

HOLA!

INSTRUCTOR Gaby Hernández
PRONOUNS: SHE/HER/HERS
gabyhernandez.design

MEETING TIME R 11:45 am–2:50pm

OFFICE HOURS W 1–2 pm, or by appt.
@ FAC 313E

CONTACT

The easiest way to contact me is by email. Allow 24–36 hours of response time during week days. During holidays or weekends, it may take me longer to respond. Please plan ahead to prevent work emergencies.
ghernandez@arts.ufl.edu

CLASS RESOURCES, MATERIALS, AND INFO

Resource archiving, instructions, events, announcements, materials, grading, delivery of electronic files, discussions, scheduling of meetings, etc will take place on E-Learning (Canvas). Make sure to check the class' Canvas often through the week.

COURSE DESCRIPTION

A rotating topics course focused on the integration of research and practice to address complex problems within diverse contexts. The study and use of qualitative, quantitative, and mixed research methods appropriate for an expanded practice are addressed through discussions, case studies, writing, fieldwork, and presentations. This course interacts directly with Graphic Design Seminar (GRA6930).

PREREQUISITES

MxD—Design and Visual Communication majors or permission of faculty supervisor.

COURSE OBJECTIVES

- Learn how to design in a complex, intercultural environment for a diverse audience;
- Explore the diverse aspects necessary to design for 'real world problems' and constraints (including intercultural communication strategies, budgets, constituents' needs and wants, feasibility, dissemination);
- Study and apply different methods to conduct design research fieldwork and visualization;
- Learn and apply research methods to achieve desired outcomes;
- Develop engaging documentation for public dissemination;
- Work directly with communities and disciplinary experts to develop innovative solutions to community-identified problems.

COURSE STRUCTURE

Each semester students will focus on one project in-depth, both from an individual and group perspective. This will be a project that is in context (i.e., a real project on a real site, working with people in their spaces) and in collaboration with subject matter experts. The process will follow the program's general framework and methodology, although there will be space to alter this based on needs and constraints. The methodology is dynamic in this way.

Each week will include reflections on new knowledge acquired, discussions about how to "connect the dots," practice and exercises on specific methodologies and design research tools, and critiques/feedback which will be a time for the participants to come together to address questions of importance to individuals, the project, stakeholders, and context. Throughout the course the activities will be flexible enough to accommodate natural changes in progress, but general structure and expectations will be provided.

GENERAL COURSE TOPICS WOULD INCLUDE

- Semiotics of culture and design
- Ethnographic design research methods
- Intercultural communication
- Visualization and visual storytelling in response to research
- Design fieldwork practices and tools
- Design and Social Responsibility

A COMMITMENT TO DIVERSITY AND TO FACILITATE A BRAVE SPACE FOR ALL

We work hard to practice inclusion and to secure an equitable environment where learning and sharing is driven by diversity (of race, ethnicity, origin, nationality, sexual orientation, gender identity, economic status, ability, age, culture, and personal experiences, and heritage). We embrace multiculturalism, have no tolerance for bigotry and racism, reject stereotypes, and check bias often to help our students and the profession thrive in a changing world and within our own community.

Part of my commitment is to help facilitate a *brave space* in our classrooms and studios, as we enter a field where discussions about difficult, challenging, or triggering issues may arise. When designers work on social and community-based causes, we often deal with all kinds of topics that may affect us and others directly or indirectly.

According to Arao and Clemens (2013), a *brave space* contains five main elements:

1. "Controversy with civility." Varying opinions are accepted;
2. "Owning intentions and impacts." Students acknowledge and discuss instances where a dialogue has affected the emotional well-being of another person;
3. "Challenge by choice." Students have an option to step in and out of challenging conversations;
4. "Respect." Students show respect for one another's basic personhood;
5. "No attacks." Students agree not to intentionally inflict harm on one another

I expect my students to accept this way of building community and maintaining respect and to work hard to maintain civility, resulting in learning spaces where diverse conversations can be had to leverage personal and collective growth.

REFERENCES AND BIBLIOGRAPHY

Readings or other reference materials will be assigned weekly as necessary. This class will use books, scholarly journal articles, online case studies, and other open-source materials. *Please read Annex 2 at the end of the syllabus for a running list of references that inform this class.*

MATERIALS AND SOFTWARE

For this class you will need:

- A sketch book as thick and as big as you can handle. You will need to do plenty of experimentation, sketching and ideation. Using an ample surface helps
- A small, pocket-size journal for daily annotations and reflections
- Pencil for free-hand sketching and note taking
- Other sketching and ideation materials of your preference (such as markers, ruler, Micron pens, etc). Other materials will be provided during class activities (such as post-it notes or Sharpies)
- A laptop computer with Adobe Creative Cloud software
- Access to digital camera, audio recorder, and audio/video editing software of your preference. Most current phones are able to do decent quality multimedia recording

GENERAL COURSE SCHEDULE

- Week 1-2:
BLOCK 1
 - Introductory topics, concepts, and theories
 - Reflections about last semester
 - Warm-up assignment on mapping (*DUE 01/16*)
- Week 3-4:
BLOCK 2
 - Intro to semester projects/potential problems
 - Structuring and brainstorming about fieldwork and research: *What do we need to discover?*
 - Getting to know project collaborator(s)
- Week 5-7:
BLOCK 3
 - Fieldwork and research
 - Report of findings: *Discovering design problems*
- Week 8-15:
BLOCK 4
 - Research reflections + visualization
 - Developing design solutions and activities
 - Iterative design and weekly critiques
 - Prototyping and testing
 - Delivery and dissemination of design outcomes

Detailed descriptions of the semester blocks and weekly activities will be provided in a timely manner during the semester, including "free work sessions." Each activity will be discussed and given a criteria. Sudden changes in weekly activities may occur as we adapt to working with people in the community and city partners.

GRADING

The purpose of grading and evaluation is to pinpoint the strengths and weaknesses of your work. To this end, I can only respond to what is observable.

KEEPING AN ARCHIVE OF YOUR WORK FOR RESEARCH AND GD AREA PROMOTION, DURING AND AFTER THIS SEMESTER

All/any process and design outcomes in this class may be used in scholarly research related to teaching by me, as I work to further design pedagogy based on human-centered processes, horizontal methodologies, decolonial design, and design, heritage and identity. Therefore, I will take pictures, record class sessions, maintain documentation of activities, and keep an electronic archive of all final projects, exercises, and presentations.

I/the GD area may also use these materials for the MxD program and UF Graphic Design social media and other public-facing media related to the university, such as the UF Graphic Design website, as well as in promotional items for alumni or the College. At all times you will be credited for the work. No grades or other personal information will ever be made public. A consent form will be provided.

Grade Table

A : 100–95 :	Exceptional or excellent work throughout the process. All submissions and outcomes are excellent, with no errors or changes necessary
A–: 94–90:	Excellent; surpassed all criteria but minor room for improvement
B+: 89–87:	Very good; surpassed all criteria but some areas can be improved
B: 86–83:	Good; met all criteria but more than minimal room for improvement
B–: 82–80:	Above average; met criteria but needs improvement
C+: 79–77:	Average; met some criteria and there are several areas for improvement
C: 76–73:	Average; much improvement needed
C–: 72–70:	Slightly below average; further improvement is needed
D+: 69–67:	Below average; very significant improvement is needed
D: 66–63:	Below average; poor and/or incomplete work
D–: 62–60:	Below average; very poor and/or incomplete work
E: 59 or below:	Failing; work did not meet any criteria or you submitted no work

UF Grading Policy: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Distribution of Grades

Grading for this class will occur throughout the whole semester.
Rigor appropriate to graduate level studies will directly influence your grade.

- 10%** Timely delivery and quality of warm-up **mapping exercise**.

- 10%** Active **participation** during critiques and class discussions.

- 10%** General **progress** (successful learning and application of research, concepts, methods, ideation, risk taking, and incremental quantity and quality of work, evaluated through the semester and during the successful scheduling of a minimum of five individual feedback meetings outside of class time).

- 15%** Performance, proactivity, and successful organization, implementation, and reporting of **fieldwork activities and research**, individually and as part of a group.

- 30%** Quality and accuracy of main **design project(s)** (exploration, attention to detail, iterations, visual organization, quality and innovation of formal solutions, presentations, and analysis).

- 10%** **Professionalism** (successful collaboration, inquiry, attitude towards work and collective environment, respect, healthy criticism, group work, openness to ambiguity and change, punctuality and preparedness, leadership).

- 10%** **Process** documentation (successful development and delivery of process book)

- 5%** Attendance to 3 public **events** (these may include participating in or attending talks, lectures, or workshops related to your professional design development, research interests, or this course, organized by UF, SA+AH, graphic design area, a professional design organization (such as AIGA), local organizations, or the City of GNV)

Anex 1

research & practice

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GENERAL CLASS, SCHOOL OF ART + ART HISTORY, AND UNIVERSITY OF FLORIDA GUIDELINES AND POLICIES

Attendance

You can miss two class days without penalty. After two absences, you will be required to show an official excuse of your absence. Unexcused absences for 6 or more class periods will result in an “E”. At all times, you must demonstrate your proactivity to be up to date with class contents, activities, exercises and other requirements, even if you have missed class sessions.

Arriving 10 or more minutes late after class has commenced means that attendance is not awarded on that day. Excused absences and tardies follow university guidelines and may include illness, serious family emergencies, special curricular requirements, military obligation, severe weather conditions, religious holidays and participation in official university activities or court-imposed legal obligations. If you have a delay, please contact instructor by email prior class.

Twelve-Day Rule

Students who participate in official athletic or scholastic extracurricular activities are permitted twelve (12) scholastic day absences per semester without penalty. In any case, it is the student’s responsibility to maintain satisfactory academic performance and attendance.

Absences for Religious Holidays

Students, upon prior notification of their instructions, shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith. Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence. A student who believes that he/she has been unreasonably denied an education benefit due to religious beliefs or practices may seek redress through the student grievance procedure.

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Health and Safety

The UF School of Art and Art History is concerned about the safe use of art materials.

Notes related to the design area: Batteries, old monitors, lamps from digital projectors may release mercury if broken. There are no known health hazards from exposure to lamps that are intact. A complete handbook is provided at: <http://arts.ufl.edu/site/assets/files/37319/saahhealthandsafetyhandbook.pdf>

General University Policies and Services

This resource covers most policies and procedures important to students. <http://www.dso.ufl.edu/>

Students Requiring Accommodations

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter that must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

University Honesty Policy

UF students are bound by The Honor Pledge, which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida,

the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.”

The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

An academic honesty offense is defined as the act of lying, cheating, or stealing academic information so that one gains academic advantage. As a University of Florida student, one is expected to neither commit nor assist another in committing an academic honesty violation. Additionally, it is the student’s duty to report observed academic honesty violations. These can include: cheating, plagiarism, bribery, misrepresentation, conspiracy, or fabrication. <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

FOR EMERGENCIES

DIAL 911 / The building number for Fine Arts C is 0599.

Non-emergencies: contact the University Police Department: (352)392-1111, <http://police.ufl.edu/>

Student Healthcare Center

Dial 911 for medical emergencies.

Dial (352)392-1161 for urgent after-hours medical questions.

Dial (352)392-1171 for after-hours mental health assistance.

<http://shcc.ufl.edu/>

Counseling and Wellness Center

(352)392-1575, <http://www.counseling.ufl.edu/cwc/Default.aspx>

Computer Use and Acceptable Use Policy

All faculty, staff, and students of the University of Florida are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate.

<http://www.it.ufl.edu/policies/acceptable-use/acceptable-use-policy/>

Class Demeanor / Disruptive Behavior

Students are expected to arrive to class on time and behave in a manner that is respectful to the instructor and to fellow students. Please avoid the use of cell phones and restrict eating to outside of the classroom. Opinions held by other students should be respected in discussion, and conversations that do not contribute to discussion should be held at a minimum, if at all. Faculty, students, Administrative and Professional staff members, and other employees [hereinafter referred to as ‘member(s)’ of the University], who intentionally act to impair, interfere with, or obstruct the mission, purposes, order, operations, processes, and functions of the University or the workplace that is a classroom shall be subject to appropriate disciplinary action by University authorities for misconduct, as set forth in the applicable rules of the Board of Regents and the University and state law governing such actions. Be advised that you can and will be dismissed from class if you engage in disruptive behavior. A detailed list of disruptive conduct may be found at — <http://regulations.ufl.edu/regulations/uf-1-general/>

Class Evaluations (Gator Evals)

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Anex 2

research & practice

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CLASS REFERENCES AND THEORETICAL FRAMEWORK

The following is a running list of books and references that have influenced this course and that we may use. Readings or other reference materials will be assigned weekly as necessary. **Please use the other side of this page to keep your own record of readings, articles, and inspirational books.**

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SCHOLARLY DESIGN JOURNALS THAT WE USE

- Design and Culture
- Visual Communication
- Dialectic
- Journal of Material Culture
- Visible Language
- Iterations
- Design Philosophy Papers
- Design Issues
- CoDesign
- The Design Journal
- Identities
- Design Principles & Practices
- Strategic Design Research
- Borderlands
- Communication Design
- DRS Proceedings
- IASDR Proceedings
- ALGA DEC Proceedings

Add your own!

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Cross, N. (2006) *Designerly Ways of Knowing*, London, Springer.

Kumar, V. (2012) *101 Design Methods: A Structured Approach for Driving Innovation in Your Organization*, New York: Wiley.

LeCompte, M.D. & Schensul, J.J. (2013) *Specialized ethnographic methods, a mixed methods approach*, Lanham: AltaMira Press.

Lupton, E. (2012) *Graphic Design Thinking: Beyond Brainstorming*, NY: Princeton Architectural Press.

Manzini, E. (2015) *Design, When Everybody Designs: An Introduction to Design for Social Innovation*, Cambridge: MIT Press.

Strauss, C and Fuad-Like, A. (2012) *The Slow Design Principles: A new interrogative and reflexive tool for design research and practice*. http://www.slowlab.net/CtC_SlowDesignPrinciples.pdf

van Veggel, R. (2005) *Where Two Sides of Ethnography Collide*. *Design Issues*, Volume 21, Number 3, Pages 3–16.

Smith, C.E. (2007) *Design for the other 90%*, NY: Cooper Hewitt

Ali, D. (2017) *Safe Spaces and Brave Spaces*. Historical Context and Recommendations for Student Affairs Professionals by the National Association of Student Personnel Administrators (NASPA), Inc, Issue 2, Pages 3-12.

Hanington, B. & Martin, B (2012) *Universal Methods of Design: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions*, Boston: Rockport Publishers.

Visocky O’Grady, J. and Visocky O’Grady, K. (2017) *A Designer’s Research Manual (2nd Ed)*, Boston: Rockport Publishers.

(2015) *The Field Guide to Human-Centered Design*, IDEO.ORG.

Bennett, A. (2006) *Design Studies: Theory and Research in Graphic Design*, NY: Princeton Architectural Press.

Corona Berkin, S. & Kaltmeier, O. (2012) *En Diálogo: Metodologías Horizontales en Ciencias Sociales y Culturales*, Barcelona: Editorial Gedisa.

Laurel. B. (2003) *Design Research: Methods and Perspectives*, Cambridge: MIT Press.

New York Times (2019) *The 1619 Project*. <https://www.nytimes.com/interactive/2019/08/14/magazine/1619-america-slavery.html>

