FNAR 270 Spring 2019   T,Th 130-430
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Design Practicum

Design Practicum is an intermediate studio that provides real-world experience for students interested in collaborating with clients, fabricators, other designers, etc. 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, presentations, research, discussion, client meetings 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 siix 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

• **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:

2019practicum.design.blog

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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

Culture as Weapon: The Art of Influence in Everyday Life, Nato Thompson, 2017

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(Schedule subject to change based on project requirements)

Exercise (1 week) Preliminary interviews, January 17/22. Presentation of gifts in class January 24

Jan 22: Discuss Dilnot's *The Gift,* interview a classmate and design a gift for them

Project 1 PCI Ventures (4 weeks) Jan 17–Feb 14

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

Readings: (for discussion Jan 22/24): *The Gift,* Clive Dilnot; *Brand New Worlds,* Blauvelt; *What is a Designer?* Potter
Jan 17, 3pm: Intro, Jamie Sweet; **Jan 31:** preliminary review; **Feb 14:** final designs

Project 2 Penn Museum Library: Design of Entry and Visual Identity (4.5 weeks) Feb 14–Mar 13

The Penn Museum Library's cluttered and unattractive entrance obscures its features and deters visitors from entering. The entrance to the library is located along a heavily-trafficked corridor that connects the Penn Museum's galleries and the Academic Wing. The project involves developing proposals for the library entrance and general graphic identity.

Readings: Unraveling, Lorraine Wild; Design and Identity, Adrian Forty; Culture's Power to Persuade, The Atlantic

Feb 14: Intro, Deb Stewart, Director, Museum Library; **Feb 28:** prelim review; **Mar 14:** final

Project 3 Rebel Ventures: Point-of-Sale Signage (4 weeks) Mar 14–Apr 11

Rebel Ventures is a non-profit corporation that develops and sells healthy and affordable products for Philadelphia communities. Rebel Crumbles is a crumble cake offered in the public schools. This project is part of the company's growth into the retail food market.

Readings: TBD; Intro, Jarrett Stein, Urban Nutrition Initiative

Project 4 Farm to City Civics Campaign (4 weeks) Apr 11–May 1/14

Farm to City operates local farmers markets that provide communities with a variety of fresh fruit and vegetables, meat, poultry, eggs and dairy products; their markets also feature foods made from local ingredients prepared by food artisans. This project seeks proposals to Increase social engagement and civility by communicating these values through the market culture and environment.

Readings: TBD; Intro, Bob Pierson, Founder, Farm to City

Project 5 PennDesign Year End Show (4 weeks) Apr 11–May 1/14

The PennDesign YES is the annual exhibition of work from The project includes branding and all graphic design and specifications for signs, banners, animations, etc.

Readings: TBD; Intro, Michael Grant/John Caperton, PennDesign Communications

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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 30 mins). Readings are posted on blog or in Course Folder.

Discussion leaders (2):

1   The Gift, Branding

2   Identity

3   Packaging/systems

4   Civics and Design

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 Architecture, 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

Universal Principles of Design, Lidwell, Holden, Butler

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

new-aesthetic.tumblr.com/