Course Description: This course aims to give design graduate students an opportunity to engage first hand with world-class designers, scholars, design thinkers, and/or cultural workers. Topics will be as diverse as the guest speakers invited in. The emphasis of each presentation and studio meetings is to help develop a strong formal foundation and expand conceptual design skills. Each guest may also introduce such broad topics as typography, designing for social good, specialized skills and fields (such as animation, VR, AR, environmental design or other design disciplines.)

Themes will be drawn through the course by the instructor, playing on the interests and historical and theoretical themes brought out in the visitors’ practice.

The course consists of three kinds of seminar meetings:

1) 9 out of the 15 weeks: Students attend lectures, per below. The guest speaker will present in a two-hour session, which will also be open to other USC students (including Roski undergraduates, MA Critical Study students, Roski MFA Art students and outside graduate students). Guest speakers names will be published at the beginning of each academic term. Along with each lecture, students will be given additional readings per need and relation to the design discipline or speaker; these will have been chosen by the instructor in consultation with invited guest(s) ahead of time and general applicable readings will also be listed on the syllabus (in most cases the readings will include a combination of the invited guest’s work (or writings about his/her work) and related articles. The readings will be completed before the seminar on the day following the lecture.

6 out of the 15 weeks: Instructor will assign readings, post lecture that delves further into topics or ideas that are given during the presentations. These will be read and discussed during that week’s seminar (salons) as noted. Written assignments are given related to each guest visit.

2) 2-3 weeks of the seminar will consist of students’ presentations of their final papers.

Course Requirements
Course Materials
2 hours lecture 8 X per semester; 1 hours of seminar each week (X 15); additional studio field trips
Assigned texts and visual materials will be made available in a reader or to download and print from the course Blackboard website https://blackboard.usc.edu/

Reading/General Readings for this class
Attending every class is essential, as is being on time and being prepared. The quality of our conversation depends upon it, and, there is little or no way to “make up” participation in each week’s conversation or access to the material presented. Students are asked to read assigned texts (and to view materials) prior to the lecture in which they are to be discussed. The quality of your reading and viewing will be evident in class discussion and will impact your grade for the course.
As a preliminary readings, please get a copy of the following and select articles you deem relevant to your area of interest:

**Design: The Invention of Desire** by Jessica Helfand  

**Culture is Not Always Popular: Fifteen Years of Design Observer**  
by Michael Bierut, Jessica Helfand and various designers  

**Classroom atmosphere and etiquette**  
The classroom is a critical space of thought and dialogue to which each student contributes. Therefore, I ask that you turn off cell phones, pagers, and iPods before class begins. Laptops may be used to take notes only.

**Course Assignments and Grading Breakdown:**  
In addition to preparing readings/questions for visiting lecturers, the following comprise your work during the course:

**30% participation in active articulation with guests in lecture and post presentation discussion**  
(bring at least 1 question/1 written page for each guest based on the research and lecture)

**30% mid-term synopsis, written form**  
with the knowledge of the work/projects of the speakers put into writing, page count TBD, a synopsis based on the following questions: I.E.  
1/how did the speakers inform or enhance my particular interests/discipline in design?  
2/did the speakers align with your interests or do you now have an alternate position in your work and thinking?  
3/how will you incorporate the influences or input into a current project. show examples if possible.

**40% A final written assignment and presentation, including:**  
Paper proposal: title, abstract, outline, sample visual materials  
Brief Presentation of proposal outline to the class  
Final project is in ‘keynote’ program presentation (‘pecha kucha’) format, no more than 5 minutes per student.

**An important note about deadlines**  
Assignment deadlines are firm. Instructor requires that you submit clear and well-structured writing that is copy-edited and whose sources are documented. The ability of the instructor to respond to your written work and to support the functioning of the parts and sequencing of the assignments depends on timely submission. Requests for extensions based upon serious circumstances, such as family illness, will be considered with the submission of documentation on an individual basis if they are received in advance of the due date.

**Submission guidelines**  
Submit written assignments via e-mail (agreiman@usc.edu) to the instructor on the due date (see written assignment handouts). Deadlines for submission will be given as the term develops.
About writing support
Writing is a practice and a skill that requires ongoing development. All of us can benefit from working on our critical thinking and writing skills. Students who need help in any way with organization, research, grammar, footnoting, etc., including those who are well versed in English language and composition, are advised to consult the USC Writing Center at Taper Hall of the Humanities: http://college.usc.edu/writingcenter

Attendance: In the event that you have to miss a class session I would like to hear from you in advance by e-mail. You are responsible for consulting Blackboard and contacting fellow students to catch up on missed classes, including assignments. Students who have more than two unexcused absences will receive an overall deduction of one full letter grade for the course.

Statement on Academic Conduct and Support Systems

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 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 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.
DES 513 Visiting Designer and Scholar Seminar / Schedule of Visiting Design Forum

WEEK_01
08/26  Tuesday Class- Course and Instructor Introduction, Syllabus and expectation
08/28  Thursday Class: Lecture 1 : Guest Designers /GDesign Studio, Athens, Greece
gdesignstudio.gr

WEEK_02
09/03  overview DISCUSSION IN CLASS of GDesign Studio
09/03  what relevance does ‘clarity, authenticity and emotional resonance’ have for you and your Grad work? how does that inform your design discipline interest?
assignment ONE/ brief written synopsis related to the questions posed above.

WEEK_03
09/10  Lecture 2 : Guest Designer /Laura Coombs, New York City, NY
lauracoombs.com
assignment TWO/ preliminary questions for Laura based on prior research
Thursday/ DISCUSSION IN CLASS based on Laura’s presentation

WEEK_04
09/17  Lecture 3 : Guest Designer /Maria Guidice, San Francisco, CA
<Riseofthedeo.com>
assignment THREE/ Tuesday class- brief written synopsis related to Laura Coombs
assignment FOUR/ Thursday class- prepared questions for Maria Guidice and following
reading  “Rise of the DEO: Leadership by Design” by Maria Guidice
<Riseofthedeo.com/book>
Thursday/ DISCUSSION IN CLASS of ‘Design Executive Officers’ and multi-platform engagement.

WEEK_05
09/24  Lecture 4 : Guest Architect- Design Thinker /Michael Rotondi, Los Angeles, CA
https://www.rotoark.com/about
Tuesday class presentation by Rotondi
Thursday class free and preparation for mid-term assignment, see above.
reading  “Hybrid Reality: Thriving in the Emerging Human-Technology Civilization by A+P Khanna
(TED book) <https://www.amazon.com/Hybrid-Reality-Thriving-Human-Technology-
Civilization-ebook/dp/B0085BLPW8/ref=sr_1_17>
viewing  “What is Convergence Media?” by Henry Jenkins
https://www.youtube.com/watch?v=SfBjCddCoNlc

WEEK_06
10/01  assignment FIVE/ Tuesday class- brief written synopsis related to Rotondi presentation and
preliminary preparation of mid-term synopsis, see above.
Thursday class - DISCUSSION and preliminary presentation of project to class.

WEEK_07
10/08  Tuesday/Thursday class continued preparation of mid-term synopsis

NOTICE: end of week 07 will be mid-term review of progress/status
WEEK_08  Lecture 5 : Guest Designers /Actual Source, Provo, Utah  
10/15  https://actualsource.org  
assignment SIX/ Tuesday class- prepared questions for Actual Source  
reading  “What is a Designer” by Norman Potter  
Thursday class- DISCUSSION IN CLASS with JP Haynie and Davis Ngarupe

WEEK_09  Lecture 6 : Guest Designer /Dale Herigstad, London, UK  
10/22  https://www.typotalks.com/speakers/dale-herigstad/  
assignment SEVEN/ Tuesday class- do research on AVR/AR in preparation for Herigstad presentation, prepare written synopsis of research for next assignments  
reading  “The Theater of the Bauhaus” by Oskar Schlemmer Laszlo Moholy Nagy  
<https://www.amazon.com/Theater-Bauhaus-Walter-Gropius/dp/0819560200/ref=sr_1_1?  
Thursday class - DISCUSSION IN CLASS on convergent media  
assignment EIGHT/ Tuesday class- written synopsis related to both Actual Source presentation, and Dale Herigstad VAR/AR projects and influences on your design interests.

WEEK_10  Lecture 7 : Guest Artist /Susan Silton  
10/29  Tuesday class (possibly) go to Roski Talk- Silton presentation  
Thursday class- preliminary proposal of final projects outline (continued) TBD, see above. and individual student discussion with instructor.

WEEK_11  Tuesday/Thursday classes- development individual final projects in discussion w instructor  
11/05  Final Project will be a visual (pecha kulcha) format that reflects an approach, influence of one of the speakers presentations on your work.

WEEK_12  Lecture 8 : Guest Designer /Paul Sahre, New York City  
11/12  http://paulsahre.com/design  
reading  “Seeing is Forgetting the Name of the Thing One Sees: A life of contemporary artist Robert Irwin  
https://www.amazon.com/Seeing-Forgetting-Name-Thing-Sees/  
assignment NINE/ Tuesday class- prepared questions for Sahre  
Thursday class - DISCUSSION IN CLASS with Sahre

WEEK_13  assignment TEN/ Tuesday class- brief written synopsis-based on Sahre lecture.  
11/19  Thursday class- ‘select’ final project presentations, based on individual student readiness.

WEEK_14  Tuesday and Thursday classes- select final project presentations, based on individual student readiness.  
11/26

WEEK_15  final projects presentations due. see above for format  
12/03  ➔ Final projects due by 4 PM Friday, December 6, Week 15