

History Modern Design Raizman David

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David Raizman (PhD, Art History, Pittsburgh, 1980) will serve as director of the program. Dr. Raizman is an art and design historian at Drexel University and author of *History of Modern Design* (2004, ...

David Raizman

Hosting Drexel's first-ever summer institute on design history, Westphal College of Media Arts & Design's David Raizman talks with DrexelNow about ... June 6 With influences ranging from Miley Cyrus ...

An exploration of the parallel development of product and graphic design from the 18th century to the 21st. The effects of mass production and consumption, man-made industrial materials and extended lines of communication are also discussed.

Surveying applied arts and industrial design from the 18th century to the present day, this book explores the dynamic relationship between design and manufacturing, and the technological, social and commercial context in which this relationship developed. The effects of a vastly enlarged audience for the products of modern design and the complex dynamic of mass consumption are also discussed. Part of this dynamic reveals that products serve as signs for desires that have little to do with need or function. The book also explores the impact of a wealth of new man-made industrial materials and tools on the course of modern design - from steel to titanium, plywood to plastic, cotton to nylon, wire to transistors, and microprocessors to nanotubes. The research, development and applications of these technologies are shown as depending upon far-reaching lines of communication stretching across geographical and linguistic boundaries. Reviews of the first edition: "...Raizman's book awakens you to examples of design that surround us everywhere, all the time. By the end, the *History of Modern Design* manages the rare trick of being an authoritative textbook that fuels the imagination.." Blueprint

Looks at the history of design from the eighteenth century to the present day.

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In *Objects, Audiences, and Literatures: Alternative Narratives in the History of Design*, five art historians tap a variety of unexpected literary sources to reveal the dynamic relationship between intention and reception in architecture, interior design, costume, and the decorative arts. The essays consider both handcrafted and serially produced objects from the eighteenth to the mid-twentieth centuries, including a japanned high chest from colonial Boston, German and Austrian Artistic Dress, Tiffany lamps, the architecture of the 1925 Exposition Internationale des Arts D\u00e9coratifs et Industriels in Paris, and the "dream homes" portrayed in two popular postwar American films. The five chapters demonstrate that a complex and even contradictory mixture of stakeholders determines the meanings of designed objects. Each author examines popular forms of literature in order to reveal the preconceptions that viewers brought with them to the experience of looking at and using objects. The authors' attentiveness to viewers' class and gender provides a methodological model for approaching the study of reception within the field of design history. *Objects, Audiences, and Literatures* introduces a new generation of historians of design and decorative arts with five superb case studies. Looking beyond the laconic historical data that has formed the backbone of scholarship in this field these authors plumb popular culture films, advertisements, and especially novels to understand contemporaneous meanings of objects. Using these polyglot sources with an eye particularly on narrative and gender they suss out heretofore unnoticed dissonances between the prescriptive pronouncements of avant-garde "insiders" and the reception that design innovation found in broader publics. These wide-ranging essays are marked by imagination, exuberance, and acuity; I look forward to using it in my teaching. Margaretta M. Lovell, University of California, Berkeley This is a welcome addition to the literature that addresses the growing scholarly and popular interest in design and design history. Drawing on an impressive array of examples, the authors explore how class, gender, and cultural context shaped the reception of architecture, interior design, costume, and the decorative arts at various moments in the modern era. The collection is noteworthy for the way each of the contributors draws upon literary sources for insights into design and material culture that transcend the specific examples under review. Models of methodological rigor, these essays should appeal to scholars in multiple disciplines. Dennis P. Doordan, University of Notre Dame

This groundbreaking anthology is the first to focus exclusively on the history of industrial design. With essays written by some of the greatest designers, visionaries, policy makers, theorists, critics and historians of the past two centuries, this book traces the history of industrial design, industrialization, and mass production in the United States and throughout the world.

Expanding Nationalisms at World's Fairs: Identity, Diversity, and Exchange, 1851-1915 introduces the subject of international exhibitions to art and design historians and a wider audience as a resource for understanding the broad and varied political meanings of design during a period of rapid

industrialization, developing nationalism, imperialism, expanding trade and the emergence of a consumer society. Its chapters, written by both established and emerging scholars, are global in scope, and demonstrate specific networks of communication and exchange among designers, manufacturers, markets and nations on the modern world stage from the second half of the nineteenth century into the beginning of the twentieth. Within the overarching theme of nationalism and internationalism as revealed at world's fairs, the book's essays will engage a more complex understanding of ideas of competition and community in an age of emergent industrial capitalism, and will investigate the nuances, contradictions and marginalized voices that lie beneath the surface of unity, progress, and global expansion.

This Companion is an introduction to one of the most important masters of early Italian art. An overview of Giotto's life and career offers essays by leading authorities on his critical reception as well as an analysis of workshop practices of the period and the complexities of religious and secular patronage. Serving as an essential resource for students of late medieval and early Renaissance Italy, the book also provides a chronology of the artist's life and a select but comprehensive bibliography.

Design culture foregrounds the relationships between the domains of design practice, design production and everyday life. Unlike design history and design studies, it is primarily concerned with contemporary design objects and the networks between the multiple actors engaged in their shaping, functioning and reproduction. It acknowledges the rise of design as both a key component and a key challenge of the modern world. Featuring an impressive range of international case studies, Design Culture interrogates what this emergent discipline is, its methodologies, its scope and its relationships with other fields of study. The volume's interdisciplinary approach brings fresh thinking to this fast-evolving field of study.

This book explores the beginnings of the interior design profession in nineteenth-century France. Drawing on a wealth of visual sources, from collecting and advice manuals to pattern books and department store catalogues, it demonstrates how new forms of print media were used to 'sell' the idea of the unified interior as a total work of art, enabling the profession of interior designer to take shape. In observing the dependence of the trades on the artistic and public visual appeal of their work, the book establishes crucial links between the fields of art history, material and visual culture, and design history.

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