

Professor Christopher Ozubko | office hours Tuesdays 2.00-3.00p | Art 253 Green Door | *email for appointment* | ozubko@uw.edu
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Lectures | T/Th 11.30-12.50p GWN 201

Final | Wednesday 12 June 4.30-6.20p

Design is the most ubiquitous of all the arts. It responds to needs at once personal and public, embraces concerns both economic and ergonomic, and is informed by many disciplines including art and architecture, philosophy and ethics, literature and language, science and politics, engineering and performance.

Design is everywhere, touching everything we do, everything we see, everything we buy: we see it on billboards and in Bibles, on websites and in children's books. It is the products we buy, the chairs we sit in and the medical equipment and modes of transportation we depend on. Design is the boldly directional signs at airports and the blurred, frenetic typography on movie title sequences. It is the brightly colored logo for Apple and the monochromatic front page of The Wall Street Journal. It is postage stamps and packaging, advertising and propaganda posters, books and interactive media, cell phones and exercise equipment, office furniture and lighting.

Design is complex combinations of words and pictures, materials and processes, analysis and research, usability and feasibility, technologies and concepts that, in order to succeed, demand the clear thinking of a particularly thoughtful individual who can orchestrate these elements so that they all add up to something distinctive, or useful, or playful, or surprising, or subversive, or somehow memorable. Design is a popular art and a practical art, an applied art and an ancient art. Simply put, it is the art of visualizing ideas and giving form to them.

—Excerpt adopted and modified from "Logocentrism" by Jessica Helfand

This course examines the development of design in the 20th century, with particular attention focused on its relationship with other major art, architecture, and design movements. These are viewed in the context of political, social, economic, scientific and cultural developments that occurred throughout history. Architecture, graphic design, industrial design, photography, painting, television, film, and new technologies all effect each other in fluid and often unpredictable ways. We will observe and compare these relationships with respect to the growth of the disciplines and their role in society and popular culture.

The initial lectures will survey the trends that preceded modern design. The primary focus of discussion will center on the period from early 20th century to the 1980s. The avant-garde in Europe and the emergence of American culture and industry after WWII will be emphasized, along with developments in other countries such as Switzerland, Germany, Italy, Denmark, Sweden, Finland, and Japan.

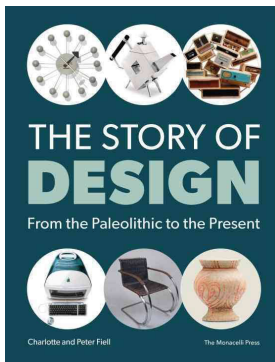
LEARNING GOALS

- 1) *Attain a greater understanding of the origins of craft + design*
- 2) *Gain familiarity not only with particular designers and works, but also with the cultural, economic, political, and perceptual environments that conditioned attitudes toward design*
- 3) *Develop and refine skills of close observation, careful analysis, and precise articulation in the study and interpretation of visual and dimensional forms.*
- 4) *Achieve heightened understanding of the interrelation and reciprocal influences between the various design mediums and other areas of culture and society.*

These goals will be both practiced and tested through the papers, and research assignments. As you study, remember to consider these issues. We will work together to build skills of visual interpretation and close analysis of images in class discussions.

WEBSITE | COURSE MATERIALS

The class 'Canvas link' contains lecture images, writing and publication resources, and summaries and quotations (required reading) that refer to the major movements covered in class. It is to be used as a study guide for tests and exams and to help you prepare your writing assignments.



Required textbook

The Story of Design:
From the Paleolithic to the
Present
Charlotte Fiell, Peter Fiell
Monacelli Press, 2016 - Design
- 512 pages
ISBN 978-1-58093-470-1
Available at UW Bookstore or
online

QUIZZES

Quizzes - 3 total, will be administered at the beginning of class. There are 15 multiple choice questions in each of the 3 quizzes that you will have 20 mins to answer.

PAPERS

Assignment 1 - Visual Analysis paper:

Due Sunday 21 April (3-4 pages double spaced).

Assignment 2 - Take home paper:

Due Sunday 19 May (2-3 pages double spaced).

Assignment 3 - Visual Analysis paper:

Due Saturday 08 June (4-5 pages double spaced).

Papers must be uploaded via Canvas, as one compiled pdf on the given due date by 11:59pm. Papers submitted as hardcopies or by email will not be accepted. Papers are to be typed, double-spaced, 10 point font with no more than one inch margins on the top, bottom and sides.

OPTION FOR ASSIGNMENT 3

You have a choice of either a 4-5 page written paper or an optional creative project. This is best done as a team of students. The design essentially is a three dimensional work that has a bonus feature in that it also performs a function. In addition to the construction, you will need to write up (1-2 pages) and describe the process from beginning to end, including background research, [why it was originally made], sketches, and photos documenting the steps. Finally, your 'historic design' will make its debut during the last class on Thursday 06 June.

LECTURES

The lectures cover elements from 'The Story of Design: From the Paleolithic to the Present', however, some of the content might not be included in the textbook. In order to successfully pass the course it is therefore necessary to participate in all lectures and to fulfill the reading and writing assignments. Students are encouraged to take thorough class notes, to summarize and comment on the readings and to share and compare the notes with other students.

EXAMS

The exams will address particular works, issues and events covered during the lectures and found in the course text. The writing assignments will respond to readings and contemporary examples of design and society.

Midterm exam

Thursday 02 May in class

Final exam

Wednesday 12 June 4.30-6.20p GWN 201

No make-up exams

Make-up exams will not be given without legitimate documentation of severe illness, family emergency, etc. Extensions for written work will be granted only under similar circumstances. Late papers will be docked 10% per day. All course requirements must be completed for credit to be awarded.

REQUIREMENTS

Absences from class prevent participation and may negatively affect grades. You are responsible for the content of all lectures and assigned reading materials. If you miss class due to illness or emergencies immediately notify your instructor and insure that all missed assignments and exams are completed. Participation in all classes is mandatory. Written exercises will be assigned regularly during the quarter and must be turned in according to the requirements indicated.

OFFICE HOURS

Tuesdays 2.00-3.00p | Art 253 | email for appointment
I hope you will make use of office hours. You are welcome to come individually or in a group. It's a chance to talk about the course, assignments, material, your progress, study strategies, your interests, or anything else you'd like to discuss. You don't have to have a "problem" to come in.

COMMUNICATION

All information will be sent via uw email addresses located on the Canvas course site. Be sure your Canvas account is set up correctly.

UNIVERSITY OF WASHINGTON | POLICIES

Equal opportunity:

The School of Art reaffirms its policy of equal opportunity regardless of race, color, creed, religion, national origin, gender, sexual orientation, age, marital status, disability, or status as a disabled veteran or Vietnam-era veteran in accordance with UW policy and applicable federal and state statutes and regulations.

DISABILITY ACCOMMODATIONS

If you would like to request academic accommodations due to a disability, please contact Disabled Student Services, 448 Schmitz, (206) 543-8924 (V/TTY) or uwdss@u.washington.edu. If you have a letter from Disabled Student Services indicating you have a disability that requires academic accommodation, please present the letter to me so we can discuss the accommodations you might need for the class.

PLAGIARISM

Plagiarism is defined as using in your own work the creations, ideas, words, inventions, or work of someone else without formally acknowledging them through the use of quotation marks, footnotes, bibliography, or other reference. Please check with your instructor if you have questions about what constitutes plagiarism. Instances of plagiarism will be referred to the Vice Provost/ Special Asst to the President for Student Relations and may lead to disciplinary action.

LEARNING ENVIRONMENT

Be respectful to your colleagues. Please don't eat during class as this can be distracting and disruptive. *Please turn off cell phones before class begins. Laptops are for taking notes only.* No surfing, e-mailing, texting, Instagramming, Messaging, tweeting, or Facebooking during lectures and sections. For written communication practice good email etiquette with formal salutations to instructors and colleagues, written in proper English without acronyms or abbreviations. Use your UW email account and include a signature block.



QUIZZES, PAPERS, GRADES

Quizzes, will be based on the readings from the textbook as well as lectures. The first two writing assignments must be uploaded to CANVAS before 11.59p on Sundays and the final paper on Saturday 08 June.

Your scores on the writing assignments, quizzes and final exam will be factored together to calculate your final grade. Each component is based on issues and examples presented in the lectures and assigned readings. Attendance in lecture classes is essential to your understanding and recognition of the material.

Make-up tests will be limited only to excused absences, which are provided in writing. Writing assignments must be turned in on time. *Late papers will be docked 10% per day.*

It is the students' responsibility to obtain notes for missed lectures and reviews.

GRADES CALCULATED + DUE DATES

- 15% Quizzes (3) | 23 Apr / 14 May / 30 May | 15 multiple choice
- 10% Paper 1 | Due Sunday 21 Apr | 3-4 pages
- 20% Mid-term Exam | Thursday 02 May | 10 slide ID + 12-15 short answer
- 10% Take home questions | Due Sunday 19 May | 2-3 pages
- 20% Paper 3 | Due Sat 08 June | 4-5 pages double spaced
- 25% Final exam | Wed 12 June | 10 slide ID + 10 multiple choice + 12-15 short answer
- 05% Participation + engagement bonus* (*no more than two absences*)

105% TOTAL

UW Grading Scale:

100-98	4.0	A+
97-96	3.9	
95-94	3.8	A
93-92	3.7	
91	3.6	A-
90-89	3.5	B+
88-87	3.4	
86	3.3	
85	3.2	UW average
84	3.1	B
83	3.0	
82	2.9	
81	2.8	B-
80	2.7	C+
79	2.6	
78	2.5	
77	2.4	C
76	2.3	
75	2.2	
74	2.1	
73	2.0	C-
72	1.9	D+
60	0.7	(lowest passing grade)

COURSE SCHEDULE | *note: topics subject to change*

WEEK 1:

Class 1 | Tuesday 02 April

*Introduction – course policies, procedure, and tools for visual literacy
Why we study Design History.*

Class 2 | Thursday 04 April

*Looking, seeing, analyzing, and writing about design
In class exercise*

WEEK 2:

Lecture 1 | Tuesday 09 April

*The Arts + Crafts movement (1860-1880s) William Morris | p140-191
hand crafted vs. industrial | ornamental vs. minimalist | decorative vs. simple*

Lecture 2 | Thursday 11 April

fin-de-siècle | Art Nouveau / Jugendstil / Vienna Secession / Wiener Werkstatte | p195-219

WEEK 3:

Lecture 3 | Tuesday 16 April

Loos / Deutscher Werkbund / Behrens / AEG | p222-239 Frankfurt Kitchen | p273 Weissenhof exhibition | p278-79

Lecture 4 | Thursday 18 April

The Breakaway Movements DeStijl / Russian Constructivism | p260-269 Futurism | p300-305

Paper #1 due Sunday 21 April

WEEK 4:

Lecture 5 | Tuesday 23 April

The Bauhaus Era | part A (1919-1933) | p270-277 + QUIZ #1

Lecture 6 | Thursday 25 April

The Bauhaus Era | part B (1919-1933) | p286-291

WEEK 5:

Lecture 7 | Tuesday 30 April

New Typography

MIDTERM EXAM | Thursday 02 May

WEEK 6:

Lecture 8 | Tuesday 07 May

Great Masters of Modernist Architecture part A

Lecture 9 | Thursday 09 May

Great Masters of Modernist Architecture part B

WEEK 7:

Lecture 10 | Tuesday 14 May

The Power of Swiss Design | Die Neue Grafik + **QUIZ #2**

Lecture 11 | Thursday 16 May

Industrial Design in America Great Depression + Moderne Styling | **p308-323**

Paper #2 due Sunday 19 May

WEEK 8:

Lecture 12 | Tuesday 21 May

American Dream / Good Design | **p348-364**

George Nelson + Herman Miller | Charles + Ray Eames + Knoll | Birth of Mid Century

Lecture 13 | Thursday 23 May

Corporate Communications

WEEK 9:

Lecture 14 | Tuesday 28 May

Consumer Products + National Identity part A | Italy **p368-371 + p454-461**

Lecture 15 | Thursday 30 May

Consumer Products + National Identity part B | Germany **p372-379** *Japan* **p380-387 + QUIZ #3**

WEEK 10:

Lecture 16 | Tuesday 04 June

Consumer Products + National Identity part C | Great Britain **p296-299 + 388-391** *Scandinavia* **p392-401**

Final class | Thursday 06 June

Class review + summary and student presentations:

Final Paper due Saturday 08 June

WEEK 11:

FINAL EXAM: 4.30-6.20p | Wednesday 12 June | Gowen 201