

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from Class Search/Course Catalog.

College/School Herberger Institute for Design and the Arts Department/School The Design School
 Prefix: Aph Number: 461 Title: Charles + Ray Eames Units: 3

Course description:

Is this a cross-listed course? No If yes, please identify course(s): _____

Is this a shared course? No If so, list all academic units offering this course: _____

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a permanent-numbered course with topics? Yes

If yes, all topics under this permanent-numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines. _____ (Required)

Requested designation: Humanities, Arts and Design–HU

Mandatory Review: Yes

*Note- a **separate** proposal is required for each designation.*

Eligibility: Permanent numbered courses **must** have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2018 Effective Date: October 1, 2017

For Spring 2019 Effective Date: March 10, 2018

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

A complete proposal should include:

- Signed course proposal cover form
- [Criteria checklist](#) for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Max Underwood E-mail max.underwood@asu.edu Phone 480-965-5795

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Jason Schupbach Date: 02/20/2018

Chair/Director (Signature): 

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	syllabus
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	syllabus
<input type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		<ul style="list-style-type: none"> • Courses devoted primarily to developing skill in the use of a language. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> • Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	General Studies Designation
APH	461	Charles + Ray Eames	HU

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1	These assignments address Criterion 1. As the Syllabus indicates, the course focuses on a survey of the historical development of Modern art + design (1941-1988) - specifically in the fields of photography, film, architecture, exhibitions, graphics, communications, textiles, furniture, toys and games - and how Charles + Ray Eames' landmark design process and works transformed known values and aesthetic experiences in these respective fields and our lives.	As demonstrated in the Syllabus, objectives (p 2), readings (p 5-7) and schedule (p 8-9), each week, the students complete a series of required readings from our textbook (Eames Primer), watch Eames films and an illustrated lecture (online) on one design field, such as photography, to understand its historic evolution, context and known values and how Charles + Ray Eames built upon and transformed this specific area through their deep inquiry, rigorous research and resultant design works. Following each lecture the students complete a quiz (online) to insure their comprehension and understanding.
2	These assignments address Criterion 2. As the Syllabus indicates, the course examines the interpretation, analysis and creation of design, both historically and in the future. Students first develop a deep understanding of who were Charles + Ray Eames, their design practice, what was happening in the world around them, and how they created their landmark design work. Next, by building upon the legacy of Charles + Ray Eames' constant exploration of emerging issues, new materials and a breath of visualization, communication and production techniques to address the problems of their age; each student is required to speculate on what the Future of Design will be and look like in 2030.	As demonstrated in the Syllabus, objectives (p 2), readings (p 5-7), and schedule (p 8-9) indicate, for every topic we examine in the course, the interpretation, analysis and creation of design is primary. Emphasis is placed on design as a verb (process) not simply a noun (artifact). Students develop an understanding of how values + ideas, inspire deep intellectual and creative inquiry, and result in designed artifacts, networks and systems which impact and change lives. This is achieved each week, by students completing a series of required readings from our textbook (Eames Primer), watching Eames films, an illustrated lecture, and completing a quiz(online). Next, to insure deep understanding, each student is required to apply and extrapolate their new knowledge of design and speculate on what the Future of Design will be and look like in 2030 (see syllabus, p 3). Students are then required to create short films, written summaries and explain/debate their findings in group discussions (online).

<p>3</p>	<p>These assignments address Criterion 3. As the Syllabus indicates, the course examines Charles + Ray Eames' landmark design practice, their transdisciplinary collaborative design process, and their timeless design works. In addition, Students understand the political, social, economic and technical forces that were shaping the Modern art + design traditions, and how Charles + Ray's responded with new visionary insights and novel designs, which not only changed and impacted people's lives then, but continue to do so today.</p>	<p>As demonstrated in the Syllabus, objectives (p 2), readings (p 5-7), and schedule (p 8-9) indicate Students achieve this deep understanding of design practice and design traditions via required readings from our textbook (Eames Primer), watching Eames films, illustrated lectures, and completing weekly quizzes (online). Additionally the Students complete An Interview with a Contemporary Designer (p 2). Each student is required to go out into their local community, arrange, meet and interview, on-camera, a living designer about their background, design process, clients, and resultant trans-disciplinarily work, which bridges known disciplines to create new innovative solutions to our pressing problems. Following each interview the students share and debate their findings in a group discussion (online) and peer grading (online) to insure their comprehension and understanding.</p>
<p>4</p>	<p>These assignments address Criterion 4b + 4c. Regarding 4b, as the Syllabus indicates, Students in this course develop a clear understanding of aesthetic systems and values of design, in particular Modern and Contemporary aesthetic systems and values of design are formed and change, both then and now. Regarding 4c, as the Syllabus indicates, Students in this course develop a clear understanding of what constitutes a high quality aesthetic experience and rigorous design process.</p>	<p>4b) As demonstrated in the Syllabus, objectives (p 2), readings (p 5-7), and schedule (p 8-9) indicate, Students achieve an understanding of aesthetic systems and values of design by examining indepth 10 fields of Eames design practice - their generative values, ideas, and aesthetic methods - via required textbook readings and illustrated lectures (online).</p> <p>4c) As demonstrated in the Syllabus, objectives (p 2), readings (p 5-7), and schedule (p 8-9) indicate, Students achieve understanding of quality aesthetic experience by examining indepth 10 fields of Eames design practice and the resultant artifacts, the "work + play - the Eames design process" lecture, and subsequent, Future of Design in 2030 project (see syllabus, p 3). Where Students apply their new design process knowledge to create new designs, short films, written summaries and explain/debate their findings in group discussions (online).</p>

APH 461 Charles + Ray Eames

Course Catalog Description

APH 461: Charles + Ray Eames (3 credit hours)

“Survey of the American designers Charles and Ray Eames, their innovative design thinking and masterworks. Prerequisites: ASU cumulative 3.00 GPA, minimum 60 hours, or Graduate standing, including both degree and non-degree seeking graduate students.”

Course approval

Sent: Tuesday, February 6, 2018 12:06 PM

To: jve@asu.edu; Leticia Mayer <Leticia.Mayer@asu.edu>

Subject: ChangeMaker - APH 461 Charles + Ray Eames 3 - 2191: Spring 2019 | CL: None | 1/29/2018

The following ASU form has received FINAL APPROVAL.

Please log on to Curriculum ChangeMaker to review this course:

<https://webapp4.asu.edu/changemaker-ssso/authn>

Form Type: New Course Form

Summary: APH 461 Charles + Ray Eames 3 - 2191: Spring 2019 | CL: None | 1/29/2018

Routing: The Design School

Status: Approved

Current Review Group: N/A

Comments: N/A

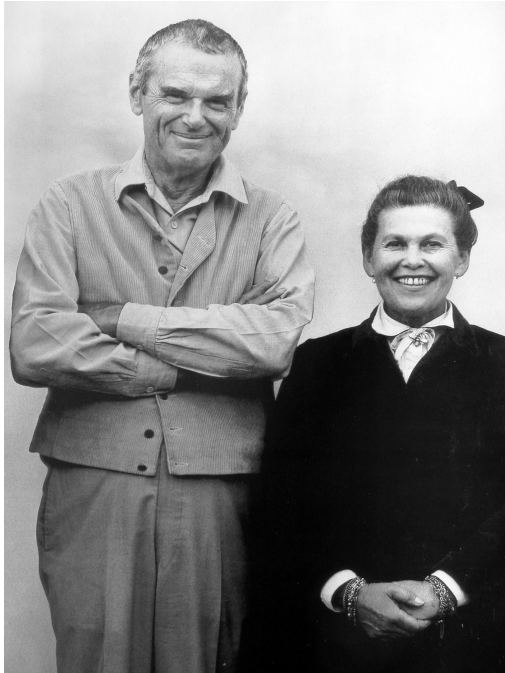
The course has been taught previously 12 times

F97-14 students, F98-15 students, S00-14 students, F03-14 students, F06-13 students, F07-14 students, F08-14 students, S12-15 students, S13-13 students, S15-18 students, S16-18 students, F17-13 students.

"True education is the habitual contemplation of greatness."
Alfred North Whitehead, *Dialogues* 1953.

APH 461: Charles + Ray Eames (3 credit hours)

"Survey of the American designers Charles and Ray Eames, their innovative design thinking and masterworks. Prerequisites: ASU cumulative 3.00 GPA, minimum 60 hours, or Graduate standing, including both degree and non-degree seeking graduate students."



Max Underwood AIA
Presidents Professor
Office hours: TuTh 1:30-2:30 Design South 307
or by appointment, scheduled via email
480-965-5795
max.underwood@asu.edu

"The Eameses have so strongly influenced the way we sit, store things, build, play, communicate, teach, learn, and think, it would almost seem that the diversity is their genius. Not so. What their genius represents is not merely minds versatile enough to move in many directions, but minds so wholly centered that it brings precisely the same talent and experience to bear upon problems that seem vastly different from each other. It is that unity of approach that lets us see the quintessential Eameses in almost anything they do - whether it's an astronomy lesson or physics or a chaise lounge or a film."
Ralph Caplan *Herman Miller: Adventures in Design* lecture.

Office of Charles and Ray Eames (1941-1988)

Charles and Ray Eames dedicated their lives to the endless search for connections, which celebrate the experiences of life and the evolving nature of things, which surround us. Practicing in the dawn of the television age, the Eameses realized that designers must be prepared daily to redefine the boundaries of design, and their creative practice, to effectively engage the key cultural, historical, political, social, economic and technical forces of their age. The breadth and depth of the Eameses creative work is simply staggering, which includes over nine hundred designs for furniture, toys, exhibitions, films, graphics and architecture - beautifully showcased in the recent PBS *American Masters* profile on them. The hallmark of Eames design is that it simultaneously directs a process of discovery to arrive at penetrating insight, as well as convey and celebrate those discoveries clearly to people of any age.

From 1941 to 1988 the Office of Charles and Ray Eames redefined "design" as not simply making objects, but formulating new ways to see and embrace the richness of life around us. The Eames Office was an experimental laboratory of catalytic clutter where an array of cultural artifacts, raw materials, tools, and a multi-talented staff were transformed at any moment by fresh perceptions, energetic discourse and hard work. The design projects, or "design problems," as the Eameses called them, were not solved with willful gestures or preconceived notions, but with making precise connections between situations and conditions. Eames Design thinking began with extensive research and observation of the multiple situations and conditions

that surrounded the artifact of inquiry. Through the "intelligence of the eye," using the tools of photography and film, a rough understanding of the ideas and their possible intellectual and emotional connections were reached and documented. Collective analysis of these records, coupled with more precise research and discourse with consultants and area specialists, established the critical inter-relationships, constraints, boundaries and ultimately a focus for future investigations. At this point, the design exploration of the Eames Office shifted to combine the "intelligence of the eye" with the "intelligence of the hand." Simultaneous design activities of scale models, full-scale material mock-ups, documentary film and photography became interdependent instruments of discovery enabling future assessment and refinement to occur. The "design problems" were always mentally and physically absorbing, challenging and demanding. Work in the Office of Charles and Ray Eames was "a difficult form of play."

In 1985, Charles and Ray Eames were internationally recognized at the World Design Conference, as "*the most influential designers of the 20th century*". Today Eames Design is synonymous with the word "Designer." Their design thinking and creative masterwork continues to be one measure and standard against new designers and their work continue to be judged.

"We work because it's a chain reaction, each subject leads to the next."
Charles Eames Norton Lecture #5, Harvard University, 29 March 1971.

Objectives and outcomes

The objectives and outcomes of this course are three-fold:

Experiencing a great design practice

The first objective of this course is to enable each student to experience the richness of a great design practice: the office of Charles and Ray Eames. Students will develop a first-hand understanding of and an appreciation for WHY great design happens, HOW it is brought about, and WHAT it is. This will be achieved by surveying the American designers Charles and Ray Eames, their innovative design thinking and breath of masterworks via readings, films and lectures.

Understanding a great design practice

The second objective of this course is to have each student understand the organization and workings of a great design practice, and the specific personal, cultural, political, economic and technical forces which shape its evolution. This will be achieved through a series of readings, films and lectures on Charles + Ray, their philosophy of practice, core moral and ethical values, office organization and management, design processes, and their resilient strategies for growth, adaptation and change.

Understanding contemporary and future design practice

The third objective of this course is to give each student the opportunity to witness first-hand how contemporary designers have built upon and continue to extend the legacy of Eames Design to solve today's wicked design problems. This will be achieved by each student going out and interviewing a living designer, on-camera, about their background, design process and resultant trans-disciplinary work, which bridges known disciplines to create new innovative solutions to our pressing problems today. Followed by each student proposing what the Future of Design will be and look like in 2030.

"Do not take any job with whose objectives you do not agree, and don't take a job as a stepping stone to something else."
Charles Eames Norton Lecture #5, Harvard University, 29 March 1971.

Requirements

Each student will need to complete the following:

- 1) ***Familiarize yourself with our course website***
Go to <https://eames.hol.asu.edu>
- 2) ***Review the class syllabus, assignments, schedule and deadlines***
Posted on our course website
- 3) ***Lectures and quizzes***
To succeed you will need to watch every lecture and complete the quiz, to insure you develop an understanding of the key ideas and gain full benefits from this course.
- 4) ***Interview with a Contemporary Designer – YouTube video, summary, discussion and peer grading***
Each student is required to go out into their local community, arrange, meet and interview, on-camera, a living designer about their background, design process and resultant trans-disciplinary work, which bridges known disciplines to create new innovative solutions to our pressing problems. You will create and submit a 2:00 minute YouTube video and summary, followed by a group discussion and peer grading. More details for this assignment can be found on our course web site.

5) **Future of Design** – YouTube video, summary, discussion and peer grading

In our second assignment, building upon the legacy of Charles + Ray Eames' constant exploration of emerging issues, new materials and a breath of visualization, communication and production techniques to address the problems of their age, each student is required to speculate on what the Future of Design will be and look like in 2030. You will explain and show: What is the definition of Design in 2030? Who will be collaborating on future design teams? How are future design thinking and design processes structured? and, what do the new innovative design solutions to our pressing problems in 2030 actually look like? You will create and submit a 2:00 minute YouTube video and summary, followed by a group discussion and peer grading.

Course policies and grading

“One could be sure that in the past when a man would rise to the point of producing work of greater quality, it was not through any conscious attempt to excel but rather because he cared about what work he was doing - he was committed to his work. This has become something rare - because being committed means becoming involved and to become involved means giving something of oneself. It is only the rare ones today who seem to care that much. Yet, that quality that makes for excellence - that commitment- is more important to us today on a daily operational basis than perhaps ever before. At least one of the reasons this is true is quite simple. The nature of the problems we face changes even as we work with them. We cannot tell from what disciplines or from what art of preparation for the next step will come. We cannot fall back on the lore of the art because that lore does not exist. There is however, a tradition that is held in common by natural philosophers, explorers, pioneer woodsmen- anyone who is in his daily life has been compelled to face new problems. That is tradition of respect and concern for the properties and the quality of everything in the world around them. To excel in the structuring of a problem we must be committed to a concern for quality in everything in the world around us. We must learn to care deeply.”

Charles Eames from Slide show "Excellence, G.E.M.," 1967 from *Eames Design*

Within this course your work will be carefully examined, evaluated and graded. You should not confuse feedback or evaluation with grading. **Feedback** is a process of discussion in which your ideas and observations are themselves modified, corrected, and strengthened. **Evaluation** is a critic of a performance to appraise and mentor a future trajectory of intellectual growth (Mastery). **Grading** on the other hand is an index of a relative standing against a grading standard or norm for a particular peer group. Within this course all feedback, evaluation and grading will be done collectively by both your Group and Professor.

1) **Time management**

Time management is a well-known problem for 87% of college students. Purchase a calendar and use it – put all our course deadlines and your study times on it today. Keep ahead of the deadlines by working on this class for one-hour every day (the rule of thumb is for each 3 credit course = 6 hours a week of homework), rather than waiting until the last minute to complete poor quizzes, weak interview videos, or the last-minute writing of unprepared discussion posts.

2) **Attendance and absence policy**

Your active participation each and every day is mandatory. Be sure to notify your professor via email and phone of any emergencies or other disruptions to your schedule. The only exceptions are: 1) excused absences due to a serious illness under a doctor's care, hospitalization, a family death/tragedy, or another serious life altering event; 2) excused absences related to religious observances/practices that are in accord with Accommodation for Religious Practices (<http://www.asu.edu/aad/manuals/acd/acd304-04.html>); or 3) excused absences related to an ASU sanctioned events/activities that are in accord with Missed Classes Due to University-Sanctioned Activities (<http://www.asu.edu/aad/manuals/acd/acd304-02.html>). After receiving a pdf documenting your event, an excused absence will be granted and you will be allowed to complete the assignment in the same amount of time you were absent.

3) **Technical Support**

Please do not contact your instructor with technical questions. Herberger Online handles all technical questions and issues that may arise in this course. Please contact the support team immediately if you encounter technical issues while completing an assignment and you are unable to resolve the problem and reset your work. The Herberger Online support team is available to assist you 24 hours a day, 365 days a year. You may reach them anytime at:

- o holsupport@asu.edu
- o 1-888-298-4117 (local) or 480-965-3057 (International)

When contacting support, please provide:

- o The full name of this course (APH 461 Charles + Ray Eames)
- o The title(s) of any assignment(s) you're having trouble with
- o A brief description of the problem
- o Detailed, step-by-step instructions to reproduce the problem

4) ***Student Support Services***

The Writing Center

A writing tutor can help you develop an outline and clarify talking points for a presentation. You can schedule a 30-minute, in-person appointment for one-on-one writing tutoring. Writing tutoring for walk-ins may be limited and is subject to tutor availability. <https://tutoring.asu.edu/writing-centers>, Tempe | 480-965-4272

Counseling and Consultation

ASU Counseling Services offers confidential, personal counseling and crisis services for students experiencing emotional concerns, problems in adjusting, and other factors that affect your ability to achieve your academic and personal goals. <https://eoss.asu.edu/counseling>, Tempe: 480-965-6146 (M-F 8am-5pm), 24-hour crisis hotline: 480-921-1006 (after-hours/weekends)

Health & Wellness

ASU Wellness helps students adopt and maintain a healthy lifestyle by providing wellness education, involvement and resources for students. Find strategies to help manage stress, develop healthy sleep and nutritional habits, and more. <https://eoss.asu.edu/wellness>

Special accommodations

To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (<https://eoss.asu.edu/drc>); Phone: (480) 965-1234; TDD: (480) 965-9000). This is a very important step as accommodations may be difficult to make retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, in order to assure that you receive your accommodations in a timely manner, please send this documentation to your professor no later than the end of the first week of the semester so that your needs can be addressed effectively.

5) ***Academic integrity***

Please review the ASU Student Code of Conduct and ASU Student Academic Integrity Policy: (<https://provost.asu.edu/academic-integrity/policy>). All necessary and appropriate sanctions will be issued to all parties involved with any violation of both of these policies both in our class. If you are unsure or have any questions, regarding these policies please ask your professor to explain it.

Disruptive, Threatening, or Violent behavior

Any Disruptive, Threatening, or Violent behavior is also a violation of the ASU Student Code of Conduct and ASU Student Academic Integrity Policy will not be tolerated. Please review the ASU Disruptive, Threatening, or Violent Behavior Policy (<http://www.asu.edu/aad/manuals/ssm/ssm104-02.html>). All incidents and allegations of violent or threatening conduct by an ASU student (whether on- or off-campus) will be reported to the ASU Police Department and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU Police, Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

Expected Classroom behavior

Cell phones are to be turned off and left in your bags or pockets during class. Texting and answering email on your cell phone, Laptop or iPad is not allowed during our class. Anyone found texting or answer email in class will be asked to leave for that day's class, and earn a half letter grade step down of their final course grade. Thus, an A will become an A-. The only condition for having your cell phone on during class is if there is an emergent family situation. If you have an emergency family situation, please let the Professor know before the start of class. You will be seated in the back of the classroom with your cell phone turned to mute, but on your desk, to answer in case of an emergency. No image, voice or video recording of our website, lectures or discussions is allowed.

Plagiarism

Plagiarism is a violation of the Student Code of Conduct and ASU Student Academic Integrity Policy will not be tolerated. Please review (<https://provost.asu.edu/academic-integrity>). Plagiarism is the act of using images, designs, words and the ideas of others as if they are your own. By citing sources correctly, you give credit to the originator of the words and ideas you are using, you give your readers the information they need to consult those sources directly, and build their own credibility. Young college students sometime get into trouble because they mistakenly assume that plagiarizing and mashing up is ok, it is not.

Required Email Communication

In this class, you are required to use only your asu.edu email for all communications. It is essential that you check your asu.edu email every day for any announcements and updates. Also, on our class website under the group tab, you will find an email link, which will allow you to contact your fellow group members to prepare for your group discussions and peer grading.

Netiquette - online etiquette

Also, known as Netiquette, is set of rules that defines “good” online behavior and is something to keep in mind during all your online course interactions. Writing may be the only means of communication you have with classmates and instructors, so it is especially important to do this effectively. Please review the ASU Computer, Internet, and Electronic Communications Policy (<http://www.asu.edu/aad/manuals/acd/acd125.html>) and follow the guidelines below to leave your mark as a knowledgeable, respectful and polite student who is also positioned to succeed both academically and professionally.

Be Scholarly

- Do: Use proper language, grammar, and spelling. Be explanatory. Justify your opinions. Credit the ideas of others; cite and link to scholarly resources.
- Avoid: Misinforming others when you may not know the answer. If you are guessing about something, clearly state that you do not have all of the information.

Be Respectful

- Do: Respect privacy. Respect diversity and opinions that differ from your own. Communicate tactfully, and base disagreements on scholarly ideas or research evidence.
- Avoid: Sharing another person’s professional or personal information.

Be Professional

- Do: Represent yourself well at all times. Be truthful, accurate, and run a final spell check. Write in a legible, black font, and limit the use of emoticons.
- Avoid: Using profanity or participating in hostile interactions (flaming).

Be Polite

- Do: Address others by name or appropriate title, and be mindful of your tone. Be polite as you would in a face-to-face situation.
- Avoid: Using sarcasm, being rude, or writing in all capital letters (shouting). Written words can be easily misinterpreted, as they lack facial expression, body language, and tone of voice.

6) Grade breakdown

Online quizzes on lectures and readings(80 questions, 1/2 point each)	40 %	
Interview with a Contemporary Designer (video, summary, discussion + peer grading)	30 %	
Future of Design (video, summary, discussion + peer grading)	30 %	
	100 %	
A+ 97% and above	B 84-86.99 %	D 70-73.99%
A 94-96.99 %	B- 80-83.99 %	E 69.99% and below
A- 90-93.99 %	C+ 77-79.99 %	
B+ 87-89.99 %	C 74-76.99 %	

Important notes

- Remember late work is never accepted and no extra credit will be given for missing assignments.
- To insure equity and fairness for every student, we do not round up or down the final cumulative percentage you earn.

7) Course drop or withdrawal

If you wish to drop or withdraw from this course, it is your responsibility to do so by the deadlines. You need to drop before 13 March, and withdrawal before 30 March. See <https://students.asu.edu/academic-calendar> to confirm these dates and requirements. Any course registration changes are processed through My ASU: <http://my.asu.edu>.

Textbook

Demetrios, Eames *An Eames Primer* (New York: Universe, 2001)

Readings

Week 1

great practice: the worlds of Charles and Ray Eames

- Cohn, Jason *Eames: the architect and the painter* (NY: WNET American Masters 2011) film 84 min.
Demetrios, Eames “Introduction” *Eames: Beautiful Details* (Pasadena: American Modern Books, 2012) pp. 6-9.
Caplan, Ralph *Connections: The Work of Charles and Ray Eames* (LA: UCLA Arts Council, 1976) pp. 15-54.

awakening consciousness

- Richards, M.C. “Centering as a dialogue” *Centering* (Hanover: Wesleyan, 1962) pp. 9-32.
Mau, Bruce “An Incomplete Manifesto for Growth” *I.D. Magazine*, March/April 1999, pp. 36-38.

Week 2

Charles (1907-1978) and Ray (1912-1988)

- ? *NBC Today show interview with Charles and Ray Eames* 1956 (film 15 min).
Eames, Charles "Charles Eames" *Eames: Beautiful Details* (Pasadena: American Modern Books, 2012) pp. 10-29.
Eames, Ray "Ray Eames" *Eames: Beautiful Details* (Pasadena: American Modern Books, 2012) pp. 30-61.
Demetrios, Eames "A Good Learner" *An Eames Primer* (New York: Universe, 2001) pp. 47-61.
Demetrios, Eames "Painting in the Broadest Sense" *An Eames Primer* (New York: Universe, 2001) pp. 63-75.
Demetrios, Eames "From Mexico to Cranbrook" *An Eames Primer* (New York: Universe, 2001) pp. 77-91.
Demetrios, Eames "Charles and Ray Eames" *An Eames Primer* (New York: Universe, 2001) pp. 93-105.

goods + things

- Eames, Charles & Ray *Goods* (Venice: Office of Charles & Ray Eames, 1981) film 6 min 25 sec.
Eames, Charles & Ray *Blacktop* (Venice: Office of Charles & Ray Eames, 1952) film 10 min 47 sec.
Eames, Charles & Ray *Day of the Dead* (Venice: Office of Charles & Ray Eames, 1957) film 14 min 48 sec.
Eames, Charles "Society is in Need of Craftsmanship Values" *Domus* 796, September 1997, pp. 62-63.
Demetrios, Eames "Lotus" *An Eames Primer* (New York: Universe, 2001) pp. 27-33.

work + play - the Eames design process

- Eames, Charles & Ray *Design Q & A* (Venice: Office of Charles & Ray Eames, 1972) film 5 min 20 sec.
Eames, Charles "What is Design?" *Eames Design* (New York: Abrams, 1989) pp. 13-15.
Demetrios, Eames "Constraints" *An Eames Primer* (New York: Universe, 2001) pp. 167-177.
Demetrios, Eames "Modeling" *An Eames Primer* (New York: Universe, 2001) pp. 205-213.

Week 3

901 – the Eames office

- Demetrios, Eames *901: After 45 Years of working* (Santa Monica: Pyramid, 1989) film 28 min.
Demetrios, Eames "The Guest/Host Relationship" *An Eames Primer* (New York: Universe, 2001) pp. 155-165.
Demetrios, Eames "901 Culture" *An Eames Primer* (New York: Universe, 2001) pp. 191-203.
Demetrios, Eames "If the Office were an Island" *An Eames Primer* (New York: Universe, 2001) pp. 215-225.

photography + slide shows

- Eames, Charles & Ray *Something about Photography* (Venice: Office of Charles & Ray Eames, 1976) film 8 min 32 sec.
Eames, Charles & Ray *SX 70* (Venice: Office of Charles & Ray Eames, 1972) film 10 min 47 sec.
Eames, Charles & Ray *Two Baroque Churches in Germany* (Venice: Office of Charles & Ray Eames, 1955) film 11 min.
Eames, Charles "Multiple images + Communication" *Eames: Beautiful Details* (Pasadena: Amer Modern Books, 2012) pp. 262.
Demetrios, Eames "An Image can be an Idea" *An Eames Primer* (New York: Universe, 2001) pp. 227-239.
Demetrios, Eames "Photography + Slide shows" *Eames: Beautiful Details* (Pasadena: American Modern Books, 2012) pp. 224-261

Week 4

furniture + experiments

- Eames, Charles & Ray *Fiberglass Chairs* (Venice: Office of Charles & Ray Eames, 1970) film 8 min 39 sec.
Eames, Charles & Ray *Kaleidoscope Jazz Chair* (Venice: Office of Charles & Ray Eames, 1960) film 6 min 28 sec.
Hartman, Carla "Furniture + Experiments" *Eames: Beautiful Details* (Pasadena: American Modern Books, 2012) pp. 106-153.
Demetrios, Eames "Eames Chairs: A 30-Year Flash (Part I)" *An Eames Primer* (New York: Universe, 2001) pp. 35-45.
Demetrios, Eames "Eames Chairs: A 30-Year Flash (Part II)" *An Eames Primer* (New York: Universe, 2001) pp. 107-119.

house + home

- Eames, Charles & Ray *House: After Five Years of Living* (Venice: Office of Charles & Ray Eames, 1955) film 11 min.
Eames, Charles & Ray *Lucia Chase Vignette* (Venice: Office of Charles & Ray Eames, 1978) film 2 min 32 sec.
Demetrios, Eames "House + Home" *Eames: Beautiful Details* (Pasadena: American Modern Books, 2012) pp. 340-395.
Demetrios, Eames "Case Study #8" *An Eames Primer* (New York: Universe, 2001) pp. 131-141.

toys + games

- Eames, Charles & Ray *Tops* (Venice: Office of Charles & Ray Eames, 1969) film 7 min 35 sec.
Eames, Charles & Ray *Toccata for Toy Trains* (Venice: Office of Charles & Ray Eames, 1957) film 13 min 28 sec.
Hartman, Carla "Toys + Games" *Eames: Beautiful Details* (Pasadena: Amer Modern Books, 2012) pp. 187-225.
Demetrios, Eames "Take your Pleasure Seriously" *An Eames Primer* (New York: Universe, 2001) pp. 121-129.

Week 5

films + communication

- Eames, Charles & Ray
Eames, Charles & Ray
Eames, Charles & Ray
Eames, Charles & Ray
Demetrios, Eames
Demetrios, Eames
Demetrios, Eames
- Powers of Ten* (Venice: Office of Charles & Ray Eames, 1968 & 1977) film 8 min 47 sec.
Parade (Venice: Office of Charles & Ray Eames, 1952) film 6 min.
Blackships (Venice: Office of Charles & Ray Eames, 1970) film 7 min 40 sec.
Copernicus (Venice: Office of Charles & Ray Eames, 1973) film 9 min 30 sec.
"Films + Communication" *Eames: Beautiful Details* (Pasadena: Amer Modern Books, 2012) pp. 264-297.
"Films as Essays" *An Eames Primer* (New York: Universe, 2001) pp. 143-153.
"Proposals, Sketches and Powers of Ten" *An Eames Primer* (New York: Universe, 2001) pp. 241-251.

reflections

- Underwood, Max "Inside the Office of Charles and Ray Eames" *Ptah* (Helsinki: Aalto Foundation, 2006) pp. 46-63.

Week 6

exhibits + spaces

- Eames, Charles & Ray
Eames, Charles & Ray
Eames, Charles & Ray
Eames, Charles & Ray
Atwood, Byron
Demetrios, Eames
- World of Franklin and Jefferson* (Venice: Office of Charles & Ray Eames, 1976) film 28 min 20 sec.
National Fisheries Center and Aquarium (Venice: Office of Charles & Ray Eames, 1967) film 11 min.
Mathematica Peep shows (Venice: Office of Charles & Ray Eames, 1961) film 2 min each.
Textiles and Ornamental Arts of India (Venice: Office of Charles & Ray Eames, 1955) film 11 min.
"Exhibits + Spaces" *Eames: Beautiful Details* (Pasadena: Amer Modern Books, 2012) pp. 298-339.
"Mathematica" *An Eames Primer* (New York: Universe, 2001) pp. 179-189.

graphics + textiles

- Eames, Charles & Ray
Eames, Charles & Ray
Eames, Charles & Ray
Demetrios, Lllisa
Eames, Charles
- IBM at the Fair* (Venice: Office of Charles & Ray Eames, 1965) film 7 min 30 sec.
The House of Science (Venice: Office of Charles & Ray Eames, 1964) film 14 min.
Atlas (Venice: Office of Charles & Ray Eames, 1976) film 2 min 30 sec.
"Graphics + Textiles" *Eames: Beautiful Details* (Pasadena: Amer Modern Books, 2012) pp. 154-187.
"A Prediction: Less self-expression for the Designer" *Print* January 1960, pp. 77-79.

Week 7

Eames legacy

- Eames, Charles & Ray
Eames, Lucia
Demetrios, Eames
- Clown Face* (Venice: Office of Charles & Ray Eames, 1971) film 16 min 27 sec.
"Remembering" *Eames: Beautiful Details* (Pasadena: American Modern Books, 2012) pp. 396-403.
"Ten years apart" *An Eames Primer* (New York: Universe, 2001) pp. 253-261.

next

- Goetz, Thomas "How to Spot the Future: 7 Rules for Identifying the Trends, Technologies, and Ideas that will Change the World" *Wired* May 2012, pp. 153-161.
- ? "25 Ideas Shaping the Future of Design"
- Isaacson, Walter "Design Principles: The Studio of Jobs and Ive" *Steve Jobs* (New York: Simon Schuster, 2010) pp. 340-7.
- Parker, Ian "The Shape of Things to Come: How an Industrial Designer Became Apple's Greatest Product" *The New Yorker* February 23 - March 2, 2015, pp. 120-139.
- Thomke, Stefan "Organizing for Rapid Iteration" *Experimentation Matters* (Cambridge: Harvard Business School, 2003) pp. 201-239 (BMW & IDEO).

Session B

12 March – 27 April 2018

Week 1 watch lecture 1
watch lecture 2
complete readings
complete quiz 1 + 2

Great Practice
Awakening Consciousness

Week 2 watch lecture 3
watch lecture 4
watch lecture 5
complete readings
complete quiz 3, 4 + 5

Charles + Ray
Goods + Things
Work + Play - the Eames design process

Week 3 watch lecture 6
watch lecture 7
complete readings
complete quiz 6 + 7

901 – the Eames office
Photography + slide shows

DUE W 28 Mar

SUBMIT online – Contemporary Designer interview
post your YouTube hyperlink and summary before 23:59 PM

DUE Th 29 Mar

GROUP DISCUSSION online - Contemporary Designer interview
participate in your GROUP ON-LINE DISCUSSION ALL DAY

DUE F 30 Mar

PEER GRADING online - Contemporary Designer interview
post your grades for your group member's work before 23:59 PM

Week 4 watch lecture 8
watch lecture 9
watch lecture 10
complete readings
complete quiz 8, 9 + 10

Furniture + experiments
House + Home
Toys + Games

Week 5 watch lecture 11
watch lecture 12
complete readings
complete quiz 11 + 12

Film + Communication
Reflections

<i>Week 6</i>	watch lecture 13 watch lecture 14 complete readings complete quiz 13 + 14	Exhibits + spaces Graphics + Textiles
	DUE W 18 Apr	SUBMIT online – Future of Design post your YouTube hyperlink and summary before 23:59 PM
	DUE Th 19 Apr	GROUP DISCUSSION online - Future of Design participate in your GROUP ON-LINE DISCUSSION ALL DAY
	DUE F 20 Apr	PEER GRADING online - Future of Design post your grades for your group member’s work before 23:59 PM

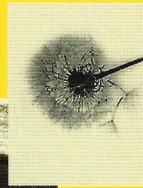
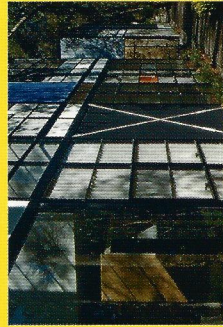
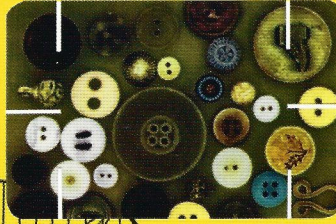
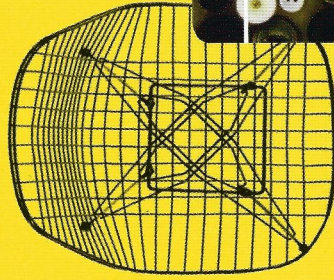
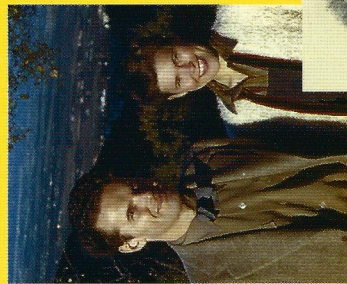
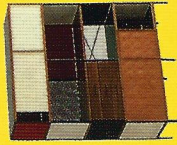
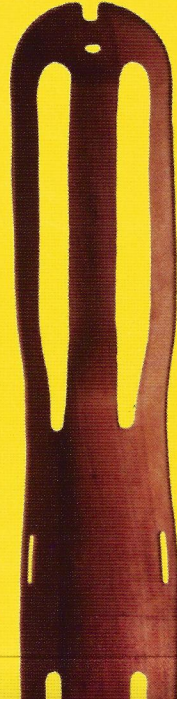
<i>Week 7</i>	watch lecture 15 watch lecture 16 complete readings complete quiz 15 + 16 complete your online course evaluation	Eames Legacy Next
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“Do stuff. Be clenched, curious. Not waiting for inspiration's shove or society's kiss on your forehead Pay attention! It's all about paying attention. It's all about taking in as much of what's out there as you can, and not letting the excuses and the dreariness of obligations narrow our lives. Attention is vitality. It connects you with others. It makes you eager. Stay eager.”
Susan Sontag, Vassar commencement speech, 2003.

Eames Demetrios

An Eames Primer

Updated Edition



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