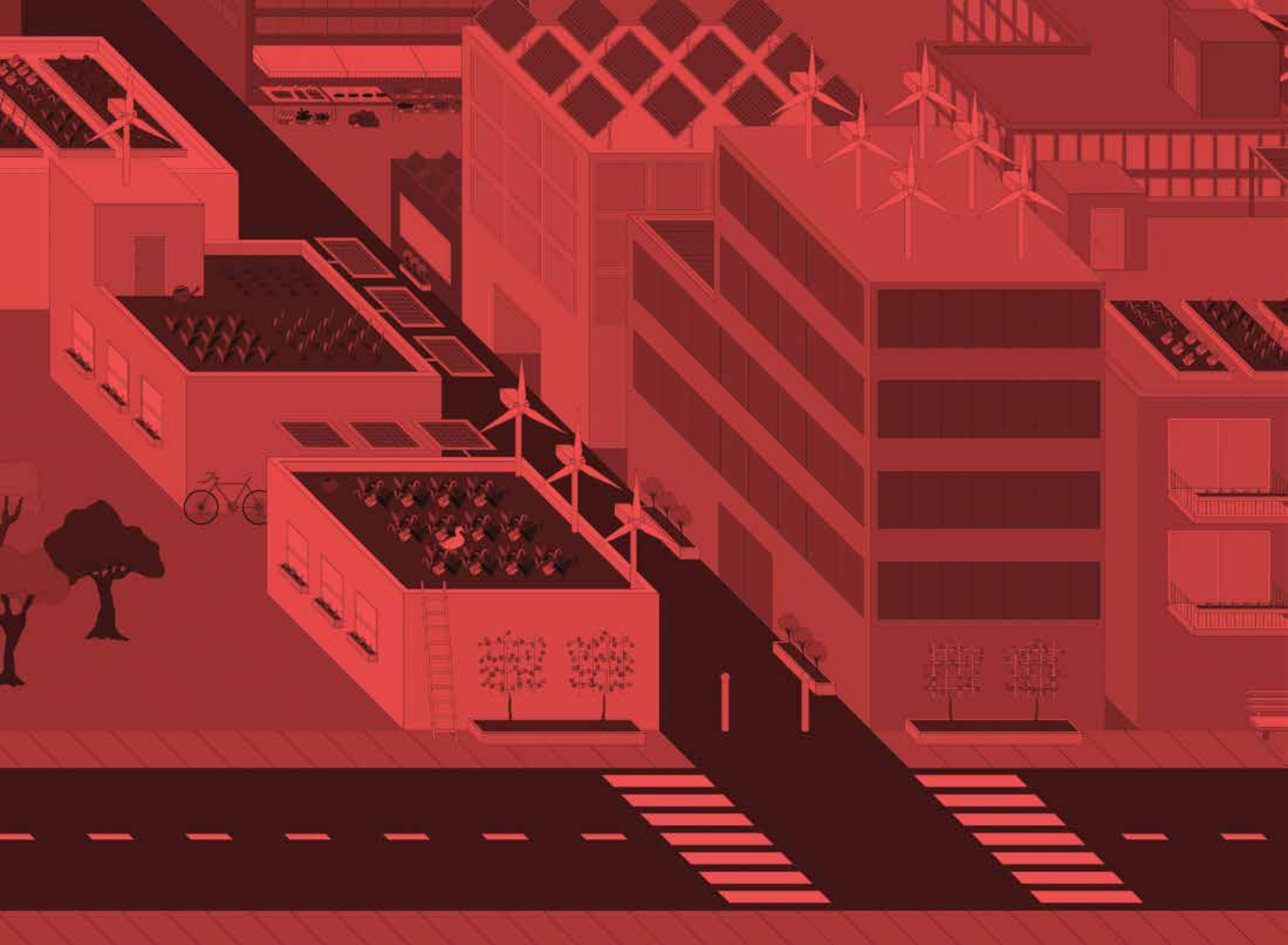




Fall 2017 Sabbatical
Presented to VCCCD

**DESIGN
AND
SOCIETY**

Svetlana Kasalovic



01_Sustainable City, Design and Society team project lead by students Alon Winberg and Rheanna Dunn, Spring 2017.

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Introduction

In Spring 2006, in response to the AIGA Designer 2015 proposal for the new competencies in design education, I built the interactive portal Design and Society (<http://redsparrow.org/design-and-society/>). IGETC college levels course Design and Society was launched in Fall 2006, and it soon became a part of Art, Journalism, Graphic Design, Multimedia and Game Design curriculum at Moorpark College. Design and Society course is based on fifteen modules that address core questions about the role of design in society. Through the real-world projects and collaboration with Moorpark College academic departments, students' clubs and services, and the local community, students explore how designers find their vision and voice, and how they inspire and achieve change by design:

1. Miracle Barrels is a water conservation project offering rain barrels to collect water at Moorpark College campus. Unlike interventions that focus on residential and municipal water use, Miracle Barrels focuses on

THE YEAR OF WELLNESS

Miracle Barrels: Be Prepared

Presented by: Angelica Angeles, Loren Judkowitz, Jenny Kaidin, Kaitlyn Manners, Seamus Mclean, Tyler Shapland

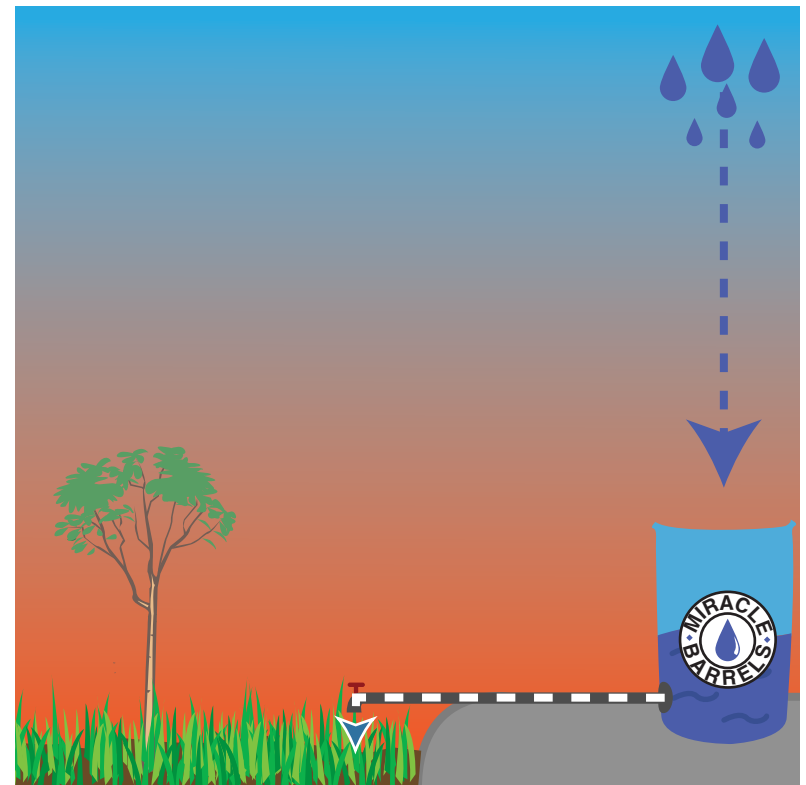
Miracle Barrels is a water conservation program offering rain barrels to collect water to Moorpark students and faculty to save water, and set up rain barrels with statistics and information about water usage. Unlike competing interventions that focus on residential and municipal water use, which only accounts for 20% of CA water use, Miracle Barrels will focus on industry and agricultural water use. Unlike competing interventions that focus on residential and municipal water use, which only accounts for 20% of CA water use, Miracle Barrels will focus on industry and agricultural water use.

Monday

December 7th, 2015

2:30pm - 4:00pm

Outside COM Building



Visit the Year Of website at mcwebspace.net/theyearof

02_Poster by Miracle Barrels team member Tyler Shapland announcing the launch of the Miracle Barrels during the Moorpark College Year of Wellness.

industrial and agricultural water use.

2. Rhythmic Dynamics is a percussion-based music program for people who are timid about music and want to start learning in a hands-on environment run by students.

Since the design is a cultural practice deeply embedded in the fabric of society, design education is in the perpetual beta state. In order for Design and Society course to reflect the current social, economic, political and technological climate in which design is being made and used, my sabbatical research will focus on the following venues and trends:

1. Impact: Strategies for Creative Intervention program at the School of Visual Arts (SVA) in New York.

2. Getting Started with Design Thinking program at d.school at Stanford University. Both programs provide the concepts, framework, and tools on how to incorporate design thinking into the college curriculum.

3. AIGA Designer 2025 assessment of the changing context for practice and implications for the college education of designers and continuing education of professionals. It presents the principles that underlie design practice in the knowledge economy.



Impact: Strategies for Creative Intervention program at the SVA explores the many roles creative professionals can play when executing socially-minded work and focuses on two critical areas; social entrepreneurship and community engagement.



Getting Started with Design Thinking at d.school helps educators to imagine how to bring the design thinking process, principles, and mindsets to the classroom, and to help them determine how to integrate design thinking into their work with students.



AIGA Designer 2025 initiative examines social, technological, and economic trends that will shape the environment in which designers work and identifies related competencies for successful practice.

03_Main programs and trends of my sabbatical research and study.

Impact: Strategies for Creative Intervention

Impact: Strategies for Creative Intervention program at the School of Visual Arts (SVA) in New York assists in building the strategic foundation for a socially minded, design-driven projects and an understanding of the steps needed to make it a reality. Many design, communication, and architecture professionals have turned their efforts to self-generated, non-client-based projects, geared toward positive community impact. The program focuses on three critical areas of this approach:

1. Ecosystem mapping

Use a variety of mapping tools to explore the elements of a system to gain an understanding of where and how to intervene for positive change.

2. Creative sessions

Participation in the creative sessions helps develop best practices in forming well-articulated critical questions for guiding inquiry, along with designing effective ideation sessions and render quick, rough prototypes.

3. Prototyping



Save Dad's heart with a snack.

04_SVA Project One: Papa Yama's Heart

Papa Yama's Heart offers adult children a platform to customize and send snack-packs to their fathers with heart disease. There is no greater motivator for a father than his child, and this snack serves as the catalyst to ultimately motivate him to make healthier choices.



05_SVA Project Two: Columbia is Wounded

Columbia is Wounded is a program where students co-create and build memorials with displaced community members. After 50 years of internal armed conflict, Colombia has the largest number of internally displaced persons in the world.



06_SVA Project Three: O-Town Kitchen

O-Town Kitchen is a church soup kitchen that maximizes on its food donations by converting food into preserves and other food items with a long life span to be sold at local markets and giving the homeless the opportunity to make and sell items.

My Impact project "Gray Matters." was directly inspired by an event that took place during my Spring 2017 Design and Society class. Screening of "The Story of Stuff" documentary preceded the class discussion about design as an agent of change. This documentary provoked a group of students to show Lou Dobbs's rebuttal of "The Story of Stuff." Each one of the antagonistic groups was ready to dismiss their opponents, thus labeling them in a way that makes it easy to dismiss their agenda (liberal, reactionary), not take them seriously and to miss the point. If they fail to understand what their opponents are doing, they can't know the reasons why they are doing it, and they can't challenge them in any significant way. All they can do is try to stop their opponents' activities. All they can see is what their opponents do. They don't understand why they can't challenge them. Their opponents have integrity and courage to follow through with their beliefs, no matter what anyone else says.

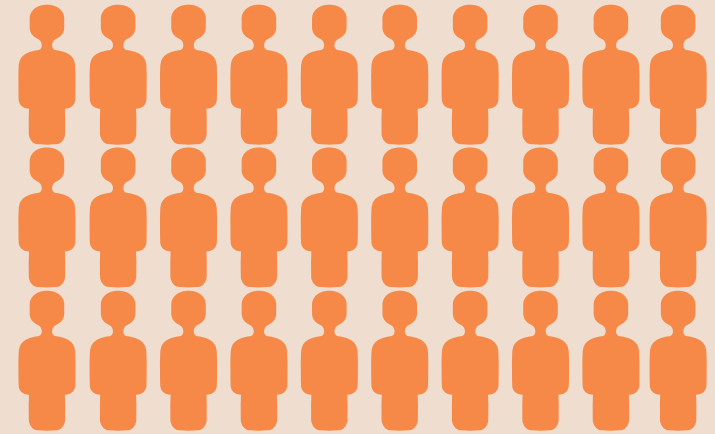
This event made it clear that the tools to assist students in expanding their thinking beyond assumptions are needed. In his TEDxMoorparkCollege 2014. Talk "Debating extremists - where we go wrong," Moorpark College

Philosophy major Daniel Seyler argued the need for an open dialogue:

1. To say that you don't need to listen to someone else because you know them to be wrong is to assume and to assert your infallibility. It is to say that there is nothing that anyone else could have been thought of that you have not, and no one can afford to be this arrogant.
 2. To allow false beliefs to exist unchecked and unchallenged is to allow for the possibility that they grow and become the mainstream. Things can get worse. We can't just use numbers to suppress ideas that we don't like. That will not make them go away. We have to challenge the ideas because ideas cause actions. We cannot allow the monopoly on rational thought.
- "Gray Matters." project brings students with opposing views together to expand their thinking beyond assumptions. It guides students to be a part of the construction, development, and direction of their creative interaction. Students who came to some conclusions before the discussion are inspired to rethink their position or at least consider the consequences and effects of their conclusions.

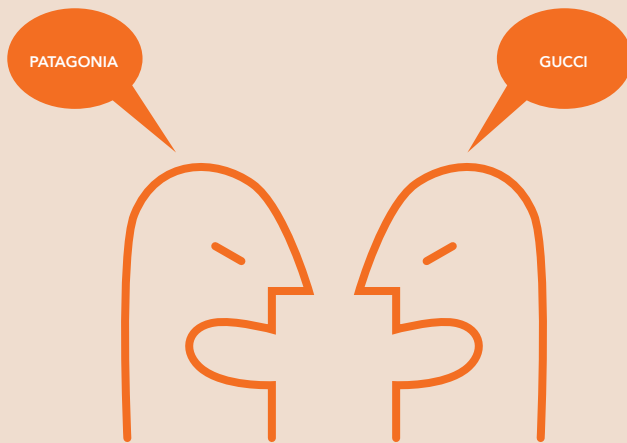
GRAY MATTERS.

07_Impact: Strategies for Creative Intervention: "Gray Matters."



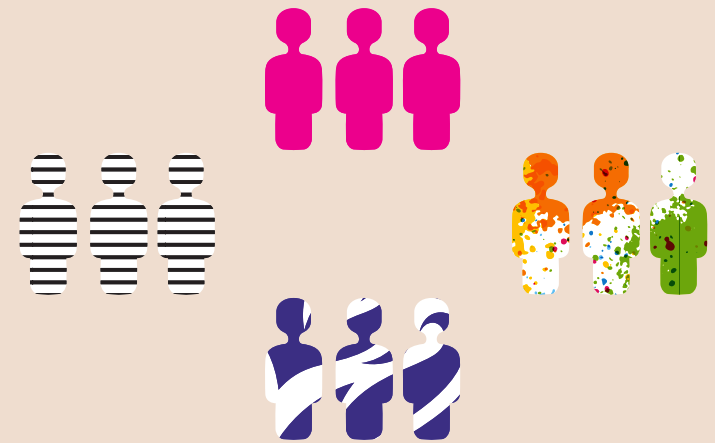
WE ARE EXPOSED TO LIKE-MINDED PEOPLE

09_Impact: Strategies for Creative Intervention: "Gray Matters."



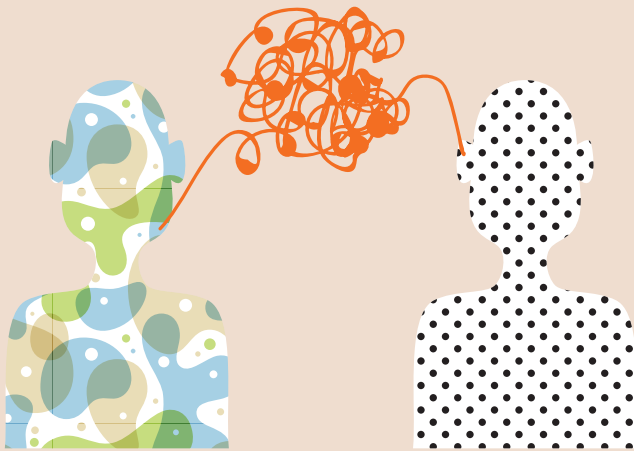
SOMETIMES.....WE DISMISS OUR OPPONENTS

08_Impact: Strategies for Creative Intervention: "Gray Matters."



WE ARE NOT MIXING AND UNDERSTANDING OTHERS

10_Impact: Strategies for Creative Intervention: "Gray Matters."



DON'T KNOW HOW TO CONNECT WITH OPPOSING VIEWS

11_Impact: Strategies for Creative Intervention: "Gray Matters."



WALK OUTSIDE OUR FILTER BUBBLE

13_Impact: Strategies for Creative Intervention: "Gray Matters."

IN WHAT WAY MIGHT WE
**BRING THOSE WITH
OPPOSING VIEWS TOGETHER
TO EXPAND THEIR THINKING
BEYOND ASSUMPTIONS**

12_Impact: Strategies for Creative Intervention: "Gray Matters."



Let's talk PANTS!

TALK ABOUT DIFFICULT TOPICS IN A FUN WAY

14_Impact: Strategies for Creative Intervention: "Gray Matters."



Nature's Finest Club (<http://www.naturesfinestclub.org/>)

SHARE ENDURANCE ACTIVITY FOR A COMMON GOAL

15_Impact: Strategies for Creative Intervention: "Gray Matters."



EXPRESS OUR VIEWS WITH PICTOGRAPHS

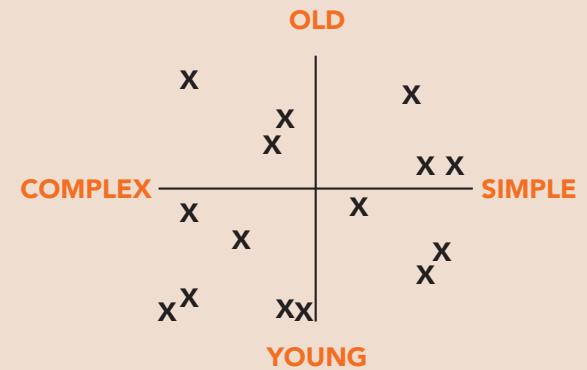
17_Impact: Strategies for Creative Intervention: "Gray Matters."



I Believe: _____ I Think: _____ I Feel: _____

BUILD A WALL OF OPINIONS, BELIEFS AND FEELINGS

16_Impact: Strategies for Creative Intervention: "Gray Matters."



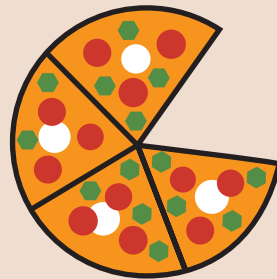
PLACE OUR VIEWS ON A MATRIX: IT ISN'T BLACK/WHITE

18_Impact: Strategies for Creative Intervention: "Gray Matters."

During the Spring 2018 discussion about the simplicity and complexity in design, a student expressed his firm belief that older generation prefers simple interfaces (Apple remote), while younger generation prefers complex interfaces (Google remote). We placed our views on the matrix shown on page 07 (old/young, simple/complex), and quickly saw the visual proof that it is not black and white. Use of the matrix helped advance our discussion beyond assumptions, and students opened up for meaningful exchange which resulted in sustained learning.

THE GOAL IS TO:
**DEVELOP EMPATHY AND
CRAFT COMPELLING INSIGHTS**
THAT
**CHALLENGE AND
REFRAME VIEWS**

20_Impact: Strategies for Creative Intervention: "Gray Matters."



REFLECT/DISCUSS OVER THE TEA CEREMONY/PIZZA PARTY

19_Impact: Strategies for Creative Intervention: "Gray Matters."

WHAT'S NEXT:
**EXPAND THE SCOPE OF BASIC SKILLS
ADD TO TEACHER TRAINING
ADD A COLUMN TO RUBRIC
BUILD COMMUNITY OF CO-CREATORS
KEEP IT IN PERMANENT BETA**

21_Impact: Strategies for Creative Intervention: "Gray Matters."

Design Thinking

Design thinking utilizes elements from the designer's toolkit like empathy and experimentation to arrive at innovative solutions. By using design thinking, we make decisions based on what future clients want instead of relying only on historical data or making risky bets based on instinct instead of evidence. The design thinking project below was assigned to the Design and Society class, and the Multicultural Day "Gray Matters." workshop:

Design Thinking Project: Redesign your partner's experience of encountering the opposing views.

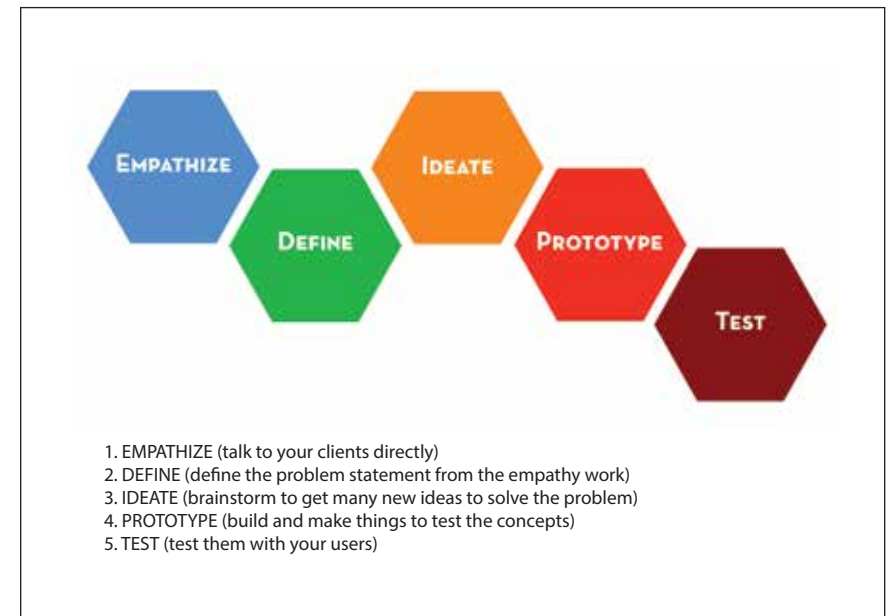
PHASE ONE: EMPATHIZE

Participants are invited to think about their last encounter with the opposing view, everything from releasing that they do not share the expressed opinion, to questioning their point of view, to defining their point of view, to communicating it, debating it, losing the debate, winning the debate, receiving thanks or not - all that is their experience. Participants will redesign their partner's experience of encountering the opposing views. Not help

DESIGN THINKING

"Design thinking is a human-centered approach to innovation that draws from the designer's toolkit to integrate the needs of people, the possibilities of technology, and the requirements for success."
Tim Brown, CEO of IDEO

22_Design Thinking: Definition



23_Five Phases of Design

their partner win the debate, but support their partner gain better experience and redesign that experience so that next time they encounter the opposing view, it becomes a better experience for them and hopefully for their counterpart as well.

Two persons sitting next to each other will be partners. Partner A will ask partner B about the last encounter with the opposing view. It will be fast-paced, rushed, the point is to get through the whole cycle.

PHASE TWO: DEFINE

1: Interview

A interviews B (4 minutes): What is your partner trying to accomplish by encountering the opposing views: be appreciated, feel important, bully their opponents, they think that their opinions are much more valuable than the opponent's views, or enjoy learning about the different aspects. You are not looking for the bug list, but trying to understand the entirety of their experience. Dig in, ask questions, but try to get their motivation, After 4 minutes you will switch roles.

B interviews A (4 minutes)

2: Dig deeper

A interviews B (4 minutes): Hopefully,

EMPATHIZE

Think about your last encounter with the opposing view - everything from releasing that you do not share the expressed view, to questioning your point of view, to defining your point of view, to expressing it, debating it, losing the debate, winning the debate, receiving thanks or not - all that is your experience.

You will redesign your partner's experience of encountering the opposing views. Not help your partner win the debate, but help your partner gain a better experience and redesign that experience so that next time they encounter the opposing view it becomes a better experience for them and hopefully for their counterpart as well.

24_Design Thinking: Phase One: Empathize

Redesign the experience of encountering the opposing views... for your partner. Your mission: Start by gaining empathy.

1 Interview
8min (2 sessions x 4 minutes each)

Notes from your first interview

2 Dig deeper
8min (2 sessions x 4 minutes each)

Notes from your second interview

Switch roles & repeat Interview 1. Switch roles & repeat Interview 2.

25_Design Thinking: Worksheet One

few things stayed with you (ah, that is impressive) and went beyond tactical to an emotional territory. Seek emotions, and the goal should be to get your partner to cry within next 4 minutes - you will know you are really onto something. The worst thing they can say is "I am not comfortable talking about this"

B interviews A (4 minutes)

3: Capture Findings (3 minutes)

Take a moment for more individual reflection, less engaging with your partner, more reflecting on your conversation. Needs are the things your partner is trying to accomplish. They are trying to express themselves, be appreciated, try to feel important, those are all verb-based. Your partner may get emotionally overwhelmed by their opponent's views, or that their experience is more about their emotions than their opinions, just catalog them, have some creative leaps.

4: Problem Statement (3 minutes)

What we want to do now is move from the left to the right side of the page and articulate the problem statement. This is your unique statement of the problem based on the empathy for your partner. Look at the left side, at the list of needs, find the most interest-



26_Design Thinking: Phase Two: Define

Reframe the problem.

3 Capture findings 3min

needs: things they are trying to do*
*use verbs

insights: new learnings about your partner's feelings/worldview to leverage in your design*
*make inferences from what you heard

4 Define problem statement 3min

 _____
partner name/description

needs a way to _____
user's need

Surprisingly // because // but...
(write one)

insight

d.○○○○○

27_Design Thinking: Worksheet Two

ing one and plug it into the right-hand side. Same for the insights, plug them into the right side. This is the first step in writing the problem statement.

Write your POV :

“Little person” (name)

needs a way to (user’s need)

Unexpectedly, in his/her world,
(insight)

PHASE THREE: IDEATE

5: Sketch 5 solutions (5 minutes)

Step 5 shows some boxes in front of you. You are now invited to draw. The point is that most of us are not good artists, that is fine and it doesn’t matter. You are going for quantity, not quality. As long as you understand what you draw, you will be fine. You are not trying to hit upon the right answer, you are brainstorming for the possibilities. Hopefully one of them will be magic. Try to get outside of the box and have fun. If 5 boxes are not enough for you, turn the page and do 15.

6: Feedback on sketches (4 minutes)

Now, leave your drawings where they are, stand up and switch seats with your partner. Partner A, this is your chance to share your sketches with partner B. You don’t have to say three good things and one bad thing, you



28_Design Thinking: Phase Three: Ideate

Ideate: generate alternatives to test.

5 Sketch at least 5 radical ways to meet your user’s needs. 4min

write your problem statement above

--	--	--	--	--

6 Share your solutions & capture feedback. 8min (2 sessions x 4 minutes each)

Notes

Switch roles & repeat sharing.

29_Design Thinking: Worksheet Three

can say all bad things. The reason you are showing the sketches to your user is to get their feedback and decide in which direction to go. These are probes, and it is not your final design. It is learning, not validation. Take on an attitude of a learner. Your sketches are an artifact to facilitate a more in-depth understanding. You are not looking to see if they like it, it doesn't matter if they like it.

B gives A feedback (4 minutes)

A gives B feedback (4 minutes)

7: Reflect and generate a new solution (3 minutes)

Incorporate all that you have learned both about your partner and your solutions. You have a deeper understanding of your partner. Pull that into one single new sketch.

PHASE FOUR: PROTOTYPE

8: Build your solution (10 minutes)

On the left-hand side, you will go from 2 dimensions to 3 dimensions. You can draw it or build it. You want to take the concept you sketched in step 7 and make the actual prototype of your idea right now. You are producing a physical, tangible representation of your concept your user can engage with. That is your goal. In 10 minutes you will be putting a real tangible prototype in

PROTOTYPE

8: Build your solution

9: Build your solution and get feedback

30_Design Thinking: Phase Four: Prototype

Iterate based on feedback.

7 Reflect & generate a new solution. 3min

Sketch your big idea, note details if necessary!

d. ○○○○○

31_Design Thinking: Worksheet Four

the hands of your user.

9: Build your solution and get feedback (10 minutes)

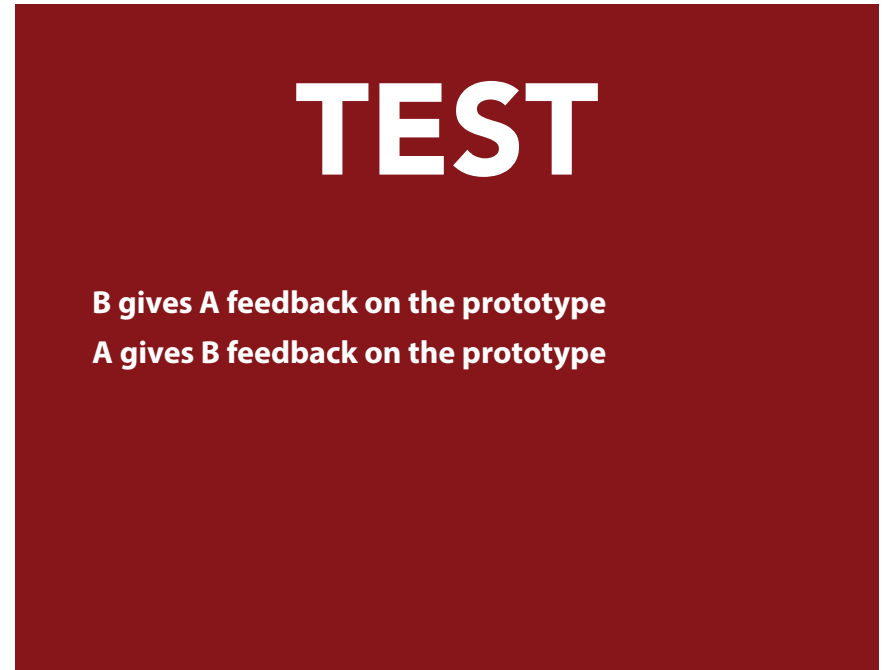
Now, you will move to the feedback grid. You want to treat your physical prototypes like what you did with your sketches. You will have an attitude not of a salesman but the anthropologist. Partner A will get 4 minutes to test the prototype of your user. Put your prototyping in users hands to get their feedback. And then switch and jot down everything that you find useful.

PHASE FIVE: TEST

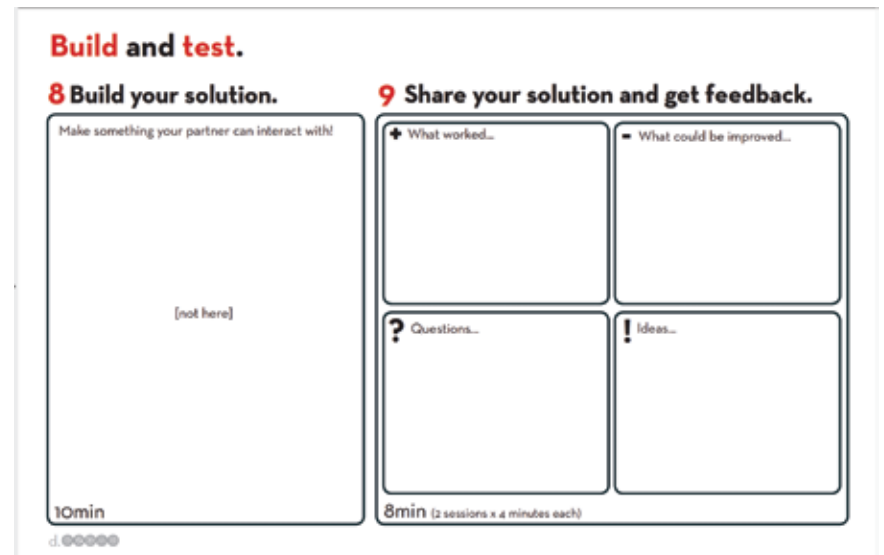
B gives A feedback (4 minutes)

A gives B feedback (4 minutes)

This was the quick exposure to the process. You were focused on your partner, trying to understand their needs and trying to develop solutions that resonate with them. Now focus is on yourself as an innovator and grow your capacity to innovate. Refocus your energy and think about how you learned in the process. My guess has you experienced something a bit different than the way you usually work. When we are given a challenge we accept it, put our heads down, and we think our way through that problem and then hopefully show the right answer. Innovation requires a different



32_Design Thinking: Phase Five: Test



31_Design Thinking: Worksheet Five

way, that when you are stuck, you have different instincts.

- Have empathy
- Prototype everything.
- Test what's working and what's not
- Innovation is a team sport.
- Have a bias toward action.

How this way of working influences the outcomes of your process.

1. How did engaging with the real person and testing the prototype with the real person change the direction of your prototyping?

2. What was it like showing unfinished work to another person?

3. How did the pace (quick iterative cycle) feel?

4. Design thinking is an iterative, self-directed process and it is directed to your sense as a designer of which area you need to explore more.

5. What is one thing that you want to try tomorrow? One principle, one tool, what would you infuse in your work tomorrow.

Challenge

1. Put what you learned to work as soon as possible.
2. Nurture creative capacities of others.
3. Forever consider yourself a student of innovation.



32_ "Gray Matters." Moorpark College Multicultural Day workshop, April 2018

AIGA Designer 2025

“AIGA Designer 2025” document, published in October 2018, is a study of trends in a number of design fields, changes in the nature of work, and advice of thought leaders from diverse practices. It contains a list of seven trends that are particularly evident in their influences on design. AIGA developed these trend descriptions and their implications for design education and provide professional examples that illustrate design responses to emerging conditions. The most relevant questions for college design programs are:

1. What principles underlie design practice and design education in the knowledge economy?
2. How are these principles different from those of the industrial age?

People are no longer passive consumers of information in this complex social and technological landscape, but active participants in generating the content and quality of experiences. They value adaptive ecologies of knowledge, products, environments, and services that foster meaningful

engagement and grow organically with changes in their wants and needs. This human-centered focus, in contrast to the message- or product-centered design approaches of the past, raises the importance of research. Research is not just information retrieval at the beginning of the design process but ongoing feedback and evaluation of the consequences of design action.

Technology plays an outsized role in the future of design as the second wave of technological influence increased public access to information anywhere at any time. Most of these networked relationships were asymmetrical in the control of information content and form between sources and users. Systems today, however, are built on models of conversation in which power is shared, and content develops collaboratively and organically. These systems are not well served by an education focused solely on designing screens, point-and-click interaction, and static information architecture. They require new platforms for communication, gesture and voice-activated technologies that respond more naturally than the visual interfaces, and smart devices that read and learn from our behavior. Data-aware devices open new avenues of design research into

patterns of human activity, while at the same time raising questions of privacy, transparency, and trust that designers must address. Design education for the future, therefore, is not one in which technology is merely a tool for the design or display of information but a data-rich, data-aware landscape that is reading and responding to everything we do.

To bring clarity to this shifting paradigm and its implications for the education of designers, AIGA Designer 2025 describes the following trends likely to continue into the future.

Trend: Complexity

Problems are increasingly situated within more extensive systems that are characterized by interdependent relationships among elements or activities. Connections are physical, psychological, social, cultural, technological, and economic in their effects, requiring interdisciplinary expertise. Constraints compete for priority and are unstable in their influence on the problem. Change in one relationship reconfigures others. Methods for working at this scale are different from those developed for solving simple problems and require collaboration among experts in various fields.

Trend: Aggregation and Curation

Third parties assemble and re-present messages, products, and services from different sources. In some cases, aggregation enhances experiences by bridging gaps between related information and activities. In other instances, filter bubbles limit exposure to a variety of ideas as algorithms selectively guess what information users would like to see by location, history, or some past behavior or preferences. This communication fragmentation occurs as sources lose control over the contexts in which their messages are received.

Trend: Bridging Physical and Digital

People transition across devices, environments, and activities in continuous communication and service experiences. Users expect technology to provide seamless, unified experiences, even when moving among messages and services from different sources. New platforms amplify experiences in the physical world but also create gaps among devices and diversify the interactive behaviors required of users.

Trend: Resilient Organizations

Innovation addresses how organizations are configured, the products and services they offer, the delivery chan-

nels they use, and how they represent themselves with various stakeholders. Work in today's successful organizations is built on agreement rather than deciding, stewardship rather than the ownership of ideas, continuous updating rather than editions. New approaches to forecasting change, structuring strategic conversations, innovating business models, and making sense of research data comprise an essential toolkit for designers.

Trend: Core Values Matter

Audiences evaluate organizations based on consistency between messages and the values expressed in its products, services, and social behavior. People connect emotionally with stories that are authentic reflections of an organizations' ethos and show loyalty over time when ethical and humanistic values drive all aspects of operations. Models of design practice diversify, with some aligning the interests of business with those of global society and meeting the highest standards of environmental responsibility and public transparency.

Trend: New Forms of Sensemaking

People seek meaning and clarity in an environment oversaturated with data and images. They need tools for

finding patterns in big data, discerning underlying stories, and customizing information searches based on qualitative criteria. Information migrates across devices and displays, demanding continuity in representation. There is a shift from asymmetrical, one-directional relationships between users and data to communication strategies built on models of conversation, participation, and community. Connected smart products, cloud processing, and machine intelligence play increasing roles in an evolving "datafication" of everyday activities.

Trend: Accountability for Predicting Outcomes of Design Action

Research informs practice and is an essential service in many offices. As a strategic voice in product development, communications, and marketing, evidence-based design research has been asked to conform to rigorous standards and be measured by the same metrics as other primary business activities. Designers must justify research regarding its continuing value. They must adopt methods borrowed from different disciplines to design problems and define evidence for practical applications in practice.

Design and Society 2018

Trends presented in the AIGA Designer 2025 document are the guidelines for the Design and Society course update. The US Bureau of Labor Statistics estimates 0-1% growth in traditional graphic design positions between 2014 and 2024. By contrast, the Bureau expects design positions in networked communication to grow by 27%. To address this estimate, the scope of the course has to be expanded beyond traditional graphic design, to include the complexity of contemporary problems, human-centered focus, and dynamic and interactive systems.

This course centers on fifteen questions and various activities that prompt discussions about the nature of design. The questions posed here address issues that span time periods and stylistic groupings. The material is intended to offer different viewpoints rather than draw conclusions about design. I hope that discussions beginning with “Why Design?” will continue further providing a basis for thinking about design wherever it is encountered.

DESIGN AND SOCIETY 2008-2017

- Module 01: What is Graphic Design?
 - Module 02: Should Design be Beautiful?
 - Module 03: Should Design Communicate?
 - Module 04: Should Design be Realistic?
 - Module 05: Should Design Express Emotions?
 - Module 06: Are We Approaching the End of Print?
 - Module 07: To Obey or to Break the Typographic Rules?
 - Module 08: What is a Brand?
 - Module 09: What is in a Logo?
 - Module 10: How do Designers find Their Voice?
 - Module 11: What is the Design Process?
 - Module 12: What is Participatory Design?
 - Module 13: Art Vs. Design?
 - Module 14: What is Advertising?
 - Module 15: What is Sustainable Design?
- <http://redsparrow.org/design-and-society/>

DESIGN AND SOCIETY 2018-

- Module 01: Why Design?
- Module 02: Should Design be Beautiful?
- Module 03: Meaning in Design
- Module 04: Simplicity and Complexity in Design
- Module 05: Should Design Make us Feel Good?
- Module 06: Design Thinking
- Module 07: What is Branding?
- Module 08: What is in a Logo?
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- Module 12: Design Is Not an Art Form
- Module 13: Advertising's Past, Present, and Future
- Module 14: Design and Science
- Module 15: Design for the Next Economy

Module 01: Why Design?

"Designers are the biggest synthesizers in the world. What they do best is make a synthesis of human needs, current conditions in the economy, in materials, in sustainability issues, and then what they do at the end -- if they are good -- is much more than the sum of its parts." (Paola Antonelli, MOMA design curator, TED2007)

Design plays a critical role in the global paradigm shift from an industrial economy to experience and knowledge-based economy. The design is a user-centered innovation process that can transform products, services, and experiences to enhance business competitiveness. Through the design innovation process, operational efficiency may be improved, but more importantly, the product-service-experience innovations will value-add to businesses as they strive to be relevant to the ever-changing demands. Arguably the most important new line of thinking in design is the concept of user-centeredness, which is at the heart of the design thinking movement. Improving human experience by serving business, humanitarian, or other purposes is the general objective of design. These ideas are beginning to bring unity to design as a discipline.



Discussion 01: What is Design?

Read Module One: Why Design, and explore your ideas about what makes something a work of design.

1. Select one of the images from the:

http://redsparrow.org/gr10/week1/in_mainframeT1.php gallery, or choose and insert an image of your choosing.

2. Do you think this image is a work of design? Do you not consider it to be a design artifact? Why?

3. Write a brief answer to the question "What is Design?" Give us your informed opinion.

4. Write your response and upload it to the Discussions: Module One: Why Design?

In responding to other students, it is essential to contribute to the weekly topic. While being supportive is encouraged, it cannot be the sole content of your response. Your responses should either elaborate on or critique your classmate's work.

36_Sample images and discussion for M1: What is Design?

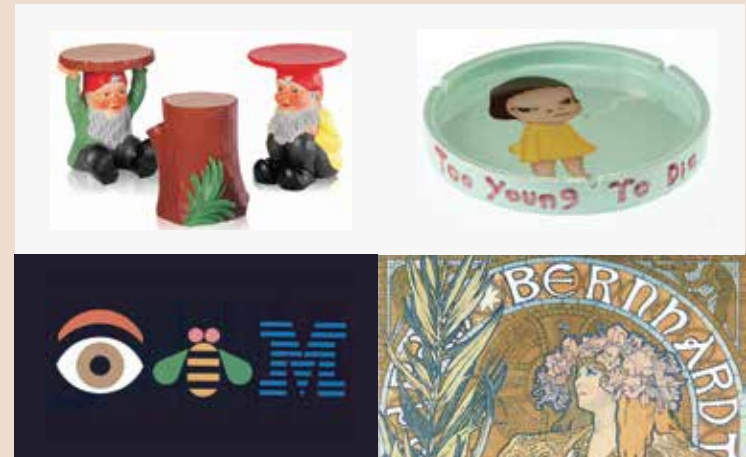
M2: Should Design be Beautiful?

“Ask a toad what beauty is... He will answer that it is a female with two great round eyes coming out of her little head, a large flat mouth, a yellow belly and a brown back.” (Voltaire, Philosophical Dictionary, 1794.)

People respond emotionally and intellectually to human-made and nature-made objects, often recognizing characteristics that make them seem beautiful or ugly without even thinking about it. Many see beauty in the natural world. Watching a sunset may raise our heart rate or widen our eyes. Some people respond to specific subjects because they associate them with pleasure, such as the holiday atmosphere. Others may find a particular combination of lines, colors, and shapes appealing. Our primary concepts of aesthetics can be culturally conditioned early in our development and often vary from culture to culture.

M2 will address the following topics:

- Why do we see specific objects as beautiful?
- What is the difference between the aesthetics and taste?
- Is beauty always in the eye of the beholder?



Discussion 02: Should Design be Beautiful?

Select the most beautiful and the least beautiful image in the gallery.

1. Describe both examples and give us your aesthetic judgment based on your senses, emotions, intellectual opinions, desires, culture, values, instinct, and more.
2. In this module, four different aesthetics have been presented: The Aesthetics of Ugliness, Machine Aesthetics, Populuxe Aesthetics, and Everyday Aesthetics. How do your examples reflect these aesthetic?
3. What role aesthetics plays in the effectiveness of the two design examples. Do you think people with similar views and beliefs will agree in their aesthetic judgments?
4. “Beauty is in the eye of the beholder.” What does this saying mean to you? Is beauty always in the eye of the beholder, or do we all find certain objects and patterns to be beautiful?
5. Do you believe aesthetics to be personal, or do you think people with similar views will agree in their aesthetic judgments?
6. What do you think about Pierre Bourdieu’s claim that individual tastes and preferences are socially produced? Do you know of any examples that support this claim, or would you prove it wrong?

37_Sample images and discussion for M2: Should Design be Beautiful?

M3: Meaning in Design

"I am for richness of meaning rather than clarity of meaning; for the implicit function as well as the specific function. I prefer "both-and" to "either-or," black and white, and sometimes gray, to black or white. An architecture evokes many levels of meaning and combinations of focus: its space and its elements become readable and workable in several ways at once." (Robert Venturi, Complexity and Contradiction in Architecture, 1966)

The design is a creative process that combines art and technology to build forms and convey messages. To fully appreciate a work of design, viewers have to "read" this form and understand its meaning. The designer communicates the primary purpose of design as a functional object and the secondary purpose of design as a symbolic object.

M3 will address the following topics:

- How do we make meaning in design?
- How does design communicate its function and its literal meaning clearly to make it practical as well as desirable?
- In addition to this literal meaning (denotation), how does design suggest something else, build a metaphor or an idea in design (connotation)?



Discussion 03: Meaning in Design

1. View the following eight images and write a brief explanation of what you think the designer is trying to tell the audience. Look for visual clues to help you add specific details to your answer.

- Leo Burnett Co. - Marlboro, The Marlboro Man campaign, 1955
- Seymour Chwast - poster against the bombing of Hanoi, 1968
- El Lissitzky - Beat the Whites with the Red Wedge, 1918
- Lester Beal - REA campaign, 1937
- Ogilvy & Mather Frankfurt - WWF campaign, 2005
- Paul Rand - Direction cover, 1940
- Del Campo Saatchi - Buenos Aires ZOO campaign, 2004
- Kirshenbaum Bond + Partners - Target campaign, 2000

Read the background information and answer the following questions about the eight design examples:

2. Which designer seems the most interested in sending a message?
3. Which example appears to be more open to interpretation?
4. How do these designers convey the messages in their work?
5. Try to identify each figure of speech they are using?
6. Which design example is the most interesting to you?
7. Which is the most challenging?

38_Sample images and discussion for M3: Meaning in Design?

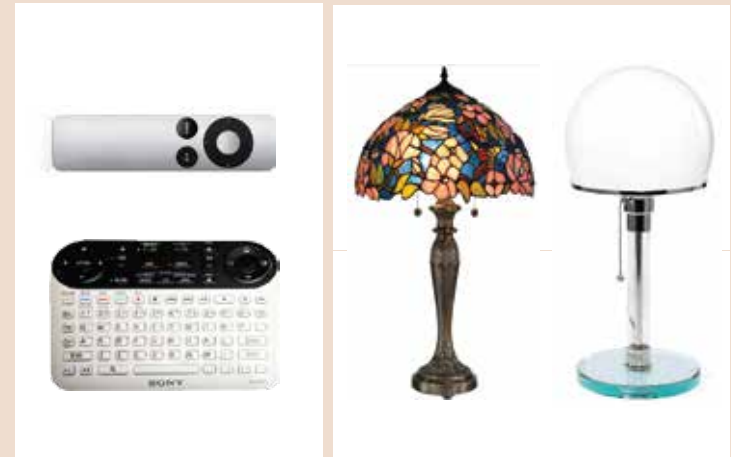
M4: Simplicity and Complexity in Design

"Good design is as little design as possible, less, but better – because it concentrates on the essential aspects, and the products are not burdened with non-essentials. Back to purity, back to simplicity." (Dieter Rams, 10 Principles of "Good Design, 1970.

We have all been exposed to complex interfaces, from maze-like application forms to the elaborate product manuals. According to Elon Musk, CEO and Chairman of Tesla Motors, "Any product that needs a manual to work is broken." We are pleased when we get to use a tool with a smooth, well-designed and intuitive interface. Making a complex task, concept, or artifact appear simple and clear is what designers exist for.

M4 will address the following topics:

- Is simplicity in design good? Is complexity better?
- Are all works of design by their very nature abstract?
- Does it take more or less design skill and creative ability to design for simplicity?
- Is ornament a crime, or does it need to be decriminalized?



Discussion 04: Simplicity and Complexity in Design

1. Choose two design objects that you use daily, one simple and one complex. This could be a household item, a vehicle, a book, a DVD, packaging, and more. Take photos of both objects and label them as: a. Abstract, b. Simple, c. Less Complex, and d. Complex.
4. Describe your objects. Look for visual clues to add specific details. Does the object serve its' purpose with the minimum means? Does it have extensive ornamentation not related to the purpose? Could it be simplified and more efficient? Is it too abstract and requires a manual to be understood and used?
5. Visit Design Museum website and explore the gallery of chairs. Choose the most complex chair, analyze it, and tell us is the complexity contributing or taking away from the chair design.
6. For a considerable part of the past two centuries, ornament has been the subject of debate in design. Is ornament contributing or taking away from the quality of the design?
7. Design school Bauhaus combined abstract art with crafts under the motto "Less is More." What do you think about this motto?
8. Does it take more creativity and design skill to create a complex or a simple design?

39_Sample images and discussion for M4: Simplicity & Complexity in Design

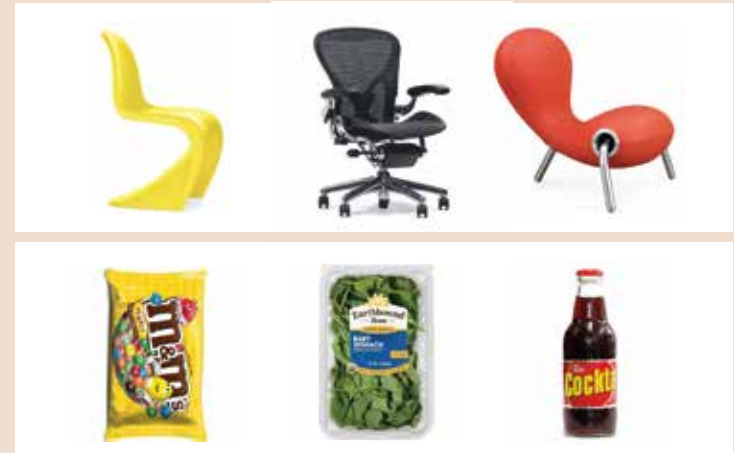
M5: Should Design Make us Feel Good?

"There is hardly a single designed object—from automobile to ziggurat—that does not have an emotional root. While emotion is considered a shaky foundation on which to build a profession, there is really no such thing as purely objective design." (Steven Heller, Breakthrough: Scientists Find Emotions Influence Design, 2004)

It is impossible to make or appreciate graphic, product, industrial and even architectural design without acknowledging the pleasure and excitement or anxiety and rage found in experiences stimulated by design. This is an important feature because emotions play an essential role in decision making, perception, learning, and more.

M5 will address the following topics:

- How do designers target emotions?
- Does a design work have to evoke a feeling or emotion in us?
- Why we love or hate everyday things?
- How does design impact visceral, behavioral and reflective levels of the brain?
- Is there a clash between intellect and emotion in design appreciation?



Discussion 05: Should Design Make us Feel Good?

1. View the paintings from the gallery, and for each painting discuss the feelings the artist was trying to convey. Look at the colors, lines, textures, and shapes. What is more interesting to you: the shapes and colors or the feelings and emotions they seem to express?

- Vasily Kandinsky - Sea Battle, 1913
- Paul Klee - Southern Gardens, 1919
- Franc Marc - Fighting Forms, 1914
- Henri Matisse - The Joy of Life, 1906
- Piet Mondrian - Pier and Ocean, 1915
- Piet Mondrian - Composition in Red, Yellow, and Blue, 1930
- Edvard Munch - The Scream, 1893
- Jackson Pollock - Moby Dick, 1943

2. Visit your supermarket, and take photos of three objects:

- 2.1 object you respond to viscerally
- 2.2 object you respond to behaviorally
- 2.3 object you respond to reflectively

Describe your experience with each one of the objects.

3. Do you think a design work must express a feeling or emotion? Why or why not?

40_Sample images and discussion for M5: Should Design Make us Feel Good?

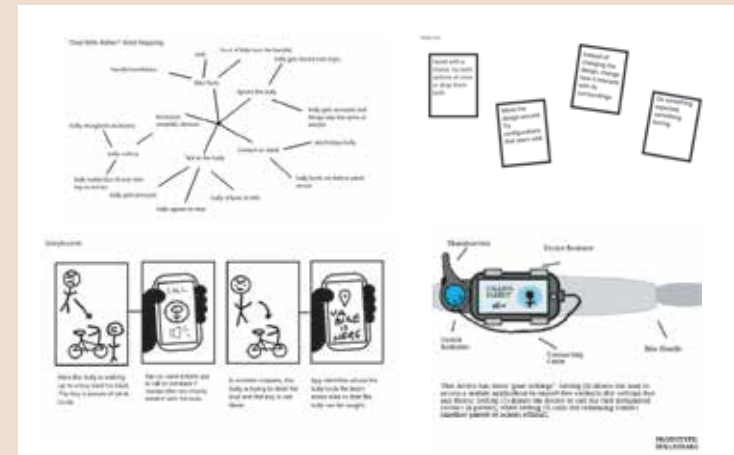
M6: Design Thinking

"Design thinking is a human-centered approach to innovation that draws from the designer's toolkit to integrate the needs of people, the possibilities of technology, and the requirements for business success." (Tim Brown, CEO of IDEO)

Design thinking utilizes elements from the designer's toolkit like empathy and experimentation to arrive at innovative solutions. By using design thinking, we make decisions based on what future customers want instead of relying only on historical data or making risky bets based on instinct instead of evidence.

Some of us engage in traditional client services such as non-profit, civic or government, corporate shared value, or pro-bono. Some of us are entrepreneurs - individuals with innovative solutions to society's most pressing problems. We engage in the world, and we find our passion rise to positive effect.

We think small, start local, as small acts inspire big ideas. We have to be realistic, as it is more work than we expected. We build coalitions, define our goals, and we measure if they worked.



"How can we secretly stop bullies and prevent bullying without a chance of escalating the situation?" by Tyler Tran, Spring 2018.

Discussion 06: Design Thinking

Bullyproof kids bike by designing and naming a new accessory for kids to use on bicycles to help them stand up to bullies. There are no wrong ideas, as long as it is legal, and protects kids from bullies.

Start by coming up with as many ideas as you can. You can invite your classmates, friends, and family to brainstorm with you. As you go through the five phases of the design thinking process, take notes and describe your actions and the outcomes.

Try each one of the Creative Ideation methods and submit the sketches of your exploratory sketching, brainstorming, mind mapping, storyboarding, and oblique strategizing. Finally, show us the outcome of your design process.

For each phase of the design process and the method, describe:

How did you use this method? For how long? What was the outcome? Is this method helping you accomplish desired results?

If you have questions such as "should I do this or that?" the answer is "yes." For questions wanting specific information, the answer is "I don't know." I can't wait to see what you come up with!

M7: What is Branding?

"A Brand is an idea, not a thing. It is a shifting set of perceptions and associations that can be influenced, but not controlled. Memorable brands, such as Altoids or Starbucks thrive on a coherent set of products and a strong, identifiable design approach. A successful Brand connects to its audience on an emotional level, representing a feeling, an idea, a way of life." (Mike Weikert, MICA)

Brands have been around for centuries, but the idea has become central to our lives since the 1980s. In the last thirty years or so, branding has become pervasive, reaching into even the poorest parts of the planet. Branding connects ordinary things with a broader idea. Coca-Cola is just flavored sugared water. It's the brand that makes it possible to charge for it.

M7 will address the following topics:

- Through branding, generic things like detergents, everyday things like soft drinks, and intangible things like websites acquire personalities and meanings. How does branding work? How do we help to construct brands?
- What are the critical behaviors of the future brands ("nextcos")?



Discussion 07: What is Branding?

In this exercise, you will use design to shape your own brand, whether its your team, gallery, or personal hair-cutting service."

1. Reading "The Brand Called You" article, answer the questions, and turn your answers into a specific design objective ("Troy" is a brand that is reliable, strong, and witty)
2. Look at the gallery of chairs and ask yourself: If my brand was a chair, which one would it be?
3. Choose a chair and describe it precisely. Describe the design elements and principles. Describe the connotative values. Your description will be a design brief for your logo design.
4. Visit the Chermayeff & Geismar & Haviv's visual identities site, choose a logo and try to figure out what kind of brand it stands for.
5. What kind of image does the logo project? How is this image articulated (metaphorical icon, or type of business)? How does the logo convey the brand credibility traits? What kind of type, shapes, pictorial icons, and the other design elements have been selected?
6. What is it about the brand name that stands out? Is it an interesting spelling that has been enhanced typographically?
7. If this brand was a person, what kind of person would it be?

42_Sample images and discussion for M7: What is Branding?

M8: What is in a Logo?

"To be effective, a logo must be familiar enough to be recognizable, and unusual enough to be memorable. The design must be simple enough to be read in an instant, and reach enough meaning to be interesting. It must be contemporary enough to reflect the epoch, yet not so much of its time as to appear dated before the decade is out. Finally, it must be memorable and appropriate to the ideas and activities it represents." (Chermayeff & Geismar)

A logo identifies a product, service or organization; differentiates it from others; communicates information of its origin, value, and quality, and adds value. Power of logos is derived from the primal urges to belong to a tribe by displaying symbols and logotypes that make someone part of a particular social group.

M8 will address the following topics:

- The origins and the brief history of logo development, implementation, and the typology.
- Basic design principles, common errors, and practical step-by-step techniques in image and representation design.
- Current trends in logo design.



"This chair is charming and petite while sturdy and comfortable. Beauty is in the details. It's formal and not cheap and has elegant lines" by Erin Kaye, Spring 2018.

Discussion 08: What is in a Logo?

1. Turn your brand personality into a specific design objective.
2. What is it about the name that stands out? Is it an interesting spelling that you could play up typographically? Does it evoke strong imagery?
3. Develop the design based on your brief. For your logo to have real power, you will consider not just what looks good, but what conveys the brand credibility traits.
4. Try different typefaces. Brush Condensed might be a good choice for a cafe with its lighthearted, energetic appeal, but what kind of message would it send for a financial institution?
5. Which one of the brand personality traits should be emphasized? How will you do it? By incorporating a metaphorical icon into the logo that will connote that attribute, such as an oak tree for strength or the sun for life? Or perhaps a business symbol?
6. Choose one of the logos (identities) designed by Aaron Draplin. Which ones of the guidelines for the image and representation design from Kevin Mullet's and Darell Sano's "Designing Visual Interfaces" have been applied to this design? Which ones have not been implemented? How would you improve this?

43_Discussion for M8: What is in a Logo?

M9: The Power of Typography

“Typography is the use of type to advocate, communicate, celebrate, educate, elaborate, illuminate, and disseminate. Along the way, the words and pages become art.” (James Felici, The Complete Manual of Typography)

“Typography is what the language looks like” is a famous quote by Ellen Lupton. Letters are necessary to materialize language which without letters is fleeting. It exists, but the moment you said it, it is gone, and we don’t have any records of it. For the most of the history, people have been speaking but not writing. From the cave walls to the infinite pages of the internet, typography has come a long way. Since the 15th century when Johannes Gutenberg first developed moveable type, through the Industrial Revolution, until the Digital Revolution, typography allowed us to create memories and histories.

M9 will address the following topics:

- The cultural roots of typography, and how typography influences society.
- Connotation (expressive side) and denotation (functional side) of typography.
- The basic rules of typography.



Discussion 09: The Power of Typography

Using the fifteen rules of typography, analyze typesetting of "The Best of the Bay Area 2009" spread.

List the fifteen rules. You do not have to include the explanations of the rules. Follow the format below. Point to the location and assess if the rule was applied or not. Use the professional vocabulary including a headline, text type, pull quote, line length, leading, etc.

Rule 1: For optimum legibility, choose classical, time-tested typefaces. Followed or Broken. Explain why or why not.

Followed. All of the typefaces used in the article are classical and legible.

Rule 2: Be mindful not to use too many different typefaces at any one time. Followed or Broken. Explain why or why not.

Followed. While there are a few different typefaces, the text is not distracting or confusing. There is enough difference to create emphasis and separate what needs to be separated without being chaotic.

Continue until the application, or the lack of application of all fifteen rules is explained.

After you complete the observation and analysis, write a brief paragraph with your recommendations for improvement.

44_Sample image and discussion for M9: The Power of Typography

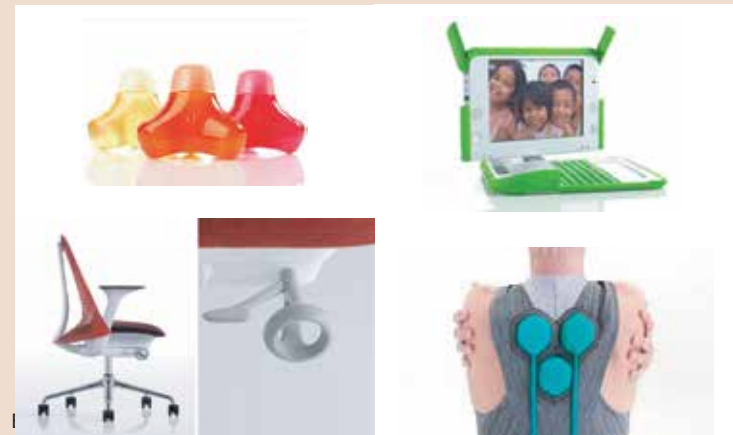
M10: Vision and Voice: Design as Agent for Change

"Any profession can have "statement of purpose." Any person, artist, designer, plumber, can make a "statement." Routinely an "artist statement" implies some moral imperative that is consistent with his or her work. Kind of pretentious, I'd say. But I think a "designer's statement" is valid too. Its a statement of principles." (Steve Heller, author, and educator)

It is very likely that if you placed current work of some of the most notable design contemporaries such as James Victore, Experimental Jetset, or Yves Behar next to each other, you would be able to pick out each one with little difficulty. This is because they have found a balance of appropriate interpretation of (client) ideas through their own lens of how they see the world. In this argument, a design statement is essential to understand how the designer approaches work.

M10 will address the following topics:

- The origins, context, and the brief history of design manifestos.
- The power of designers' vision & voice.
- Design as an agent for change.



Yves Béhar's award-winning packaging, furniture, electronics, and medicinal design

Discussion 10: Vision, Voice, and Change

Once you read about the meaning and importance of designers' vision, voice and ideas of design as an agent of change, please answers the following questions:

1. Why is designer's vision important? How do young designers develop their vision?
2. How would you describe the designers' voice? How do designers develop their voice?
3. What does it mean for a designer to be an agent for change?
4. Do design concepts and tools have power to be used to affect positive changes in some aspect of life? Give us specific examples.
5. Do you agree that the designer needs to take a role as an agent of change? Why or why not?
6. Visit the AIGA Medalists website and choose five designers that caught your attention. Insert examples of their work. What did you like /dislike about their work?
7. Choose one of the five designers and describe their Voice, Vision and ideas about Change. Please be very specific, submit examples of their work to clarify your point.

45_Sample images and discussion for M10: Vision, Voice, and Change

M11: Bridging Physical and Digital Experiences

"As these two life forms – human and machine – begin to merge a little bit, we're talking about technology really as a kind of new nature, something to measure ourselves against, to make rules from, to investigate." (Laurie Anderson, avant-garde artist)

Electronic media introduced a distinction between physical and digital media. In design, analog documents possess the properties of their material production, including continuous tone photograph and halftone screens, but all digital files are data, processed and stored as binary code. Images, text, and other forms became variable expressions of data files. Desktop computers offered designers unprecedented involvement with every aspect of design production. Digital technology brought a fundamental change in users' experience and designers' job.

M11 will address the following topics:

- The emergence of media arts as an open, democratic, non-hierarchical, fluid, and inclusive domain.
- How the concepts of integration, interactivity, hypermedia, immersion, and narrativity shaped media arts.



Concepts from Ken Jordan's and Randall Packer's "From Wagner to Virtual Reality."

Discussion 11: Bridging Physical and Digital

Once you read the Module Eleven and watch the Wagner to Virtual Reality website, please answer the following questions:

1. Digital technology brought a fundamental change in users' experience and designers' tasks and knowledge. Give us an example that you find particularly significant.
2. In your opinion, did experimental typographic design by David Carson in the 1990s have a positive impact? Why, or why not?
3. What are the five key concepts intrinsic to digital forms of multimedia introduced by Ken Jordan and Randall Packer in "From Wagner to Virtual Reality"? Explain one of the concepts and explain how it changed users' experience.
4. Visit the Wagner to Virtual Reality website and choose five Pioneers that in your opinion contributed strongly to the development of multimedia. What is the main contribution each one gave to the field?
2. Choose one of the five Pioneers and describe the multimedia concepts they developed. Please be very specific, submit examples of their work to clarify your point.

M12: Design Is Not an Art Form

“Design is first and foremost an intellectual process. Contrary to popular belief, designers are not artists. They employ artistic methods to visualize thinking and process, but, unlike artists, they work to solve a client’s problem, not present their view of the world.” (Erik Spiekermann, typographer, designer and writer)

The line between art and design is complex and intriguing. The precise line could be drawn between the practical design and art. Designers whose work embraces experimental design contribute to blurring the lines between art and design. As a wide variety of other practices, pragmatic to experimental, art and design work to inform each other. Interdisciplinary practice, critical thinking, and testing the boundaries challenge traditional definitions of art and design.

M12 will address the following topics:

- What are the differences in context, purpose, aesthetics, and the role users play in the process?
- Since designers solve problems and create products that serve their users, is design, unlike art, only about the user, not the designer?



Urs Fischer's "Frozen Pioneer," and James Dyson's Vacuum Cleaner

Discussion 12: Design Is Not an Art Form

1. Read the Module Twelve, and present one of the quotes that explain the difference between art and design that you agree with, one you disagree with and tell your point.
2. What do you think about James Dyson's work? He is a designer, who has a product that solves problems. His products have also been in many museums such as the MOMA in New York. What do you think about the design that is shown in museums?
3. Can you give us examples of design that does aspire to touch the soul? I can't think of any piece of design that would equal the soulful, human and emotional response of say, Hendrix's "Manic Depression" or Leonard Cohen's "Hallelujah."
4. Visit Urs Fischer's website and look at the sculptures "Horses Dream of Horses" and "Frozen Pioneer."
 - If you were a collector of high art, what would you think about a sculpture of the raindrops?
 - What do you think artist Urs Fischer is telling us about the common, household objects/furniture pieces?
5. What is the difference between Design and Art?

M13: Advertising's Past, Present, and Future

M.T. Anderson's novel "Feed" depicts the dystopian society as an outcome of constant consumerist influence. Characters receive the continuous flows of advertisements through their feeds as well as their buyer's education from school. The feed itself is considered a tool for education, but corporations control it with the intent of creating consumer profiles. The characters are utterly oblivious to the deteriorating environment, including the trademarked clouds, meat walls, and toxic oceans, as a result of their feed. Most evident of the feed's anti-education objective is main character's lack of skills in reading and writing and his sparse vocabulary. This reinforces the idea that critical thinking is not in the interest of the corporations.

M13 will address the following topics:

- Has advertising ever been about critical thinking? Has it always been about adding value to a product by changing our perception?
- How is advertising changing to suit the new mediums and savvy audience, the transition from a passive to an active consumer, the rise of user-generated content, and anti-advertising?



This advergaming, starring the Pepsi mascot Pepsiman, was a platformer released in Japan for the original Playstation in 1999.

Discussion 13: Advertising's Past, Present, and Future

1. Which one of the examples discussed in Module 13 describes advertising most accurately in your opinion?
2. Visit Ads of the World and Clio Awards websites. Search for two examples that best reflect your understanding of the purpose and use of advertising. Please describe both examples and explain what makes them significant.
3. Explain the concepts: false advertising, perception management, guerilla marketing, and product placement. Present and describe examples from your experience.
4. Is advertising necessary for the economic growth? What advertising clients, other than the profit-generating corporations frequently spend large sums of money on advertising? Why do you think some organizations advertise more than the others - for instance political parties versus public education?
5. What is the significance of Bill Bernbach's Volkswagen campaign?
6. What role does the Adbusters magazine play in regards to the public perception of advertising today?
7. How do you see the future of advertising?

48_Sample images and discussion for M8: What is in a Logo?

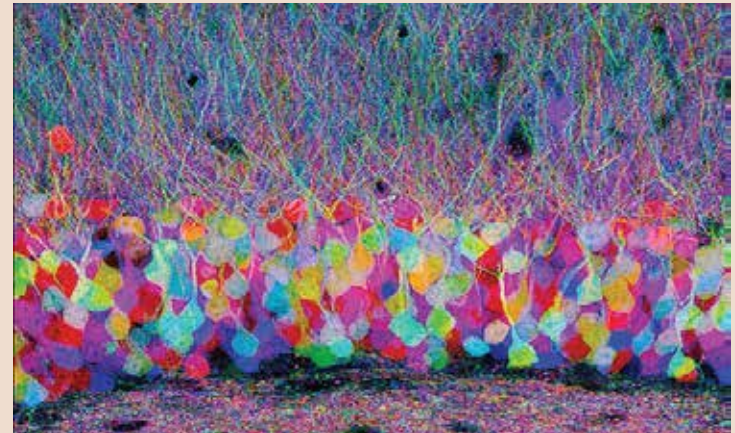
M14: Design for Science

“One of design’s most fundamental tasks is to help people deal with change. Designers stand between revolutions and everyday life. Designers can grasp momentous changes in technology, science, and social mores and convert them into objects and ideas that people can understand and use.” (Paula Antonelli)

In many ways, the cybernetics movement is a model for what institutions including MIT Media Lab, UCLA Art|Sci Center, and Systems Research Group at the Royal College of Art are trying to do: allow a convergence of new technologies to create a new movement that cuts across the disciplines. In his article “Can design advance science, and can science advance design?” Joichi Ito, director of the MIT Media Lab, wrote: “I believe that by bringing together design and science we can produce a rigorous but flexible approach that allows us to explore, understand and contribute to science in an antidisciplinary way.”

M14 will address the following topics:

- The impact of Cybernetics Movement on the contemporary culture.
- Can design advance science, and can science advance design?



Brainbow by Department of Biology at Harvard University is the process by which neurons in the brain are flagged using fluorescent proteins of distinctive color.

Discussion 14: Design for Science

1. What was the impact of the Cybernetics Movement on the contemporary culture? Explain using the work of one of the scientists mentioned in the module, or in the Wagner to Virtual Reality site (<http://www.w2vr.com/contents.html>)
2. Choose one of the examples of work discussed in Module 14 that you find fascinating and answer the question “Can design advance science, and can science advance design?”
3. Visit the Design and the Elastic Mind exhibition companion website. Search for a minimum of two examples that best reflect your understanding of the relationship between design and science. Please describe both examples and explain what makes them significant for you.
4. Visit the MIT Media Lab website. Explore the research fields that spark your interest, choose one research project and describe it.
6. Visit the UCLA Art|Sci Center, explore the showcased research projects, choose one of them and describe it.
7. How do you see the future of the relationship between design and science?

49_Sample images and discussion for M14: Design for Science

M15: Design for the Next Economy

“Frankly I wonder whether humans deserve a position in a thriving economy. Given our résumé as a species, who would hire us? Any wise, skeptical alien would notice that plankton, grass, ants, and termites all do a much better job at saving Earth than humans.” (Bruce Sterling, “Are we worthy?”)

Design shapes, modifies and alters the world for better or worse, and the need for modern design to be sustainable and ethically responsible has never been more important. Many corporations, research centers, governments, and individuals acknowledge that a change in attitude to the way we design products, spaces, communications, and communities is a positive step and long overdue. Our understanding of sustainable design has transformed, shifting from being about risk and compliance to a dynamic leadership issue.

M15 will address the following topics:

- What are the parameters of good design in an unsustainable age?
- What kind of knowledge, skills, and confidence do designers need to implement these principles and become more effective agents of change?



Natalie Jeremijenko's NoPark reengineered “no parking zones” — mostly those associated fire hydrant placement — and transform them into green spaces.

Discussion 15: Design for the Next Economy

1. Once you read Module Fifteen: Design for the Next Economy, revisit the opening quote by Bruce Sterling and give us your informed opinion about it.
2. Choose a project presented in the module that best reflects your understanding of design for the next economy. Analyze it and explain what makes them significant.
3. Choose a project presented in the module that least reflect your understanding of design as an agent of change. Analyze it and explain what makes them significant.
4. Watch “The Story of Stuff” (21:24 min) movie. List and explain one argument you agree with, and one you disagree with.
5. Read “1000 Words: A Manifesto for Sustainability in Design” by Allan Chochinov, review his rules that spark your interest and give us examples that follow and/or break that rule.
6. Some designers may be dreamers, like James Victore who says “I still believe that design can change the world.” Others, like David Carson who says “Graphic design will save the world right after rock and roll does.” may be sarcastic. Do you see design as an agent of change? Why, or why not? Please be as elaborate as you wish.

50_Sample images and discussion for M15: Design for the Next Economy

Resources

IMPACT: STRATEGIES FOR CREATIVE INTERVENTION

- Mark Randall. "Impact: Strategies for Creative Intervention." <http://impact.sva.edu>, May 20, 2018.
- Mark Randall. "Worldstudio." <http://worldstudioinc.com>, May 20, 2018.
- Mark Randall. "Design Ignites Change." <http://www.designigniteschange.org>, May 20, 2018.
- Dr. Mariana Amatullo. "Designmatters." <https://designmattersatartcenter.org>, May 20, 2018.

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