

## **DESIGN III (DES•302)**

### **Brian O'Connell**

email: brianoco@usc.edu

office hours: by appointment only

text (emergencies only): 917.55.4227

## **USC Roski School of Art and Design**

### **Spring 2018**

HAR 112D

Tues & Thurs

7–9:50pm

### **Course Description**

This class builds on the foundation set in DES 202—Design II, the prerequisite for this course. The class will investigate and explore design processes and visual communication problems. Particular attention will be paid to the social function of design—design in and of public and private space. Students will discuss the role of the designer in the contemporary world, while exploring the various tools and methods available to today's designers. The class introduces the student to design theory, contemporary design thinking, and semiotics; expands the use of collaboration and critical discourse through group projects, discussions and critiques; explores the interdisciplinary nature of design and; considers the professional portfolio.

The term begins with issues in typography, layout and image-text integration. Later, we will explore media and its influence on the audience and message. Each student designer will ask what media works effectively for what messages—who does the message influence and by what means? Narrative is another important topic—How do we visually develop and communicate narratively? The term will conclude with a final group collaborative project investigating each student's process, as visual problems in the world frequently require expertise beyond what resides in a single individual. Throughout the semester we will come back to the idea of the class as a collaborative design studio with the final project in mind.

Projects in this class are executed both on the computer, and with traditional means (illustration, photography, rapid visualization, and research). Students are expected to apply the skills and ideas already acquired to successfully complete projects. Effective design involves the intelligent translation of ideas into visual form for human use. Applied technical proficiency should cover the following:

- thorough understanding of issues related to electronic pre-press
- ability to produce and manipulate graphic images on the computer
- choice of appropriate technological resources for a given task

**Prerequisite: DES 202**

### **Requirements and Grading**

Students are responsible for all assignments, including homework, in-class work, critiques, presentations, demos, readings, process and archiving work on removable media. It is the student's responsibility to obtain missed work and information missed if absent. FADN 332a is a studio based class. Students must attend class to succeed in the course.

#### **Attendance**

This is a studio based class. Attendance is crucial to the success of the student. Please note that the design area adheres to the following attendance policy:

- At the beginning of each class (first 10 min.) a sign-in sheet will be available. Only by initialling this sheet will you be counted as present.
- After missing the rough equivalent of 10% of regular class meetings (3 classes) the student's grade and ability to complete the course will be negatively impacted.
- For each subsequent absence past 3 (excused or otherwise), the student's letter grade will be lowered by the following increment: 1 absence over 3 = the lowering of the final course grade by one full grade. A- to B-
- Exams, quizzes, and in class assignments will cannot be made up if due to an unexcused absence. Absence will be excused if accompanied by a doctor's note or excuse from the University.

- It is always the student's responsibility to seek means (if possible) to make up work missed due to absences, not the instructor's, although such recourse is not always an option due to the nature of the material covered.
- It should be understood that 100% attendance does not guarantee a successful final grade.
- Any falsification of attendance may be considered grounds for a violation of ethics before the University Office of Student Judicial Affairs.
- Tardies can accumulate and become equivalent to an absence. 3 tardies = 1 absence.
- Attendance is taken at the beginning of each class.
- After a first warning, students who persist in the following disruptive activities: sleeping, texting, emailing or online browsing for purposes other than class research, will result in a tardy for that class session.
- Students will be considered absent if they leave without the instructor's approval before the class has ended or if they take unapproved breaks that exceed 30 min.
- Consistently leaving class early can also count against your attendance

### **Assignments**

Please observe the following guidelines:

- Label all work clearly.
- Do NOT discard any of your work or research. You will be asked to turn in all research and iterations of your project with each project. Process packets should be attached to finished work and will count toward the overall grade for the project. Source information is the basis of good design and design research.
- All homework and assignments must be submitted on time, in the format outlined. Late assignments will be docked one full grade for each week they are late.
- All work for critique must be cropped and pinned to the wall by the start of class. Please consider presentation and display.
- Proof and/or spell-checked your work. Writing and designing uses different sides of the brain so it is common for designers to misspell familiar words. All cited work must include a bibliography.

### **Projects**

At the close of the semester, all students are required to submit a final packet that includes their process book/journal with documentation of each completed project. It is strongly recommended that students keep a sketchbook, journal, or e-journal (such as a blog or mood boards) to gather visual research info. All completed projects should be mounted on a board with tracing paper and coversheet. This is the best way to protect your work. Projects should be submitted in the following manner:

1. All exercises and final projects must be submitted in a hard-copy format. All project must contain: the name of the project (e.g. "Project One" Letter Spacing Assignment"), as well as your full name and contact info (email address).
2. Process package should be mounted on the back if the research is in a hard-copy format (photocopies of sketches are acceptable). There are envelopes available in the classroom. Digital mood boards, journals, or sketches (such as blogs or digital sketches) may be submitted via email (brianoco@usc.edu), Dropbox, or websites.
3. Please make sure that all items is clearly labeled and marked, especially if your packets are not turned in all together (boards, process, etc.). It is your responsibility to insure that I receive every item of the project.

### **Grading**

Projects will be evaluated based on their adherence to given guidelines, attention to craft and overall appropriateness. Initiative, progress, and follow-through will also be considered. Both giving and receiving feedback will be crucial to your success in this class, therefore your class participation grade is based on your active involvement in class and critiques. In addition to causing you to be marked absent, late assignments will be marked one full letter grade lower for each late week.

## Grade Break-Down

---

70%	Studio projects and homework assignments
	Process Packets are required for each project and all process should be integrated into a sketchbook/journal/blog
	Project grades will be assigned according to a point system based on the following:
	<ul style="list-style-type: none"><li>• Strength of the concept/design</li><li>• Process and methodology</li><li>• Presentation/craftsmanship</li><li>• Participation in critiques</li></ul>
15%	Written Assignments
15%	Class participation, reading assignments, attendance, effort, improvement

---

## Grades

---

A 95–100	<b>Excellent</b>
A – 90–94	Student demonstrates excellent design skills, execution, and interesting problem solving abilities and/or challenging ideas. All projects are turned in on time and in a professional manner (demonstration of presentation will be shown in class). Student has excellent attendance and actively participates and is engaged in the group critiques and discussions.
B + 86–89 B 82–85 B – 78–81	<b>Good</b>
	Student turns in all projects on time and successfully fulfills the objectives of the project. Attendance is fair and student participates in critiques and group discussions.
C+ 74–77 C 70–73 C – 67–69	<b>Fair</b>
	Projects are turned in and student participates in critiques and group discussions
D 60–66	<b>Unsatisfactory</b>
	Missing work, projects are not completed and/or turned in on time. Student is routinely absent or late and does not participate in class.
F 0–59	<b>Fail</b>
	Missing multiple projects and has not completed work. Student is not engaged in the class/is not attending class

---

## Academic Conduct

Plagiarism—presenting someone else’s ideas as your own, either verbatim or recast in your own words—is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standards <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity <http://equity.usc.edu/> or to the Department of Public Safety <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety whole USC community. Another member of the university community—such as a friend, classmate, advisor, or faculty member—can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage [sarc@usc.edu](mailto:sarc@usc.edu) describes reporting options and other resources.

### **Support Systems**

A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students. The Office of Disability Services and Programs [http://sait.usc.edu/academicsupport/centerprograms/dsp/home\\_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html) provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

## **Course Details**

### **In-Class Work**

Although the bulk of the work will be done outside of class you should always be prepared to work by bringing tools, paper, materials, etc. to proceed with your projects

### **Supply List**

Notebook | Sketchbook | Journal • Mechanical Pencil (0.7 mm) + Lead Refills, Pkg of 12 • Mechanical Pencil (0.5 mm) and refills Lead Refills • Xacto Knife -#1 Knife + Blades • C-Thru Flexible Typesetter's Ruler • Stainless Steel Ruler 24" • Drafting Tape 1" 1 roll • Paintbrushes—Pointed Round, Size 0, 6, Liner 2/0 • HB Black 0.7 mm • Black India Ink Waterproof India Ink • White Acrylic Gesso, 8 oz • Sharpies • Tracing Paper Pad, 40 Sheets Marker Paper, 50-Sheet Pad • Drawing supplies including: drawing pencils or mechanical pencils • Colored pencils or colored markers for sketching + brainstorming • Double stick tape • Spray Mount • Access to a computer, Adobe CS and color printer (Galen Lab, Salvatori Lab, Levy Library, King Hall)

### **Blackboard**

Check Blackboard regularly for Content, Assignments, and Announcements. Details on projects, exercises and reading will be made available by the morning after classes in which they are assigned—if you miss a class it is your responsibility to check for previously unannounced assignments etc.

### **Books & Other Reading**

All required reading handouts will be provided in class and/or on Blackboard. Any homework reading assignments will be handed out during class and posted within 48 hours of the class period. It is the students responsibility to obtain missed readings.

### **Bibliography**

- Albers, Josef, *Interaction of Color*. New Haven: Yale University Press, 1994.
- Ambrose, Gavin, and Paul Harris. *Design ThInking*. London: Fairchild Books, 2014.
- Barthes, Roland. "Rhetoric of the Image." *Image, Music, Text*. New York: Hill and Wang. 1977
- Beirut, Michael, et al., ed. *Looking Closer 3: Classic Writings on Graphic Design*. New York: Allworth Press, 1999.
- Bierut, Michael, William Drenttel, and Steven Heller. *Looking Closer 5*. New York: Allworth Press, 2006.
- Blechman, Nicholas, Christoph Niemann, Paul Sahre. *Fresh Dialog One: New Voices in Graphic Design*. New York: Princeton Architectural Press, American Institute of Graphic Arts, 2000.

- Brouws, Jeffrey T., Phil Taylor, Mark Rawlinson, and Edward Ruscha. *Various Small Books: Referencing Various Small Books by Ed Ruscha.*, Cambridge, MA: MIT Press, 2003
- Carter, Rob, Ben Day, and Philip Meggs. *Typographic Design: Form and Communication*. 2nd edition. New York, Chichester, Weinheim, Brisbane, Singapore, Toronto. John Wiley & Sons, Inc. 1993.
- Dexter Sinister, *Portable Document Format*. New York, NY: Lukas & Sternberg, 2009.
- Doordan, Dennis P., ed. *Design History: An Anthology*. Cambridge, MA: MIT Press, 1995
- Douglas, Mary and Baron Isherwood. *The World of Goods: Towards an Anthropology of Consumption*. New York, London: W.W. Norton and Company, 1979.
- Gomez, Edward M. ed. *New Design*. Los Angeles. Gloucester MA: Rockport Press, 1999.
- Green, Stephen. *Information Design Systems*. London and Boston: International Thomson Computer Press, 1996.
- Heller, Steven. *Design Culture: An Anthology of Writing From The AIGA Journal of Graphic Design*. NY: Allworth Press. 1997.
- Heller, Steven. *Design Literacy (Continued): Understanding Graphic Design*. New York: Allworth Press, 1999.
- Heller, Steve and Elinor Pettit. *Graphic Design Time Line: A Century of Design Milestones*. NY: Allworth Press, 2000.
- Jacobson, Robert, ed. *Information Design*. Cambridge, MA: MIT Press, 1999.
- Lawson, Bryan. *How Designers Think: The Design Process Demystified*, Oxford: Architectural Press, 1997.
- Maffei, Giorgio, and Emanuele De Donno. Sol LeWitt: Artist's Books. Mantovo: Corraini, 2010. .
- Mills, Jason. *WebWorks Typography*. Gloucester, MA: Rockport Press, 1998.
- Norman, Nils, and Louise Coysh. *Charing Cross*. London: Koenig, 2008.
- Pederson, B. Martin., senior editor, et al. *Book Design 2: An International Collection of Book Design*. NY: Graphis, 1998.
- Peterson, Bryan. *Using Design Basics To Get Creative Results*. Cincinnati, OH: North Light Books, 1996.
- Ruscha, Edward. *Then & Now: Hollywood Boulevard 1973-2004*. Göttingen: Steidl, 2005.
- Sidles, Constance. *Pre-Press: Building Innovative Design Through Creative Pre-Press Techniques*. Gloucester, MA: Rockport Press, 2000.
- Spiekerman, Erik. *Stop Stealing Sheep*. 3rd edition. Mountain View, CA: Adobe Press, 2013
- Tonfoni, Graziella. *Information Design: The Knowledge Architect's Toolkit*. Lanham, M: Scarecrow Press, 1998
- Ware, Colin. *Information Visualization: Perception for Design*. San Francisco: Morgan Kaufman, 2000
- Wildbur, Peter. *Information Graphics: Innovative Solutions in Contemporary Design*. New York: Thames and Hudson, 1998.
- Wilde, Richard and Judith Wilde. *Visual Literacy: A Conceptual Approach To Graphic Problem Solving*. New York, NY: Watson-Guptill Publications, 2000.

## Units & Schedule (Subject to Certain Change)

	Topics	Reading	In-Class	Homework	Supplies/Notes
<b>Week 1</b> <b>1/9</b>	<i>Introduction:</i> Typography Review Project I	Syllabus	Go over Syllabus General Get-to-know-you Discuss Project I	Reading Brainstorm Project 1	
<b>1/11</b>	<i>Redesigning the Social:</i> What do designers do? For Whom? To Whom?	W. Golden S. L. de Brettville	Discuss Reading Group work on Project I Proposals	Project 1 initial ideas Reading	
<b>Week 2</b> <b>1/16</b>	Text & Image Semiotics of the Street	E. Ruscha D.Graham	Project 1 Research & Documentation	Project 1a	
<b>8/18</b>	Narrative strategies using image and text	Handout/ Check Blackboard	<b>Project 1a: Critique 1</b>	Project 1b	
<b>Week 3</b> <b>1/23</b>	Continued Text/Image discussions and examples in Art, Design, Advertising	Handout/ Check Blackboard	<b>Project 1b: Critique 2</b>	Project 1c	
<b>1/25</b>	Images in Architecture	Handout/ Check Blackboard	<b>Project 1c: Critique 3</b>	Complete Project 1	
<b>Week 4</b> <b>1/30</b>	<b>Project One Due Final Crit of Project 1</b>  Intro to Semiotics	Handout/ Check Blackboard	<b>Project 1: Final Critique</b>	Read Bring in printed image of advertising photograph	
<b>2/1</b>	Narrative strategies: From A to A <sup>1</sup> POV	Barthes 1/2 Screening: C. Marker, <i>La Jete</i>	Introduce and discuss Project 2	Read Bring material/ Prep for Project 2a	
<b>Week 5</b> <b>2/6</b>	Text and Image Hierarchies: Codes and Messages	Barthes 2/2	Project 2a	Project 2a	
<b>2/8</b>	Design Process: You don't always get what you want!  Define→Research→Ideate→Prototype→Select → Implement→Learn ↺	Handout/ Check Blackboard	Project 2a discussion/workshop <b>(Surprise!)</b>	Project 2b	
<b>Week 6</b> <b>2/13</b>	Review Color/Color Theory	Albers	<b>Project 2b: Critique 1</b>	Project 2c	

	2/15	Continue Process Talk	Handout/Blackboard	<b>Project 2c: Critique 2</b>	Complete Project 2
<b>Week 7</b>	<b>2/20</b>	<b>Project Two Due Final Crit of Project 2</b>	Handout/ Check Blackboard	<b>Project 2: Final Critique</b>	<b>Compile mid-term packet</b>  Collect examples of multiple media campaigns
	2/22	<b>MID-TERM PACKET DUE</b> Introduce Project Three	Handout/ Check Blackboard	Group Brainstorming	Project 3a
<b>Week 8</b>	<b>2/27</b>	<b>Form Proj 4 groups to begin proposals</b>	Handout/ Check Blackboard	<b>Project 3a: Critique 1</b>	Project 3b
	3/1			<b>Project 3b: Critique 2</b>	Project 3c
<b>Week 9</b>	<b>3/6</b>		Handout/ Check Blackboard	Group Brainstorming Proj. 3 and 4 proposals	Project 3c
	3/8			<b>Project 3c: Critique 3</b>	Project 3d
<b>Week 10</b>		<b>SPRING BREAK</b>	<b>SPRING BREAK</b>	<b>SPRING BREAK</b>	<b>SPRING BREAK</b>
<b>Week 11</b>	<b>3/20</b>			<b>Project 3d: Critique 4</b>	
	3/22			Group Brainstorming	Project 3e
<b>Week 12</b>	<b>3/27</b>		Handout/ Check Blackboard	<b>Project 3e: Critique 5</b>	Complete Project 3
	3/29	<b>Project Three Due Final Crit of Project 3</b>		<b>Project 3: Final Critique</b>	
<b>Week 13</b>	<b>4/3</b>	<b>Final Project Pitch and vote #1</b>	Handout/ Check Blackboard	Group Brainstorming & planning	Group comps
	4/5	<b>Final Project Brief Finalization and vote #2</b>		Group Internal Critique and streamlining	
<b>Week 14</b>	<b>4/10</b>	Final Project	Handout/ Check Blackboard	Final Project Pitch and vote Plan Work-flow	
	4/12	Final Project			

**Week 15** All contributions to  
**4/17** **Final Project Due**  
Compile and Edit  
for Final Pre-Press

**4/19** Pre-Press

**Week 16** Complete Pre-press  
**4/24** check

**4/26** Get out the door

Study Period	Study Period	Study Period	Study Period	Study Period	Study Period
Final	Deliver Final Product (celebrate a job well done)				

All work packets due by first hour of the scheduled exam (NO EXCEPTIONS).