method of assessment:

This methodology is also based on the module learning outcomes. The module is assessed by continuous assessment. The formative assessments will take the form of one large detailed and critical research presentation to reflect more complex critical essay writing than in Stage I.

The summative assignment is conducted by means of portfolio/process-portfolio appraisal of all written and visual work completed.

Recommended reading

Pioneers of Modern Design	Pevsner, Nikolaus	Penguin	1991
The Sources of Modern Architecture and Design,	Pevsner, Nikolaus	Thames and Hudson	1995
Objects of Desire: Design and Society 1750-1980	Forty, Adrian	Thames and Hudson	1986
Alvar Aalto	Weston, Richard	Phaidon	1995
An Introduction to Design and Culture in the Twentieth Century	Sparke, Penny	Allen and Unwin	1995
Eileen Gray	Garner, Phillippe	Taschen	1993
Dictionary of 20th Century Architecture	Lampugnani, Vittorio Magnago	Thames and Hudson	1996
Ephemeral Vistas, the expositions universelles, Great Exhibitions and World's Fairs 1851-1939	Greenhalgh, Paul	Manchester University Press	2002
Industrial Design	Heskett, John		
An Introduction to Modern Architecture	Richards, J.M	Penguin	1962
Twentieth Century Design	Woodham, Jonathan	OU Press	1997
Bauhaus	Whitford, Frank	Thames and Hudson	1985
20th Century Design - a Reader's Guide	Morgan, Conway Lloyd	Architectural Press	2002
Theory and Design in the First Machine Age	Banham, Reyner	Architectural Press	2002
Le Corbusier : the creative search	Baker, G.H.	Van Nostrand Rheinhold	1996
Ludwig Mies Van der Rohe	Blaser, W	Birkhauser Verlag	1997
Art in Theory 1900-2000	Harrison & Wood	Blackwell	2000
Victorian Architecture	Dixon, Roger Stefan Muthesius	Thames and Hudson	1993
The Great Exhibition of 1851	Purbrick, Louise, ed.	Manchester University Press	2002
The Arts and Crafts Movement	Cumming, Elizabeth & Kaplan	The Herbert Press 1994	1994