

San José State University  
Department of Art & Art History  
ARTH 72, Design in Society, Section 4 (24425), Spring 2017

#### Course and Contact Information

Instructor:	Dr. Elizabeth Carroll Consavari
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Office Hours:	Thursdays 1:15-3:15 PM; Fridays 12:15-1:15PM
Class Days/Time:	Fridays 9:30AM-12:15PM
Classroom:	ART 133
GE/SJSU Studies Category:	(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.
Department Office:	ART 116
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#### Course Format

#### Faculty Web Page and MYSJSU Messaging

Course materials such as syllabus and lecture images can be found on my faculty course webpage at <http://arth.sjsu.edu> (the case-sensitive website User Name arth and Password is ".....") while handouts, assignment instructions, review sheets, image lists and readings, etc. are on [Canvas Learning Management System course login website](#) at <http://sjsu.instructure.com>. Required readings not in your textbook appear in the SJSU Canvas site at <https://sjsu.instructure.com>; or via King Library Articles Databases at [libguides.sjsu.edu/a-z](http://libguides.sjsu.edu/a-z) or use your own student number and password to access and download readings. Please note that study materials are posted within seven days after completion of related lectures. Other useful information appears on the Art History VRL website at [arth.sjsu.edu](http://arth.sjsu.edu). Finally, periodic reminders and updates will be sent through Canvas accounts course website. You are responsible for regularly checking with the messaging system through [MySJSU](http://my.sjsu.edu) at <http://my.sjsu.edu> or Canvas to learn of any updates.

#### Course Description

This course provides a thematic and, within each theme, a chronological 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 basic human needs, such as shelter, clothing, useful objects, visual communications, transportation and built environments in a variety of social contexts. Works by

designers from many diverse cultures will be studied within their historical and cultural context. 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. This section of “Design in Society” also addresses issues of sustainability in lectures and one assignment.

### GE Learning Outcomes (GELO)

Design in Society will enable students to:

- Learn the design characteristics of the examples studied. This will include an understanding of both of the aesthetics and processes particular to the cultures and of the historical periods from which they come;
- Learn to respond to works of design both analytically and affectively in writing and in class discussion, and to take these skills into the world outside the classroom;
- Learn to recognize how significant works illuminate enduring human concerns by studying examples of designs that meet basic human needs in creative ways;
- Learn to do research in the area 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.

**Note:** As in any university course, ARTH 72 does not give you these competencies, but creates an opportunity for you to work toward achieving them.

Upon successful completion of this course, students will be able to:

GELO1 - translate visual perceptions into verbal and written communication;

GELO2 - write clearly, effectively, and critically using terminology appropriate to the field of design.

GELO3 - recognize basic issues inherent to designed objects in general;

GELO4 - interpret designed objects from multiple points of view;

GELO5 - research, analyze and apply theoretical concepts in the field of design;

### Course Learning Outcomes (CLO)

Upon successful completion of this course, students will be able to:

CLO1 – will have learned 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;

CLO2 - knowledge of the aesthetic qualities and functional processes that characterize works of the human intellect and imagination;

CLO2 - knowledge of the issues related to and accomplishments of diverse cultures as reflected in examples of design;

CLO4 - an understanding of how design is affected by its cultural and historical contexts;

CLO5 - an understanding of basic themes and problems in design, particularly as these have emerged industrialized cultures of the past 250 years;

CLO6 - experienced significant works of design in the classroom and/or in performances/on site

## Required Texts/Readings

### Textbook

David Raizman. *History of Modern Design*, 2nd ed. (2011) This textbook is available at the SJSU Bookstore. ISBN 978-0205728503

### Other Readings

ARTH 72 non-textbook readings are available through Canvas Course Page.

There are optional books that are recommended guides that will help you with writing. Strunk and White, *The Elements of Style*, Kate Turabian, *A Manual for Writers* and a good dictionary like Webster's New World Dictionary.

### Library Liaison

Rebecca Kohn ([rebecca.kohn@sjsu.edu](mailto:rebecca.kohn@sjsu.edu))

Website: <http://libguides.sjsu.edu/collectiondevelopment/CDhumanities>

**Peggy Cabrera, Associate Librarian, Liaison for Environmental Studies and Humanities, is our library liaison for the Sustainability Module ([peggy.cabrera@sjsu.edu](mailto:peggy.cabrera@sjsu.edu)). Both librarians are excellent resources for research information for your individual and group papers**

### Course Requirements and Assignments

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. A detailed description follows on methods of Evaluation, (Assignments), Final Examination, Determination of Grades and Classroom Protocol.

More details about student workload can be found in [University Policy S12-3](#) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

### Evaluation (**Assignments**)

- There will be two short response essays, two quizzes, two papers, one scheduled midterm and a final exam.
- The writing requirement for a GE course is a minimum of 1500 words (a total of six pages, doubled-spaced). For the *first written assignment* each student will submit an individual paper with required citation information (appropriate academic resources), images and bibliography which will be given ample feedback by the instructor. The aim of both **papers** is to advance the student's writing skills. This assignment fulfills the first part of the GE 1500-word requirement.
- The **first written assignment on local design** requires critical and comparative responses to local design works, thus the assignment will require scholarly research. King Library reference libraries are highly reliable resources for research. See King Library Electronic "Articles and

Databases.”

- The *second written assignment* is a **group paper and presentation**. Each group will submit a paper with individual authors cited, and present their research on the topic. Students will receive individual grades on this carefully documented project. This fulfills the **second part of the GE 1500-word requirement**. \* Both written-assignments fulfill all three GE Learning Outcomes, GELO3 - recognize basic issues inherent to designed objects in general; GELO4 - interpret designed objects from multiple points of view; and GELO5 - research, analyze and apply theoretical concepts in the field of design.
- **The local design-and group sustainability papers** are to be written with one-inch margins, double-spaced text, with page numbers and in 12-point font. Please put your name, title and assignment with a cover page. **Please cite all sources in Chicago Manual Style, and list the Bibliography on a separate page.** Illustrations should be on separate pages with captions. *Before handing in your paper, it should be stapled in the upper left-hand corner with a title page. Assignments must be handed in in hardcopy.*

#### Final Examination or Exam Evaluation

The material covered on quizzes, midterm and the final exam will come from class lectures, discussions and readings from textbook and online articles. **In other words, it is extremely important to attend lecture because information from lecture only (not found in the readings) will be considered “fair game” for test material.** \*These evaluative assignments fulfill both GELO1 - translate visual perceptions into verbal and written communication; and GELO2 - write clearly, effectively, and critically using terminology appropriate to the field of design.

**The final examination** is a blend of slide identifications, content-driven multiple choice questions, unknown identification and an essay question.

There are **no make-up quizzes/exams without a previous agreement** with the instructor, or a documented excuse such as a medical note. Otherwise missed exams and late assignments will be given a grade of “0”.

More details can be found in

University Policy S06-4 (<http://www.sjsu.edu/senate/docs/S06-4.pdf>) which states that

**“There shall be an appropriate final examination or evaluation at the scheduled time in every course, unless specifically exempted by the college dean who has curricular responsibility for the course.”**

#### Determination of Grades

Your letter grade in the course is determined by the weighted components: **two short response essays (10%); two quizzes (10%); midterm (20%); local design paper (20%); group sustainability paper (20%); final exam (20%)**. All above provide an assessment of your course performance in the form of quizzes, short assignments, midterm exam, final exam and two papers totaling 1500 written words.

Specific grading criteria for all assignments are included in each prompt found on the Canvas Course Page. Letter grades will be determined by the following grade scale. There are +/- grades as shown. Each written assignment has a rubric for assessment and are posted on Canvas. The rubric explains the differing areas of content and style assessed in your paper, and shows the point breakdown for earning your score.

Papers not received after one week will receive a grade of "0." An automatic deduction of **10 points** will be assessed for late papers up until one week after the deadline. (Papers received one day after the deadline are docked 10 points automatically up until the one-week deadline. Please note this is discouraged and **not** the ideal scenario. Consult with instructor before you make this decision on your own.) Papers not received after one week will receive a grade of "0". If you fail to cite paraphrased or quoted information, the paper will be returned to you for revision.

Exams must be rescheduled BEFORE the test date **or the instructor notified with documentation** that supports medical, or justifiable unforeseen circumstances. No exceptions to this policy. If you miss an assignment, it might still be possible to pass the class, although it is your responsibility to calculate your grade based the information posted on Canvas relative to your performance. It will require you to estimate what you must earn in terms of assignments not yet completed.

For extra credit there is the **opportunity to attend one of five possible lectures noted on the syllabus and write a critical response of the lecture or panel presentation. You may earn up to 5 points to add to your midterm exam score. This will be submitted through Canvas as an extra credit assignment.**

More guidelines on grading information and class attendance can be found from the following two university policies:

- [University Syllabus Policy S16-9 \(http://www.sjsu.edu/senate/docs/S16-9.pdf\)](http://www.sjsu.edu/senate/docs/S16-9.pdf)
- [University policy F15-12 \(http://www.sjsu.edu/senate/docs/F15-12.pdf\)](http://www.sjsu.edu/senate/docs/F15-12.pdf)

Grading Information for GE:

This course must be passed with a **C** or better as an **SJSU** graduation requirement.

A+ = 100-97%	A = 96-93%	A- = 92-90%
B+ = 89-87%	B = 86-83%	B- = 82-80%
C+ = 79-77%	C = 76-73%	C- = 72-70%
D+ = 69-67%	D = 66-63%	D- = 62-60%
F = 59-0% Unsatisfactory		

### Classroom Protocol

Please arrive **on time** to take your seat **before** class starts. If you are late, please enter quietly so as to not disturb other students or myself. Once you arrive please stay for the duration out of consideration for your colleagues and instructor. It is highly disruptive to come in and out of the classroom for all concerned. Please make sure phone calls, water breaks, and the like happen BEFORE class starts.

**Attendance is vital** to the successful completion of this course: a great deal of the material covered in class is not in the texts. If you are ill, please check the schedule on Canvas and talk with other students to make sure you get the material you have missed. **I will not give any makeups for activities or exams; nor are any assignments accepted late.** Please plan accordingly. Discussion will also be a component of this class and will focus on projected images and media, not all of these resources will be accessible in the texts. Also part of your job as a student is to get to know your instructor! Please come to office hours or email me.

**\*Laptops are NOT allowed** for note taking in the classroom. If you are found engaged on your laptop or phone, you will be asked to leave the classroom. Please respect your classmates by **turning off your cell phone, tablets and laptops** before you come to class. If for some reason you feel you must take notes on the laptop, please come see me to sign a special agreement. (I will require that your class notes be sent to me after each class lecture, no exceptions.) You are also required to sit at the front of the classroom.

Points can also be deducted for improper classroom behavior. For each time I find you texting during class, and you do not comply, you will have an automatic **5 points taken off of your final grade.**

#### University Policies

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>

#### Consent for Recording of Class and Public Sharing of Instructor Material

[University Policy S12-7](http://www.sjsu.edu/senate/docs/S12-7.pdf), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

"Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material."

- o It is suggested that the greensheet include the instructor's process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
- o In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.

"Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent."

#### SJSU Writing Center

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center

also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the [Writing Center website](http://www.sjsu.edu/writingcenter) at <http://www.sjsu.edu/writingcenter>. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook.



(Note: You need to have a QR Reader to scan this code.)

## ARTH 72 / Design in Society, Section 4, Spring 2017, Course Schedule

**The schedule is subject to change with fair notice and based on the progression of the course, subject to the Instructor's discretion.**

Assignment Breakdown	Points	Due Dates
Short Responses	10%	2/3; 2/17
2 Quizzes at 10%	10%	2/24; 4/14
Midterm Exam	20%	3/17
Individual Paper #1	20%	3/24 (3 pages)
Group Paper	20%	5/12 on the last class meeting (7 pages)
Final Exam	20%	5/24 at 8:00AM-9:30PM in Art 133

List the agenda for the semester including when and where the final exam will be held. Indicate the schedule is subject to change with fair notice and how the notice will be made available.

## ARTH 72/ Design in Society, Spring 2017, Course Schedule

### Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	1/27	<p>Course Introduction: Course "Nuts and Bolts" to Thinking about Design and Cultural Ideas</p> <p><b>What is Design?</b> In-class reading/discussion exercise, D. Norman, "The Psychopathology of Everyday Things," from <i>The Design of Everyday Things</i>, 2002</p> <p>Reading: <i>Always check here for what is due for this lecture in this space!</i> David Raizman, Introduction "Thinking about Design," Please consult the Canvas Readings folder for Pierre Bourdieu, selection from <i>Distinction</i>, 1984; download and read for class!</p>
2	2/3	<p><b>Individual and Collaborative Approaches to Design: Royal Demand of Louis XIV and Control of Production, 1700-1800</b></p>

		<p>Reading: Raizman, Chapter 1</p> <p>Responses to Bourdieu, <i>Distinction</i> reading are DUE inline submission (Submission through Canvas due by 11:59PM), Product Focus Exercise</p> <p>Reading: Pierre Bourdieu, selection from <i>Distinction</i>, 1984; download and read for class!</p>
3	2/10	<p><b>Individual and Collaborative Approaches to Design: Louis XIV, 1700-1800</b></p> <p>Reading: Raizman, Chapter 1 continued</p>
4	2/17	<p><b>The Expanding Market and Entrepreneurialism in Britain and France: plus Basic Needs and Cultural Responses discussion</b></p> <p>Reading: Raizman, Chapter 2 and Bronislaw Malinowski, <i>Basic Needs and Cultural Responses</i>, Responses to Questions</p> <p>Responses to Malinowski reading DUE by 11:59PM (Canvas inline submission) Review readings and images for following week</p> <p>Reading/Study: Study Image list 1 for Quiz and class notes.</p> <p>*Extra Credit Option attend Tuesday Night Lecture: Art History Alumni discuss their Careers on 2/28 at 5-6PM in Art 133</p>
5	2/24	<p><b>QUIZ #1</b> - Rebecca Kohn (library liaison) Explanation and Introduction of Paper Assignment #1 on Local Design</p> <p><b>What is Sustainability and Design?</b></p> <p>Reading: Nathan Stegall, "Designing for Sustainability: A Philosophy for Ecologically Intentional Design," <i>Design Issues</i> and "Television," from <i>Consumer Product Innovation and Sustainable Design: The evolution and impacts of successful products</i> (2016) Canvas</p> <p>*Extra Credit Option: Attend Kazuki Fukuda Lecture "Nakamura Hiroshi: Art and Gender in Postwar Japan," In the Student Union Theater on 3/9 at 5-6PM</p>
6	3/3	<p><b>The Industrial Revolution, Advertising and the Interior</b></p> <p>Reading is Raizman Chapter 3, Tomàs Maldonado, "The Idea of Comfort," and Adrian Forty, "What is Home?" in <i>Objects of Desire</i> Canvas</p> <p>*Extra Credit Option: Attend Tuesday Night Lecture Corey Keller, Curator of Photography, SFMOMA will lecture on his curatorial work in Art 133 5-6PM</p>
7	3/10	<p><b>Tastemakers and Design Invention</b></p> <p>Reading: Finish Raizman, Chapter 4, begin Chapter 5 and Lucy Worsley, "A Bathroom is Born," from <i>If Walls Could Talk</i> (Canvas)</p> <p><b>And Process and the Joy of Work: Arts and Crafts Movement,</b></p> <p>In-class reading activity; "The Case of Lewis Foreman Day and Candace Wheeler," from <i>The Industrial Design Reader</i>, edited by Carma Gorman</p>
8	3/17	<p><b>MIDTERM EXAM 9:30AM</b></p> <p>Peggy Cabrera, <b>after exam (tentative) Introduction to Sustainability Group Projects/Presentations Assigned. SJSU As Living Learning Lab Module; What is Green Building Design? What are the Three E's and LEED Certification Standards (Self Tour)</b></p>



		Reading: Finish Raizman Chapter 5 ; Mitchell Thomashow, <i>The Nine Elements of a Sustainable Campus</i> , Chapter 9, "Aesthetics," (2014)
9	3/24	<b>LOCAL DESIGN PAPER DUE</b> The Aesthetic Movement to Art Nouveau in Europe circa 1850-1900 to Art Deco: Paris and Arte Moderne Reading: Raizman, Chapter 6 and 8
10	3/27-3/31	SPRING BREAK
11	4/7	Modernism, Design, Utopia and Technology (I& II) Futurism, DeStijl, Bauhaus, Scandinavian Reading: Chapter 8, 9 and Walter Gropius, "The Modern as Ideal." (Canvas)
12	4/14	<b>QUIZ #2</b> <b>Modernism, Design, Industry and Advertising in the USA (III)</b> Industrial Design, Fordism and International Modernism Reading: Raizman, Chapter 10; Suggested: Kirkham and Stallworth, "Three Strikes Against Me: African American Women Designers," in <i>Women Designers 1900-2000</i> , (Canvas) 2000. *Extra Credit Option: Attend Tuesday Night Lecture, Greg Castillo, "Cities of Social Democracy: Postwar Urbanism of Hans Scharoun and Walter Gropius," in Art 133 5-6PM
13	4/21	<b>Modernism After World War II</b> Innovations in the Interior: Materials for Modern Living: Production vs. Consumption, Charles and Ray Eames: American Modernism Reading: Finish Raizman, Chapter 11, (continued) and Suggested: Pat Kirkham "Humanizing Modernism: The Crafts, 'Functioning Decoration' and the Eameses," (1998) <i>Canvas</i> *Interior Design Guest Speakers this week from Pivot Interiors (Herman Miller, distributor for Charles and Ray Eames) Sustainability Group Presentations (1 & 2) *Extra Credit Option: Attend Art History Symposium on Saturday, 4/22 with SJSU alumni speakers, location TBD (Art 133?)
14	4/28	<b>From Gute Form to American Mass Appeal:</b> Corporate Design in Germany. the Hochschule, Dieter Rams/Braun and Massimo Vignelli Reading: Chapter 11 (continued) Sustainability Group Presentations (3, 4 & 5)
15	5/5	<b>Mass Culture and Housing and a Case Study in Asian Design in Hong Kong and Mainland Post-Mao China.</b> Reading: Chapter 12 and "Back to the Future, or Forward? Hong Kong Design, Image and Branding," <i>Design Issues</i> (2009) <i>Canvas</i>  Sustainability Group Presentations (7& 8)
16	5/12	LAST CLASS MEETING- <b>Course Conclusion</b>

		<p><b>Design and Mass Appeal: Conspicuous Consumption and Transportation</b></p> <p>Reading: Raizman, Chapter 12</p> <p>Sustainability Group Presentations (9 &amp;10)</p> <p><b>SUSTAINABILITY GROUP PAPER DUE in class</b></p>
Final Exam *	W 5/24	<p>Venue and Time of Final Examination</p> <p>Art 135 at 8:00-9:30 AM in Art 133</p>

\*There shall be an appropriate final examination or evaluation at the scheduled time in every course, unless specifically exempted by the college dean who has curricular responsibility for the course.