

**San José State University**  
**Department of Design / Industrial Design Program**  
**DSID 122, Critical & Contextual Studies: Industrial Design**  
**Section 1/2, Fall 2018**

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<b>Office Hours:</b>	W 12:00 - 1:00 pm or by appointment
<b>Class Days/Time:</b>	W 8:00-10:00 am 10:00-10:50 am
<b>Classroom:</b>	Industrial Studies Building 118
<b>Prerequisite:</b>	DSGN 100W or Instructor Permission

### **Course Description**

Critical & Contextual Studies: Industrial Design offers readings, discussions, research and activities relevant to the practice of Industrial Design. Throughout the semester we will consider five areas of investigation: Defining Industrial Design, Decoding Design, Human Factors and Technology, Industrial Design as a Global Phenomenon and Industrial Design as an Agent of Change. These individual modules are intended to introduce students to many of the key figures, concepts and practices of Industrial Design while at the same time complementing and supporting their studio work.

### **Course Goals**

Critical and Contextual Studies will help you develop a strong foundation for your work here at SJSU (and beyond). It will encourage you see the world around you and your place within it with greater awareness. Finally, it will teach you to look more broadly at the important historic, cultural, technological, human and environmental aspects that influence design, and to apply your knowledge to your studio practice.

### **Course Learning Outcomes (CLO)**

Every course is designed to fulfill specific learning outcomes. When you complete this semester in Critical and Contextual Studies you should have mastered the following learning outcomes.

LO1 Describe the economic, political, social, technological and psychological factors that affect and have been affected by mass production.

LO2 Develop an understanding of national and global designers and designed objects, and analyze how their work influences and is influenced by broader cultural forces.

LO3 Use research methods to learn about designers, their projects, methods and philosophy and analyze their work within the context of the time and place in which it was made.

LO4 Explain how designed objects communicate cultural, functional, and human values and how these values can vary by culture and over time.

LO5 Identify a range of influences on industrial design including regional, national, and international movements.

LO6 Discuss, critique and write about your own work in the context of contemporary culture and the professional environment.

## Required Readings and Textbooks

No specific textbook is required for class, as all assigned readings will be provided as PDFs. However, you are encouraged to begin building a library of design history books as part of your creative practice. Some good examples follow.

Boradkar, Prasad. *Designing Things: A Critical Introduction to the Culture of Objects* (2010, Berg, ISBN 9781845204273)

Bürdek, Bernard. *Design: History, Theory and Practice of Product Design* (2005, Birkhäuser, ISBN 978-3764370299)

Gorman, Carma. *The Industrial Design Reader* (2003, Allworth Press, ISBN 978-1581153101)

Raizman, David. *History of Modern Design*. (2010, Pearson Prentice Hall, ISBN 0205728502)

Sparke, Penny. *The Genius of Design*. (2009, The Overlook Press, ISBN 9781590204337)

## Required Materials

You will need a journal or sketchbook for taking notes in class, a computer for writing papers and designing layouts, and access to a printer for printing layouts. You will not need to print out papers as they will be submitted online, but you will need to print larger format layouts for pinups and presentations at times during the semester.

## Library Liaison

Aliza Elkin, Art Librarian for Design Department  
Email: [aliza.elkin@sjsu.edu](mailto:aliza.elkin@sjsu.edu)  
Phone: 408.808-2043

## **Course Format, Requirements and Assignments**

Course instruction includes lectures, reading discussions, object lessons, peer review, group work and presentations during class meeting times. You will be assigned weekly homework to do outside of class (3-6 hours per week) that includes reading, research, writing and layout projects.

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.

All course materials and communication such as the syllabus, assignments, readings, slide presentations, grading and updates will be accessible on the SJSU Canvas online course management site for DSID 122. You can access Canvas through MySJSU, using your login and password. You are responsible for regularly checking Canvas for messages, updates, assignments and other information.

Hard copies of all assignments and in-class worksheets will be distributed in class. All assignment drafts and final revisions will be submitted on Canvas according to required due dates. No printing is necessary unless requested in the assignment brief for in-progress presentations. You will receive feedback on your drafts in written form on hard copies at times and on Canvas at others. Final grades for each assignment will be entered on Canvas so you can follow your progress throughout the semester.

Papers and layouts must fulfill the length and content requirements as stated in the assignment briefs. Papers should be written in 12-point Helvetica, double-spaced with one-inch margins. Include your name and assignment title on the first page and page numbers in the lower right corners. Cite all sources as footnotes (Chicago Style format required) and include a bibliography at the end. Papers lacking footnotes, sources, image captions and image credits will receive an automatic 1-point reduction.

## **Final Examination and Evaluation**

On our final examination time is scheduled for Wednesday, December 12 from 7:15-9:30. We will meet on this day for one last object lesson and a wrap up of the semester.

## **Grading Information**

There will be four main assignments given throughout the semester and because design works best in thoughtful iterations, each draft and final submission will be graded. At each step you are expected to revise and refine your work based on feedback from your instructor, from your peers and based on your own expectations for excellent work. All assignments go through three stages – draft 1 (3 points possible), draft 2 (2 points possible), final submission (10 points possible).

Each final assignment submission will be given two number grades (0 - 10). The first grade - Content/Concept reflects the research and ideas generated in response to the assignment brief. The second for Structure/Mechanics and reflects the visual and written expression including proper English spelling, grammar, usage and citations for written assignments and thorough and thoughtful graphic design for layout assignments. Participation points include in-class discussions, group work, presentations, written handouts and object lessons. 2-3 points are given for each day depending class activities. If you miss class or are significantly late, your participation grade will suffer. If you are on time to class and participate fully in the day's activities you will receive the full points.

One extra credit assignment will be offered before the end of the semester to all students who might want or need to improve their grade.

Grading is weighted as follows:

Participation	40 points
Assignment #1	15 points (includes two drafts worth 3 and 2 points each)
Assignment #2	15 points (includes two drafts worth 3 and 2 points each)
Assignment #3	15 points (includes two drafts worth 3 and 2 points each)
Assignment #4	15 points (includes two drafts worth 3 and 2 points each)
Total	100 points

Grading will follow the standard SJSU A-F system based on the following points values. Please see the university grading guidelines for more information on how letter grades are translated into the 4.0 grading system.

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

## Classroom Protocol

Active participation in class activities is a significant factor in a your success in the Industrial Design program. Active learning facilitates your intellectual growth, skill enhancement, encourages you become a life long learner and most importantly, it will help you become a successful designer. If there is anything that might inhibit your ability to participate fully, please let your instructor know as soon as possible.

You are expected to be on time to class every day and to return on time after breaks. Arriving late without approval from your instructor is disruptive. Please be respectful of everyone in the classroom as any disruptive activities will result in your being asked to leave class. At the end of each class meeting please leave the classroom clean and organized for the next class.

## University Policies

SJSU's Office of Graduate and Undergraduate Programs maintains university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. You may find all syllabus related University Policies and resources information listed on GUP's Syllabus Information Web Page at <http://www.sjsu.edu/gup/syllabusinfo/>.

## Academic Integrity

The University Academic Integrity Policy S07-2 at <http://www.sjsu.edu/senate/docs/S07-2.pdf> 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. You can find the Student Conduct and Ethical Development policy at the following address – <http://www.sjsu.edu/studentconduct/>.

Plagiarism – We have ZERO tolerance for academic dishonesty. Cheating on exams or plagiarizing the work of others will result in a failing grade and sanctions by SJSU. For Schedule is subject to change with fair notice (one week) announced in class or on Canvas. DSID 122 this means that you are expected to write all assignments in their own words and give proper credit to ideas that were borrowed from others in footnotes and bibliographies. You are fully accountable for understanding plagiarism policies. To learn more about what plagiarism is and how to avoid it, go to the following website: <http://tutorials.sjlibrary.org/tutorial/plagiarism/index.htm>

The SJSU Catalog defines plagiarism as follows:

1.2.1 Plagiarism. At SJSU, plagiarism is the act of representing the work of another as one's own (without giving appropriate credit) regardless of how that work was obtained, and submitting it to fulfill academic requirements.

Plagiarism at SJSU includes but is not limited to:

1.2.2 The act of incorporating the ideas, words, sentences, paragraphs, or parts thereof, or the specific substance of another's work, without giving appropriate credit, and representing the product as one's own work,  
and

1.2.3 Representing another's artistic/scholarly works such as musical compositions, computer programs, photographs, paintings, drawing, sculptures or similar works as one's own. (see <http://info.sjsu.edu/static/catalog/policies.html> - Student Responsibilities - Discipline – Policy on Academic Dishonesty – 1.0 Definitions of Academic Dishonesty)

## Student Technology Resources

You will need access to a computer, tablet or smartphone and the internet to be able to access the Canvas site. All ID students should have their own computer with the required software (Adobe CS, Solidworks, MS Office). It is highly recommended that by the time students pass DSID 123A that all BSID students have a large format printer (11"x17" or 13"x19"). Computer labs for student use are available in the Academic Success Center on the 1<sup>st</sup> floor of Clark Hall and in the Martin Luther King Jr. Library. The ID Program will

provide access to the large format printer for critiques and presentations. Printing needs can be accommodated by payment through the IDSA Student Chapter or by going to Plotter Pros in San Jose (<http://www.plotterpros.net/index.shtml>).

Adobe Creative Suite licenses are available through the SJSU Adobe software program for faculty, staff, and students. Students can access Adobe Creative Suite 6 Design and Web Premium via download at <http://its.sjsu.edu/services/adobe/>. Adobe Creative Suite 6 Design and Web Premium includes: Photoshop CS6 Extended, Illustrator CS6, InDesign CS6, Dreamweaver CS6, Flash® Professional CS6, Fireworks® CS6, Acrobat® X Pro, Bridge CS6, Media Encoder CS6.

## Course Schedule

Schedule is subject to change with fair notice (one week) announced in class or on Canvas.

Week	Date	Topics, Activities, Readings, Assignments
1	8/22	<p><b>Module 1 / Defining Industrial Design</b>  <b>Topic:</b> Introduction to Critical and Contextual Studies in Design, Industrial Design History in 20 Iconic Chairs  <b>Object lesson:</b> Timeline of 20<sup>th</sup> Century Design  <b>Assignment given:</b> Assignment #1 - The Chair as a Cultural Construct</p>
2	8/29	<p><b>Module 1 / Defining Industrial Design</b>  <b>Topic:</b> What is Good Design?  <b>Reading for class:</b> Dieter Rams “10 Principles of Good Design” (1970s), Bruce Mau “Massive Change” (2004), Hella Jongerius and Louise Schouwenberg “Beyond the New: A Search for Ideals in Design” (2015)  <b>Assignment in progress:</b> #1 - The Chair as a Cultural Construct draft 1</p>
3	9/5	<p><b>Module 1 / Defining Industrial Design</b>  <b>Topic:</b> Mission and Purpose in Industrial Design  <b>Assignment in progress:</b> #1 - The Chair as a Cultural Construct draft 2</p>
4	9/12	<p><b>Module 2 / Decoding Design</b>  <b>Topic:</b> Taste and Value  <b>Class activity:</b> What is taste? What is value?  <b>Object lesson:</b> Objects that Communicate Taste and Value  <b>Assignment due:</b> #1 - The Chair as a Cultural Construct final</p>

5	9/19	<p><b>Module 2 / Decoding Design</b>  <b>Topic:</b> Semiotics and Signifiers  <b>Reading for class:</b> Roland Barthes selections from <i>Mythologies</i> (1957), Sean Hall selections from <i>This Means This, This Means That</i> (2012)  <b>Assignment given:</b> #2 - Deconstructing Objects and Systems</p>
6	9/26	<p><b>Module 2 / Decoding Design</b>  <b>Topic:</b> Consumption and Distribution  <b>Reading for class:</b> Paul du Gay et al. “The Sony Walkman” (1997)  <b>Object lesson:</b> Sony Walkman circa 1985  <b>Assignment in progress:</b> #2 - Deconstructing Objects and Systems draft 1</p>
7	10/3	<p><b>Module 3 / Human Factors and Technology</b>  <b>Topic:</b> Efficient design for home, factory and office  <b>Film:</b> Gilbreth’s motion studies, Selections from <i>Modern Marvels: Bread</i>  <b>Reading for class:</b> Le Corbusier selection from <i>Towards an Architecture</i> (1923)  <b>Object lesson:</b> Ergonomics in the Kitchen  <b>Assignment in progress:</b> #2 - Deconstructing Objects and Systems draft 2</p>
8	10/10	<p><b>Module 3 / Human Factors and Technology</b>  <b>Topic:</b> Ergonomics and designing for the body and mind  <b>Reading for class:</b> Henry Dreyfuss “Joe and Josephine” (1955), Ellen Lupton “Designing for People” from <i>Beautiful Users</i> (2014)  <b>Object lesson:</b> Humanscale Tools  <b>Assignment due:</b> #2 – Deconstructing Objects and Systems final</p>
9	10/17	<p><b>Module 3 / Human Factors and Technology</b>  <b>Topic:</b> The Digital Revolution  <b>Film:</b> Selections from Douglas Englebart “The Mother of all Demos” (1968)  <b>Reading for class:</b> Barry Katz “From Design to Design Thinking” (2012)  <b>Assignment given:</b> #3 - 20<sup>th</sup> Century Designers</p>
10	10/24	<p><b>Module 4 / Industrial Design as a Global Phenomenon</b>  <b>Topic:</b> Macrotrends in Design and Visual Culture  <b>Reading for class:</b> Steven Skov Holt and Mara Holt Skov “The Look and Feel of Optimism” from <i>Blobjects &amp; Beyond</i> (2005)  <b>Object lesson:</b> Blobjects  <b>Assignment in progress:</b> #3 - 20<sup>th</sup> Century Designers draft 1</p>
11	10/31	<p><b>Module 4 / Industrial Design as a Global Phenomenon</b>  <b>Topic:</b> Design as an Expression of Culture  <b>Class activity:</b> Design Ideas “In the Air”  <b>Assignment in progress:</b> #3 - 20<sup>th</sup> Century Designers draft 2</p>

<b>12</b>	<b>11/7</b>	<b>Module 5 / Industrial Design as an Agent of Change</b> <b>Topic:</b> Universal Design and Accessibility <b>Reading for class:</b> Selections from <i>The New York Times</i> Disability series <b>Class activity:</b> Experiencing Aging and Disability <b>Assignment due:</b> #3 - 20 <sup>th</sup> Century Designers final
<b>13</b>	<b>11/14</b>	<b>Module 5 / Industrial Design as an Agent of Change</b> <b>Topic:</b> Defining Sustainability <b>Reading for class:</b> William McDonough and Michael Braungart “A Question of Design” (2002) and Dawn Danby “Key to Sustainable Product Creation” (2012) <b>Object lesson:</b> Dematerialization <b>Assignment given:</b> #4 - Visualizing Objects and Systems
<b>14</b>	<b>11/21</b>	<b>No class – Non-instructional day</b>
<b>15</b>	<b>11/28</b>	<b>Module 5 / Industrial Design as an Agent of Change</b> <b>Topic:</b> Design for Social Good <b>Presentations:</b> Assignment #4 in progress <b>Assignment due:</b> #4 - Visualizing Objects and Systems draft 1
<b>16</b>	<b>12/5</b>	<b>Module 5 / Industrial Design as an Agent of Change</b> <b>Topic:</b> Presentation of Assignment #4 <b>Assignment due:</b> #4 - Visualizing Objects and Systems draft 2
<b>FINAL</b>	<b>12/12</b>	<b>Scheduled for Wednesday, December 12 from 7:15-9:30 a.m.</b> <b>Assignment due:</b> #4 - Visualizing Objects and Systems final