

Part 4, “Issues”, will apply what we learned in the previous parts to three separate topics: gender, sustainability and globalisation. Doing this, it will help you develop a critical attitude towards the various hegemonic discourses and practices of design that you encounter on a daily basis.

Having completed the course, you will have improved your understanding of the social and cultural context and significance of design practice. While we will use images, objects and videos in lectures, critical reading and writing are the primary skills you are going to use and develop in this course. You will encounter a variety of texts and engage in critical writing exercises to this end.

REQUIREMENTS OF THE COURSE

1. Readings: Each week is assigned a number of key texts on the week’s topic. You will find the readings at the faculty photocopy office. You are expected to read the material before lecture every week. This is not only a requirement of the course but fundamental to the in-class exercises and discussions. At times you may feel that either the language or the concepts used in the reading is difficult, but do not forget that reading is a skill that needs practice.
2. Annotations: In addition to reading and understanding academic texts, you are also expected to engage with them critically in writing. For this purpose you will be writing “annotations”.

You are required to submit four annotations, 750–1250 words each. See “Annotation writing guide” for further explanation.
3. Designer presentations: Every week, a team of students will be making a short presentation, showing and briefly commenting on the work of a practising designer or a company. The presentations will take 15 minutes, show a number of designs, and include a brief discussion about what you find significant about the designs. The teams, the list of designers and the presentation schedule will be announced in the first week.
4. Note that attendance is obligatory. Not attending the course for more than three weeks without any official excuse will result in failure with an “N/A” grade.
5. Also note that plagiarism is a disciplinary offence, and will result in disciplinary sanctions in addition to outright failure. To avoid plagiarism, never use someone else’s arguments or words without giving highly specific references. (For more information on plagiarism, go to <http://www.fbe.metu.edu.tr/plagiarism>)
6. Your final grade will be determined by your annotations (10% x 4), the designer presentation (10%), and a final exam (50%).

Course outline

ID321, Spring 2012–13
Harun Kaygan, Sedef Süner

Week 1: Introduction (18 Feb)

Week 2: Design and designers I: Definitions (25 Feb)

John A. Walker, “Defining the object of study”, in *Design History and the History of Design*

Week 3: Design and designers II: Beyond the individual designer (4 Mar)

Nick Crossley, “Field”, in *Key Concepts in Critical Social Theory*

Pierre Bourdieu, excerpt from *The Purpose of Reflexive Sociology*, interview with Loïc J. D. Wacquant
Available in Turkish: *Düşünümsel Bir Antropoloji İçin Cevaplar* (İletişim, 2003)

Adam Richardson, “Death of the designer”, *Design Issues* 9

Week 4: Design and designers III: Design within the capitalist mode of production (11 Mar)

Excerpts from Karl Marx’s 1857 Introduction to *Grundrisse*

John A. Walker, “Production–consumption model” diagram, in *Design History and the History of Design*

!! Last week to submit the first annotation !!

Week 5: Consumer culture I: Commodities and needs (18 Mar)

Karl Marx, “The fetishism of commodities and the secret thereof”, in *Capital*

Jean Baudrillard, excerpt from *Consumer Society*

Available in Turkish: *Tüketim Toplumu* (Ayrıntı, 1997)

Ursula Le Guin, excerpt from *The Dispossessed*

Available in Turkish: *Mülksüzler* (Metis, 1999)

Week 6: Consumer culture II: Taste and high design (25 Mar)

Guy Julier, “High design” in *The Culture of Design*

Thorstein Veblen, excerpt from “Conspicuous consumption” in *Theory of Leisure Class*

Richard Jenkins, excerpt from “Distinction” in *Bourdieu*

!! Last week to submit the second annotation !!

Week 7: Meaning in objects I: Semiology (1 Apr)

Roland Barthes, “The Kitchen of Meaning”, in *The Semiotic Challenge*

Available in Turkish: *Göstergebilimsel Serüven* (YKY, 1993)

John Fiske, excerpts from *Introduction to Communication Studies*

Available in Turkish: *İletişim Çalışmalarına Giriş* (Bilim ve Sanat, 2003)

Roland Barthes, “Toys”, “Ornamental Cookery”, and “Plastic”, in *Mythologies*

Available in Turkish: *Çağdaş Söylenler* (Metis, 2003)

Week 8: Meaning in objects II: Product Semantics (8 Apr)

Uday A. Athavankar, “The semantic profile of the products” in *Semantic Vision in Design*

Ali Berkman, “Pseudo–articulation and mystification of the object” in *The Influence of Ergonomics on Marketing and Product Styling*

Roland Barthes, "The new Citroën" in *Mythologies*
Available in Turkish: *Çağdaş Söylenler* (Metis, 2003)

Week 9: Consumer Culture III: Consumption as creative practice (15 Apr)

Dick Hebdige, "Object as image: the Italian scooter cycle"

!! Last week to submit the third annotation !!

Week 10: No lecture (22 Apr)

Week 11: Issues I: Design and gender (29 Apr)

Nick Crossley, "Sex/Gender Distinction" in *Key Concepts in Critical Social Theory*

Judy Attfield, "FORM/female Follows FUNCTION/male: Feminist Critiques of Design", in *Design History and the History of Design*

Week 12: Issues II: Design and sustainability (6 May)

Pauline Madge, "Ecological Design: A New Critique"

Stuart Walker, "Sustainable Development in Context: The evolution of a contemporary Myth", in *Sustainable by Design*

Week 13: Issues III: Design and globalisation (13 May)

Frank J. Lechner and John Boli, "General introduction", in *The Globalization Reader*

Arjun Appadurai, "Disjuncture and difference in the global cultural economy", in *Modernity at Large*.

World Social Forum, "Porto Allegre Call for Mobilization", in *The Globalization Reader*

!! Last week to submit the fourth annotation !!

Week 14: No lecture (20 May)