

Term Information

Effective Term Autumn 2021
[Previous Value](#) [Spring 2020](#)

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Addition of distance education component.

What is the rationale for the proposed change(s)?

Due to the popularity of the Design Thinking Minor, we can reach more students more efficiently by offering this required course in an online format.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

None.

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	Design
Fiscal Unit/Academic Org	Design - D0230
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	2750
Course Title	Design History
Transcript Abbreviation	Design History
Course Description	A history of design as affected by technology, science, and cultural world view.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week, 4 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
Previous Value	No
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: 2110, 2120, 2310, 2320, and 2700, or minor in Design. Concur: 2130, 2140, 2330, and 2340, or minor in Design.
Exclusions	
Electronically Enforced	No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	50.0401
Subsidy Level	Baccalaureate Course
Intended Rank	Freshman, Sophomore
Previous Value	<i>Freshman, Sophomore, Junior, Senior</i>

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors
The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes	<ul style="list-style-type: none">• Basic knowledge of the history of the field.
Content Topic List	<ul style="list-style-type: none">• History of design practice• Significant design movements• Significant design figures
Sought Concurrence	No

Attachments

- DESIGN_2750_syllabus.docx: Syllabus
(Syllabus. Owner: Nini, Paul Joseph)
- Design 2750.docx: Tech review checklist
(Other Supporting Documentation. Owner: Nini, Paul Joseph)
- DESIGN_2750_in_person.pdf: In-person syllabus
(Syllabus. Owner: Nini, Paul Joseph)

Comments

COURSE CHANGE REQUEST
2750 - Status: PENDING

Last Updated: Haddad,Deborah Moore
01/26/2021

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Nini,Paul Joseph	01/26/2021 03:14 PM	Submitted for Approval
Approved	Nini,Paul Joseph	01/26/2021 03:15 PM	Unit Approval
Approved	Haddad,Deborah Moore	01/26/2021 07:56 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Oldroyd,Shelby Quinn Hilty,Michael Vankeerbergen,Bernadette Chantal	01/26/2021 07:56 PM	ASCCAO Approval



THE OHIO STATE UNIVERSITY

SYLLABUS: DSN 2750

DESIGN HISTORY

SPRING 2021

Course overview

Instructors

Instructor: Dr. Mary Anne Beecher, Professor and Chairperson

Email address: beecher.17@osu.edu

Phone number: 292-6742

Office hours: Monday and Tuesday, 1:00-2:00 pm or by appointment (recommended)

Office location: 100 Hayes Hall

GTA: Sara Caudill

Email address: caudill.669@osu.edu

Office hours: TBA

Course description

Catalog description:

A history of design as influenced by technology, science, and cultural world view. “Design Minor” students may register without prerequisites or co-requisites.

Expanded description:

It is impossible to cover the history of design in a comprehensive way in one semester, but it *is* possible to create a robust understanding of key historical developments and how they reflect their larger cultural contexts. The purpose of this course is to provide knowledge about designs throughout history in a manner that encourages students to see connections and to gather and evaluate the merit of historical data/information about designs of the past. Because the term *design* can be defined very broadly (what isn't a design?), we will direct our attention to the historical evolution of designed visual elements, objects, environments, and design ideas

because these types of elements align with the educational programming of the Department of Design. You are encouraged to bring a broader range of interests from your own areas of expertise to the table for consideration, however.

It is important to note that we will look at design from a global perspective and across time, but even that will be limited topically by necessity. The course emphasizes design developments that have occurred in the past 250 years and it focuses more attention on significant designs that have influenced the evolution of design practices in the United States, since that is where our studies take place.

In many ways, the history of design is a history of everyday life. It is all around us, hiding in plain sight. It is not the product of a specific process, place, or philosophical belief. That is what makes hunting for it so much fun. Because design is the result of actions, it is important to address its history in an active way. Half of your effort in this course will engage information gathering processes and sources that will expand your thinking about where historical information about design's past can be found. You will become a detective!

Course learning outcomes

The content of this course encourages you to see and understand aspects of the designed world differently because by participating, your visual and verbal vocabulary will expand and your ability to make connections between culture and design will strengthen.

By the end of this course, successful students should be able to:

- Use information gathering strategies to identify complex cultural forces that have shaped the development of designs across time;
- Present noteworthy case studies/stories to exemplify key moves throughout a globally-focused design history;
- Describe the significance of the evolution of materials, media and technology on design innovation;
- Cultivate a more descriptive vocabulary by adding key historic terminology.
- Think like a design historian!

Course materials

Required

In the interest of prioritizing the affordability of this course, no textbook or materials are required for purchase. Access to internet and a reliable device will be necessary, however. A digital flagship-provided iPad is sufficient.

Required supplemental materials

None

Optional materials

None

Course technology

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24x7.

- **Self-Service and Chat support:** <http://ocio.osu.edu/selfservice>
- **Phone:** 614-688-HELP (4357)
- **Email:** 8help@osu.edu
- **TDD:** 614-688-8743

Grading and faculty response

Grades

Assignment or category	Points
Weekly content quizzes (15 @ 7 pts)	105
Weekly responses (6 @ 2.5 points... you choose which 6)	15
Projects (2 @ 40 pts)	80
Total	200

See course schedule, below, for due dates

Meeting deadlines

It is anticipated that all quizzes, written responses, and assignments will be completed prior to the scheduled final exam date for this course. The learning that takes place in the course modules can occur at your own pace, but I encourage you to treat it as though you need to complete one module per week so that your workload can be balanced throughout the semester. Because you control the pace at which you engage with course content and can take each quiz up to two times, it is not anticipated that extra time for any course components will be necessary, even if you request with accommodations from Student Life Disability Services. If any developments such as illness interrupt to your ability to learn in a manner that jeopardizes your ability to complete the course this semester, please communicate with your instructor directly as soon as a problem arises.

Grading scale

93–100%: A	73–76.9%: C
90–92.9%: A-	70 –72.9%: C-
87–89.9%: B+	67 –69.9%: D+
83–86.9%: B	60 –66.9%: D
80–82.9%: B-	Below 60%: E
77–79.9%: C+	

Faculty feedback and response time

Grading and feedback

Assessment for the course components will be provided automatically through the learning management system. Questions about assessment can be addressed to the GTA or the instructor. We will reply to e-mails within **24 hours on weekdays**.

Remember that you can call **614-688-HELP** at any time if you have a technical problem.

Attendance and participation

Student participation requirements

The following is a summary of everyone's expected participation:

- **On-line modules REQUIRED**
The course modules found on Carmen provide an overview of the history of design through readings, video or audio presentations, and brief illustrated lectures. A 7 point quiz will test your knowledge of this content each week. Six times during the semester, you should complete a short written response to the posted module question.
- There are two projects for you to complete: Assignment 1 should be completed before the end of the 7th week of the semester and Assignment 2 should be completed before 5 pm on Wednesday of Final's Week.
- **Office hours: OPTIONAL**
If you wish to discuss anything related to the course such as module content or in-class activities, please contact your instructor or GTA by email to schedule a time for a meeting. You can also meet with our GTA to discuss matters related to preparation and performance for the course. Meetings during any scheduled office hours are first come, first served. Appointments can be made and this is encouraged.

Communication guidelines

The following are my expectations for how we should communicate as a class: in classroom discussions; in written communication; and in what you write as part of assignments and examinations. Above all, please remember to be respectful and thoughtful.

- **Writing style:** Any written submissions should follow the standard English guidelines for using proper grammar, spelling, and punctuation. Informality (including an occasional emoji) is fine for non-academic topics.
- **Tone and civility:** In verbal exchanges and in writing, let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
- **Citing your sources:** In any form of academic submission, please cite your sources to back up what you say and for any images you use. For published or online written or visual materials, please be consistent in your use of an accepted citation style (Chicago, MLA, APA). Be sure to provide a link for electronic sources and the date the materials were accessed.
- **Backing up your work:** Consider composing anything you submit for this course using software that allows you to save your work separately. I recommend that you copy into the Carmen drop box for submission. Please do not submit one-of-a-kind material.

Other course policies

Academic integrity policy

Policies for this course

- **Quizzes:** You should complete quizzes yourself, without any external help or communication. The point of quizzes is to measure what you know and you are allowed to attempt quizzes twice.
- **Written assignments:** Written assignments should be your own original work. You should follow a consistent in-text citation style to cite the ideas, words, and images that form your research sources. You are encouraged to ask a trusted person to proofread your assignments before you turn them in--but no one else should revise or rewrite your work. If you have questions about formatting, consult with the GTA.
- **Reusing past work:** In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with the GTA or the instructor.

- **Falsifying research or results:** Any research you conduct in this course is intended to be a learning experience; you should never feel tempted to make your results or your library research look more successful than it was.
- **Documenting participation/collaboration:** You work for this asynchronous online course is individual and independent. Carmen discussion will be used as a place to post supplemental examples of design from history (for interest, but not for credit). Your instructor and GTA will use this function, as well.
- **Group projects:** This course does not include a group project.

Ohio State's academic integrity policy

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University's *Code of Student Conduct*, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University, or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's *Code of Student Conduct* is never considered an "excuse" for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

If I suspect that a student has committed academic misconduct in this course, I am obligated by University Rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- The Committee on Academic Misconduct web pages ([COAM Home](#))
- *Ten Suggestions for Preserving Academic Integrity* ([Ten Suggestions](#))
- *Eight Cardinal Rules of Academic Integrity* (www.northwestern.edu/uacc/8cards.htm)

Accessibility accommodations for students with disabilities

Requesting accommodations

If you would like to request academic accommodations based on the impact of a disability qualified under the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973, contact your instructor privately as soon as possible to discuss your specific needs. Discussions are confidential.

In addition to contacting the instructor, please contact the Student Life Disability Services at [614-292-3307](tel:614-292-3307) or ods@osu.edu to register for services and/or to coordinate any accommodations you might need in your courses at The Ohio State University.

Go to <http://ods.osu.edu> for more information.

Accessibility of course technology

This course requires use of Carmen (Ohio State's learning management system) and other on-line communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [Carmen \(Canvas\) accessibility](#)
- Streaming audio and video

Mental Health Services

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the **Office of Student Life's Counseling and Consultation Service (CCS)** by visiting ccs.osu.edu or calling 614-- 292--5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614--292--5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-- 800--273-- TALK or at suicidepreventionlifeline.org.

How to Report Sexual Harassment

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been

sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu

Diversity Statement

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Student academic services

OSU's academic support services and resources can help learners succeed in this course. More information is available at: <http://advising.osu.edu>

Student support services

OSU's student support services and resources can help learners succeed in this course. More information is available at: <https://contactbuckeyelink.osu.edu/>

COURSE SCHEDULE (1/11/21-4/21/21)

MODULE 1: CLOSE LOOKING AND THICK DESCRIPTION

ACTIVITIES

Watch 1.1	Intro to Module 1.1 video
Watch 1.2	Strategies for close looking
Watch 1.3	Do objects lie? https://www.youtube.com/watch?v=Mdt7mZWcEAW&feature=emb_logo
Watch 1.4	Original 1955 Charles & Ray Eames Film House No.8, Pacific Palisades 5 Years On https://www.youtube.com/watch?v=bnmkXHK18y0
Read 1.1	Selections from <i>Voyage Around My Room</i> , Xavier de Maistre (1794) pp. 8-21 (pdf on Carmen)
Read 1.2	Clifford Geertz, "Thick Description" (1973) pp. 310-323 (pdf on Carmen)
Optional response	Response 1.1

WHAT'S DUE

Quiz 1 (Syllabus and course policies/this week's readings and presentations)
Optional response 1 (125 word answer to the question posed)

MODULE 2: ANCIENT MARKS, COLOR, AND MEANING

ACTIVITIES

Watch 2.1	Intro to Module 2.1 video
Watch 2.2	Thinking about design in the context of the ancient era
Watch 2.3	Furniture in Ancient Egypt https://www.youtube.com/watch?v=eZ4AI05gEos
Listen 2.1	The secret lives of color (99% Invisible podcast) https://99percentinvisible.org/episode/the-secret-lives-of-color/
Read 2.1	Evolution of Writing by Denise Schmandt-Besserat (pdf on Carmen)
Read 2.2	Color the Temple: Using Projected Light to Restore Color https://www.metmuseum.org/blogs/digital-underground/2015/color-the-temple
Read 2.3	The Clandestine Cultural Knowledge of Ancient Graffiti by Michael Press (Hyperallergic) https://hyperallergic.com/484163/the-clandestine-cultural-knowledge-of-ancient-graffiti/
Read 2.4	Finding the Roots of Graphic Novels in the Ancient World (Hyperallergic) https://hyperallergic.com/420807/finding-the-roots-of-graphic-novels-in-the-ancient-world/
Optional listening	Music and sounds of ancient Chinese teahouse https://www.youtube.com/watch?v=aNaQIYhJu58

Optional listening	Music of ancient Roman https://www.youtube.com/watch?v=WJKkt-V7D0o
Optional response	Response 2

WHAT'S DUE

Quiz 2
Optional response 2 (125 word answer to the question posed)

MODULE 3: DESIGN AND EVERYDAY LIFE**ACTIVITIES**

Watch 3.1	Intro to Module 3.1 video
Watch 3.2	Adding up the pieces when it comes to evidence of design's influence on ancient and medieval life
Watch 3.3	A Brief History of the Evolution of Timekeeping Devices (https://www.youtube.com/watch?v=At5atF4mKiU)
Read 3.1	What Toilets and Sewers tell us about Ancient Roman Sanitation (web article) https://theconversation.com/talking-heads-what-toilets-and-sewers-tell-us-about-ancient-roman-sanitation-50045
Read 3.2	Dr. Stephen Hayward, "Fast and Slow: Design and the Experience of Time" (pdf)
Explore 3.1	Daily life in Pompeii web site https://www.pompei.it/pompeii/daily-life-pompeii.htm
Optional listening	Rediscovering Ancient Greek music https://www.youtube.com/watch?v=4hOK7bUOS1Y&feature=emb_logo and https://www.youtube.com/watch?v=6JFa8BZt2B0
Optional response	Response 3

WHAT'S DUE

Quiz 3
Optional response 3 (125 word answer to the question posed)

MODULE 4: HUMANISTIC PERSPECTIVES

ACTIVITIES

Watch 4.1	Intro to Module 4 video
Watch 4.2	How to think about the way that Humanism reframed people's relationships with objects and environments
Watch 4.3	The genius of Leonardo da Vinci https://www.youtube.com/watch?v=KJboCFa4iVQ
Watch 4.4	Linear Perspective: Brunelleschi's Experiment https://smarthistory.org/linear-perspective-brunelleschis-experiment/
Read 4.1	The Renaissance: The Rebirth of Science and Culture (web article) https://www.livescience.com/55230-renaissance.html
Read 4.2	A guide to Renaissance Humanism (web article) https://www.thoughtco.com/renaissance-humanism-p2-1221781
Read 4.3	Models and the Renewal of Architectural Language During the Renaissance (web article) https://www.vam.ac.uk/blog/projects/models-and-the-renewal-of-architectural-language-during-the-renaissance
Read 4.4	Biography of Johannes Gutenberg https://www.thoughtco.com/johannes-gutenberg-and-the-printing-press-1991865
Optional listening	Middle Ages and Renaissance Music: Keyboard Instruments https://www.youtube.com/watch?v=N-tCTMfVmfA
Optional listening	Renaissance Instrumental Music https://www.youtube.com/watch?v=vERc8fLOnPE
Optional response	Response 4

WHAT'S DUE

Quiz 4
Optional response 4 (125 word answer to the question posed)

MODULE 5: THE INFLUENCE OF COLONIZATION

ACTIVITIES

Watch 5.1	Intro to Module 5 video
Watch 5.2	Exploration, Settlement, and Importation summarized
Watch 5.3	What is chinoiserie, more than fashion and fantasy? https://www.youtube.com/watch?v=GmBaKKNIFN0
Read 5.1	When tea drinking was a fashionable expensive habit (web article) https://museum.wales/articles/2010-06-25/When-tea-drinking-was-a-fashionable-expensive-habit/

Read 5.2	Tea Drinking in 18 th Century America (ebook) https://www.gutenberg.org/files/46775/46775-h/46775-h.htm
Read 5.3	History of the Shotgun House (pt. 1) (pdf)
Read 5.4	History of the Shotgun House (pt. 2) (pdf)
Read 5.5	Shotgun House as Contested House (pdf)
Optional listening	Moliere: Le Bourgeois Gentilhomme https://www.youtube.com/watch?v=iLYWwuQBZKM
Optional listening	Guilio Cesare in Egitto- Handel https://www.youtube.com/watch?v=Q9knbyIG3Jc
Optional response	Response 5

WHAT'S DUE

Quiz 5
Optional response 5 (125 word answer to the question posed)

MODULE 6: THE IMPACT OF INDUSTRY

ACTIVITIES

Watch 6.1	Intro to Module 6.1 video
Watch 6.2	How industrial production changed, well, everything
Watch 6.3	Module 6.3 video: Josiah Wedgewood: Tycoon of Taste https://www.youtube.com/watch?v=n9R67egDE8s
Watch 6.4	Module 6.4 video: How an 1803 Jacquard Loom Led to the Computer Technology https://www.youtube.com/watch?v=MQzpLLhN0fY
Read 6.1	Causes and Preconditions for the Industrial Revolution (web article) https://www.thoughtco.com/causes-and-preconditions-for-industrial-revolution-1221632
Read 6.2	Pictures from the Industrial Revolution (web article) https://www.thoughtco.com/industrial-revolution-in-pictures-1991940
Read 6.3	Thonet and Sons (web article) http://www.vam.ac.uk/content/articles/t/thonet-and-sons/
Read 6.4	Early Thonet Imitators in the United States (pdf)
Read 6.5	The Development of the Clothing Industry: Technology and Fashion (pdf)
Optional Video	The Opening of the 2012 Olympics (Industrial Revolution-Themed) https://www.youtube.com/watch?v=7QL_uG2GSZo
Optional response	Response 6

WHAT'S DUE

Quiz 6
Optional response 6 (125 word answer to the question posed)

MODULE 7: THE RISE OF CONSUMER CULTURE**ACTIVITIES**

Watch 7.1	Intro to Module 7.1 video
Watch 7.2	The design of ready-made clothing
Watch 7.3	American Streamlined Design https://www.youtube.com/watch?v=3X5rGdDD6GY
Watch 7.4	Film title design by Saul and Elaine Bass https://www.artofthetitle.com/feature/the-title-design-of-saul-and-elaine-bass/
Explore 7.1	Design is History web site (Advertising section) http://www.designishistory.com/design/advertising/
Read 7.1	Streamlining and American Industrial Design
Read 7.2	World's Fairs and the Department Store 1800s to 1930 (pdf)
Optional response	Response 7

WHAT'S DUE

Quiz 7
Optional response 7 (125 word answer to the question posed)

MODULE 8: WHAT DOES REVIVAL MEAN?**ACTIVITIES**

Watch 8.1	Intro to Module 8.1 video
Watch 8.2	Everything old is new again
Watch 8.3	Newport Mansions virtual tours: https://www.newportmansions.org/plan-a-visit/virtual-tours
Read 8.1	American Design Revival Styles (web essay and gallery) https://www.metmuseum.org/toah/hd/revi/hd_revi.htm
Read 8.2	Andrew Jackson Downing: America's Original Designing Man (web article) https://www.historynet.com/andrew-jackson-downing-americas-original-designing-man.htm
Read 8.3	"Independence the Rural Cottage" (pdf)

Read 8.4	Reviving a Historic Typeface (web article) https://www.smashingmagazine.com/2012/08/legitima-experience-fossils-revivals/
Listening option	Nocturne in E Flat Major (Chopin) https://www.youtube.com/watch?v=p29JUpsOSTE
Listening option	Symphonie Fantastique (Berloiz) https://www.youtube.com/watch?v=g2Kky5BC9Uk&feature=emb_logo
Optional response	Response 8

WHAT'S DUE

Quiz 8
Optional response 8 (125 word answer to the question posed)

MODULE 9: READING THE STREET/READING THE ROOM/READING THE DRAWER

ACTIVITIES

Watch 9.1	Intro to Module 10.1 video
Watch 9.2	Methods of analysis and matters of scale
Watch 9.3	Who were the North Union Shakers? https://www.youtube.com/watch?v=VPewnOXn6xM
Watch 9.4	Shaker Heights development https://www.youtube.com/watch?v=xAGsVU9pHRY
Read 9.1	Posture and Power (pdf)
Read 9.2	Russel and Mary Wright's <i>Guide to Easier Living</i> and the "New American Way of Life." https://osu.instructure.com/courses/71044/files/19809781/download?download_frd=1
	Signage through the Ages (web article) https://medium.com/@flaviu.mirc/signage-through-the-ages-9e5e8bc06d25
Read 9.3	A Tiny Orchestra in the Living Room (web article) https://placesjournal.org/article/a-tiny-orchestra-in-the-living-room/
Read 9.4	Historic Ebony Test Kitchen Finds a New Home in Museum of Food and Drink Exhibit (web article) https://chicago.curbed.com/2019/5/21/18634146/ebony-test-kitchen-preservation-museum-food-drink
Read 9.5	Power tool for the dining room: The electric carving knife (pdf)

Optional listening 9	The Appalachian Suite https://www.youtube.com/watch?v=WVahuS9hk_s
Optional response	Response 9

WHAT'S DUE

Quiz 9
Optional response 9 (125 word answer to the question posed)

MODULE 10: THE DRIVING FORCE OF MODERNISM

ACTIVITIES

Watch 10.1	Intro to Module 10.1 video
Watch 10.2	Roots of Modern Design
Watch 10.3	Roots of Modern Design II
Explore 10.1	Google Arts and Culture web site on the Bauhaus https://artsandculture.google.com/project/bauhaus
Explore 10.2	Google Arts and Culture web site on designing modern womanhood https://artsandculture.google.com/story/MAUBGrnAyGh8hw
Read 10.1	How the Bauhaus Redefined What Design Could Do for Society (web article) https://www.nytimes.com/2019/02/04/t-magazine/bauhaus-school-architecture-history.html
Read 10.2	Marcel Breuer and the Invention of Heavy Lightness (web article) https://placesjournal.org/article/marcel-breuer-and-the-invention-of-heavy-lightness/
Read 10.3	History of Eileen Grey's career http://www.eileengray.co.uk/
Optional listening	A Little Jazz from Weimar Berlin https://www.youtube.com/watch?v=dMQFgWyFeKk
Optional listening	Sound poem by Hugo Ball https://www.youtube.com/watch?v=VZ3-zmujXho
Optional watch/listen	Josephine Baker dancing the original Charleston https://www.youtube.com/watch?v=iEH6eDpigRw
Optional watch/listen	Ballets Russes performance (costumes) https://www.youtube.com/watch?v=VYRiHBzfkDU
Optional response	Response 10

WHAT'S DUE

Quiz 10
Optional response 10 (125 word answer to the question posed)

MODULE 11: MATERIALS AND OPPORTUNITIES**ACTIVITIES**

Watch 11.1	Intro to Module 11.1 video
Watch 11.2	Our synthetic world
Watch 11.3	Fiberglass chairs by Herman Miller (Eames) https://www.youtube.com/watch?v=PYptlkiS6zk
Explore 11.1	Web site about the history of Tupperware in America https://www.pbs.org/wgbh/americanexperience/films/tupperware/
Read 11.1	Design this Day by Walter Darwin Teague (web book) https://archive.org/details/in.ernet.dli.2015.74386/page/n29/mode/2up
Read 11.2	Lina Bo Bardi and the Architecture of Everyday Culture (web article) https://placesjournal.org/article/lina-bo-bardi-and-the-architecture-of-everyday-culture/
Read and watch 11.3	History of Motion Graphics reading with videos https://www.editsuitesonline.com/what-is-motion-graphics/
Optional listen	Dick Dale "Misirlu" https://www.youtube.com/watch?v=4H4O2cCZVN4
Optional response	Response 11

WHAT'S DUE

Quiz 11
Optional response 11 (125 word answer to the question posed)

MODULE 12: DESIGN TELLS ITS STORY (EXHIBITIONS)**ACTIVITIES**

Watch 12.1	Intro to Module 12.1 video
Watch 12.2	A Series of Expositions
Watch 12.3	MOMA's role in crafting American design directions
Watch 12.4	Module 12.4 video: https://www.eamesoffice.com/the-work/powers-of-ten/
Read 12.1	Classics of Modern Architecture (web article)

	https://www.archdaily.com/409918/ad-classics-modern-architecture-international-exhibition-philip-johnson-and-henry-russell-hitchcock
Read 12.2	Eames Home Restoration (web article) https://www.latimes.com/entertainment/arts/culture/la-et-cm-eames-home-restoration-20130519-story.html
Read 12.3	The Eames House Living Room (web article) https://www.nytimes.com/2011/10/06/garden/the-eames-house-living-room.html
Read 12.4	Check Out this Replica of the Charles and Ray Eames Living Room (web article) https://www.fastcompany.com/1669155/check-out-this-replica-of-charles-and-ray-eames-s-living-room
Read 12.5	Vitra Design Museum: Ray and Charles Eames Retrospective Exhibition https://www.dezeen.com/2017/10/12/vitra-design-museum-ray-charles-eames-retrospective-exhibition-germany/
Optional listen 12.1	https://www.youtube.com/watch?v=3y4plYV6yh0
Optional listen 12.2	https://www.youtube.com/watch?v=7UmBTr-Kx-g
Optional listen 12.3	https://www.youtube.com/watch?v=UzWoldQAGCw&feature=emb_logo
Optional response	Response 12

WHAT'S DUE

Quiz 12
Optional response 12 (125 word answer to the question posed)

MODULE 13: DESIGN FOR ALL?

ACTIVITIES

Watch 13.1	Intro to Module 13.1 video
Watch 13.2	Accessible product design
Watch 13.3	Accessible graphic design
Read 13.1	History of Inclusive Design (web article) https://www.humancentereddesign.org/inclusive-design/history
Read 13.2	Jennifer Kaufmann-Buhler, "The Politics and Logistics of Ergonomic Design" (pdf)
Read 13.3	"Signs of Discrimination" (pdf)
Optional listen 13.1	https://www.youtube.com/watch?v=-iVYu5lyX5M

Optional listen 13.2	https://www.youtube.com/watch?v=tnn4Y9FbEaQ
Optional response	Response 13

WHAT'S DUE

Quiz 13
Optional response 13 (125 word answer to the question posed)

MODULE 14: PICTURING THE FUTURE

ACTIVITIES

Watch 14.1	Intro to Module 14.1 video
Watch 14.2	Worlds of Tomorrow
Watch 14.3	Dymaxion House 1946 https://www.youtube.com/watch?v=Vx5VJ1yd3HQ
Watch 14.4	Disney's Magic Highway 1958 https://www.youtube.com/watch?v=TwA7c_rNbJE&feature=emb_logo
Watch 14.5	Biosphere 2 https://www.youtube.com/watch?v=3O4-4OYQ-c
Read 14.1	Embracing the Power of Computational Design (web article) https://uxdesign.cc/embracing-the-power-of-computational-design-3bb18ce98ffc
Read 14.2	Whose History is It? The Democratization of Preservation (web article) https://designadvocacy.org/forum/whose-history-is-it-the-democratization-of-preservation
Read 14.3	Dr. Niels Peter Skou, "Sign of the Times: Slow Design in the Age of Social Acceleration" (pdf)
Optional listen 14.1	A bold experiment: How pop music might sound in 2065 https://www.wbur.org/artery/2015/09/14/future-pop-music
Optional response	Response 14

WHAT'S DUE

Quiz 14
Optional response 14 (125 word answer to the question posed)



THE OHIO STATE UNIVERSITY

SYLLABUS: DSN 2750

DESIGN HISTORY

SPRING 2019

Course overview

Instructors

Instructor: Dr. Mary Anne Beecher, Professor and Chairperson

Email address: beecher.17@osu.edu

Phone number: 292-6742

Office hours: Monday 1-2:30 pm; by appointment (recommended), 100 Hayes Hall

GTA: Maddy Sabatelli

Email address: Sabatelli.1@osu.edu

Office hours: TBA

GTA: Sara Caudrill

Email address: Caudrill.669@osu.edu

Office hours: TBA

Course description

Catalog description:

A history of design as affected by technology, science, and cultural world view. “Design Minor” students may register without prerequisites or co-requisites.

Expanded description:

The purpose of this course is to provide an overview of the historical evolution of designed visual elements, objects, environments, and design ideas. As an introduction to these concepts, it will look at design from a global perspective, but it does not pretend to be comprehensive.

The course emphasizes design developments that have occurred in the past 250 years and it focuses more attention on significant designs that have influenced the evolution of design practices in the United States. For example, we will look at the impact of historical revivalism on the cultivation of a modern aesthetic and will study the ways in which the emergence of new technologies, materials, and forms of media have affected what is possible within the realms of environmental design practices. Because this course is required for students who aspire to major in design here at Ohio State, it will focus on the evolution of designed spaces, products, and communication systems that align with the majors offered by the Department of Design. These topics cannot be considered without also learning about their contexts—the city, the landscape, and the building—as well as within the influence of a broad range of cultural, industrial, commercial, and technological developments.

As a selective introduction to this information, this course also aspires to be a model of effective storytelling. Your instructor will attempt to provide you with resonant narratives that bring the history of design to life. Likewise, you will be expected to contribute to the content of the course by exploring the history of design on your own to collect good stories that relate to the various topics and time periods we will peruse. Despite this being a large lecture-formatted course, it will attempt to cultivate an interactive and dynamic exchange of information. In the end, you will be expected to see and understand aspects of the designed world differently because your visual and verbal vocabulary will have expanded, and your ability to make connections between culture and design will have strengthened.

Course learning outcomes

By the end of this course, students should successfully be able to:

- Identify key characteristics in the development of the history of design;
- Demonstrate an understanding of the complex cultural forces that have influenced the development of designs across time;
- Connect historic design developments to the evolution of corresponding design theories;
- Describe the significance of the evolution of materials, media and technology on design innovation;
- Increase your descriptive vocabulary by adding key historic terminology.

Course materials

Required

None are required for purchase

Required supplemental materials

None

Optional materials

None

Course technology

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24x7.

- **Self-Service and Chat support:** <http://ocio.osu.edu/selfservice>
- **Phone:** 614-688-HELP (4357)
- **Email:** 8help@osu.edu
- **TDD:** 614-688-8743

Grading and faculty response

Grades

Assignment or category	Points
Assignment 01: Course Contribution 1	12
Assignment 02: Course Contribution 2	13
Assignment 03: Timeline Comparison	25
Assignment 04: Point of View Essay	25
Participation quizzes (11 @ 2 pts and 1 @ 3 pts)	25
Total	100

See course schedule, below, for due dates

Late assignments

It is anticipated that all due dates for assignments and course contributions will be met. However, in the event that a student **requests and is granted a prior deferral of no more than 48 hours** on an assignment, finished work received up to 48 hours after the due date and time will be accepted. It will, however, be penalized by the reduction of one-third letter grade for being late (A achieves A-, A- achieves B+, etc.). Assignments or projects received beyond 48 hours after the due date & time will receive a grade of E (0 points) without exception.

If arrangements for deferred submissions are made for medical or compassionate reasons (rather than simply missing the deadline), no grade penalty for work up to 48 hours late will be assigned. Students seeking deferrals for any reason should notify the course GTA in charge of attendance in advance of the original assignment due date. You will receive a “permission” email to be included with the deferred submission.

Students seeking deferrals based on medical or compassionate reasons (death in the family, for example) must submit medical and/or other documentation to your instructor with the late submission. Deferred work must be completed by a date and time agreed upon by the student and the professor in order to receive an adjusted grade as described above.

Grading scale

93–100%: A
90–92.9%: A-
87–89.9%: B+
83–86.9%: B
80–82.9%: B-
77–79.9%: C+
73–76.9%: C
70–72.9%: C-
67–69.9%: D+
60–66.9%: D
Below 60%: E

Faculty feedback and response time

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-HELP** at any time if you have a technical problem.)

Grading and feedback

For assignments, you can generally expect feedback within **7-10 days**. The primary assessment will be completed by the course GTAs, so please copy them on any email correspondence related to grading.

I will reply to e-mails within **24 hours on weekdays**.

Attendance and participation

Student participation requirements

The following is a summary of everyone's expected participation:

- **Class meetings: HIGHLY RECOMMENDED**
Attendance of all class meetings is recommended. Listening to and participating in class meetings is the best and easiest way to ensure your successful performance in this course. The majority of the material included on exams will be presented and discussed during class meetings. These are the best times to speak to instructors and ask questions.
- **Logging in to Carmen site: AT LEAST TWICE PER WEEK**
Be sure to log in to the course in Carmen each week, including weeks with holidays. Lecture guides and illustrations will be posted there after they have been presented and other resources such as some electronic readings will be provided there.
- **Office hours: OPTIONAL**
If you wish to discuss anything related to the course such as an assignment, please contact me in person or by email if you need to schedule a time for the meeting. You can also meet with the GTAs to discuss matters related to preparation and performance for the course. Their availability will be identified in the syllabus by the end of the first week of class. Meetings during any scheduled office hours are first come, first served.

Communication guidelines

The following are my expectations for how we should communicate as a class: in classroom discussions; in written communication; and in what you write as part of assignments and examinations. Above all, please remember to be respectful and thoughtful.

- **Writing style:** Any written submissions should follow the standard English guidelines for using proper grammar, spelling, and punctuation. Informality (including an occasional emoji) is fine for non-academic topics.
- **Tone and civility:** In verbal exchanges and in writing, let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
- **Citing your sources:** In any form of academic submission, please cite your sources to back up what you say and for any images you use. For published or online written or visual materials, please be consistent in your use of an accepted citation style (Chicago, MLA, APA). Be sure to provide a link for electronic sources and the date the materials were accessed.

- **Backing up your work:** Consider composing anything you submit for this course using software that allows you to save your work separately. I recommend that you copy into the Carmen drop box for submission. Please do not submit one-of-a-kind material.

Other course policies

Academic integrity policy

Policies for this course

- **Quizzes and exams:** You should complete quizzes yourself, without any external help or communication.
- **Written assignments:** Your written assignments should be your own original work. In formal assignments, you should follow a consistent in-text citation style to cite the ideas, words, and images that form your research sources. You are encouraged to ask a trusted person to proofread your assignments before you turn them in--but no one else should revise or rewrite your work. If you have questions about formatting, consult with the GTAs.
- **Reusing past work:** In general, you are prohibited in university courses from turning in work from a past class to your current class, even if you modify it. If you want to build on past research or revisit a topic you've explored in previous courses, please discuss the situation with one of the GTAs or the instructor.
- **Falsifying research or results:** Any research you conduct in this course is intended to be a learning experience; you should never feel tempted to make your results or your library research look more successful than it was.
- **Collaboration and informal peer-review:** While study groups and peer-review of written projects is encouraged, remember that comparing answers on a quiz or assignment is not permitted. There will be times when you are encouraged to talk to one another in small groups and to share ideas. If you're unsure about a particular situation, please feel free to ask us.
- **Group projects:** This course does not include a group project.

Ohio State's academic integrity policy

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University's *Code of Student Conduct*, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University, or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's *Code of Student Conduct* is never considered an "excuse" for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

If I suspect that a student has committed academic misconduct in this course, I am obligated by University Rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- The Committee on Academic Misconduct web pages ([COAM Home](#))
- *Ten Suggestions for Preserving Academic Integrity* ([Ten Suggestions](#))
- *Eight Cardinal Rules of Academic Integrity* (www.northwestern.edu/uacc/8cards.htm)

Accessibility accommodations for students with disabilities

Requesting accommodations

If you would like to request academic accommodations based on the impact of a disability qualified under the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973, contact your instructor privately as soon as possible to discuss your specific needs. Discussions are confidential.

In addition to contacting the instructor, please contact the Student Life Disability Services at [614-292-3307](tel:614-292-3307) or ods@osu.edu to register for services and/or to coordinate any accommodations you might need in your courses at The Ohio State University.

Go to <http://ods.osu.edu> for more information.

Accessibility of course technology

This course requires use of Carmen (Ohio State's learning management system) and other on-line communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [Carmen \(Canvas\) accessibility](#)
- Streaming audio and video

Mental Health Services:

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the **Office of Student Life's Counseling and Consultation Service (CCS)** by visiting ccs.osu.edu or calling 614-- 292--5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614--292--5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-- 800--273-- TALK or at suicidepreventionlifeline.org.

DSN 2750 COURSE SCHEDULE

DESIGN HISTORY

SPRING 2019

- 1/8 Tuesday **Introduction to the Course**
Take Syllabus Quiz
- 1/10 Thursday **The Ancient Roots of Modernity: Egypt and Pompeii**
Read: "Light, Space, and Affluent Taste," by S. Masters (pdf)
<http://mashable.com/2015/11/04/king-tut-discovery/#n.WEvlfGrPqi>
Take Quiz
- 1/15 Tuesday **The Ancient Roots of Letterforms: Greek, Latin, and Early Books**
Read: **NEED** (pdf) **ADD LINK**
Take Quiz
- 1/17 Thursday **Process, Materials, and Time in the Middle Ages**
Explore: http://www.castlesandmanorhouses.com/life_01_rooms.htm
Explore: <http://www.greydragon.org/library/chests.html>
Read: <http://www.thehistoryblog.com/archives/50019>
Take Quiz
- 1/22 Tuesday **ITALIAN RENAISSANCE...**
- 1/24 Thursday **China's Influence on the West**
Read: <http://fiveminutehistory.com/10-fascinating-facts-about-chinoiserie/>
"East and West: Chinese Export Porcelain"
(https://www.metmuseum.org/toah/hd/ewpor/hd_ewpor.htm)
"Exoticism and the Decorative Arts"
(https://www.metmuseum.org/toah/hd/exot/hd_exot.htm)
Take Quiz

- 1/29 Tuesday **The History of Color**
 Watch: *Pan Am Blue and Powder Room Pink: How Chemistry Created Vintage Modern* <https://vimeo.com/52178570> (start watching at 4 minutes 30 seconds)
 or
 Read Regina Blaszczyk "Styling Synthetics" article
 Take Quiz
- 1/31 Thursday 1400-1600 (STUDENT NAMES A-E)
- 2/5 Tuesday **From Craft to Industry**
 Explore: <http://www.vam.ac.uk/content/articles/t/thomas-chippendale/>
 Explore: https://www.metmuseum.org/toah/hd/txt_p/hd_txt_p.htm
 Read: Josiah Wedgwood, Manufacturing and Craft (pdf)
- 2/7 Thursday 1600-1800 (STUDENT NAMES F-L)
- 2/12 Tuesday **Expositions as Education**
 Review (peruse) Volume 1 of *Tallis's history and description of the Crystal palace, and the Exhibition of the world's industry in 1851* from the OSU Library's catalog. (<http://osu.worldcat.org.proxy.lib.ohio-state.edu/title/talliss-history-and-description-of-the-crystal-palace-and-the-exhibition-of-the-worlds-industry-in-1851/oclc/596150911>)
 Review the catalogue of the 1893 World's Columbian Exposition from the OSU Library's catalog. (http://osu.worldcat.org.proxy.lib.ohio-state.edu/title/columbian-exposition-album-worlds-columbian-exposition-chicago-1893/oclc/1029229&referer=brief_results)
 Watch this news reel about the 1939 World's Fair in New York: <https://youtu.be/HcfgvzwaDHc>.
 Take Quiz
- 2/14 Thursday 1800-1850 (STUDENT NAMES M-S)

- 2/19 Tuesday **Reactions to Historicism**
 Watch You Tube video on the Arts and Crafts Movement, Pts. 1, 2, and 3:
<https://youtu.be/OhavbSbddnhw>
<https://youtu.be/SZjUZ75zaD0>
<https://youtu.be/LIQ7H6yLLOE>
 Take Quiz
- 2/21 Thursday 1850-1900 (STUDENT NAMES T-Z)
- 2/26 Tuesday **Graphics on the Move**
 Read about Art Nouveau graphics
- 2/28 Thursday **The Development of Consumer Culture**
 Read Ch. 1 of Vicki Howard's book *From Main Street to Mall*, "The Palace of Consumption" (pdf) and Ch. 6 "The Race to the Suburbs"
 Take Quiz
- 3/5 Tuesday **How to Read the American Street**
 Explore: "Lustrons: Building an American Dream"
<https://savingplaces.org/stories/lustrons-building-an-american-dream-house#.WIRTyTdOnD4>
 Watch: "Would you buy a home from Sears? These people did and they love it" <https://youtu.be/ObxxHoT2rk4>
 1900-1920 (STUDENT NAMES A-E)
****Assignment 1 Due: Timeline Comparison**
- 3/7 Thursday **BEECHER OUT OF TOWN (class not held)**
- 3/12 Tuesday SPRING BREAK
- 3/14 Thursday SPRING BREAK
- 3/19 Tuesday **The Bauhaus and Machines for Living**

Read: "The Bauhaus 1919-1933

https://www.metmuseum.org/toah/hd/bauh/hd_bauh.htm and explore the works.

Watch: A Design for Modern Living - ca. 1935

<https://youtu.be/SVfZCKzEWg>

Take Quiz

3/21 Thursday 1920-45 (STUDENT NAMES F-L)

3/26 Tuesday **The Democratization of Good Design**

Watch: **Russel Wright: Designs for Living, Home and Woodland Garden**

<https://vimeo.com/198838446>

Watch: "American Look" <https://youtu.be/gS6HZv4GXj8>

Watch: "A Communications Primer," by Charles & Ray Eames (1953)

<https://youtu.be/byyQtGb3dvA>

3/28 Thursday 1945-1960 (STUDENT NAMES M-S)

4/2 Tuesday **Ah, Plastic**

Read: "A Brief History of Plastic's Conquest of the World," by Susan Freinkel <https://www.scientificamerican.com/article/a-brief-history-of-plastic-world-conquest/>

4/4 Thursday 1960-1990 (STUDENT NAMES T-Z)

4/9 Tuesday **Sustainable, Universal, Virtual**

Read critique: "New York Exhibit Shows How Victor Papanek Pioneered Sustainable Design in the 60s and Why Contemporary Designers Are Still Lagging" <https://www.forbes.com/sites/jonathonkeats/2014/11/06/new-york-exhibit-shows-how-victor-papanek-pioneered-sustainable-design-in-the-60s-and-why-contemporary-designers-are-still-lagging/#41aecbd51feb>

Read critique: "Visionaries of Regenerative Design: Victor Papanek"

<https://medium.com/@designforsustainability/visionaries-of-regenerative-design-v-victor-papanek-1927-1998-57019605997>

Watch: William McDonough on Cradle to Cradle

https://www.ted.com/talks/william_mcdonough_on_cradle_to_cradle_design?utm_campaign=tedsread--a&utm_medium=referral&utm_source=tedcomshare

4/11 Thursday 1990-2018 (BONUS CONTRIBUTIONS)

4/16 Tuesday **Welcome to the Future**

Watch: "Homes of the Future" (1967) <https://youtu.be/vEtIfoS-toU>

Read: "9 Ideas Shaping the Future of Design"

<https://www.fastcodesign.com/90139617/9-ideas-shaping-the-future-of-design-according-to-ideo-microsoft-autodesk-mit-and-more>

Read: "The Future of Design is Circular"

<https://www.fastcompany.com/3067365/ideo-says-the-future-of-design-is-circular>

4/18 Thursday **Recap... the Trajectory of Design History**

4/29 Monday 6 pm ****Assignment 2 Due: Point of View Essay**

Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: Design 2750

Instructor: Dr. Mary Anne Beecher

Summary: Design History

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			<ul style="list-style-type: none"> • Office 365 • Carmen
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> • Zoom • Asynchronous lectures and activities • Carmen discussion boards.
6.3 Technologies required in the course are readily obtainable.	X			All tech is available for free via OSU site license.
6.4 The course technologies are current.	X			The majority of the tech is web based and updated regularly.
6.5 Links are provided to privacy policies for all external tools required in the course.	X			No 3 rd party utilities are used.
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	X			Links to 8HELP are provided.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.	X			b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.	X			c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ASC and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	X			No 3 rd party tech is used.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Recommend that resources be developed to address any requests for alternative means of access to course materials.
8.4 The course design facilitates readability	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ASC and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.

8.5 Course multimedia facilitate ease of use.	X		All assignments and activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser.
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Reviewer Information

- Date reviewed: 1/25/21
- Reviewed by: Ian Anderson

Notes: In lieu of dates added to the top of the calendar, they should be broken down and added to the weekly breakdown. Virtual office hours and method should be specified.

^aThe following statement about disability services (recommended 16 point font):
 The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; 098 Baker Hall, 113 W. 12th Avenue.

^bAdd to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus. <http://advising.osu.edu>

^cAdd to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <https://contactbuckeyelink.osu.edu/>