



**ROCHESTER INSTITUTE OF TECHNOLOGY  
COURSE OUTLINE FORM**

**COLLEGE OF IMAGING ARTS AND SCIENCES**

**Art History**

**REVISED COURSE:** CIAS-ARTH-221-  
ContemporaryDesignIssues:TheFutureOfDesign

**1.0 Course Designations and Approvals**

<b>Required course approvals:</b>	<b>Approval request date:</b>	<b>Approval granted date:</b>
Academic Unit Curriculum Committee	December 1, 2010	December 1, 2010
College Curriculum Committee	February 11, 2011	February 11, 2011

<b>Optional designations:</b>	<b>Is designation desired?</b>	<b>*Approval request date:</b>	<b>**Approval granted date:</b>
General Education:	No		
Writing Intensive:	Yes		
Honors	No		

**2.0 Course information:**

<b>Course title:</b>	Contemporary Design Issues: The Future of Design
<b>Credit hours:</b>	3
<b>Prerequisite(s):</b>	None
<b>Co-requisite(s):</b>	None
<b>Course proposed by:</b>	Alex Bitterman
<b>Effective date:</b>	Fall 2013

	<b>Contact hours</b>	<b>Maximum students/section</b>
Classroom	3	20
Lab		
Studio		
Other (specify)		

**2.a Course Conversion Designation**

	Semester Equivalent (SE) Please indicate which quarter course it is equivalent to:
	Semester Replacement (SR) Please indicate the quarter course(s) this course is replacing:
X	New

## 2.b Semester(s) offered

Fall	Spring ✓	Summer	Other
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## 2.c Student Requirements

**Students required to take this course:** (by program and year, as appropriate)  
None

**Students who might elect to take the course:**  
CIAS students or matriculated RIT students

## 3.0 Goals of the course (including rationale for the course, when appropriate):

To extend content reach of the already successful design history course, which currently covers from the industrial revolution to “the present”. As the distance between the industrial revolution and the present continues to grow, the amount of time to cover important contemporary topics diminishes. This course will examine contemporary design history “as it happens” with an eye to the future. A graduate version of this course has been offered in the School of Design

## 4.0 Course description

**Course number:** ARTH-221

**Course Title – Long Title:** Contemporary Design Issues: The Future of Design

**Course Title – Short Title:** Contemporary Design Issues

**Co- and Pre-requisites:** None

**Course 3, Lab 0, Credit 3 (Semester offered – Spring)**

Design History courses examines our past, Contemporary Design Issues examines our future, and will endeavor to explore key social, political, and economic events that influence and shape the contemporary and future practice of design. The impact of green design, economic sustainability, universal design and design for all, professional ethics, corporatization, and globalism, will be carefully examined.

## 5.0 Possible resources (texts, references, computer packages, etc.)

- 5.1 Mau, B, (ed) 2004 Massive Change, Phaidon, London.
- 5.2 Antonelli, P 2005 Safe: Design Takes on Risk, MOMA, New York.
- 5.3 Easthope, A & McGowan (eds) 1992 A Critical and Cultural Theory Reader. Allen and Unwin. Sydney.
- 5.4 Heskett, J 2002 Toothpicks and Logos: Design in Everyday Life, Oxford University Press. New York.
- 5.5 Thackara, J 2006 In the Bubble: Designing in a Complex World, MIT Press, Cambridge, Mass, USA.
- 5.6 Enriquez, Juan (2001). “The New Rich and the New Poor” Chapter 3 in As the Future Catches You. New York: Three Rivers Press. pp. 25–45.
- 5.7 Toffler, Alvin (1972) “The Strategy of Social Futurism” in The Futurists, Alvin Toffler (ed.) New York: Random House. pp. 96–130.
- 5.8 Florida, Richard (2002). “The Transformation of Everyday Life” Chapter 1 in The

Rise of the Creative Class: and how it's transforming work, leisure, community, & everyday life. New York: Basic Books. pp. 1–17.

5.9 Riley, Chris (2003). "The Cultural Influence of Brands: In Defense of Advertising." In Citizen Designer: Perspectives on design responsibility, Steven Heller and Véronique Vienne (eds.) New York: Allsworth Press. pp 70–81. 3

5.10 Sterling, Bruce (2002) "Introduction" in Tomorrow Now: Envisioning the next fifty years. New York: Random House. pp. ix–xxiv.

5.11 Ehrenreich, Barbara (2001). "Scrubbing in Maine" Chapter 2 in Nickel & Dimed: on (not) getting by in America. New York: Holt. pp. 51–119.

5.12 Possible field trip: Institute without Borders (near Toronto, Ontario, Canada)

\* These will be supplemented by a course reserve with traditional and electronic files and an extensive bibliography.

**6.0 Topics (outline):**

6.1 The Death of Design | The Future of Design, Course Overview

6.2 Design History Review

6.3 Equity in Design: Who Gets What and Why?

6.4 Then and Now: Who are the Futurists?

6.5 Design at What Cost? Obsession and Cool

6.6 Capital F-A-I-L: The Role of Design in a Capital Driven Society

6.7 In Brands We Trust: Are corporations too powerful?

6.8 Design Ethics and Responsibility: Is it your problem?

6.9 Design for All | Universal Design: Is inclusion a right?

6.10 Environmentalism | Green Design: Green design or greenwashing?

6.11 Visions of the Future of Design

**7.0 Intended course learning outcomes and associated assessment methods of those outcomes**

Course Learning Outcome	Assessment Method
7.1 Describe knowledge of design history and the future of design	Written Examinations and Oral Presentations
7.2 Demonstrate knowledge of historic world events and the impact of these on the professional practice of design	Participation
7.3 Demonstrate an understanding of societal and economic context	Written Examinations
7.4 Demonstrate reasoning and critical evaluation skills	Written Examinations and Oral Presentations

**8.0 Program outcomes and/or goals supported by this course**

8.1 Enable students to obtain an understanding of the forms, functions and meanings of works of art and architecture in their historical context.

8.2 Enable students to develop critical thinking and reading, writing and speaking skills that may be applied to the contextual analysis of works of art and architecture, and, in fact, an entire world of objects and images. These skills will be of capital importance in whatever field the student chooses to work.

**9.0**

	<b>General Education Learning Outcome Supported by the Course, if appropriate</b>	<b>Assessment Method</b>
	N/A	

**10.0 Other relevant information** (such as special classroom, studio, or lab needs, special scheduling, media requirements, etc.)

<b>10.1</b> Classroom with DVD, VCR, slide projectors and equipped for Powerpoint projection via laptop.
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