

SAMPLE COURSE OUTLINE

Course Code, Number, and Title:

DSGN 1200: Design Explorations II: The Designers- Form + Function

Course Format:

[Course format may vary by instructor. The typical course format would be:]

Lecture 3 h + Seminar 1 h + Lab 0 h

Credits: 3

Transfer credit: For information, visit bctransferguide.ca

Course Description, Prerequisites, Corequisites:

Students take an in-depth look at the leading visionaries who have altered the way we see and use products, create cult status, and shape spaces in our environments. We will analyze a variety of designers of architecture, graphic design, and industrial design to see how changes in our society, changes in our environment, and changes in technology have created the "need" for objects to be designed. This course will illustrate how these objects and spaces have a strong impact on society, how and where we live, what we buy, and what we view.

Prerequisites: DSGN 1100 is recommended

Corequisites: None

Learning Outcomes:

Upon successful completion of this course, students will be able to:

- 1) Identify the work of particular designers in a variety of design areas;
- 2) Explain the significance of the work of these designers to design practice;
- 3) Describe how design has been influenced by social, cultural, political and economic forces and how design has, in turn, shaped those forces;
- 4) Compare how designers work and think, what their philosophies are, and how they accomplish their goals
- 5) Investigate a variety of design career options;
- 6) Demonstrate critical thinking, analytical and research skills, especially pertaining to designers, and how their products are marketed;
- 7) Employ public speaking and presentation skills that will be applicable to design practice;
- 8) Use information resources that could help them guide their design choices.

Instructor(s): TBA

Office: TBA **Phone:** 604 323 XXXX **Email:** TBA

snəwəyət̚ leləm̚ Langara College acknowledges that we are located on the unceded territory of the Musqueam people.

Office Hours: TBA

Textbook and Course Materials:

[Textbook selection may vary by instructor. An example of texts and course materials for this course might be:]

Donna Goodman. "A History of the Future". MIT. Various chapters.

Philip B Meggs. "A History of Graphic Design". J Wiley and Sons. Various chapters.

Website. Design Museum.

There will also be various video clips throughout the term

Note: This course may use an electronic (online) instructional resource that is located outside of Canada for mandatory graded class work. You may be required to enter personal information, such as your name and email address, to log in to this resource. This means that your personal information could be stored on servers located outside of Canada and may be accessed by U.S. authorities, subject to federal laws. Where possible, you may log in with an email pseudonym as long as you provide the pseudonym to me so I can identify you when reviewing your class work.

Assessments and Weighting:

Final Exam 20%

Other Assessments %

(An example of other assessments might be:) %

Assignments: 40%

Project: 30%

Participation: 10%

Additional Information:

Number of assignments: 2 assignments, 1 presentation

Participation format: active participation in discussions, on time regular attendance, projects handed in on time

Number and type of writing assignments: design journal in two parts

Proportion of individual and group work:

Individual: 70%

Group: 30%

This generic outline is for planning purposes only.

Grading System: Letter grade

Specific grading schemes will be detailed in each course section outline.

Passing grade: D

Topics Covered:

[Topics covered may vary by instructor. An example of topics covered might be:]

Week 1

What Makes Good Design?

Beginning with the Modernists, we will review Bauhausian philosophy of Form follows Function and Dieter Rams Ten Design Commandments to set the tone for students to understand the designers "thinking before designing" approach. These philosophies are important to tie together the approach for creative, sustainable and useful design.

Week 2

The Machine Age/ Industrial Revolution in Europe

The machine age in Europe and America lead to many new inventions, all of which needed engineering, designing, packaging, and advertising. Financial success depended on design. Introduction and discussion of the major visionary designers that have changed people's lives through their personal design philosophies will begin with: The Architects: Mies van de Rohe, Walter Gropius, Alvar Aalto, Corbusier.

Week 3

The Machine Age/Europe continues with its impact on

Industrial Designers such as: Marcel Breuer (furniture design), Gerrit Rietveld (furniture design), Alvar Aalto (furniture) and Graphic Designers: Herbert Bayer (Typography, and posters) Jan Tishold (Typography, books and posters)

Week 4

The Machine Age/ North America – The United States version

American manufacturers introduced a new technological era that promised more comfort, and more convenience. Remarkable new products were invented giving access to transportation, information and easier household maintenance. Electricity and leisure time portrayed a new glamorous image of America, creating designs for the "new needs". This section begins with Architects: William Van Allen (Chrysler building), William Lamb (Empire State Building) Frank Lloyd Wright (Guggenheim vs. Fallingwater.)

Week 5

The Machine Age/North America continues with the exploration of Industrial Designers: Norman Bel Geddes, (the use of Streamlined forms), Raymond Lowey, (Locomotive S1), Henry Dreyfus (concept of Ergonomics and Human Scale)

Industrial Photographers: Margaret Bourke-white, (Life Magazine) Andreas Feininger (Industrial forms and structures)

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Film Set Designers for the extravagant movie era, including sets for Busby Berkeley ("42nd St."), Fred Astaire, Ginger Rogers ("Swing Time")

Graphic Designers responsible for promotion of the World's Fair such as Joseph Binder, and Josef Urban. Swiss graphic designer Armin Hofmann (poster designs.)

Week 6

The Automobile Age:

Henry Ford's vision of the world becoming dependent on automobiles was soon a reality in the late '30s. With that vision came the designs of cars, infrastructure, and new town plans. The second automobile era was spent designing not private cars, but vehicles of war. The third era was post-war expansion where consumerism and the need for housing developments flourished. With new households, new needs, such as furniture, dishes, appliances, telephones, was rampant. Some of the Architectural visionaries were: Richard Nuetra (conceptual city plans), Buckminster Fuller (prefabricated houses, and Geodesic dome.)

Week 7

Continuation of the Automobile Age and how it influenced design of towns, home goods, and the rebuilding of the American economy.

The Town Planners: design of Levittown- paving the way for subdivision design

The Industrial Designers: Charles Eames (furniture for Herman Miller), Russell Wright ("Easy Living guide", Melmac dishes) Alvar Aalto (bent wood furniture).

Week 8

The Space Age:

In the late nineteenth century, science fiction writers Jules Verne and H.G. Wells introduced the new genre of space fiction. This led to competition in space travel between Russia and America. It wasn't long before space programs spawned technological advances.

These technological advances inspired high-tech design. New materials and techniques had profound effects on design. Some of the design visionaries in the Architectural area: Eero Saarinen (TWA terminal N.Y), Oscar Niemeyer (Plaza of Three Powers), Moshe Safdie (Habitat Montreal), Renzo Piano and Richard Rogers (George Pompidou Centre, Paris), tensile structures of Otto and Behnisch (Olympic Stadium, Munich.)

Week 9

Design in the Space Age was also echoed in film sets for "2001: A Space Odyssey", and "You Only Live Twice."

Influence in design through industrial designers Joe Colombo (Tube Chair, optic clock), Arne Jacobson (Egg Chair, Tableware), Isamu Nogucci (IN-50 Coffee table), Dieter Rams (Shelving for Knoll, electronics for Braun), Verner Panton (chair and lighting), Richard Sapper (Tizio lamps), Eero Saariinen (Tulip Chair.) The graphic designers: Saul Bass, Allan Fletcher, Milton Glaser, Armin Hoffman, Paul Rand (all important visionaries in branding, typography and information design.)

Week 10

The Media and Information Age:

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In 1964 Marshall McLuhan argued that the television transformed society from a verbal to a visual culture, changing social behavior. There was political unrest; architects were struggling to deal with rebuilding urban areas. The Modernist design principles were about to change.

De-Architecture (or architecture that included humour, colour and philosophical content), and Post Modernism were design styles that were beginning to be embraced. Designers were moving away from Modernism in an effort to express iconoclastic attitudes with humour, colour, social commentary and ironic historical references.

The Architects: SITE (Best Products, Houston) Michael Graves, (Portlandia, Oregon) Robert Venturi (Venturi House, Pennsylvania) , Phillip Johnson (AT&T building N.Y.), Rem Koolhaas (OMA model, Beijing), Frank Gehry (Guggenheim Museum , Spain), Zaha Hadid (Vitra Fire Station, Germany.)

Week 11

A new style of Architecture began with Disneyland, Las Vegas, and Times Square, creating an "entertainment design" category.

Some of the Industrial Designers were Jonathon Ives (Apple), Jasper Morrison (Tratorria chair, tableware), Marc Newson (furniture, home accessories), Richard Sweeney (lighting designs), Ben Wilson (cars, bicycles), Philippe Starck (furniture, lighting, and environments.)

Set designers for films such as "Brazil" and "The Fifth Element" used new technologies to create scenes of the future in very realistic ways.

Graphic design was being influenced by the invention of the computer. This changed the way many designers worked and the products they could produce.

Matthew Carter (typography designer), Peter Saville (graphic design) Stefan Sagmeister (graphic design, typography) David Carson (grunge typography designer) Derek Birdsall (graphic design) are some of the important designers we will explore.

Week 12

The Environmental Age:

The 1970s oil embargo by Saudi Arabia, brought to light in Europe and America the need to address limited resources. Toxic land sites were being discovered, and the accidents at Three Mile Island and Chernobyl nuclear plant, positioned the world to awareness. Nuclear damage, acid rain, trash incineration, polluted air and dumping in oceans, encouraged research centres to investigate alternative systems. Designers were challenged to new developments in every area. Green buildings, sustainability and recycling became the new buzz words.

The Architects: William McDonough (sustainable design), James Wines (SITE), Paoli Soleri, Emilio Ambasz, Hans Hollein, Nicholas Grimshaw (Eden Project) Tadao Ando (Roko Housing development) all had profound effects on green and sustainable design.

Week 13

The Environmental Age has designers looking at sustainability and recycling in Industrial and Graphic Design. Some of the leading visionaries in these categories are Bruce Mau (Massive Change) Karim Rashid, (Umbra Designs), and a variety of Design Collectives that embrace Reuse, Recycle, Redesign. Some of the sustainable and green projects: we will discuss are: Masdar City, (Abu Dhabi), Solar Electric Car races (Australia), Wind farms, (California), Indoor Agriculture (Japan)

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Week 14

Student presentations and review for exam

As a student at Langara, you are responsible for familiarizing yourself and complying with the following policies:

College Policies:

[E1003 - Student Code of Conduct](#)

[F1004 - Code of Academic Conduct](#)

[E2008 - Academic Standing - Academic Probation and Academic Suspension](#)

[E2006 - Appeal of Final Grade](#)

[F1002 - Concerns about Instruction](#)

[E2011 - Withdrawal from Courses](#)

Departmental/Course Policies:

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