

## 1. General Information

1a. Submitted by the College of: DESIGN

Date Submitted: 9/13/2013

1b. Department/Division: College of Design

1c. Contact Person

Name: patrick lee lucas

Email: patrickleelucas@uky.edu

Phone: 8596196311

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

1d. Requested Effective Date: Semester following approval

1e. Should this course be a UK Core Course? Yes

Inquiry - Arts & Creativity

## 2. Designation and Description of Proposed Course

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: DES 100

2c. Full Title: Design in Your World

2d. Transcript Title:

2e. Cross-listing:

2f. Meeting Patterns

LECTURE: 03

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 03

2i. Is this course repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester?

2j. Course Description for Bulletin: Understanding how design unfolds from and informs culture, students garner appreciation for and creatively experiment with the embedded practice of design as a basic human response for inhabitation, work, play, and worship.

2k. Prerequisites, if any: none

2l. Supplementary Teaching Component:

3. Will this course taught off campus? No

If YES, enter the off campus address:

4. Frequency of Course Offering: Spring,

Will the course be offered every year?: Yes

If No, explain:

5. Are facilities and personnel necessary for the proposed new course available?: No

If No, explain: Other than classroom space, this course requires no additional resources.

6. What enrollment (per section per semester) may reasonably be expected?: 50-75

7. Anticipated Student Demand

Will this course serve students primarily within the degree program?: No

Will it be of interest to a significant number of students outside the degree pgm?: Yes

If Yes, explain: [var7InterestExplain]

8. Check the category most applicable to this course: Relatively New – Now Being Widely Established,

If No, explain: Other than classroom space, this course requires no additional resources.

9. Course Relationship to Program(s).

a. Is this course part of a proposed new program?: No

If YES, name the proposed new program:

b. Will this course be a new requirement for ANY program?: No

If YES, list affected programs:

10. Information to be Placed on Syllabus.

a. Is the course 400G or 500?: No

b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from 10.a above) are attached: Yes

## Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1.How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2.How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3.How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4.Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5.How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6.How do course requirements ensure that students make appropriate use of learning resources?

7.Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8.How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9.Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10.Does the syllabus contain all the required components? NO

11.I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|NCJONE0|Nancy C Jones|DES 100 NEW UKCEC Expert Review|20131219

SIGNATURE|CPHUR0|Christopher P Thuringer|DES 100 DES 100MINOR\_TEXT\_FOR\_TITLEDES 100MINOR\_TEXT\_FOR\_TITLE&|20131220

SIGNATURE|CPHUR0|Christopher P Thuringer|DES 100 NEW Undergrad Council Review|20140129

SIGNATURE|HDSAWD|A Whiteside-Dickson|DES 100 NEW College Review|20130913

Courses	Request Tracking
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### New Course Form

<https://myuk.uky.edu/sap/bc/soap/rfc?services=>

[Open in full window to print or save](#)

Generate R

**Attachments:**

ID	Attachment
Delete 2225	DES 100 memo.pdf
Delete 2575	des100syllabus_Revised.docx
Delete 2576	Arts and Creativity Form Revised.doc

First 1 Last

Select saved project to retrieve...

Get New

(\*denotes required fields)

**1. General Information**

- a. \* Submitted by the College of: DESIGN Submission Date: 9/13/2013
- b. \* Department/Division: College of Design
- c.
  - \* Contact Person Name: patrick lee lucas Email: patricklee@uky.edu Phone: 8596196311
  - \* Responsible Faculty ID (if different from Contact): Email: Phone:
- d. \* Requested Effective Date:  Semester following approval OR  Specific Term/Year <sup>1</sup>
- e.
  - Should this course be a UK Core Course?  Yes  No
  - If YES, check the areas that apply:
    - Inquiry - Arts & Creativity  Composition & Communications - II
    - Inquiry - Humanities  Quantitative Foundations
    - Inquiry - Nat/Math/Phys Sci  Statistical Inferential Reasoning
    - Inquiry - Social Sciences  U.S. Citizenship, Community, Diversity
    - Composition & Communications - I  Global Dynamics

**2. Designation and Description of Proposed Course.**

- a. \* Will this course also be offered through Distance Learning?  Yes <sup>1</sup>  No
- b. \* Prefix and Number: DES 100
- c. \* Full Title: Design in Your World
- d. Transcript Title (if full title is more than 40 characters):
- e. To be Cross-Listed <sup>2</sup> with (Prefix and Number):
- f. \* Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours<sup>3</sup> for each meeting pattern type.
 

<input type="checkbox"/> 03 Lecture	<input type="checkbox"/> Laboratory <sup>4</sup>	<input type="checkbox"/> Recitation	<input type="checkbox"/> Discussion
<input type="checkbox"/> Indep. Study	<input type="checkbox"/> Clinical	<input type="checkbox"/> Colloquium	<input type="checkbox"/> Practicum
<input type="checkbox"/> Research	<input type="checkbox"/> Residency	<input type="checkbox"/> Seminar	<input type="checkbox"/> Studio
<input type="checkbox"/> Other	If Other, Please explain:		
- g. \* Identify a grading system:  Letter (A, B, C, etc.)  Pass/Fail  Graduate School Grade Scale
- h. \* Number of credits: 03
- i. \* Is this course repeatable for additional credit?  Yes  No
  - If YES: Maximum number of credit hours:
  - If YES: Will this course allow multiple registrations during the same semester?  Yes  No

## j. \* Course Description for Bulletin:

Understanding how design unfolds from and informs culture, students garner appreciation for and creatively experiment with the embedded practice of design as a basic human response for inhabitation, work, play, and worship.

## k. Prerequisites, if any:

none

l. Supplementary teaching component, if any:  Community-Based Experience  Service Learning  Both3. \* Will this course be taught off campus?  Yes  No

If YES, enter the off campus address:

## 4. Frequency of Course Offering.

a. \* Course will be offered (check all that apply):  Fall  Spring  Summer  Winter

b. \* Will the course be offered every year?  Yes  No

If No, explain:

5. \* Are facilities and personnel necessary for the proposed new course available?  Yes  No

If No, explain:

Other than classroom space, this course requires no additional resources.

## 6. \* What enrollment (per section per semester) may reasonably be expected? 50-75

## 7. Anticipated Student Demand.

a. \* Will this course serve students primarily within the degree program?  Yes  No

b. \* Will it be of interest to a significant number of students outside the degree pgm?  Yes  No

If YES, explain:

This course offered through the College of Design represents a broad-based approach, akin to a music appreciation or arts appreciation model. Going further, however, the course provides opportunities for non-majors to study

## 8. \* Check the category most applicable to this course:

Traditional – Offered in Corresponding Departments at Universities Elsewhere

Relatively New – Now Being Widely Established

Not Yet Found in Many (or Any) Other Universities

## 9. Course Relationship to Program(s).

a. \* Is this course part of a proposed new program?  Yes  No

If YES, name the proposed new program:

b. \* Will this course be a new requirement <sup>§</sup> for ANY program?  Yes  No

If YES <sup>§</sup>, list affected programs::

## 10. Information to be Placed on Syllabus.

a. \* Is the course 400G or 500?  Yes  No

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in 10.b. You must include: (i) identify additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR

b.  \* The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable 10.a above) are attached.

- ☐ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.
- ☐ The chair of the cross-listing department must sign off on the Signature Routing Log.
- ☐ In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, is two hours per week for a semester for one credit hour. (from SR 5.2.1)
- ☐ You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.
- ☐ In order to change a program, a program change form must also be submitted.

Rev 8/09


Submit as New Proposal    Save Current Changes



College of Design  
Office of the Dean  
117 Pence Hall  
Lexington, KY 40506-0041  
859 257-7617  
fax 859 323-1990  
[www.uky.edu/Design](http://www.uky.edu/Design)

MEMO:

To: Senate Council

Fr: Ann W. Dickson   
Interim Dean  
College of Design

RE: Rationale for new "DES" Prefix

With the approval of DES 100, *Design in Your World*, the College of Design is establishing a new course prefix. The DES prefix will be used for any new course that is collaboratively owned and taught by the College. A common college prefix assists in the sharing of course monitoring and teaching.

# DES 100 : DESIGN IN YOUR WORLD

Instructor: Patrick Lee Lucas  
Office: 117 Pence Hall  
Email: patrickleelucas@uky.edu  
Phone: 859.257.7617  
Office Hours: Mondays, 10am-12noon

## Course Description

Understanding how design unfolds from and informs culture, students garner appreciation for and creatively experiment with the embedded practice of design as a basic human response for inhabitation, work, play, and worship.

## Prerequisites

This course has no pre-requisites.

## Student Learning Outcomes

After completing this course, students will be able to:

- (1) explain design as a creative product of culture, with attendant processes and approaches
- (2) describe how design enhances the quality of the human experience
- (3) clarify the value of design to business, social, and cultural practices
- (4) trace the influences of media on understanding design in the world
- (5) explore design within the culture of consumerism

## Required Readings

For this course, we will use a broad range of readings from writing on design and culture. Passages will be utilized from the following texts:

- Architecture for Humanity, ed. *Design Like You Give a Damn: Architectural Responses to Humanitarian Crises*. New York: Metropolis Books, 2006.
- Attfield, Judy. *Wild Things: The Material Culture of Everyday Life*. Oxford: Berg, 2000.
- Boyer, M. Christine. "Cities for Sale: Merchandising History at South Street Seaport," In Sorkin, Michael (ed.), *Variations on a Theme Park: The New American City and the End of Public Space*. New York: Hill and Wang, 1992.
- Bushman, Richard. *The Refinement of America: Persons, Houses, Cities*. New York: Vintage Books, 1993.
- Brand, Stewart. *How Buildings Learn: What Happens After They're Built*. NY: The Penguin Group, 1984.
- Campagna, Barbara (2008). National Trust for Historic Preservation: *The Green Initiative*. Retrieved April 20, 2009 from [www.preservationnation.org/green](http://www.preservationnation.org/green) Barbara.Campagna@nthp.org.
- Caplan, Ralph. *Cracking the Whip: Essays on Design and its Side Effects*. NY: Fairchild, 2006.
- Crawford, Margaret. "The World as a Shopping Mall," In Sorkin, Michael (ed.), *Variations on a Theme Park: The New American City and the End of Public Space*. New York: Hill and Wang, 1992.
- Eggenger, Kenneth L. "Nationalism, Internationalism and the 'Naturalization' of Modern Architecture in the United States, 1925-1940." *National Identities* (2006) 8;3, pp. 243-258.
- Hayden, Dolores. *Building Suburbia: Green Fields and Urban Growth, 1820-2000*. New York: Pantheon, 2003.



- Handlin, David. *The American Family Home: Architecture and Society, 1815-1915*. Boston: Little, Brown and Company, 1979.
- Heath, K. W. "The Patina of Place: The Cultural Weathering of a New England Industrial Landscape." *The Journal of the Society of Architectural Historians* (2002) 61:4.
- Hebdige, Dick. *Subculture: The Meaning of Style*. New York: Methuen, 1979.
- Howe, Neil and Strauss, William. *Millennials Rising: The Next Great Generation*. New York: Random House, 2000.
- Huxtable, Ada Louise. *On Architecture: Collected Reflections on a Century of Change*. New York: Walker & Company, 2010.
- Jackson, James Brinkerhoff. "The Order of Landscape." In D.W. Meinig (ed). *The Interpretation of Ordinary Landscapes: Geographical Essays*. New York, NY: Oxford University Press, 1979.
- Jacobs, Jane. *The Death And Life of Great American Cities*. NY: Vintage Books, 1992.
- Junco, Reynol and Mastrodicasa, Jeanna M. *Connecting to the Net.Generation: What Higher Education Professionals Need to Know about Today's Students*. NASPA (Student Affairs Administrators in Higher Education), 2007.
- Kellner, Douglas. *Media Culture: Cultural Studies, Identity and Politics between the Modern and the Postmodern*. New York: Routledge, 1995.
- Kunstler, James Howard. *The Geography of Nowhere: The Rise and Decline of America's Man-Made Landscapes*. New York: Simon and Schuster, 1993.
- Lowenthal, David. *The Past Is A Foreign Country*. Cambridge New York. University Press, 1985.
- Massey, Anne. *Interior Design Since 1900, Third Edition*. London: Thames & Hudson, 2008.
- McDonough, William and Michael Braungart. *Cradle to Cradle: Remaking the Ways We Make Things*. New York: Farrar, Straus and Giroux, 2002.
- McKellar, Susie and Penny Sparke. *Interior Design and Identity*. Manchester: Manchester University Press, 2004.
- Price, Edward. "The Central Courthouse Square in the American County Seat." In Upton, D. & J. Vlach (eds.) *Common places: Readings in American Vernacular Architecture* (1986) pp. 124-145. Athens: University of Georgia Press.
- Prown, Jules David. "Mind in Matter: An Introduction to Material Culture Theory and Method." *Winterthur Portfolio* (1982) 17: 1 pp. 1-19.
- Prown, Jules David Prown and Kenneth Haltman, eds. *American Artifacts: Essays in Material Culture*. East Lansing: Michigan State University Press, 2000.
- Rose, Gillian. *Visual Methodologies: An Introduction to the Interpretation of Visual Methods*. San Francisco: Sage Publications, 2007.
- Stilgoe, John. *Borderland: Origins of the American Suburb, 1820-1939*. New Haven: Yale University Press, 1999.
- Thompson, George and Karl Raitz. *A Guide to the National Road*. Baltimore: Johns University Press, 1996.
- Whitaker, Jan. *Service and Style: How the American Department Store Fashioned the Middle Class*. New York: St. Martin's Press, 2006.
- Wright, Gwendolyn. *Building the Dream: A Social History of the American House*, New York: Pantheon, 1983.

### Overview of Course

Nearly every student on the University of Kentucky campus owns a smart phone and they see the world through the tiny screen, connecting with others through texts, phone calls, and other forms of social media. Pulled in and out of pockets and purses multiple times daily, these designed objects have transformed the world as we know it in the twenty-first century: the ways in which we communicate and connect, the ways in which information is shared, and the ways in which we operate physically with these marvels of engineering in the palm of our hands. As students of a

generation that has always been immersed in digital technology, they embrace objects like the smart phone as products that enhance the quality of the human experience. In this course, students explore designed objects, spaces, buildings, and places to see that human life unfolds within, around, and near buildings. Significantly, students harness the creative act of making through the construction of a design autobiography at the end of the course to demonstrate comprehension of design practice but to explore themselves through the very objects, spaces, buildings, and places that form the backdrop for their lives.

Drawing on the paradigm of design as a means to materialize human hopes, concerns, and fears, students investigate the value of design in business, social, and cultural practices. As chief consumers in our present culture, students look at the impact of design as an entrepreneurial process with implications for environmental and social responsibility. As a meeting place for students from multiple majors, this course opens the possibility for inter-cultural understanding based on design of buildings, spaces, and the objects within them.

In thinking of design as a creative endeavor, students taking this course will examine both the processes and products of designed objects, spaces, buildings, and places. In that creativity could be thought of as imaginative ability, the students first see how others have tackled creative problem solving and opportunity generation. With that view of design as a holistic endeavor intertwined with human culture, students themselves attempt the creative process to learn the lessons designers face every day as they do their work. In doing so, students embrace the innovative modalities of the design world as they link it to their own.

### **Summary Description of Course Assignments**

Students learn from doing in this course. In this class, we learn through a combination of lectures, discussion, web experiences, exercises, field visits, and in-class exercises applying concepts and practicing the evaluation of design. Images, texts, and objects serve as the main media for this course. One facet of information literacy is dealing with the visual world and its inherent challenges and viewpoints as well as the creative forms of expression it embodies. You will grapple with the silent voices of the various artifacts under examination and will learn various approaches to information literacy from a visual perspective. Students undertake a detailed analysis of a designed object, space, building, or place. You will submit descriptions, deductions, and interpretations at increments along the way. Ultimately, you garner your own resources and generate a fully articulated analysis project creatively delivered orally, in writing/images, and posted online as an "informance" for your peers. The online curated space for the course serves as a means to readily share views of design across a wide spectrum of disciplines. You must critically examine another student's work in the curated space as further demonstration of the multiplicity of views one can have about design. You will also write a paper to investigate design within a movie, produce a design autobiography using the creative design process, and take a written final examination. The intention in these various modes of delivery is to celebrate the design process and products in all their forms.

### **Analysis "Informance"**

Throughout the first unit of the course, you have learned about design at four scales. In this unit, you also regularly participated in "design thinking" to investigate the impacts of processes and products that generate in many aspects of human culture. Using readings, lectures, and in-class practice, and presentations in this unit to help inform approaches to the study of design, select an object, space, building, or place for analysis. Borrowing on approaches from the class (or approaches that students might themselves bring), create an "informance" for your peers. Expected "informances" should exceed standard Powerpoint presentations. For this "informance," you will

also detail a written/illustrated document to share on a class blog. This curated space provides analysis for peer review (see below).

### **Analysis of Another Student's Analysis**

In the curated space created to hold the ANALYSIS projects, you will be assigned to review another peer's work and provide an alternative view or reading of that cultural artifact for consideration. In doing so, you will reveal a wide variety of approaches to design as a creative product.

### **Movie Review**

You will gather outside of class in small groups for screenings of three movies. During class, the students discuss the movies and the themes within the course, keeping design as a creative process and product in mind. Following the week of in-class discussions, you will write an analysis of some specific design product or process in all three of the movies. In addition to a traditional seminar paper of 5-7 pages, you may elect for alternative modes of expression with approval from the instructor.

### **Design Autobiography**

Construct a personal view of design utilizing the objects, spaces, buildings, and places from your everyday world. Use a creative process to elaborate your view of the world. Expected products might include films, instagram collages, public performances (in class), or websites.

### **Final Exam**

In an illustrated essay, you will examine the place of design in the world, focusing on the creative design process and products you have examined throughout the semester. In that all of the requirements for the course are scaffolded activities (pre-writes and expressions for analysis "informance", the informance itself, the analysis of another's work, the movie review, and the design autobiography), the final examination provides the site for you to ultimately evaluate, assess, and refine your work by speculating on design in your world.

### **Evaluation and Grading**

Grades are averaged from all course components (1000 points total):

participation (blog posts + inclass)	100 points
object/space/building/place (prelim)	200 points
object/space/building/place analysis	250 points
analysis of another student's analysis	100 points
movie review	100 points
design autobiography	100 points
final exam	150 points

As active learners, you are expected to fully participate in class and engage in thoughtful and thorough analysis of design in class, online, and in all assignments. You will be assessed on this scale:

A=100.00-90.00  
B=89.99-80.00  
C=79.99-70.00  
D=69.99-60.00  
E=59.99-0.

To obtain an "A" one must not only satisfy the project requirements to a high level of quality, but one must surpass prescribed conditions and minimum requirements.

### **Final Exam Information**

The final examination for this course follows the formula in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

### **Mid-term Grade**

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

## **Course Policies**

### **Grading and Attendance**

It is to your advantage to attend all classes, discussion sections, and synchronous online meetings. Attendance will be taken at all class meetings. If you do miss a class, you must get the notes from another class member as you are responsible for any information covered. Any more than three (3) absences from class will be considered an excessive number and your grade will drop in 1/3 increments for each additional absence.

### **Excused Absences**

Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request "appropriate verification" when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

### **Responsibilities**

It is my responsibility to give lectures, facilitate and grade assignments, and answer questions. It is your responsibility to attend lectures, make good notes, read the required readings, turn in all assignments on a timely basis, participate in class and share any questions.

### **Academic Integrity**

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their

record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of *Student Rights and Responsibilities* (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1).

**Please note:** Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

### **Accommodations for Persons with a Disability**

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: [jkarnes@email.uky.edu](mailto:jkarnes@email.uky.edu)) for coordination of campus disability services available to students with disabilities.

## **Some Other Points to Consider**

### **Scale**

In this class, we deal with objects, spaces, buildings, and places at different scales. In each time period, we consider artifacts produced by humans (interior furnishings and decorative objects), the spaces humans inhabit for everyday life, work, and celebration, the buildings that shape those spaces, and the places that serve as the settings for (and, in part, define) the buildings. Above all, we work to connect all these artifacts across scale within their cultural and social milieux.

### **Orientation**

Make note of this central premise of this course: products of design result from a global practice best understood in delicate balance with the cultures that manifested objects, spaces, buildings, and places. As part of your assessment for each course assignment, you must work from this global orientation by considering your own place in the world and then the multitude of other viewpoints from your peers, the various authors of the texts, and the evidence of the objects, spaces, buildings, and places we study.

### **Blackboard + Blogs**

In an effort to reduce the paper being generated and turned in, many assignments will be due via the Blackboard course management system or will make use of your individual blog. Occasionally, I will ask that you consider information presented on other blogs. To turn in your own work online, you may utilize an established blog or one that you set up specifically for this course. Please report your blog address as outlined below.

### **Use of Laptops + Hand-held Devices**

From time to time, you will bring a laptop to class for in-class work. Outside of these times, however, you will not be able to use your laptop computer (or any hand-held digital device) in class. Instead, you should keep accurate notes and take the time to sketch some of the images projected for you in the front of the room in learning about creativity and applying it to your own work. You will, of course, be expected to use a computer to interface with one another and to accomplish work for this course outside classroom time.

### **Readings**

Readings have been included on the course calendar with supplemental materials posted to Blackboard. Be prepared for class by fully engaging the reading material from the texts.

### **Verification**

From your preferred e-mail account, a message by Wednesday, 22 January at 5pm indicating that you have read and understood this syllabus. Place "DES100" in the subject line. In sending this email, you confirm your commitment to the UK Policy on Academic Integrity. Sending this email also passes along your permission for us to retain and use your work for publication or for accreditation review. In the email, you must also pass along your blog address for our records.

*The above procedures in this course are subject to change due to extenuating circumstances.*

## Calendar

### UNIT ONE : DESIGN IN THE EVERYDAY WORLD

*considering design from historical, cultural, and social perspectives*

#### WEEK 1: DESIGN IS EVERYWHERE

*learning from looking*

W 15 Jan introduction to the study of design  
F 17 Jan case study: automobile

Readings from Brand, Jackson, Stilgoe, Lowenthal

#### WEEK 2: OBJECT

*grasping the object as one scale of design*

M 20 Jan NO CLASS – MLK HOLIDAY  
W 22 Jan case study: water bottle  
F 24 Jan case study: smartphone

Readings from Caplan, Haltman + Prown

#### WEEK 3: SPACE

*re-membering experience through spaces*

M 27 Jan case study: shopping mall select OBJ/SPACE/BLDG/PLACE  
W 29 Jan case study: the corporate office  
F 31 Jan case study: the movie theatre

Readings from Bushman, Crawford, Massey, McKellar and Sparke

#### WEEK 4: BUILDING

*considering iconic buildings as evidence*

M 03 Feb case study: skyscraper  
W 05 Feb case study: airport  
F 07 Feb case study: house

Readings from Hayden, Huxtable, Jacobs, McNeil, and Wright

#### WEEK 5: PLACE

*thinking of design as embedded in place*

M 10 Feb case study: city grid/courthouse square  
W 12 Feb case study: twentieth-century suburbs  
F 14 Feb case study: interstate corridor

Readings from Boyer, Jackson, Kunstler, Price, Thompson and Raitz

## **UNIT TWO : THE INFLUENCE OF MEDIA ON DESIGN**

*seeing design from the lens of others*

### **WEEK 6: IMAGE**

*looking at objects through the camera*

M 17 Feb mediated images of design  
W 19 Feb designing through Instagram  
F 21 Feb design + HGTV

prelim OBJ/SPACE/BLDG/PLACE due

Readings from Kellner, critically view HGTV

### **WEEK 7: MOVING PICTURE**

*considering others' views of design in film*

M 24 Feb *Helvetica*, the movie  
W 26 Feb *Everything is Illuminated*  
F 28 Feb *Wall-e*

Critically watch the movies

### **WEEK 8: WORLD WIDE WEB**

*investigating design online*

M 03 Mar information age graphics + rubrics  
W 05 Mar exhibits online  
F 07 Mar Facebook and Pinterest

MOVIE ANALYSIS due

Read Boyer, Howe and Strauss, Junco and Mastrodicasa

## **INTERLUDE : ANALYTICAL STRATEGIES + APPROACHES**

*pausing for a conversation about methods, both creative and analytical*

### **WEEK 9: MATERIAL CULTURE**

*understanding the world around through material objects*

M 10 Mar Prown's approach to material culture  
W 12 Mar Hebdige + sub-culture  
F 14 Mar semiotics + other alternatives

Readings from Prown, Hebdige

### **WEEK 10: VISUAL METHODOLOGIES**

*examining approaches to the study of images + objects*

M 24 Mar discourse analysis  
W 26 Mar production + consumption  
F 28 Mar modalities

final OBJ/SPACE/BLDG/PLACE due

Readings from Rose



**WEEK 11: CALVACADE OF ANALYSIS EFFORTS**

*sharing views of design with one another*

- M 31 Mar presentations of OBJ/SPACE/BLDG/PLACE analysis "informance"
- W 02 Apr presentations of OBJ/SPACE/BLDG/PLACE analysis "informance"
- F 04 Apr presentations of OBJ/SPACE/BLDG/PLACE analysis "informance"

**UNIT THREE : DESIGN AND CIVITAS**

**WEEK 12: PUBLIC LIFE + ENGAGEMENT**

*uncovering design's connection to civility*

- M 07 Apr consumer culture
- W 09 Apr place + tele-place
- F 11 Apr intertwining meanings + memories

Readings from Boyer, Eggener, Hayden, Wright

**WEEK 13: SUBURBAN LIVING**

*looking at the home as a place of heavy consumerism*

- M 14 Apr nineteenth-century roots
  - W 16 Apr case study: target
  - F 18 Apr design + QVC
- ANALYSIS REVIEW due

Readings from Whitaker

**WEEK 14: RESPONSIBLE DESIGN**

*considering alternative models for living through design*

- M 21 Apr small house movement, zero-lot living
- W 23 Apr historic preservation
- F 25 Apr off the grid

Readings from Campagna, Handlin, Heath, McDonough, Preservation Green Lab website

**WEEK 15: DESIGN FOR MILLENNIALS**

*an exploration of design for the twenty-first century*

- M 28 Apr design + democracy
  - W 30 Apr design as advocacy
  - F 02 May design as autobiography
- DESIGN AUTOBIOGRAPHY due

View Imagining America website, readings from *Design Like You Give a Damn*

**FINAL EXAMINATION**

*an essay exam regarding the place of design in the world and its importance to society*

**Course Review Form  
Intellectual Inquiry in Arts & Creativity**

<b>Reviewer Recommendation</b>	
Accept <input type="checkbox"/>	Revisions Needed <input type="checkbox"/>

**Course:** DES 100

Using the course syllabus as reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

An artifact (e.g. an object, product, installation, presentation, record of a performance etc.) that demonstrates personal engagement with the creative process either as an individual or as part of a collaborative.

Example(s) from syllabus:  
The DESIGN AUTOBIOGRAPHY assignment.

Brief Description:  
Students construct a personal view of design utilizing the objects, spaces, buildings, and places from their everyday world. After practicing the analysis of artifacts earlier in the semester, the students use a creative process to elaborate a view of their world. Expected products might include films, instagram collages, public performances (in class), or websites.

Evidence that students utilize readings, lectures, presentations or other resources to define and distinguish approaches (historical, theoretical, and methodological issues) to “creativity” as appropriate to the disciplinary practices specific to the subject, medium, or approach of this course.

Example(s) from syllabus:  
The ANALYSIS "informance."

Brief Description:  
Throughout the first unit of the course, students learn about design at four scales. They use the readings, lectures, and presentations in this unit to help inform approaches to the study of design. During this unit, they select an object, space, building, or place for analysis. Borrowing on approaches from the class (or approaches that students might themselves bring), they create an "informance" for their peers. Expected "informances" will be encouraged to go beyond Powerpoint presentations. For this "informance," students will also detail a written/illustrated document to share on a class blog. This curated space provides analysis for peer review (see below).

The processes and assignments where students apply the logic, laws, and/or constraints of the area of study, (e.g, “out of the box” thinking or application of given rules or forms).

Example(s) from syllabus:  
OBJECT/SPACE/BUILDING/PLACE ANALYSIS; the FINAL EXAM

Brief Description:  
Throughout the course, students regularly participate in "design thinking" to investigate the impacts of processes and products that generate in many aspects of human culture. Particularly in the base assignment for the course, the OBJECT/SPACE/BUILDING/PLACE ANALYSIS, students regularly engage the parameters of design in considering the artifacts they analyze. In the FINAL EXAM, they write about their learning from that initial ANALYSIS project -- but significantly in all elements throughout the course -- to demonstrate the application of design constraints and opportunities across many scales.

Assignments or exercises that require students to demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools.

Example(s) from syllabus:

The ANALYSIS OF ANOTHER STUDENT'S ANALYSIS project; the MOVIE REVIEW project.

Brief Description:

In the curated space created to hold the ANALYSIS projects, students will be assigned to review another peer's work and provide an alternative view or reading of that cultural artifact for consideration. In doing so, students reveal a wide variety of approaches to design as a creative product. For the movie review, students gather outside of class for screenings of three movies (co-curricular moment). During class, the students discuss the movies and the themes within the course, keeping design as a creative process and product in mind. They ultimately provide a written analysis of a specific movie. Alternative modes of expression are considered here beyond a seminar paper.

The process whereby students evaluate the process and results of their own creative endeavors and, using that evaluation, reassess and refine their work.

Example(s) from syllabus:

The FINAL EXAMINATION.

Brief Description:

In an illustrated essay, students will examine the place of design in the world. They will be encouraged to focus on the creative design process and products that they have examined throughout the semester. In that all of the requirements for the course are scaffolded activities (pre-writes and expressions for analysis "informance", the informance itself, the analysis of another's work, the movie review, and the design autobiography), the final examination provides the site for students to ultimately evaluate, assess, and refine their work.

Describe how students demonstrate the use of information literacy resources:

Images, texts, and objects serve as the main media for this course. One facet of information literacy is dealing with the visual world and its inherent challenges and viewpoints as well as the creative forms of expression it embodies. Students will grapple with the silent voices of the various artifacts under examination and will learn various approaches to information literacy from a visual perspective.

Reviewer's Comments: