Design Practicum

Design Practicum is an intermediate studio that provides real-world experience for students interested in collaborating with clients and other designers. Students are involved in all aspects of significant design projects, completing research and preliminary design from initial concepts through visualization and design development, to a comprehensive design proposal and presentation. Students work in collaboration with clients and colleagues to reach proposals that are mutually successful.

The objective of the course is to develop students' capacities as designers, focusing on knowledge and experience for application in professional practice.

Studio time will be used for project work, short presentations, discussion, and critiques. Students will meet with clients to define objectives, complete project research, synthesize information, develop design strategies, and present rough designs. Based on client feedback, students will revise, refine, and finalize designs in a second presentation to clients. Students will be expected to self-organize, manage schedules, and communicate with team members and clients. Most work will be done collaboratively, both in class and between the client and teams of designers. Students should plan on spending approximately 8 hours per week outside of class working on projects, attending group meetings, etc. The course will also include field trips/studio visits (TBD).

This course should prepare students to:

- **analyze** visual problems thoroughly and from multiple perspectives
- **define** objectives, constraints, and design strategies
- **complete** research and synthesize key discoveries
- **produce** a broad range of initial, rough visual concepts
- **negotiate** with client and design team members
- **create** effective designs and presentations, balancing client and designer objectives
- **revise and refine** rough designs into finished plans, prototypes, artwork, and specifications

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Course requirements:

• **attend** all classes on time and prepared to work

• **complete** all assignments fully and on time

• **read** assigned texts closely and actively participate in class discussion and blog

• **participate** in critiques, explaining and justifying work and offering criticism of other students' work

• **use** your sketchbook as a journal, testing out ideas, taking notes on readings, etc.

• **submit** completed projects to Course Folder on FNAR server and course blog on date due

• **turn** in a portfolio of your work/group work on the last day of class

• **social media, email, texting, food and drinks:** be considerate and responsible

Grading:

50% of your grade is based on attendance and participation in class and tutorials; 50% is based on work produced. Three absences/excessive lateness results in one letter grade drop in final grade. The projects are weighted equally and will be evaluated based on how effectively you complete inquiry, research, collaboration, design process and final production. The SAS grading system is as follows: A+/ A= 4.0, A- = 3.7, B+ = 3.3, B = 3.0, B- = 2.7, C+ = 2.3, C = 2.0, C- = 1.7, D+ = 1.3, D = 1.0, F = 0.0. See the SAS website for more information. I will schedule a short meeting with each student at mid-semester to discuss work to date, progress, and grade. Please see me if you have any questions about grading.

Code of Academic Integrity:

It is your responsibility to be familiar with the University's Code of Academic Integrity.
http://www.upenn.edu/academicintegrity/ai_codeofacademicintegrity.html

PennDesign Systems Info:

www.design.upenn.edu/computing-policies

Course site:

practicum2016.wordpress.com

Student Property

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Readings (see schedule for specific project readings):

The Gift, Clive Dilnot, *Design Issues,* Vol. 9, No. 2 (Autumn, 1993)

Brand New Worlds, Andrew Blauvelt, *Graphic Design: Now in Production,* Walker Art Center, 2011

What is a Designer : things. places. messages, Norman Potter, Hyphen Press, 2002

Creation Myth, Malcolm Gladwell, *The New Yorker,* May 16, 2011

The Talent Myth, Are Smart People Overrated?, Malcolm Gladwell, *The New Yorker,* July 22, 2002

AIGA Salary Survey, 2014 (AIGA.org)

Design and Corporate Identity, Adrian Forty, *Objects of Desire,* 1992

LetterScapes: A Global Survey of Typographic Installations, Anna Saccani, Thames & Hudson, 2013

Graphic Design Thinking, Lupton, Princeton Arch Press, 2011

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Exercise (1 week) Preliminary interviews, January 14. Presentation of gifts in class January 21

Jan 21: Discuss Dilnot's *The Gift,* in which he equates the act of creating or choosing a gift to the design process. Interview a classmate and design a gift for them to be presented at start of class **Jan 21.**

Project 1 PCI Ventures (4.5 weeks) Jan 14–Feb 16

PCI Ventures, a division of the Penn Center for Innovation, is an incubator for emerging Penn entrpreneurs. The project concerns the development of visual identities for six new companies, ranging from biotherapeutics and mobile medical diagnostics to information technology and domestic robotics.

Readings (for discussion Jan 21): *The Gift,* Clive Dilnot; *Brand New Worlds,* Blauvelt; *What is a Designer?* Potter
Jan 14, 3pm: Intro, Whitney Magruder; **Feb 9:** preliminary review; **Feb 16:** final presentations

Project 2 This is the Fisher Fine Arts Library (4.5 weeks) Feb 18–Mar 24

The Fisher Fine Arts Library, the University's first library building, supports studies in contemporary and historical aspects of art, architecture, city and regional planning, historic preservation, landscape architecture, studio art, and urban design. The dramatic building, designed by architect Frank Furness, (1888)–'a conflation of towers, chimneys, sky lighted rooms and foundry-like halls'–references the factories of 19C Philadelphia. Its window mottoes and other inscriptions were chosen by Frank's older brother, a Shakespearean scholar and member of Penn's faculty in the late 19C. The library is seeking appropriate designs that can be used to inform visitors about this significant library–both its collections and its building.

Readings: *Creation Myth,* and *The Talent Myth,* Malcolm Gladwell, *The New Yorker*

Feb 18: Intro, Hannah Bennett; **Mar 3:** preliminary review; **Mar 24:** final presentations

Project 3 Penn Praxis FAQ (5.5 weeks) Mar 29–Apr 26/May 6

PennPraxis is a non-profit organization of the School of Design at Penn. Its mission is to extend design excellence and innovation beyond the classroom and into the community. Founded in 2002, Praxis offers community collaborative design opportunities for Penn faculty and students to test ideas and theories in practical "real world" applications while offering architectural and planning services to individuals and groups who are either in need or are otherwise unable to procure these services from traditional sources. PennPraxis projects have had positive impacts globally, nationally, and locally. Projects in Philadelphia have included the Central Delaware Waterfront Planning Process, Green2015, and An Action Plan for the Ben Franklin Parkway. Praxis is looking for designs to better explain and represent their work.

Reading: *Design and Corporate Identity,* Adrian Forty, *Objects of Desire,* 1992
Mar 29: Intro, Julie Donofrio; **Apr 14:** preliminary review; **May 6, 9a:** final presentations

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Readings:

Each project has a related reading. Discussion group leaders will be responsible for summarizing themes, relating to studio in an engaging manner, raising questions (approx 15 mins). Readings are posted on blog or in Course Folder.

Discussion leaders (2):

1   The Gift, Branding

2   Creativity

3   Furness and Fine Arts

4   Praxis

Bibliography:

A brief list of resources for graphic design and typography studies.

Detail in Typography, Joost Hochuli

Designing Programmes, Karl Gerstner

Type and Typography, Phil Baines and Andrew Haslam

Form and Code in Design, Art, and Arch, Casey Reas

Typography: A Manual of Design, Emil Ruder

Graphic Design: Now In Production, Blauvelt

The Elements of Typographic Style, Robert Bringhurst

Thinking with Type, Ellen Lupton

Graphic Design Sources, Kenneth Hiebert

Swiss Graphic Design: Origins and Growth of an International Style, Richard Hollis

Graphic Design History: A Critical Guide, Johanna Drucker

Design as Future-Making, Susan Yelavich

Graphic Design Thinking, Ellen Lupton

designobserver.com/

www.typotheque.com/

typographica.org/

www.typeculture.com/

ilovetypography.com/

elupton.com/

www.thinkingwithtype.com/

www.underconsideration.com/brandnew/

www.thinkingform.com/

www.delicious.com/comberg/Typog

www.designersandbooks.com/commentator/booklist/rick-poynor

www.designersandbooks.com/

new-aesthetic.tumblr.com//