



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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Teaching Assistant:

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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: Random 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*.

**Western University
Visual Arts Department**

POLICIES

Student Conduct:

All students will conduct themselves in a manner that will be consistent with the maturity and academic integrity expected of university students. Student conduct shall be consistent with the general laws of the community and with University regulations. Students shall show regard and respect for the rights, safety, and property of all members of the University community and are expected to act in a responsible manner within the University and the community at large.

Attendance:

A student who misses more than 15% of the course hours, without written corroboration for health or bereavement, can be debarred from writing final exams, or participation in final studio evaluations. Note that if a student consistently is absent from a 3-hour class for 1 hour, they will exceed the 15% cutoff and can be debarred.

Prerequisites:

You are responsible for ensuring that you have successfully completed all course prerequisites and that you have not taken an antirequisite course. Lack of prerequisites may not be used as basis of appeal. If you are not eligible for a course, you may be removed from it at any time, and you will receive no adjustment to your fees. These decisions cannot be appealed.

Plagiarism:

Plagiarism, which may be defined as "The act or an instance of copying or stealing another's words or ideas and attributing them as one's own," will not be tolerated. (Citation excerpted from [Black's Law Dictionary](#), 1999, 7th ed., p. 1170). (Refer to www.westerncalendar.uwo.ca/2017/pg113.html# with regards to academic penalties for plagiarism.) This includes presenting the visual or aural work of another creator as your own. Visual or Aural Plagiarism may involve both hand-based media such as drawing, painting, printmaking and sculpture, as well as digital media such as photography, video and sound. It includes work subsequently manipulated or transferred between different media, as well as self-plagiarism – work submitted for assignments previously produced and graded for another course. Similar to textual plagiarism, all student work involving the visual or aural work of others must be appropriately cited/identified whether in print or orally. Failure to do so will lead to similar academic penalties as those identified in Western's Academic Calendar.

Medical Policy:

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department. See course outline for specific arrangements regarding less than 10% of assignments.

Mental Health:

"Students who are in emotional/mental distress should refer to Mental Health@Western http://www.health.uwo.ca/mental_health/ for a complete list of options about how to obtain help."

Building Access:

The John Labatt Visual Arts Centre will be closed at 10:00pm each night. There will be no after-hour access for undergraduate students. The Centre is open weekends 12:00-5:00pm. Students should be prepared to vacate the building promptly at 10:00pm and 5:00pm. You must also sign-in with the building monitors when working in the workshop areas outside of regular office hours.

Permission re: Promotion:

You grant permission for Western University to reproduce your name, information describing your artwork, representations of your work and any other information you have provided for the purpose of display, promotion and publicity either now or in the future.

By installing your artwork in the John Labatt Visual Arts Centre, you grant Western University an irrevocable, perpetual, royalty-free world-wide licence to photograph your artwork and use such photograph(s) for the promotion of your artwork and/or Western University, including, without limitation, advertising, display, editorial, packaging, promotion, television, social media, the Department of Visual Arts website, flickr, Twitter, Instagram etc.). Students wishing to not have their work photographed should not exhibit it in the Visual Arts Centre, Artlab Gallery or Cohen Commons. As the area is open to the public, students, faculty, staff and other visitors will not be prohibited from photographing your artwork while on exhibit at the John Labatt Visual Arts Centre.

You otherwise retain all ownership in your artwork.

Artwork Installation Liability Release:

You understand that the area where your artwork will be hanging or displayed is unsupervised and is in a part of the building that may be open to the public, day and evening, whether or not the building is open. Western University accepts no responsibility for damage to, or loss of, artwork at any time while on display or while being transported to or from the John Labatt Visual Arts Centre. By displaying your artwork in the John Labatt Visual Arts Centre, you accept all risk of loss or damage to your artwork. Western University does not provide insurance for the artwork on exhibition. **If you wish to insure artwork, it is your responsibility to do so.**

Removal:

Western University reserves the right to dispose of artwork not picked up by April 15th of each year.

Please remember:

One of the most important resources for course counselling, special permissions, course changes, grade appeals, etc., is the Undergraduate Chair of Visual Arts, Professor C. Barteet (tel. 519-661-3440; vaugc@uwo.ca). Please note, however, that should you encounter any serious difficulties due to illness, family emergency, etc., you should consult the Academic Counselor for your Faculty. Ms. Amanda Green and Mr. Ben Hakala are the academic counselors in the Faculty of Arts and Humanities located in IGA Building, Room 1N20.

The Student Development Centre (WSS room 4111; tel: 519-661-3031; www.sdc.uwo.ca) offers a wide range of useful services including workshops on learning skills, career and employment services, and an effective writing program, amongst many more.

The D.B. Weldon Library offers orientation tours from the first week of classes until Thanksgiving, where you will get acquainted with the numerous research resources available. As well, the University libraries have an extremely useful website where you can search the library system, the databases, view your circulation record, renew materials, access your UWO e-mail account, and much more. Check it out at: www.lib.uwo.ca.

Financial Aid Services is your main source of information for OSAP, bursaries, loans, scholarships, and the work-study program which offer part-time positions on campus for Western students. Tel: 519-661-2100; e-mail, finaid@uwo.ca; or check out their website at http://www.registrar.uwo.ca/student_finances/financial_counselling.html

Academic Sanctions:

In instances of non-payment of prescribed tuition and other fees, the University shall seal the academic record. When an academic record is sealed, the student will not be able to: a) view grades; b) register in future courses; c) receive transcripts or a degree diploma; d) obtain admission or readmission.

The above prohibitions shall be in force until such time as indebtedness to the University, including payment of fee for removal of the seal, has been cleared to the satisfaction of the University. <http://westerncalendar.uwo.ca/2017/pg115.html>

November 24, 2017

The University of Western Ontario – Department of Visual Arts

Undergraduate Grading Guidelines - Art History

These guidelines are benchmarks that are not to be followed as rigid regulations. They will be adjusted as appropriate to take into account the level of the course and any specific instructions given by a professor. For example, grades in first-year courses are generally lower than in fourth year.

90-100 (Outstanding, A+)

The writing shows significant originality and exhibits a high degree of critical engagement. Sophisticated synthesis and analysis of the theoretical and conceptual dimensions of the topic are demonstrated. Mastery of complex material and ideas is immediately evident. The topic is treated with sensitivity and subtlety of thought. The quality of the background research is exemplary. Regarding research, all major secondary sources pertaining to the topic have been consulted and proper citation has been used.

80-89 (Excellent, A)

The writing shows originality and exhibits a high degree of critical engagement. Writing is probing through the use of comments and/or questions, and is clearly focused and logically organized. The quality of writing immediately engages the reader. Mastery of complex materials and ideas is demonstrated. The writing is of appropriate length, and demonstrates mastery of techniques so that results are meaningful and not simplistic. Regarding research, a majority of the secondary sources pertaining to the topic have been consulted and proper citation has been used.

75-79 (Very Good, B+)

The writing shows above average analysis, critical thinking and independent thought. Written claims are supported by ample evidence and the components of the topic are well-researched and presented. The work is addressed in reasonable depth and/or breadth and covers material appropriate to the course. Written analysis is organized around focal points and the development of the argument is easily followed. The writer demonstrates an above average ability to write in an intelligible style and to condense material meaningfully and with a concern for priorities of that material. Regarding research, a representative selection of secondary sources pertaining to the topic has been consulted and proper citation has been used.

70-74 (Good, B)

The writing shows a satisfactory attempt at analysis and critical thinking. Written claims are supported by reasonable evidence. The work is addressed in some depth and/or breadth, with references to the appropriate literature and course material. Written analysis is organized around focal points. The text is generally well written and well argued. Regarding research, a somewhat limited selection of secondary sources pertaining to the topic has been consulted and proper citation has been used.

60-69 (Competent, C)

The writing demonstrates adequate engagement with the topic. The writing is on topic and is a reasonable response to material covered in the course, but goes no further. Written facts are stated accurately; the quality of writing is sufficiently intelligible with enough elaboration and enough connections made between ideas to permit a reader to understand the point of the text. Regarding research, an insufficient number secondary sources pertaining to the topic has been consulted but proper citation has been used.

50-59 (Marginal, D)

The writing shows less than adequate engagement with the topic and with the material covered by the course. The writing is a less than adequate summary of sources and/or is considerably off-topic. Written facts are stated inaccurately or ambiguously; the writing style is difficult to follow; there is insufficient elaboration to permit reader's comprehension of relations among ideas; little judgment is shown in selecting detail for inclusion in the text. Regarding research, few secondary sources pertaining to the topic have been consulted; proper citation may or may not have been used.

Below 50 (Unacceptable, F)

The writing demonstrates a failure to comprehend the topic. Written material is disorganized and unintelligible. The work clearly does not meet the minimal requirements of the assignment. Regarding research, secondary sources pertaining to the topic have not been consulted and proper citation has not been used.