Arts and Humanities 3390G/Visual Arts History 3390G
Winter 2018

Special Topics in Art History: Lessons by Design
Mondays, 8:30-11:30
Visual Arts Building, room 247

Professor John G. Hatch
Office: VAC 200C
Hours: Monday and Wednesdays. 13:30-14:30, or by appointment
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Prerequisites: VAH 1040, or two of VAH 1041A/B – VAH 1045A/B, or AH 2200E, 2220F/G, 2230F/G, or permission of the Department of Visual Arts, or permission of the School for Advanced Studies in the Arts and Humanities.

Description: This course examines through a number of key texts differing aspects of design ranging from the technical to the theoretical, from the practical to the utopian, from typography and fashion to design thinking in business. It offers a broad survey of the contemporary design landscape, aimed at showing how pervasive design is in our everyday lives.

Progression: There are 30 different "textbooks" for this course, but each student only needs to purchase one. In other words, each student will be adopting one textbook and will be solely responsible for it throughout the term. Every two weeks you'll be making a 5-7-minute presentation, serving as a report on the portion of your textbook you'll have read up to that time. Presentations will be made during the first half of the class and then we'll have a discussion of those presentations during the second half. Additionally, you'll be writing a 7-page analysis of your initial presentation and every two weeks you'll be modifying that 7-page analysis to incorporate the new material you'll subsequently present every two weeks. In other words, the analysis of your textbook for this course will remain 7 pages in length, however, you'll be adding information as the course progresses so that by the end of the term the whole book will be presented and discussed in 7 pages.
To be more specific, what is expected of you for each presentation is the following:
    1.   A PowerPoint presentation (or suitable alternative such as Prezi) of the portion of your text you've read by the week of your presentation. As your talk is scheduled for 5 to 7 minutes, ensure that you can complete what you want to discuss within that timeframe. What you are offering to the class is not necessarily a summary of what you've read in your text so far, but rather what you feel are the most interesting or valuable parts of the text you'd like to convey to the class.
    2.   The day before your scheduled class talk you must submit to me the script of your presentation in whatever form you'd like, i.e., it can be your PowerPoint with notes.
    3.   The day after your presentation you must to submit your 7-page essay (about 1750 words, double-spaced) which is the cumulative analysis of your text up to that point. For the initial

submission, I will accept 5 pages (about 1250 words), but subsequent ones must be 7 pages. These are and are not a summary of the text; the latter in that it can never be complete, the former in that your final 7-page text submitted at the end of this course must manage to encapsulate the gist of the whole of your text. I will not concern myself with spelling, grammar, etc., with the drafts submitted over the course of the term; however, the final version must be "clean".

As you progress through the reading of your textbook, you'll need to conceive of an exhibition display related to the material from that text. The nature of your display, which doesn't need to be just a summary of your textbook, but rather can focus on an interesting aspect of it, is something you'll be discussing with the course curators and the teaching assistant.

Two students will be designated to curate a show around the projects or displays being prepared by our textbook readers, under the supervision of the course teaching assistant. The curators will be researching design exhibitions, such as those at https://www.cooperhewitt.org, as well as working with the material being presented in class to devise different ideas as to how to present that material. The curators will also have 10 minutes every two weeks to discuss some of the thoughts they have been coming up with, as well as presentations on past design exhibitions. The co-curators will not be responsible for any course textbook.

The exhibition will be held at the Satellite Gallery and a virtual catalogue will be produced, most likely as a pdf. The curators will write an introduction to the catalogue, while each student will have to produce a draft entry in the catalogue for their display in the exhibition. The co-curators will be responsible for editing the catalogue.

Outcomes: The point of this course, beyond the obvious acquisition of knowledge of the topic we will be addressing over the term, is to have you engage in an open and active discussion of key issues from the various perspectives offered by the authors we read, the course instructor, as well the thoughts of your peers on the topics addressed in class discussions. You should be able to critically engage with the readings and art works/objects presented both verbally and in writing, and both in a summary form and more expansively. In some cases, some students may be encouraged to take a more inventive approach to looking at the problems and issues presented in this course.
The involvement in mounting an exhibition on the course content will help develop skills in reformatting what you've learned in a manner that will make your material more accessible to a general audience. It will also have you consider alternative avenues of communicating this material such as visual and auditory.
The writing assignment will provide you with valuable editing skills, while teaching you how to summarize effectively your ideas on your chosen textbook for the course. Additionally, the class presentations will teach you how to communicate effectively within a restricted timeframe.
By the end of this course you will have acquired a working knowledge of contemporary thinking around design, as well as a broad understanding of the various roles design plays in many different fields.

Evaluation: marks will be based on the following:
15% -- class participation
20% -- in-class presentations (your PowerPoint/script must be submitted the day before

your scheduled presentation)

30% -- text summaries (5% each)* (these are to be submitted the day after your scheduled class presentation

35% -- exhibition display and catalogue contributions*

* The curatorial students will be marked on the catalogue instead of the text summaries for 30% and the exhibition rather than the displays for 35%.

Penalties: any assignment submitted late will be penalized 5% per day and will not be accepted 5 days past its due date. If there are medical grounds, then documentation must be provided to the Academic Counselling Office of your home Faculty for any missed graded component of the course worth 10% or more; for anything worth less than 10%, a make-up or mark re-assignment will be arranged.

Materials:

- Antonelli, Paola. *Talk to Me: Design and the Communication Between People and Objects*. New York: Museum of Modern Art, 2011.
- Bierut, Michael. *How To*. London: Thames and Hudson, 2015.
- Berger, Warren. *Glimmer: How Design Can Transform Your World*. Toronto: Randon House Canada Ltd., 2009.
- Brown, Tim. *Change by Design*. Toronto: Harper Collins, 2009.
- Davis, Meredith and Jamer Hunt. *Visual Communication Design: An Introduction to Design Concepts in Everyday Experience*. London and New York: Bloomsbury Publishing, 2017.
- De Soto, Drew. *Know Your Onions: How to Think Like a Creative, Act Like a Business and Design Like a God*. Amsterdam: BIS Publishers, 2011.
- Dunne, Anthony. *Hertzian Tales: Electronic Products, Aesthetic Experience, and Critical Design*. Cambridge, Mass.: The MIT Press, 2008.
- Dunne, Anthony and Fiona Raby. *Speculative Everything: Design, Fiction, and Social Dreaming*. Cambridge, Mass.: The MIT Press, 2103.
- Eyal, Nir with Ryan Hoover. *Hooked: How to Build Habit-Forming Products*. Toronto: Penguin Books, 2014.
- Gold, Rich. *The Plenitude: Creativity, Innovation, and Making Stuff*. Cambridge, Mass.: The MIT Press, 2007
- Hara, Kenya. *Ex-Formation*. Zurich: Lars Müller Publishers, 2015; and, Hara, Kenya. *White*. Zurich: Lars Müller Publishers, 2010.
- Helfand, Jessica. *Design: The Invention of Desire*. New Haven and London: Yale University Press, 2016.
- Hughes, Philip. *Exhibition Design: An Introduction*, 2nd. rev. ed. Laurence King Publishing, 2015.
- Janda, Michael. *Burn Your Portfolio: Stuff They Don't Teach You in Design School, but Should*. Peachpit Press, 2013.
- Kolko, Jon. *Well Designed: How to Use Empathy to Create Products People Love*. Boston: Harvard Business Review Press, 2014.
- Lidwell, William *et. al. Universal Principles of Design*, 2nd. ed. rev. and updated. Beverly, MA: Rockport Publishers, 2010.
- Lipovetsky, Gilles. *The Empire of Fashion: Dressing Modern Democracy*. Princeton, N.J.: Princeton University Press, 1994.

- Lupton, Ellen. *Design is Storytelling*. New York: Cooper Hewitt, Smithsonian Design Museum, 2017.
- Lupton, Ellen. *Graphic Design Thinking: Beyond Brainstorming*. Baltimore and New York: Princeton University Press, 2011.
- Lupton, Ellen. *Thinking with Type: A Critical Guide for Designers, Writers, Editors, & Students*, 2nd expanded ed. New York: Princeton Architectural Press, 2010.
- Munari, Bruno. *Design as Art*. London: Penguin Books, 1971 (1966).
- Norman, Don. *The Design of Everyday Things*, rev. and exp. ed. New York: Basic Books, 2013.*
- Norman, Don. *Emotional Design: why we love (or hate) everyday things*. New York: Basic Books, 2004.
- Pater, Ruben. *The Politics of Design*. Amsterdam: BIS Publisher, 2016.
- Rand, Paul. *A Designer's Art*. New York: Princeton Architectural Press, 2016.
- Sahre, Paul. *Two-Dimensional Man*. New York: Harry N. Abrams, 2017.
- Shaughnessy, Adrian. *How to be a Graphic Designer without Losing your Soul,* new ed. New York: Princeton Architectural Press, 2010.
- Steadman, Philip. *The Evolution of Designs: Biological Analogy in Architecture and the Applied Arts*, rev. ed. London and New York: Routledge, 2008.
- Van Helvert, Marjanne (ed.). *The Responsible Object: A History of Design Ideology for the Future*. Amsterdam: Valiz, 2016.
- Weinschenk, Susan M. *100 Things Every Designer Needs to Know About People*. Berkeley: New Riders, 2011.

* students who were registered in VAH 2291F/VAS 2294A, 2017-18, are ineligible to adopt this text.

Additional Resources: A number of texts above have been put on reserve at the Weldon Library for this course. Should you be interested, there are also some excellent design journals available through the Weldon such as *Design and Culture* and the *International Journal of Design*, for example. Netflix has an excellent documentary series on design titled *Abstract: The Art of Design*. You can also find some creative and informative podcasts on iTunes; some of the better known are *99% Invisible*, *Design Matters*, *The Design of Business, the Business of Design*, and *Design Review*.