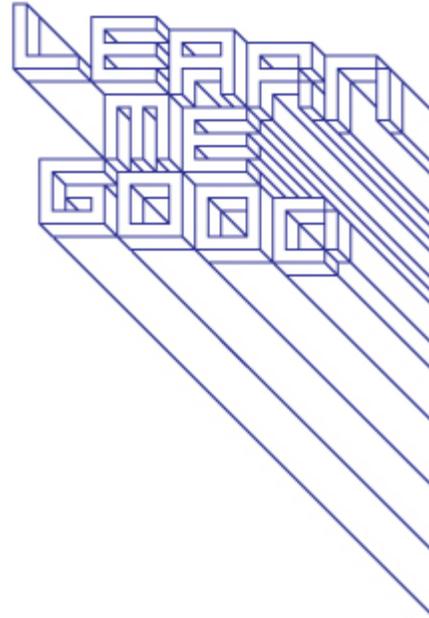


DART 261|2 A/B : INTRODUCTION TO DESIGN STUDIES

SESSION: Fall 2022
INSTRUCTOR: Christopher Moore
Associate Professor
Design + Computation Arts
E-MAIL: christopher.moore@concordia.ca
OFFICE: EV-6.751
WEB: www.learnmegood.ca
T.A.: Antonio Starnino
EMAIL: ta@learnmegood.ca

DATE RANGE: 12|09|22—13|12|22
LECTURE ROOM: EV-6.720
LECTURE A: Mondays 9:00—11:00
TUTORIAL AA: Mondays 11:30—12:30
LECTURE B: Tuesdays 13:00—15:00
TUTORIAL BA: Tuesdays 15:30—16:30
OFFICE HOURS: Wednesdays 13:00—16:00
[best to email for an appointment]



“Culture is ordinary: that is the first fact. Every human society has its own shape, its own purposes, its own meanings. Every human society expresses these, in institutions, and in arts and learning. The making of a society is the finding of common meanings and directions, and in its growth is an active debate and amendment under the pressures of experience, contact, and discovery, writing themselves into the land. The growing society is there, yet it is also made and remade in every individual mind.”

—Raymond Williams, “Culture is Ordinary” (1958)

Raymond Williams expresses in his seminal essay on cultural studies, the interactions between people, objects, and imagery form the basis of personal and social identity. The clothes that we wear, the products we select in the grocery store, and even our morning rituals become codified representations of our values and systems of belief. Design artifacts and experiences weave complex narratives that connect politics, religion, ethics, and cultural histories into aesthetic concerns.

“I don’t really call design problem-solving anymore because I think that we’ve solved all of the problems. It’s beyond that. You could always argue that there are “problems.” But if you make a chair that’s uncomfortable, you should be shut down. Ever since the advent of computer-aided machinery, we’re not making that many advances in the physical production world. There are no excuses to put out a bad product anymore.”

—Karim Rashid

As multidisciplinary designer Karim Rashid notes, there is little functional need to continually produce new objects for a consumer market. So, what purpose does design serve if all “practical” problems have

already been solved? In this course we will reconsider design as the conception, creation, production and utilization of cultural artifacts, that both reflect and activate the society to which they belong. To this end, the goals and strategies of material culture studies are useful: the multidisciplinary focus; the acknowledgment that all things designed by humans are worthy of attention and not just monumental or canonical design; and the potential of the artifact as a pivotal basis for discovery and interpretation.

“The tricky part of design is that we’re perpetually revisiting the archetype. Sometimes we need to do away with the archetype. Or ask, “Do we need to add that product category?” Originality is also a way to change the product landscape, to become the catalyst for change and inspiration.”

—Karim Rashid

CALENDAR DESCRIPTION: Through readings, lectures, and dialogue, this course examines key themes in design and cultural history and theory, from industrialization to the twenty-first century, with an emphasis on their ongoing relevance in the contemporary realm. Effective research methods in the discipline are introduced to facilitate development of students’ analytical and critical abilities, both oral and written.

OBJECTIVES: There will be two main laboratories for studying design issues:

1. The classroom: Included here are the lectures and contact time with the instructor and teaching assistant, as well as the preparations you make for class, including reviewing the weekly materials.
2. The world around you: Design is everywhere. One of the most important goals for prospective designers is to become sensitive to existing design, to the cultural circumstances that will inevitably govern your own designs, and to the human interactions that continually take place with the objects of everyday life and with the built environment. The only way to gain this sensitivity is to strive to improve your ability to perceive design with all your senses, as well as with your intellect.

TEACHING ASSISTANT: Your T.A. is your first line of contact should you have any general questions regarding the course content, expectations, deliverables, or need to address an administrative issue. If your concern pertains to grading or other confidential matters, they will be able to refer you to me, in order to follow-up on the matter. Given that there are many students registered in this course, I ask that you make liberal use of the tutorial sessions and office hours to pose questions and seek out additional assistance.

TEXTBOOKS: There are no required texts for this course. However, weekly presentations, texts and additional online resources will be provided by the instructor (<http://www.learnmegood.ca>).

All of the course readings are available on the web, or through the course website. You will be shown how to access this material during the first meeting. It is expected that you will have read the texts assigned for each class (or watched the videos, perused websites, etc.) prior to attending the lecture on that date. It is also recommended that you review the weekly presentation ahead of time to become familiar with the materials and subject matter. Failing to do so will affect your participation grade for the course.

You are also required to have a notebook/sketchbook and writing implements during each lecture and tutorial session. It is expected that you will take notes during the lectures to assist you in preparing your assignments.

TUTORIALS: You are required to attend a mandatory tutorial led by the Teaching Assistant each week following the lecture session. If you are unable to attend, please ensure that you follow up with the presentations and activities. These sessions are designed to provide you with fundamental writing and research skills to effectively complete your course assignments and article summaries. The tutorials are also an ideal occasion to seek clarification on project expectations, ask questions, and solicit advice on proposed topics of inquiry. Active participation will be factored into your grade for the course.

MOODLE: A Moodle forum for DART 261 has been created for information sharing/exchange and submission of assignments and tutorial activities.

Details on how to connect and utilize Moodle are located online at:
<https://moodle.concordia.ca/moodle/>.

OPTIONAL EQUIPMENT: While limited personal storage space exists on the network, it is subject to down-time and routine maintenance. For this reason, you should always backup data on a portable drive.

PARTICIPATION: What and how much you learn in this course is directly related to your participation in the lecture and tutorial sessions. The classroom environment is an important tool for learning about methodologies and processes, and for developing critical and creative skills. Your most important contribution to this learning environment is your interest and active attention. Engage—use all your experience, knowledge and natural creativity to develop your skills and those of your peers. Your engagement will be directly proportional to your learning and success in this course.

Since there are many students in this class, I have to find ways to keep the class running smoothly. Consequently, you will be assigned small exercises to assess your participation. At the end of the semester, you will receive a grade based on your active engagement, mature and considerate conduct, questions and comments made during class, etc.

I realize that not all students are as comfortable as others in speaking regularly during group situations, therefore, I will accept other activities as evidence of participation. For example, you can post an interesting link on Moodle, provide a critique, design review, or media sample to share with your colleagues. I am always looking for new resources to update and refine the course delivery in subsequent iterations.

Attendance will be recorded during each class session. If you have questions or concerns, please contact me directly. For further information, please review the official Syllabus for the Department of Design and Computation Arts at:
<http://www.concordia.ca/content/dam/finearts/design/docs/dcart-undergraduate-syllabus.pdf>.

E-MAILS: In order for me to efficiently respond to questions, proper e-mail formatting is necessary. Please use appropriate subject titles, and indicate the course number when sending messages. For example, "DART 261: Assignment 2, Draft Text."

ASSIGNMENTS: As a key component of class participation, you will be asked to write three brief reflective summaries over the course of the semester (see "Assessment" section, below). These reports will test your comprehension of the fundamental concepts explored each week, by relating an artifact from today's world to one or more of the themes raised in

class. Those who select the most innovative or imaginative artifacts will be awarded higher evaluations for their summaries.

Assignments are to be completed on the dates when they are due—which always corresponds to our scheduled class sessions. All students must be prepared to present projects during the face-to-face sessions. Completed assignments are to be submitted to the appropriate Moodle link.

Assignments must be submitted in a single file/folder containing all project files, and labeled using the following syntax: *lastname.firstname_x* (substitute “x” for the relevant assignment number/part). Individual submission folders for each assignment have been created on Moodle. Assignment-specific requirements will be presented in the project descriptions and in-class sessions.

**ACADEMIC
INTEGRITY:**

You must correctly document in your assignments all ideas and media that have been incorporated in your projects, but have been borrowed from outside sources or from your colleagues. Failure to do so is considered as academic dishonesty and treated accordingly. For written papers, all sources used in the development of your work must be cited as references. Where text is borrowed from another source, quotation marks must indicate the citation and the source must be acknowledged appropriately. A useful overview and relevant links are available online via the Concordia Library site: <http://library.concordia.ca/help/citing>.

LATE POLICY:

Projects submitted late will receive an automatic deduction of 5% per day, unless prior arrangements have been negotiated. If you are struggling with the content, or having difficulties managing your time, please advise me. I am a compassionate individual, and am most often able to accommodate requests, if you provide a reasonable alternative.

You may also find it useful to schedule an appointment with the Student Success Centre. An advisor can work directly with you to improve your writing skills, review draft texts, and provide advice on time management or study skills: <http://www.concordia.ca/students/success/learning-support/writing-assistance.html>.

**PERSONAL
SECURITY:**

This course will strive for consistency with the University’s policy on personal security and conduct, where it is acknowledged that freedom of expression and frank discussion of controversial issues are kept in balance with an individual’s rights not to be subject to discrimination based on gender, ethnicity, sexual orientation or other forms of intolerance.

Harassment is a serious offence that includes but is not limited to sexual advances, unwanted requests for sexual favours, and other unwanted verbal or physical conduct of a sexual nature. Behaviour need not be intentional to constitute harassment. Harassment occurs when an objective person in the position of an individual claiming harassment would find the conduct or comments would have the impact of creating a hostile environment. For further information, please consult section 17.30 of the Concordia University Calendar. Information and resources are also available through Concordia’s Counseling Services and the University Chaplain.

**DEPARTMENT
SYLLABUS:**

The Department of Design + Computation Arts has established a standardized Syllabus, addressing codes of conduct and academic regulations applicable to all DART and CART courses. You are expected to become familiar with this document, which supersedes all other regulations identified in this course outline.

A copy of this document is available online at:
<http://www.concordia.ca/content/dam/finearts/design/docs/dcart-undergraduate-syllabus.pdf>.

SUSTAINABLE PRINCIPLES

All the projects developed in class must integrate the fundamental notions of sustainability: favouring local materials and production, reducing parts and costs, designing for disassembly, designing for repair and longevity, avoiding the use of toxic materials, glues, paints and finishes. These principles must be integrated in all the aspects of the design process: limiting the printing, using eco-friendly materials for the construction of preliminary maquettes and prototypes, and leaving the studio clean after class.

Students are expected to consider some of these principles in their final proposals. These principles are not mutually exclusive. They are intended to help you re-orient some of your design decisions.

1. Principle of Efficiency: reduce impacts (a life cycle approach)
2. Principle of Effectiveness: waste = food or principle of industrial ecology—don't use anything that cannot be metabolized back into the earth
3. Principle of Sufficiency: frugality, voluntary simplicity, etc.
4. Principle of Human Vitality: respect for people, and their skills
5. Principle of Cultural Vitality: respect for creativity and beauty
6. Principle of Holistic Thinking: whole systems thinking of the complex/interrelated implications of design
7. Equitable Accessibility: design for impaired, etc.
8. 4R's: rethink, reduce, reuse, recycle
9. Clean or at Least Renewable Energy Sources
10. Renewable Resources Only
11. Preservation: ensure there is a plan to preserve and maintain what you impact—requires an clear understanding of repercussions
12. Conservation: principle of using sparingly
13. Durability (long-life): second life design, emotional, interaction, attachment
14. Biomimicry or Nature Inspired Design: learn from the systems and constructions of nature, as this is inherently sustainable – but how to make the transformations sustainable?
15. Addressing Obsolescence: planned, economic, emotional or otherwise

TERRITORIAL ACKN'MENT:

I/We would like to begin by acknowledging that Concordia University is located on unceded Indigenous lands. The Kanien'kehá:ka Nation is recognized as the custodians of the lands and waters on which we gather today. Tiohtiá:ke/Montreal is historically known as a gathering place for many First Nations. Today, it is home to a diverse population of Indigenous and other peoples. We respect the continued connections with the past, present and future in our ongoing relationships with Indigenous and other peoples within the Montreal community.

For further information, visit:
<https://www.concordia.ca/about/indigenous/territorial-acknowledgement.html>

EVALUATION:

15% Readings/Participation/Tutorial Activities
15% Article/Lecture Summaries (Three, Each Worth 5%)
70% Major Assignment: "Just What is it That Makes Today's Homes So Different, So Appealing?" (Two Parts)
 30% Research
 40% Integration

CLASS SCHEDULE:

Please note that this is a tentative schedule of class activities. Current information and syllabus updates may be viewed on the course website at <http://www.learnmegood.ca>. A more detailed bibliography and list of weekly resources appears at the end of this document.

WEEK ONE—September 12/13 **Welcome to DART 261!**

Introduction: Course structure, philosophy, expectations, policies

Topics: Cartes de visite, tourist culture, Occidentalism, colonialism, exchange of goods and production technologies between the East and West

Activities: Orientation to teaching website, Moodle, online resources

Readings: There are no readings for this week. Please review the course outline and reading list for Week 2, and come to the following class prepared to discuss the materials.

WEEK TWO—September 19/20 **William Morris, Art Nouveau, and the Bridge to Industrialization**

Topics: Art and Crafts Movement, guild system, rejection of industrial production methods, pre-Modern design, nature as a muse

Reading: Harvey, Charles, and Jon Press. "William Morris—Art and Idealism." *History Today*.

Video: *Hector Guimard, Cité entrance, Paris Métropolitan, c.1900*. Smarthistory at Khan Academy.

Note: The Add/Drop period [DNE] ends on September 19

WEEK THREE—September 26/27 **Scientific Management and the Division of Labour**

Topics: Taylorism, Fordism, division of labour, unionization, the shift from guilds to factory production, the assembly line

Readings: Smith, Adam. *An Inquiry into the Nature and Causes of the Wealth of Nations*. [excerpts]
Taylor, Frederick Winslow. "Fundamentals of Scientific Management." *The Principles of Scientific Management*.

Videos: *Thank You For the Music*. Dir. Mika Taanila.
A People's Century: On the Line. Dir. Angus MacQueen.

WEEK FOUR—October 3/4 **Domestic Labour and the Rise of Female Consumers**

Topics: Domestic labour, home economics, women as consumers, designing for a female target audience

Reading: Coffin, Judith. "Credit, Consumption, and Images of Women's Desires: Selling the Sewing Machine in Late Nineteenth-Century France." *French Historical Studies*.

Video: *Women of the World*. Dir. Gualtiero Jacopetti, Paolo Cavara, Franco Prosperi. [excerpts]

Guest Presentation (TBA): Research methods and Library facilities, John Latour, Fine Arts Librarian

WEEK FIVE—October 10/11
Thanksgiving/Reading Day (no classes)

Continue development on the Major Assignment. I am available for virtual consultations all week.

WEEK SIX—October 17/18
Brands, Propaganda, and the Construction of Identity Through Design

Topics: The evolution of branding, propaganda as a branding exercise, national identity, design artifacts as signifiers of cultural values

Readings: Adaskina, Natalia. "Constructivist Fabrics and Dress Design."
Abelson, Danny. "Canada Finds an Identity, Finally."
Klein, Naomi. "New Branded World." *No Logo*.
Heller, Steven. "Polemics and Politics, American Style." *Graphic Design History*.

Websites: Hastreiter, Kim et al. "Rebranding America." *Paper*.

Videos: *The Cola Conquest*. Dir. Irene Angelico. [excerpts]

WEEK SEVEN—October 24/25
Colonialism, Helvetica and the International Style

Topics: Modernism, Bauhaus philosophy, typeface design and history, the International Style

Readings: Helfand, Jessica. "Why is This Font Different From All Other Fonts?" *Design Observer*.
Arnheim, Rudolf. "The Bauhaus in Dessau." *Graphic Design History*.

Website: "What exactly was the Bauhaus?" *Bauhaus-Archiv Museum of Design*.

Video: *Helvetica*. Dir. Gary Hustwit.

WEEK EIGHT—October 31/November 1
Selling Desire in the Post-War Boom

Topics: Post-war capitalism, planned obsolescence, the culture of speed, the rise of women's magazines, the advertising industry's "golden age"

Readings: MacDonald, Juliette. "Design and Modern Culture." *Exploring Visual Culture*.
London, Bernard. "Ending the Depression Through Planned Obsolescence." *Adbusters*.
Spencer, Jane. "Companies Slash Warranties, Rendering Gadgets Disposable." *The Wall Street Journal*.

WEEK NINE—November 7/8

Marketing Difference: Kitsch and the Politics of Camp

Topics: Kitsch, camp, marketing exoticism, leisure capital, tourism, cultural appropriation

Readings: Sontag, Susan. "Notes on Camp." *Against Interpretation and Other Essays*.
Rugg, Whitney. "Kitsch." *Theories of Media*.

Videos: *Mondo Cane*. Dir. Gualtiero Jacopetti, Paolo Cavara, Franco Prosperi. [excerpts]
High School Musical 2. Dir. Kenny Ortega. [excerpt]

WEEK TEN—November 14/15

The Postmodern Identity Crisis

Topics: Postmodernism, cultural appropriation and plurality, rejection of Modernist ideals

Readings: Raizman, David. "Politics, Pluralism, and Postmodernism." *History of Modern Design*.

WEEK ELEVEN—November 21/22

Selling Disenfranchisement: Marketing in the Age of CNN and MTV

Topics: The rise of media culture, multi-modal broadcasting, coolhunting, anti-advertising, the influence of marketers, reinforcement of gender and cultural stereotypes

Readings: Davis, Glyn. "From Mass Media to Cyberculture." *Exploring Visual Culture*.
Gladwell, Malcolm. "What is Blink About?: Q&A With Malcolm." *Gladwell Dot Com*.
Reverend Billy. "What is the Sho-po-ca-lypse?" *What Would Jesus Buy? Fabulous Prayers in the Face of the Shopocalypse*.

Website: "The Clout of the Media Giants." *The Merchants of Cool*.

Video: "The Merchants of Cool." Narr. Douglas Rushkoff. *Frontline*.

WEEK TWELVE—November 28/29

What is "Good" Design?

Topics: Material culture, object narratives, the political and social role of design, ethics and engagement in design practice

Readings: Csikszentmihalyi, Mihaly. "Why We Need Things." *History From Things: Essays on Material Culture*.

Barnbrook, Jonathan et al. "First Things First 2000." *Eye*.
Garland, Ken. *First Things First*.

Websites: "About, "Design." *The High Line*. Friends of the High Line.
Ecofont. SPRANQ Creative Communications.

Videos: *The Story of Stuff*. Narr. Annie Leonard.
Futuro: A New Stance for Tomorrow. Dir. Mika Taanila.

WEEK THIRTEEN—December 5/6

Where Do We Go From Here?

Topics: Sustainability, social design, cultural engagement, rethinking the design process, emergent practices and interdisciplinary approaches

Readings: Antonelli, Paola. "Design and the Elastic Mind." *Design and the Elastic Mind*.
Roth, Genevieve. *2nd Cycle*. I.D. International Design Magazine.
Kalman, Tibor. "Fuck Committees (I Believe in Lunatics)." *Tibor Kalman: Perverse Optimist*.

Videos: *Objectified*. Dir. Gary Hustwit.
The Wisdom of Designing Cradle to Cradle. Narr. William McDonough.
Tom Dixon on Sustainable Design. Dir. Julie Taraska.

ASSESSMENT:

READING AND COMPREHENSION ASSIGNMENT: Reflective Summaries

Value: 15% (Three, Each Worth 5%)

Due: October 3/4, October 31/November 1, November 21/22

Overview:

You are asked to provide summaries for three of the assigned readings or weekly lectures given during the semester. In order to break up your workload over the 13-week period, three staggered deadlines have been established. This will allow you to receive some early feedback on your progress in this course, and help you to plan for the major assignment by preparing small samples of what you will be elaborating on in the final paper.

Based on the materials assigned during the previous two weeks, select one reading (or other assigned resource) on which to focus. Next, select an everyday artifact, object, ritual, or graphic image to illustrate the salient concept of the article (**note: you must select a different artifact for each summary; these may NOT be the same as what you use in the Major Assignment*). The artifact may be contemporary or from a previous era, so long as it exemplifies the key concepts addressed in the reading and accompanying lecture. Your artifact may support the argument addressed in the article, or be used to contrast these ideas. These two elements will frame your report, which should include the following:

- A physical description of the artifact being investigated (materials, scale, etc.);
- An overview of the specific qualities, characteristics, and connotations that connect it to the selected resource/reading;
- A summary of how the artifact relates to the general themes of the lecture on that week;
- An indication of key historical and political influences from the era of the artifact's production;
- A statement on how it activates/reflects the culture of its time and place.

Each summary should be roughly 500 words in length, and demonstrate a clear understanding of the selected article/reference. Include an image of the artifact that is being addressed, as well as a works cited/bibliography at the end—even if you only reference the main article. You may consider these reports as small practice papers exploring a similar structure to the major assignment.

Deliverables:

- 500-word paper, double-spaced, clearly indicating your name and I.D. number.
- Please upload a [PDF](#) copy to Moodle.
- Late submissions will only be accepted in the case of extenuating circumstances.

Assessment Criteria:

- Has the student demonstrated a clear understanding of the selected article/resource?
- Is there explicit reference to the reference, including correct citations and documentation?
- Does the summary clearly express the student’s thesis in an organized fashion?
- Does the selected artifact demonstrate a strong correlation to the subject of the article/resource? Is it innovate/creative?
- Is the summary free from major grammatical errors and typos?

MAJOR ASSIGNMENT: “Just What is it That Makes Today’s Homes So Different, So Appealing?”

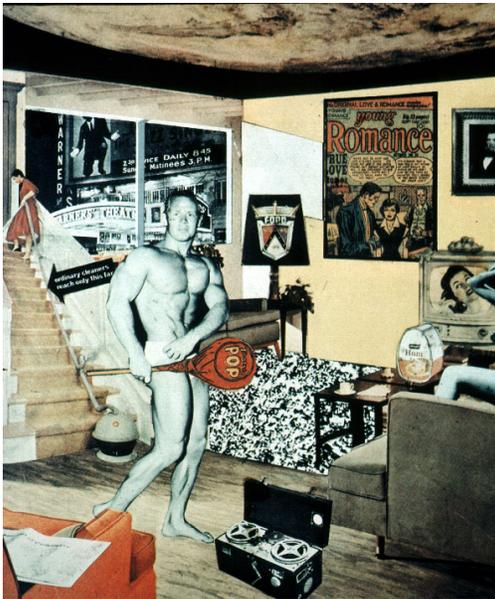
Value: 70% (Two Parts: Part 1—30% / Part 2—40%)

Due: Week 8—November 7/8 (Research) / Week 13—December 5/6 (Integration)

[Please note: assistance will be offered during the weekly tutorial sessions, but you may also schedule an individual appointment via e-mail.]

Introduction:

The title of the Major Assignment is a direct reference to Richard Hamilton’s influential 1956 pop art collage “Just What is it That Makes Today’s Homes So Different, So Appealing?”:



http://en.wikipedia.org/wiki/Just_What_Is_It_that_Makes_Today%27s_Homes_So_Different,_So_Appealing%3F

Hamilton’s iconic work encapsulates the post-WWII economic boom that gave rise to modern notions of branding, advertising, and marketing. The illustrated dwelling signifies an idealized lifestyle of leisure, sex, and consumption—all fundamental concepts used to sell desire. Consumer goods, automobiles, clothing, cosmetics, and a plethora of other objects are packaged within a discourse of promise that we can achieve happiness and become more beloved through simple retail transactions. These are the stories of design artifacts, which reflect the values, ethics, politics, and historical influence of their times. They

weave complex narratives about the types of individuals and communities we believe ourselves to be, or aspire to become.

The discipline of design is undergoing a dramatic transformation, however. Global trends towards sustainable practices have resulted in dramatic shifts within the design industry and the public realm. The plastic disposability fetishized in Hamilton's collage is quickly being usurped by thoughtful consideration of an object's lifecycle and half-life. Progressive designers have adopted a social conscience, embracing practices that intersect with other related fields of study—cognitive science, anthropology, sociology, and material culture studies. To become an efficacious designer, one must conversant with these areas, and begin to develop:

- a familiarity with the broad strokes of design history—the influential (Henry Ford's assembly line), sustainable (Dixon's 2nd Cycle project with Artek), beautiful (Guimard's Metro entrances), propagandistic (Stepanova's athletic clothing design), modern (Miedinger and Hoffman's Helvetica typeface), etc. Historical and cultural studies of design will help you to discover what constitutes successful design, what inspires you, and how design activates and reflects the culture of its time and place.
- an ability to understand design from a contextual perspective. You will begin to recognize that an artifact's identity, value, and usefulness is directly affected by its setting, and by the historical/cultural/geographical world in which it operates.
- an acute sensitivity to the surroundings in which your design will exist, so as to be able to develop a "good fit" between what you create and the people who will interact with it. The purpose of this project is to study one particular designed artifact acutely, in order to gain insight into the three primary design objectives listed above.

The Project:

Choose an artifact from everyday life—something you interact with on a regular basis, or a graphical representation from popular culture. There are many possible choices, ranging from the seat you are currently sitting on, to the bottle of Dove shampoo you have been using in the shower, to the paper cup from the Starbucks coffee you consumed before class, or the Officina typeface used in this course outline. Through the various stages of this project you will research, compare, and consider the lifecycle of this artifact. Through collection of images and texts, you will begin to piece together a narrative about your artifact, identifying how it influences and is influenced by culture. This project will extend throughout the entire semester. Consequently, you should choose an artifact that will provide sustained interest, as well as flexibility to consider your interface with it from many angles. During the assignment introduction, a list of artifacts that may not be used for the study will be outlined. If in doubt about your selected artifact, speak with the instructor or your T.A. during the tutorial session.

Part One: Research (30%, Due November 7/8):

During this stage, you will commit to a specific artifact, get to know it well, and start accumulating data. You will be asked to submit the following information, arranged in a PDF presentation with the following clearly delineated sections:

- Section I (10%)
 - Ia: Explain your choice of artifact in approximately 100 words. Is it a central part of your world, very valuable, or a design that you simply adore? Identify the artifact's designer, date, and provenance, if known.
 - Ib: Provide a description of its visual and physical characteristics (approximately 150 words), plus at least 10 photos demonstrating different characteristics of the artifact.

Do not illustrate the same details twice, unless one is a close-up that reveals new information not clearly evidenced in the other image. Include a short caption with each photo to explain what it reveals about your artifact (i.e. what can we learn about the significance of the artifact from focusing on each image detail?).

- Ic: Include a detailed description of one contextual environment in which it is typically found/used (for the examples above, the room you're currently sitting in; your bathroom; the Starbucks café). Provide at least 5 additional photos of your exact artifact (or one virtually identical to it), in situ. If your artifact is a pair of jeans, 5 in-situ photos might include your closet, a clothes hamper (if that's where it normally goes when dirty), worn on the body, displayed in a store, and featured on the manufacturer's website.

It is important to note that your artifact must be documented in a place where it is already visible. You cannot contrive the photographs by purchasing a bottle of shampoo to place in your shower, for the purposes of documentation. It is also inadvisable to include a photo of another individual interacting with your artifact because you asked her/him to do so for this assignment. This exercise is about assessing how the artifact relates to your own lived experience. In other words, your camera must be the witness to something that happened before you appeared on the scene. You should be recording conditions as you found them, not inventing something yourself (as much as possible).

Ensure that the context is visible in each photograph, and provide captions that inform the reader about the information gleaned from seeing your artifact within each location. How does each context affect our interpretation of the artifact (for example: shampoo on a store shelf might connote commercial/marketing messages, versus in the shower suggests a pragmatic use)? This requirement makes it necessary for you to verify that the location(s) and artifact can be photographed: confirm this immediately to avoid unpleasant discoveries later.

- Section II (15%)

- IIa: Provide at least 10 photographs of different but comparable artifacts in their environments, documenting as-found conditions, rather than creating artificial scenarios. Caption each with a brief explanation about the relevance of the comparison. The purpose is to consider how the artifact connects with others in your world, and to understand your artifact as one of a collection that sends the same cultural signals and codes about our priorities, ideas, and values. Your artifact connects to a shared archetype, but is just one among many instantiations. If your artifact is the pair of jeans, then you cannot include jeans in this category, even if they are a different brand or style. What do jeans represent in our culture (democracy, freedom, adaptability, popular culture, rebellion, etc.), and what other different types of artifacts suggest some of the same ideas?

Consider what you gain through studying these comparable artifacts, and make productive comparisons. If you choose one particular bottle of shampoo, think about how it reveals aspects of today's culture—one that prioritizes cleanliness, physical appearance, branding, association with celebrities, and so on. To illustrate this through the photos, you may wish to include a bottle of hair dye whose illustrations and/or text conveys a sense of how hair is a strong indicator of personal identity; a tube of toothpaste that asserts the importance of cleanliness in our world; etc. Try to avoid redundancy: a bottle of hair conditioner from the same company is a comparable

DART 261|2 A/B : INTRODUCTION TO DESIGN STUDIES : READINGS, RESOURCES & ACTIVITIES [FALL 2022]

		LECTURE	TUTORIAL / OUT OF CLASS / OPTIONAL ACTIVITIES
WEEK 1	SEPTEMBER 12/13	<ul style="list-style-type: none"> • Introduction and Welcome: <ul style="list-style-type: none"> ○ There are no readings to prepare for week 1. ○ Course overview, mechanics, and themes. 	<ul style="list-style-type: none"> • Review course outline
WEEK 2	SEPTEMBER 19/20	<ul style="list-style-type: none"> • Reading: <ul style="list-style-type: none"> ○ Harvey, Charles, and Jon Press. "William Morris—Art and Idealism." <i>History Today</i> 46.5 (1996): 15-21. <i>Academic Search Premier</i>. 30 Jul. 2018. [Concordia E-Journal Database/PDF http://www.learnmegood.ca/261/2/morris.pdf • Website: <ul style="list-style-type: none"> ○ <i>Hector Guimard, Cité entrance, Paris Métropolitain, c.1900</i>. Smarthistory at Khan Academy. Web. 30 Jul. 2022. https://www.youtube.com/watch?v=sazsDYOXVis 	<ul style="list-style-type: none"> • Video Screening: <ul style="list-style-type: none"> ○ <i>Thank You For the Music</i>. Dir. Mika Taanila. Kinotar, 1997. Videocassette. https://www.youtube.com/watch?v=wpRWOxRnYy4 • Note: <ul style="list-style-type: none"> ○ Add/Drop period (DNE) ends September 19
WEEK 3	SEPTEMBER 26/27	<ul style="list-style-type: none"> • Readings: <ul style="list-style-type: none"> ○ Smith, Adam. Excerpts from <i>An Inquiry into the Nature and Causes of the Wealth of Nations</i>. London: Dent & Sons, 1904. Vol. 1, Ch. 1-2. Web. 30 Jul. 2022. http://www.fordham.edu/halsall/mod/adamsmith-summary.html ○ Taylor, Frederick Winslow. "Fundamentals of Scientific Management." <i>The Principles of Scientific Management</i>. New York: W. W. Norton & Company, 1967. Web. 30 Jul. 2022. https://sites.ualberta.ca/~yreshef/orga432/docs/TaylorScientificManagement.pdf • Video Screening: <ul style="list-style-type: none"> ○ <i>A People's Century: On the Line</i>. Dir. Angus MacQueen. WGBH Boston/PBS, 2000. Videocassette. [excerpts] https://www.youtube.com/watch?v=aarFxsGUJSA 	<ul style="list-style-type: none"> • Video Screening: <ul style="list-style-type: none"> ○ <i>Women of the World</i>. Dir. Gualtiero Jacopetti, Paolo Cavara, Franco Prosperi. 1963. Blue Underground, 2005. DVD. [excerpts] https://archive.org/details/1963ladonnanelmondo

WEEK 4	OCTOBER 3/4	<ul style="list-style-type: none"> • NOTE: due to the election, Section A will not be meeting on Monday <ul style="list-style-type: none"> ○ You are welcome to attend Section B on Tuesday at 1:00pm, and a make up session will be arranged • Reading: <ul style="list-style-type: none"> ○ Coffin, Judith. "Credit, Consumption, and Images of Women's Desires: Selling the Sewing Machine in Late Nineteenth-Century France." <i>French Historical Studies</i> 18.3 (1994): 749-783. <i>PAO</i>. Web. 30 Jul. 2022. http://www.learnmegood.ca/261/4/sewing.pdf • Assessment: <ul style="list-style-type: none"> ○ First article summary due (based on readings from weeks 1-3) 	<ul style="list-style-type: none"> • Guest Presentation, Research Methods and Facilities: <ul style="list-style-type: none"> ○ John Latour, Fine Arts Librarian (LB-322) ○ Section B ONLY • Video Screening: <ul style="list-style-type: none"> ○ <i>The Cola Conquest</i>. Dir. Irene Angelico. DLI Productions, 1998. DVD. [Part 1: excerpts] https://www.youtube.com/watch?v=dWWS7mYW4U
WEEK 5	OCTOBER 10/11	<ul style="list-style-type: none"> • Thanksgiving Holiday/Reading Day: Classes cancelled <ul style="list-style-type: none"> ○ Continue development of the major assignment—I am available for virtual consultations during the week 	
WEEK 6	OCTOBER 17/18	<ul style="list-style-type: none"> • Readings: <ul style="list-style-type: none"> ○ Adaskina, Natalia. "Constructivist Fabrics and Dress Design." <i>The Journal of Decorative and Propaganda Arts</i> vol. 5 (1987): 144-159. <i>JSTOR</i>. Web. 30 Jul. 2022. http://www.learnmegood.ca/261/6/constructivist.pdf ○ Abelson, Danny. "Canada Finds an Identity, Finally." <i>Tibor Kalman: Perverse Optimist</i>. Ed. Peter Hall and Michael Bierut. Princeton, NJ: Princeton Architectural Press/Booth-Clibborn Editions, 1998. n.p. Print. http://www.learnmegood.ca/261/6/canada.pdf ○ Klein, Naomi. "New Branded World." <i>No Logo: Taking Aim at the Brand Bullies</i>. Toronto: Random House, 2000. Web. 30 Jul. 2022. https://archive.org/stream/fp_Naomi_Klein-No_Logo/Naomi_Klein-No_Logo_djvu.txt ○ Heller, Steven. "Polemics and Politics, American Style." <i>Graphic Design History</i>. Ed. Steven Heller and Georgette Ballance. New York: Allworth Press, 2001. 272-281. Print. http://www.learnmegood.ca/261/6/heller.pdf • Websites: <ul style="list-style-type: none"> ○ "Evolution of Logos." <i>Best Ad</i>, 2008. Web. 30 Jul. 2022. http://best-ad.blogspot.com/2008/08/evolution-of-logos.html ○ Hastreiter, Kim et al. "Rebranding America." <i>Paper</i> 25.10 (May 2009): 47-81. Web. 30 Jul. 2022. https://mymodernmet.com/rebranding-america-paper/ 	<ul style="list-style-type: none"> • Video Screening: <ul style="list-style-type: none"> ○ <i>Helvetica</i>. Dir. Gary Hustwit. Plexifilm, 2007. DVD. http://www.veoh.com/watch/v760022632spTWK7p

WEEK 7	OCTOBER 24/25	<ul style="list-style-type: none"> • Readings: <ul style="list-style-type: none"> ○ Helfand, Jessica. "Why is This Font Different From All Other Fonts?" <i>Design Observer</i>, 26 June 2007. Web. 30 Jul. 2022. https://designobserver.com/feature/why-is-this-font-different-from-all-other-fonts/5597 ○ Arnheim, Rudolf. "The Bauhaus in Dessau." <i>Graphic Design History</i>. Ed. Steven Heller and Georgette Ballance. New York: Allworth Press, 2001. 224-226. Print. http://www.learnmegood.ca/261/7/bauhaus.pdf • Website: <ul style="list-style-type: none"> ○ "What exactly was the Bauhaus?" <i>Bauhaus-Archiv Museum of Design</i>. n.d. Web. 30 Jul. 2022. https://www.bauhaus.de/en/das_bauhaus/44_idee/ 	<ul style="list-style-type: none"> • Video Screening: <ul style="list-style-type: none"> ○ <i>The World of Buckminster Fuller</i>. Dir. Baylis Glascock and Robert Snyder. Robert Snyder Films, 1974. DVD. https://www.youtube.com/watch?v=YbKRRB1E9U • Guest Presentation, Research Methods and Facilities: <ul style="list-style-type: none"> ○ John Latour, Fine Arts Librarian (LB-322) ○ Section A ONLY
WEEK 8	OCTOBER 31/ NOVEMBER 1	<ul style="list-style-type: none"> • Readings: <ul style="list-style-type: none"> ○ MacDonald, Juliette. "Design and Modern Culture." <i>Exploring Visual Culture</i>. Ed. Matthew Rampley. Edinburgh University Press, 2005. 50-66. Print. http://www.learnmegood.ca/261/8/modern.pdf ○ London, Bernard. "Ending the Depression Through Planned Obsolescence." 1932. Web. 30 Jul. 2022. https://upload.wikimedia.org/wikipedia/commons/2/27/London_%281932%29_Ending_the_depression_through_planned_obsolescence.pdf ○ Spencer, Jane. "Companies Slash Warranties, Rendering Gadgets Disposable." <i>The Wall Street Journal</i>, 16 July, 2002. Web. 30 Jul. 2022. https://www.wsj.com/articles/SB1026764790637362400 • Website: <ul style="list-style-type: none"> ○ "Speed Limits." <i>Canadian Centre for Architecture</i>. 2009. Web. 30 Jul. 2022. https://www.cca.qc.ca/en/events/2725/speed-limits • Assessment: <ul style="list-style-type: none"> ○ Second article summary due (based on readings from weeks 4-6) 	
WEEK 9	NOVEMBER 7/8	<ul style="list-style-type: none"> • Readings: <ul style="list-style-type: none"> ○ Sontag, Susan. "Notes on Camp." <i>Against Interpretation and Other Essays</i>. New York: Farrar, Strauss & Giroux, 1966. 275-292. Print. http://classes.dma.ucla.edu/Spring15/104/Susan%20Sontag_%20Notes%20on%20Camp-.pdf ○ Rugg, Whitney. "Kitsch." <i>Theories of Media</i>. The University of Chicago, Winter 2002. Web. 30 Jul. 2022. http://csmt.uchicago.edu/glossary2004/kitsch.htm • Video Screenings: <ul style="list-style-type: none"> ○ <i>Mondo Cane</i>. Dir. Gualtiero Jacopetti, Paolo Cavara, Franco Prosperi. 1962. Blue Underground, 2003. DVD. [excerpt] ○ <i>High School Musical 2</i>. Dir. Kenny Ortega. Walt Disney Pictures, 2007. DVD. [excerpt] • Assessment: <ul style="list-style-type: none"> ○ Part 1 of major assignment due (research) 	<ul style="list-style-type: none"> • Video Screening: <ul style="list-style-type: none"> ○ <i>Edward Burtynsky: Manufactured Landscapes</i>. Dir. Jennifer Baichwal. National Film Board/Mongrel Media. 2006. DVD. https://www.youtube.com/watch?v=ie5SJ39LsDg

WEEK 10	NOVEMBER 14/15	<ul style="list-style-type: none"> • Reading: <ul style="list-style-type: none"> ○ Raizman, David. "Politics, Pluralism, and Postmodernism." <i>History of Modern Design</i>. London: Lawrence King Publishing, 2004. 353-362. Print. http://www.learnmegood.ca/261/10/pomo.pdf 	<ul style="list-style-type: none"> • Video Screening: <ul style="list-style-type: none"> ○ "The Merchants of Cool." Narr. Douglas Rushkoff. <i>Frontline</i>. WGBH Boston/PBS. 2002. Television. https://www.pbs.org/wgbh/pages/frontline/shows/cool/
WEEK 11	NOVEMBER 21/22	<ul style="list-style-type: none"> • Readings: <ul style="list-style-type: none"> ○ Davis, Glyn. "From Mass Media to Cyberculture." <i>Exploring Visual Culture</i>. Ed. Matthew Rampley. Edinburgh University Press, 2005. 215-228. Print. http://www.learnmegood.ca/261/11/davis.pdf ○ Gladwell, Malcolm. "Blink: The Power of Thinking Without Thinking ." <i>C-Span</i>, 26 Jan. 2005. Web. 30 Jul. 2022. https://www.c-span.org/video/?184387-1/blink-power-thinking-thinking ○ Reverend Billy. "What is the Sho-po-ca-lypse?" <i>What Would Jesus Buy? Fabulous Prayers in the Face of the Shopocalypse</i>. New York: PublicAffairs, 2006. 1-4. Print. http://www.learnmegood.ca/261/11/shopocalypse.pdf • Website: <ul style="list-style-type: none"> ○ "The Clout of the Media Giants." <i>The Merchants of Cool</i>. PBS Frontline, 2002. Web. 30 Jul. 2022. https://www.pbs.org/wgbh/pages/frontline/shows/cool/themes/ • Assessment: <ul style="list-style-type: none"> ○ Third article summary due (based on readings from weeks 7-9) 	<ul style="list-style-type: none"> • Video Screenings: <ul style="list-style-type: none"> ○ <i>The Story of Stuff</i>. Narr. Annie Leonard. 2009. Web. 30 Jul. 2022. https://storyofstuff.org/movies/story-of-stuff/ ○ <i>Futuro: A New Stance for Tomorrow</i>. Dir. Mika Taanila. Kinotar, 2000. DVD. https://www.youtube.com/watch?v=QC5Fgr9u7Y0
WEEK 12	NOVEMBER 28/29	<ul style="list-style-type: none"> • Readings: <ul style="list-style-type: none"> ○ Csikszentmihalyi, Mihaly. "Why We Need Things." <i>History From Things: Essays on Material Culture</i>. Ed. Steven Lubar, W. David Kingery. Washington: Smithsonian Institution Press, 1993. 20-29. Print. http://www.learnmegood.ca/261/12/why_we_need_things.pdf ○ Garland, Ken. <i>First Things First</i>. London: Goodwin Press, 1964. Print. http://www.designhistory.com/1960/first-things-first/ ○ Barnbrook, Jonathan et al. "First Things First 2000." <i>Eye</i> 33.8 (1999). Web. 30 Jul. 2022. http://www.eyemagazine.com/feature.php?id=18&fid=99 • Websites: <ul style="list-style-type: none"> ○ "About," "Design." <i>The High Line</i>. Friends of the High Line, 2009. Web. 30 Jul. 2022. http://www.thehighline.org/ ○ <i>Ecofont</i>. SPRANQ Creative Communications, n.d. Web. 30 Jul. 2022. https://www.ecofont.com/ 	
WEEK 13	DECEMBER 5/6	<ul style="list-style-type: none"> • Readings: <ul style="list-style-type: none"> ○ Antonelli, Paola. "Design and the Elastic Mind." <i>Design and the Elastic Mind</i>. New York: The Museum of Modern Art, New York, 2009. 14-27. Print. http://www.learnmegood.ca/261/13/moma.pdf 	

- Kalman, Tibor. "Fuck Committees (I Believe in Lunatics)." *Tibor Kalman: Perverse Optimist*. Ed. Peter Hall and Michael Bierut. Princeton, NJ: Princeton Architectural Press/Booth-Clibborn Editions, 1998. n.p. Print.
<http://www.learnmegood.ca/261/13/fuck.pdf>
- Websites:
 - Artek. *2nd Cycle*. Web. 30 Jul. 2022. <https://www.artek.fi/en/company/artek-2nd-cycle>
- Video Screenings:
 - *Tom Dixon on Sustainable Design*. Dir. Julie Taraska. Inhabit, 2007. Web. 30 Jul. 2022.
http://www.youtube.com/watch?v=rVn0hQ_nsWk
- Assessment:
 - Part 2 of major assignment due

artifact, but unless you can observe something about it that teaches you something new, it might not be the best choice for inclusion in the assignment. If it is a “for men” product, think about other products that are specifically designed to arbitrarily reinforce gender stereotypes and norms. Your grade will be partially dictated by how imaginative and perceptive you are in the choice of other artifacts. Provide one or two sentences explaining the rationale for your selections.

- I Ib: Choose 4 photographs from the collection, and write 100 words for each image describing and expanding on how these comparisons help you to understand the original artifact. We will work with examples of comparative artifacts during the class.
- Section III (5%)
 - The final section of this assignment should summarize what you have discovered to date about your artifact. In approximately 100 words, succinctly describe how it activates and reflects the culture of its time. The main takeaway messages you distill from your observation will form the central thesis for the second part of the assignment.

Deliverables:

- PDF presentation
- Approximate length: 750 words (total), plus captions
- A minimum of 25 photographs (total) incorporated with the captions in the presentation
- Upload project to Moodle (labeled Lastname.Firstname_part: eg. Moore.Christopher_1)

Assessment Criteria:

- How effective are the photographs in communicating observations about the significance of the artifact as activating/reflecting the culture of its time?
- Has the student adopted an innovative/creative approach to selecting the comparative artifacts and contexts?
- What is the overall quality of the captions, and how effective are they in communicating the information acquired through the documentation process?
- Has the student provided proper citations, indicating the sources of the material used?
- Overall assessment of relevant research strategies, including materials from the library, e-journals, web (when relevant).
- Does the presentation clearly express the student’s thesis in an organized fashion?
- Is the presentation free from major grammatical errors and typos?

Part Two: Integration (40%, Due December 5/6):

The second part of the major assignment connects your chosen artifact to the world in which it “lives.” Using academic research methods, you will construct a theoretical framework that addresses how it exemplifies the cultural values and attitudes of its time and place. Please follow the guidelines below, clearly delineating each section within the presentation.

- Section I (25%)
 - Locate and evaluate at least 6 sources of information about your artifact and its place in contemporary culture. This exercise provides an opportunity to expand your research skills beyond Wikipedia and Google. Wikipedia entries should not be included and won’t

be counted as one of the six sources, although they may provide a possible entry point to discover source materials. Look at the references at the end of Wikipedia entries for the sources summarized in the article, and consider following the leads to primary texts.

- At least one source must be a book/e-book from the Concordia Library or another library in the city. Given current restrictions, this may be challenging, so feel free to reach out for advice. Please include the call number with your citation reference.
- At least one reference must be sourced from a scholarly article found through a meta-search or online search database. Please identify which database was used to locate the article.
- At least one must be drawn from a popular media source (newspapers, magazines, websites, advertisements, documentary movies, TV broadcasts, etc.).

The objective of this exercise is to understand how your artifact intersects with the broader culture and society. As such, you must locate a variety of information on the culture of its time—both analysis and examples taken directly from the culture. The choice of which aspects of contemporary culture to research should be derived from your work in the previous part of the assignment. If you have chosen the Starbucks cup, for example, you might find information about the rise of café culture over the last two decades, or about the characteristics of throwaway culture, or about the pervasiveness of brandism. For each reference submitted, provide a 250-word description of what the source contributes to your understanding of the artifact. You must adhere to the rules of scholarly writing, especially the proper citation of sources. This is an important process, which helps to avoid confusion regarding plagiarism—the use of someone else’s ideas as if they were your own.

** Before going directly into the brief summaries, it would be useful to include a couple of sentences to connect section one of the assignment to this follow-up exploration. Identify the original artifact, include a photo, and outline the main point(s) you will be arguing.*

- Section II (10%)
 - Using reliable scholarly sources available at the library or elsewhere, choose one historical artifact (designed prior to 1970) that compares or contrasts with the artifact you have chosen. Please do not select any artifacts that were a central focus in the weekly lectures. Briefly describe how this historic artifact reflected its time and place in a way that is similar to, or very different from, the one you are studying (approximately 250 words).
 - Applying the example of a Starbucks cup, possibilities might include a Wedgwood Queensware cup. The popularity of this item was partially due to the fact that the Queen of England liked it so much that she requested a full set for personal use and was labeled with an official royal appointment. This could be interpreted as an early example of brandism.
 - Provide appropriate citations for the sources used.
- Section III (5%)

- Conclusion: How does your artifact reveal characteristics that help our understanding of contemporary culture? How does this information and this project benefit your practice as a designer? (approximately 250 words)

Deliverables:

- 2000-word paper with relevant illustrations and captions (including an image of your original artifact, for reference)
- Include properly-formatted citations for all sources used
- Include a title page with title, name, ID, course number, date, and instructor
- Save file as PDF format
- Upload project to Moodle (labeled Lastname.Firstname_part: eg. Moore.Christopher_2)

Assessment Criteria:

- Has the student followed the assignment specifications, with regard to the selection of articles and popular sources?
- Do the chosen sources demonstrate significant correlation to the artifact and its cultural significance?
- Has the student adopted an innovative/creative approach to selecting the comparative texts?
- Has the student provided proper citations, indicating the sources of the material used?
- Overall assessment of relevant research strategies, including materials from the library, e-journals, web, etc.
- Does the paper clearly express the student's thesis in an organized fashion?
- Is the paper free from major grammatical errors and typos?

TUTORIAL EXERCISES / PARTICIPATION

Value: 15%

Date: Weekly

Overview:

During the tutorial sessions, you will be engaged in a variety of exercises, which will be assessed on an ongoing basis. These will typically be uploaded to Moodle for review. In addition, you may use the tutorial meetings to prepare the article summaries and major assignments.

EVALUATION CRITERIA

In creative disciplines, the evaluation process is not always transparent or clearly stated. Multiple-choice and automated tests are easy to administer, but they cannot replicate the qualitative assessment necessary to judge a work of art, design, or critical writing. It is the instructor's role to determine the relative merit based upon multiple factors—some technical, some ethical, and others, aesthetic:

- Does the project meet the requirements, as stated in Assignment criteria?
- How much effort or engagement was involved in completing the project?
- Does the final work thoughtfully or provocatively comment on the chosen subject?
- Has the student progressed technically or conceptually in the development process?
- Does the work demonstrate an understanding of the critical principles discussed in the class sessions?
- Did the student make incremental progress on a week-to-week basis?

- Does the project demonstrate innovation, challenge, or take risks?
- Has the student exceeded the instructor's expectations?

Having considered these factors, among others, the instructor must determine where the project should be placed within a given range for each criteria. The cumulative assessment of these factors is translated into a letter grade. For further granularity, please review the following general grade range descriptions:

A: Outstanding/Excellent

The work is an outstanding interpretation of the assignment, demonstrating critical thinking, careful attention to detail and planning. Excellent in both content and form, it is well crafted, insightful, and surprising in its originality.

B: Very Good

The work demonstrates a strong interpretation of the assignment's requirements in concept, content and form. It would benefit from a more original approach, and/or formal refinements.

C: Satisfactory

The work demonstrates a sufficient interpretation, fulfilling the assignment's basic requirements. However, some aspects of the development and outcome are missing or lack completion.

D: Marginal Pass

The work demonstrates a minimal interpretation of the assignment.

F: Fail

The work does not fulfill the assignment's requirements.