

Art History 072, Section 2: Design in Society

San José State University

Fall Semester 2009

Art Building 133 -- Monday, Wednesday, 12:00-1:15 PM

Dr. Anthony Raynsford – Anthony.Raynsford@sjsu.edu -- Phone (408) 924-4796

Office: Art Building, Room 123

Office hours: Monday, Wednesday, 10:00-11:30 AM, or Tuesday by appointment

* E-mail is generally the best method of contact during non-office hours.

* Please allow 48-hours for an e-mail response.

* Emergency: 911.....Campus Escort: 42222

* Individuals with disabilities may contact the Disability Resource Center (DRC), Administrative Building 110, 408/924-6000, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape and accommodations for physical accessibility. The Learning Assistance Resource Center (LARC), Student Services Center 600, 924-2587, is available free to all students seeking help with writing.

* The \$10 course fee for this Art History class supports course materials including website and image development.

GENERAL COURSE INFORMATION:

Topic and Scope of the Course: This course considers the cultural role of design in addressing human needs in shaping the environment, in providing shelter, clothing, utilitarian objects, and transportation, in visual communication for political and entertainment purposes. It provides a thematic and historical introduction to major types of design around the globe from prehistory to the present. It will consider the cultural role of design in finding creative solutions to useful objects, visual communications and built environments in a variety of social contexts. Works by designers from many diverse cultures will be studied from the point of view of the particular problems they sought to solve within their material and social contexts. As cost of materials and amount of labor varies in producing different objects, even objects of the same type, issues of economic and social class are also critical in understanding designs.

Purpose of Course:

The purpose of the course is to enable each student to attain the following goals:

- Learn the design characteristics of the examples studied. This will include an understanding both of the aesthetics of the objects and processes particular to the social contexts from which they come;
- Recognize aesthetic qualities and processes that characterize works of the human intellect and imagination;
- Learn to respond to works of design both analytically and intuitively in writing and in class discussion, and to take these skills into the world outside the classroom;
- Learn to recognize basic themes and problems in design, particularly as these have emerged industrialized cultures of the past 250 years;
- Learn to closely analyze theoretical texts in the field of design;
- Learn to do research in the field of design;
- Recognize issues related to and accomplishments of diverse cultures as reflected in examples of design;
- Develop an understanding of how design is affected by cultural and historical context; and
- Write clearly, effectively, and critically using terminology appropriate to the history of design;
- Experience significant works of art in the classroom, and in performances or exhibitions.
- **Note:** As in any university course, ARTH 72 requires consistent student effort in order to achieve these learning goals. In other words, what you get out of the course will depend a great deal on what you put in.

Class Format: The study of Design in Society asks you to pay attention and to look closely at works of design. It also asks you to read closely, as well as to think, speak and write articulately about your visual experience. The course will involve the following: Image-based lectures, class discussion, group projects, group presentations, videos, student peer evaluation/writing workshops, and possible attendance of Art & lectures and/or visits to exhibitions.

Course Prerequisites: None. This course meets Area C-1 requirement for Core GE and is a major requirement for design Students. Completion of 1A (or concurrent enrollment) is strongly recommended.

Required Texts: The course textbook is supplemented by an On-Line Reader comprised of critical essays in the theory and history of design. Lectures will develop these materials and questions based on them will be presented on course exams. In addition, key images from lecture will be made available on the Course Website.

- Victor Margolin and Richard Buchanan, eds., The Idea of Design: A Design Issues Reader (1995).
- ARTH 72 Course materials on-line on the SJSU Blackboard site for the course at < <http://sjsu6.blackboard.com/webct/> > (login instructions to be announced in class).
- ARTH 72 Course Website. Available at < <http://arth.sjsu.edu/courses/> >. Access through User: and Password: (login instructions to be announced in class).
- Course readings and additional resources will be made available on the SJSU Blackboard site for the course at < <http://sjsu6.blackboard.com/webct/> >
- Optional Resources include: Electronic Resources links to writing guides and Internet sites will be posted to the Course Website and/or to Blackboard.

COURSE SCHEDULE:

Week 1 – August 24-26: Introduction

Rudolf Arnheim, “From Function to Expression,” in *The Journal of Aesthetics and Art Criticism*, V. 23, Autumn 1964, pp. 29-41.

Week 2 – August 31-September 2: Function and Appearance

Del Coates, “Daimons, Zeitgeists and Icons,” in *Watches Tell More than Time*, pp. 53-82; Martin Heidegger, “The Being of the Entities Encountered in the Environment,” in *Being and Time*, pp. 95-102.

Introduction to Group Paper I, Thursday 29 January

Week 3 – September 9: The Cultural Needs and Functional Systems

Bronislaw Malinowski, “Basic Needs and Cultural Responses,” in *Scientific Theory of Culture, and Other Essays*, pp. 91-119.

Quiz No. 1, Initial Research Report (web sources)

[NO CLASS SEPTEMBER 7TH – LABOR DAY]

Week 4 – September 14-16: Appearance, Value and the Commodity Fetish

Karl Marx, “The Fetishism of Commodities and the Secret Thereof,” in *Capital, Volume I*, pp. 118-126; Pierre Bourdieu, “The Visible and the Invisible,” in *Distinction*, pp. 200-208; Roland

Barthes, "Soap Powders and Detergents," in *Mythologies*, pp. 36-38.

Group Paper I initial drafts with bibliography due Wednesday 16 September

Week 5 – September 21: Design Ethics

Nigel Whitely, "Responsible Design and Ethical Consuming," in *Design for Society*, pp. 94-134; Jonathan Chapman, excerpt, *Emotionally Durable Design*, pp. 18-25.

[NO CLASS SEPTEMBER 23RD – BECAUSE OF STATE BUDGET CONTSTRAINTS]

Week 6 – September 28-30: Design as a Distinct Profession

Leon Battista Alberti, "Preface," *The Ten Books of Architecture*, pp. i-iii; Yves Deforge, "Avatars of Design: Design before Design," in *The Idea of Design*, pp. 21-28; Penny Sparke, "From the Applied Artist to the Industrial Designer," in *Consultant Design*, pp. 5-21.

Week 7 – October 5-7: Design, Labor and the Industrial Revolution

Adrian Forty, "Design and Mechanisation," in *Objects of Desire*, pp. 42-61; William Morris, "The Revival of Handicraft," in *On Art and Socialism*, pp. 220-228; Frederick Winslow Taylor, excerpt, *The Principles of Scientific Management*, pp. 77-85.

Week 8 – October 12-14: Propaganda, Advertising, and the Public Sphere

Edward L. Bernays, "Molding Public Opinion," in *Annals of the American Academy of Political and Social Science*, May 1935, pp. 82-87; Ann C. Tyler, "Shaping Belief," in *The Idea of Design*, pp. 104-112; Victor Margolin, "Rebellion, Reform and Revolution," in *Design Issues*, Autumn 1988, pp. 59-70.

Group Paper I due Wednesday 14 October

Week 9 – October 21: Printing, Typography and the Mass-Produced Image

Marshall McLuhan, "The Printed Word," in *Understanding Media*, pp. 170-178; Dennis Bryans, "The Double Invention of Printing," in *Journal of Design History*, vol. 13 no. 4, pp. 287-300.

[NO CLASS OCTOBER 19TH – BECAUSE OF STATE BUDGET CONTSTRAINTS]

Week 10 – October 26-28: Industrial Design and the Invention of Styling

David Gartman, "Harley Earl and the Art and Color Section," in *Design History: An Anthology*, pp. 122-144.

Quiz 2 Wednesday 28 October

Introduction to Group Paper II following Quiz

Week 11 – November 2-4: Rationalization, Industrial Design and Architectural Space

Adrian Forty, "Design in the Office" in *Objects of Desire*, pp. 120-155; Walter Gropius, excerpt, *The New Architecture and the Bauhaus*, pp. 19-51; Kenneth Frampton, "The Bauhaus: the evolution of and idea 1919-32," in *Modern Architecture*, pp. 123-129.

Week 12 – November 9: Design, Fashion and Obsolescence

Mark Wigley, excerpt, "White-Out: Fashioning the Modern," in *Architecture in Fashion*, pp. 213-242; Nigel Whitely, "Toward a Throw-Away Culture. Consumerism, 'Style Obsolescence' and Cultural Theory in the 1950s and 1960s" *Oxford Art Journal*, Vol. 10, No. 2, (1987), pp. 3-27.

[NO CLASS NOVEMBER 11TH – VETERAN’S DAY]

Week 13 – November 16-18: Digital Graphics, Hypertext and the Network Society

Beverly Jones, “Cultural Implications of Integrated Media,” in *Leonardo*, vol. 24, no. 2, pp. 153-158; Loretta Staples, “Typography and the Screen, A Technical Chronology of Digital Typography,” in *Design Issues*, vol. 16, no. 3, pp.19-34.

Group Paper II due at beginning of class on Tuesday 16 November [Note: this is the final draft.]

Week 14 – November 23: Digital Models, Virtual Reality and Designed Objects

Abraham A. Moles, “Design and Immateriality: What of it in a Post-Industrial Society?” in *The Idea of Design*, pp. 268-274; Bryan Lawson, “CAD and Creativity: Does the Computer Really Help?” in *Leonardo*, vol. 35, 2002, pp. 327-331.

[NO CLASS NOVEMBER 25TH – BECAUSE OF STATE BUDGET CONTSTRAINTS]

Group Paper II Presentations scheduled 11/30, 12/2 and 12/7 (20 minutes each); Attendance mandatory for all three days; Papers will be returned in order of presentation.

Week 15 – November 30-December 2: Presentations

Week 16 – December 7: Presentations

Tuesday, December 15, 9:45 AM-12:00 Noon, - FINAL EXAM!!

COURSE REQUIREMENTS

General Requirements:

Attendance and active participation are essential to your success in this course as they represent your opportunity to apply what you have learned, to articulate your ideas clearly and effectively, to develop analytical and critical thinking about design, and to learn about additional perspectives on our topics of study.

Please arrive punctually with all required materials and stay for the entire class. Student discussion and input is encouraged during lecture; however, students are asked to refrain from private conversations during lectures or student presentations. Discussion will typically center on the images shown in class and not all of these will be available in the texts.

Students should be prepared to discuss all of the assigned readings for each class session. It is important to read the assigned material carefully and before each class session.

Important Note: Group assignments and class activities require full participation of all group members. Documentation of legitimate participation is required for each member to receive the overall group grade, e.g., timely submission of individual drafts and other materials. Students will have the opportunity to evaluate their groups, including levels of participation by individuals.

Examinations and Writing Assignments:

- The writing requirement for a GE course is a minimum of 1500 words (six pages);
- There will be two scheduled midterms, two group papers with 3- to 4-page individual graded drafts, and a final examination. Group papers will be subject to peer review prior to submission, and all students are required to create an individual draft and document their participation in group activities to receive the overall group grade;

- Grading criteria for all writing assignments will be posted to the Blackboard site, and all papers will be evaluated and returned with instructor comments intended to improve future writing assignments;
- Material covered on quizzes and the final exam will derive from class lectures and assigned readings from the course textbook, Blackboard site, and ARTH 72 Course website;
- Exam format consists of a combination of analysis of design works, text identification, comparisons of design works, and short essay questions. Students are urged to remain current by taking effective lecture notes. It is recommended that students form study groups outside of class as this is a highly effective means of assimilating information into knowledge;
- Group papers and individual drafts will require scholarly research as well as analytical and affective responses to works of design;
- King Library Reference Librarians are an excellent resource for research information. See also the King Library Electronic "Articles & Databases" at < www.sjlibrary.org > and Course Website links to legitimate on-line resources; and
- There will be no make-up exams without prior instructor approval or documented excuse such as a doctor's note. Missed exams and assignments will be given a grade of "0".

Assignment Format:

- Type all assignments with one-inch margins and a 12-point font. Double-space, use page numbers on all pages, and put your name, title and assignment number on a cover page (see Course Website writing guides for example). Cite all outside sources as footnotes (Chicago Style format preferred); papers lacking source information will be returned ungraded for revision. Use a separate page for each captioned illustration of featured works and include these pages at the end of the paper. Staple pages together at the upper left-hand corner and turn in with outline and draft versions at beginning of class on the date due. Keep a printed copy and a back-up disk of all your work. Papers must be received in hardcopy.

Relative weight of course requirements:

Quizzes	20%
Group Paper I draft	10%
Group Paper I	20%
Group Paper II	20%
Final Examination	20%
Participation	10%

Numeric grade equivalents:

93% and above	A
92% - 90%	A-
89% - 88%	B+
87% - 83%	B
82% - 80%	B-
79% - 78%	C+
77% - 73%	C
72% - 70%	C-
69% - 68%	D+
67% - 63%	D
62% - 60%	D-
below 60%	F

Policy on assignments and class attendance:

- Students are asked to turn off cell phones and to limit laptop use to note-taking while in class;
- All papers must be original to this class (no "recycling"), meet all requirements of the assignment, and provide proper in-text source citations for all sources used (including textbook and Internet sources) for credit. All final papers must be submitted with outline and draft versions for credit. Late papers will not be accepted. Group papers must be submitted with notes, drafts, sources, and materials documenting the contribution of each participant; students not submitting such work will receive a "0" in lieu of the group grade; and exceptions will be made only in cases of documented emergency (e.g. sudden hospitalization, death in the immediate family).
- **Papers copied in whole or in part from Internet sources will receive a grade of "0."** See "Avoiding Plagiarism: Mastering the Art of Scholarship," on-line at < <http://sja.ucdavis.edu/files/plagiarism.pdf> >.
- Expectations about classroom behavior; see Academic Senate Policy S90-5 on Student Rights and Responsibilities at <http://www.sjsu.edu/senate/S90-5.pdf>.
- **Please note:** Except in cases of documented emergencies, incomplete grades are not given in this course.

University Policies:

A) Academic Integrity Statement

The University's Academic Integrity Policy is available at

http://www.sa.sjsu.edu/download/judicial_affairs/Academic_Integrity_Policy_S07-2.pdf.

From the Office of Student Conduct and Ethical Development: "Your own commitment to learning, as evidenced by your enrollment at San José State University, and the University's Academic Integrity Policy requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the Office of Student Conduct and Ethical Development." Further information can be found at < http://sa.sjsu.edu/student_conduct >."

B) Campus Policy in Compliance with the Americans with Disabilities Act:

"If you need course adaptations or accommodations because of a disability, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with the Disability Resource Center (DRC, in Administrative Building 110, 408/924-6000) to establish a record of their disability."

C) Dropping and Adding:

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops are available at <http://info.sjsu.edu/web-dbgen/narr/soc-fall/rec-324.html>.

Information about late drop is available at <http://www.sjsu.edu/sac/advising/latedrops/policy>. Students should be aware of the current deadlines and penalties for adding and dropping classes.

Additional Note:

This syllabus is subject to change, in the event of unforeseen circumstances, or in the case that changes will significantly enhance the quality of the course. Students will collectively have the opportunity to shape the ways in which the course unfolds.