Design Practicum

Design Practicum is an intermediate studio that provides real-world experience for students interested in collaborating with clients, fabricators 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, 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

Design Practicum

DSGN 270 Spring 2020

Course requirements:

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

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

• **read** assigned texts closely and critically

• **participate** in critiques, presentations, discussions and on class blog

• **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.
https://catalog.upenn.edu/pennbook/code-of-academic-integrity/

PennDesign Systems Info:

www.design.upenn.edu/computing-policies

Course site:

2020practicum.design.blog
10+ posts for semester

Student Property

Work produced in courses at the School of Design is the property of the student. By participating in a course each student grants the School of Design a non-exclusive right and license to use, copy, distribute, display and perform such work in any and all media for educational, programmatic and/or promotional purposes. The School of Design will exercise care with respect to student-created materials submitted in conjunction with a course; however, the School of Design does not assume liability for their loss or damage.   *PennDesign Student Handbook*

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

Design Practicum

DSGN 270 Spring 2020
(Schedule subject to change based on project requirements)

Exercise (1.5 weeks) Preliminary interviews, January 16/21. Presentation of gifts in class January 28

> **Jan 21:** Discuss Dilnot's *The Gift* and other readings. Studio for gift and Project 1 concepts

Project 1 PCI Ventures (4 weeks) Jan 16–Feb 13

> 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 21): *The Gift,* Clive Dilnot; *Brand New Worlds,* Blauvelt; *What is a Designer?* Potter; *Design and Identity,* Adrian Forty.
> **Jan 16, 3pm:** Intro, Jamie Sweet; **Jan 28:** preliminary review; **Feb 20:** final designs

Project 2 Portfolio of Poetry (4 weeks) Feb 13–Mar 19

> Collaboration with poet Ahmad Almallah, Lecturer in Arabic and Arabic Literature at Penn, and Common Press to interpret, design and letterpress print a limited edition portfolio.

> **Readings:** *The Font of Poetry, the Poetry of Font; Project Focus: The Poetry of the Typography of Poetry; Pentagram's Michael Bierut on Poetry Foundation's new Typography*

> **Feb 13:** Intro, Ahmad Almallah, poet; Mary Tasillo, Mgr, Common Press **Mar 4:** prelim review

Project 3 Rebel Ventures: Packaging (3 weeks) Mar 19–Apr 14

> Retail packaging (package graphics, freezer 6-pack, etc.) for Rebel Crumbles, a healthy food snack made by high school students in Philadelphia and supported by the Netter Center at Penn. 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 PennDesign Year End Show (3 weeks) Apr 14–May 7

> The PennDesign YES is the annual exhibition of work from the Weitzman School of Design. Project includes branding and all graphic design and specifications for gallery signs, banners and animations.

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

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Graduate Student Requirement

Graduate students will be required to complete a modest independent work based on the work produced/stidied in studio (projects above) for submission at final critique.

Design Practicum

DSGN 270 Spring 2020

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 and in Course Folder.

Discussion leaders:

1   Gift, Branding

2   Poetry and Printing

3   Packaging

4   Typography

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/

letterformarchive.org/

www.typeculture.com/

ilovetypography.com/

elupton.com/

www.thinkingwithtype.com/

www.underconsideration.com/brandnew/

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

new-aesthetic.tumblr.com/

standardsmanual.com/

classactioncollective.org/

criticaltype.tumblr.com/

library.upenn.edu/commonpress

datadesignpenn.com

davidcomberg.com

Download this list from class blog.

Design Practicum

DSGN 270 Spring 2020

Project schedules will be negotiated with class and collaborators, subject to change based on project requirements

Schedule:

M	T	W	Th	F
6	7	8	9	10
13	14	15	**16** **First class** **Project 1**	17
20	**21**	22	**23**	24
27	**28**	29	**30**	31
3	**4**	5	**6**	7
10	**11** **Project 2**	12	**13**	14
17	**18**	19	**20**	21
24	**25**	26	**27**	28
2	**3**	4	**5**	6
9	**10** **No class**	11	**12** **No class**	13
16	**17**	18	**19** **Project 3**	20
23	**24**	25	**26**	27
30	**31**	1	**2**	3
6	**7**	8	**9**	10
13	**14** **Project 4**	15	**16**	17
20	**21**	22	**23**	24
27	**28** Last class	29	30	1
4	**5**	6	**7** Final Critique	8
11	12	13	14	15