

DES 123

The Design Challenge EXPLORING THE DESIGN PROCESS, PROBLEM SOLVING and UNDERSTANDING HOW VISUAL DESIGNERS THINK

Section 33428 Spring 2017

Units 4 units (not repeatable)

Course Information Wednesdays 9 - 10:50 am, WAH 118 (Lecture)
Fridays 9 - 10:50 am or 11 -12:50pm, WAH 118 (Lab)

Lecture Instructor Alice Fung
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By appointment

Studio Instructor Stephanie Sabo
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By appointment

COURSE DESCRIPTION

This lecture, studio and discussion course will introduce students to the design process and to techniques and means to solve design problems.

The semester will begin with an overview of design in the context of history and disciplines. Through a series of exercises and prompts, students will learn to observe, deconstruct and analyze visual information; to extract and affect meaning in image and form. Students will engage in design thinking processes and learn to define problems, conduct research, establish parameters, iterate through experimentation, prototypes and develop successful, innovative solutions.

The course will continue with an introduction of design fundamentals, the elements and principles of design, giving students an overview of formal concerns in 2D and 3D design.

Rapid visualization and ideation techniques will be introduced. These techniques such as concept sketching, mind-mapping, thumbnail drawings, mockups are used as a means to quickly and effectively capture and evaluate design iterations.

The course will culminate in a project of the student's choosing, based on a set of criteria defined by the students. Students do not have to be artists or designers to benefit from an understanding of how visual literacy and the creative process can help in other disciplines or in their everyday lives.

TOPICS

- Visual Literacy/Visual Thinking
- The Design Process: steps to the best outcome possible
- Design Elements + principles (line, point, shape, color, pattern, texture, scale, etc.)
- Building Creativity: exercises and strategies
- Design Briefs + Case Studies: concept to final products
- Brainstorming/Thumbnail Exercises
- Mind mapping: creating diagrams and outlining information. Transitioning from individual to teamwork. Expanding upon ideas. (May include collaborative assignments.)
- Sourcing (analog and digital), ~~Trend Analysis, and Demographic Studies~~
- Presentations: utilizing images and text.

LEARNING OBJECTIVES

1. Analysis: Increase the student's ability to analyze creative endeavors, including describing them with appropriate vocabulary, examining their formal elements, and engaging in research to understand their contexts.

2. **Making:** Expand the student's knowledge about the creative process, as exemplified by specific works studied and, in many cases, by the student's making creative work.
3. **Connectivity:** Deepen the student's appreciation of the connections between creative endeavors and the concurrent political, religious, and social conditions; show how these endeavors fulfill cultural functions or fill cultural needs.
4. **Context:** Enrich the student's discernment of creative production by increasing knowledge of its theoretical, historical, and aesthetic bases across history and cultures.
5. **Engagement:** Increase the student's understanding of becoming a lifelong supporter or participant in the arts by exposure to creative production in the contemporary environment.

MATERIALS LIST

Sketchbook—spiral bound, 9"x12"

Scissors

Xacto knife (#11) & extra blades

Cutting mat (i.e. self-healing mat)

Glue stick

Paper cement or rubber cement

Stainless or aluminum steel ruler or T-square

Aluminum triangle, 6"

Color pencils and/or markers

Drawing and writing materials – tools that are comfortable to the user

Laptop or access to a computer and Internet (i.e. Galen Lab in Harris Hall)

Camera or access to a still camera or cellphone with camera

Digital storage device for transporting files

Access to a copier and printer (Galen Lab, Salvatori, Kinko's are near by with different hours)

Other materials as necessary (It is the student's responsibility to provide any additional tools or materials needed to complete projects)

REQUIRED TEXTBOOK

Graphic Design: The New Basics, by Ellen Lupton and Jennifer Cole Phillips

ADDITIONAL READING AND MEDIA LIST

REQUIRED:

Various handouts, short essays and videos posted on Blackboard under 'Content'

RECOMMENDED:

Visual Literacy: A Conceptual Approach to Graphic Problem Solving by Judith and Richard Wilde, Watson-Guptill

Napkin Sketches 101, 360 Article by Steelcase,

Thinking with a Pencil by Henning Nelms, Ten Speed Press

Mindmapping by Joyce Wycoff, Berkley Trade

Drawing for Product Designers (Portfolio Skills: Product Design) by Kevin Henry, Laurence King Publishers

Prototyping and Modelmaking for Product Design by Bjarki Hallgrímsson, Laurence King Publishers

The Art of Innovation by Tom Kelley, Crown Business

Design, Writing, Research by Ellen Lupton and J Abbott Miller, Phaidon Press

Rapid Vis – Third Edition A New Method for the Rapid Visualization of Ideas Kurt Hanks and Larry Belliston

The Way Things Go by Fischli and Weiss (Video)

Design Is One: Lella & Massimo Vignelli (Film)

Design & Thinking (Video)

How to Think Like a Great Graphic Designer by Debbie Millman, Allsworth Press

The Green Imperative: Ecology and Ethics in Design and Architecture by Victor Papanek
Cradle to Cradle: Remaking the Way We Make things by William McDonough, Michael Braungart

DESCRIPTION AND ASSESSMENT OF ASSIGNMENTS

- Syllabus and due dates will be posted on Blackboard. Please be aware that any changes made to the syllabus over the semester will be noted in class and also on Blackboard. It is the student's responsibility to collect or record any information presented in class, even if the student is tardy or absent.
- Final Project/Portfolio will be due on the scheduled final exam date: **Friday, May 5, 8 -10 am** (to be confirmed)
- Late assignments, tardiness and absences will effect final grades for the course as follows:

Late assignments: - All assignments must be physically turned in—no projects will be accepted via e-mail. 10% of total points possible will be deducted for each day an assignment is late up to one week. No assignments turned in after one full week from the original due date will be accepted for credit.

Attendance: Attendance at both the lecture and studio sections is mandatory. Attendance will be taken at the beginning of class at every meeting.

2 tardies = 1 absence

3 or more absences = Half a letter grade will be deducted from the final grade.

5 absences = Automatic failing grade. With or without excuse letters.

ASSIGNMENT SUBMISSION POLICY

Assignments given will be critiqued during normal class times. Student must come in prepared to present their work and give input to other students' projects during critiques. When an assignment is due, the project must be clearly labeled and left with the instructor. Sketchbooks will be checked, in class, at scheduled times. Projects not presented during critiques or turned in are considered late and will be penalized as described above.

It is the student's responsibility to get assignments to the instructor if the student is absent. No assignments will be accepted via email, although some assignments will require posting to Blackboard. Details will be clearly delineated when assignments are given.

STATEMENT FOR STUDENTS WITH DISABILITIES

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website and contact information for DSP: http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html, (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

STATEMENT ON ACADEMIC INTEGRITY

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. SCampus, the Student Guidebook, (www.usc.edu/scampus or <http://scampus.usc.edu>) contains the University Student Conduct Code (see University Governance, Section 11.00), while the recommended sanctions are located in Appendix A.

EMERGENCY PREPAREDNESS/COURSE CONTINUITY IN A CRISIS

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

COURSE (SCHEDULE) OVERVIEW

PART 1: Design in context

Overview of design, in the context of history, varied types of design and their relationship to one another.
Assignments – readings, discussions, exercises, question of the day.

PART 2: Design Process // Creative Process

The step-by-step process used by designers to go from initial engagement with a design problem to its best, most successful conclusion will be explored. Students will learn how to define problems, research, generate and refine ideas. We will understand and practice effective critique methods and begin to cultivate essential craftsmanship skills.

Assignments – sketchbooks, research/collection, field trip, thumbnails and iterations analysis, collage project, exercises, readings from course textbook.

PART 3: Foundation // Design Elements + Principles

The elements and principles of design are the building blocks necessary for all visual design work. We will begin by learning the proper terminology (point, line, form/shape, texture/pattern, figure/ground, etc.), and practice recognizing and using them through sourcing and exploratory exercises.

Assignments – sketchbooks, research/collecting, forms of recording, analysis, exercises, exploration of materials, design elements and principles, readings from course textbook.

Midterm: Sketchbooks, exercises, projects, & exam

PART 4: 2D-3D translation // based on 'found' Typography

PART 5: Criteria Project

Students will apply what they have learned about design process, elements and principles to complete a **Final project** for their own choosing.

Assignments – sketchbooks, readings from handouts, application of the design process (exploration, research, analysis, and prototyping, presentations, research paper and critiques)

PROCESS FOR EVALUATION

• Sketchbook (includes sketches, sourcing, journaling and process)	25%
• Digital Sourcing (i.e. Pinterest)	5%
• Reading responses or quizzes, midterm exam	5%
• In-class exercises	10%
• Projects (individual and group)	30%
• Final project, presentation and research paper	15%
• Participation in studio, critiques, field trips and workshops	10%

A	Student performs in an outstanding way. Student exhibits excellent achievement and craftsmanship in all work. Student exceeds the design criteria and challenges him/herself to seek fresh solutions to design problems. Student exhibits commitment to expanding ideas, vocabulary and performance.
B	Student performs beyond the requirement of the assignments. Student exhibits above average progress and craftsmanship. Student meets and exceeds the design criteria. Student exhibits above average interest in expanding ideas, vocabulary and performance.
C	Criteria of assignment are met, and all requirements are fulfilled. Student exhibits average progress and improvement. Student spends the minimum time and effort on the assignments. Student exhibits moderate interest in expanding ideas, vocabulary and performance.
D	Student performance is uneven, and requirements are partially fulfilled. Student exhibits minimal output and improvement in work. Student does not meet the design criteria in all assignments. Student exhibits minimal interest in expanding ideas, vocabulary and performance. Student's attendance, participation and class involvement is less than adequate.
F	Student fails to meet a minimum of performance levels. Student does not exhibit achievement, progress or adequate levels of craftsmanship in any assignment. Student work is consistently incomplete or unsuccessful. Student's attendance, participation and class involvement is inadequate.