

GRA 1113c: Design Studies

Instructors

Dr. Dori Griffin – dgriffin@arts.ufl.edu

I'm she/her and go by Dr. Griffin in this context

Share your name + pronouns ASAP on the Getting to Know You survey

Drop-in office hours M 2:00-3:00pm + scheduled meetings (via Calendly)

I answer messages M-F, around 8am-4pm

I turn off message alerts on evenings and weekends

TA Tanya Glakhova – glakhova.t@ufl.edu

I'm she/her and like to be called Tanya; see Canvas for Zoom hours

TA Saeideh Lotfi – saeideh.lotfigog@ufl.edu; see Canvas for Zoom hours

I'm she/her and like to be called Saeideh (Sæi:'de)

TA Mohammed Sharif Umar – m.umar@ufl.edu; see Canvas for Zoom hours

I'm he/him and like to be called Sharif

TA Jamie Zhang – zhangx2@ufl.edu; see Canvas for Zoom hours

I'm she/her and like to be called Jamie; see Canvas for Zoom hours

Course Summary

This course asks how design works as a tool in our everyday lives for (1) **understanding** socio-cultural and personal identity, (2) **shaping** individual and shared human experiences, and (3) **communicating** through designed visual information, environments, and experiences. Designed images, objects, environments, and interfaces shape the “facts” of how we perceive each other, navigate public spaces and digital environments, and understand everything from political affiliations to brand preferences. A range of course activities will foster critical discussions, collaborative design thinking activities, and investigative design studio making. The course is organized around three guiding questions:

- What is design?
- How does design work?
- Who is design for?

Pre-requisites	Co-requisites	Credits
Graphic design major	None	3hrs

Class meetings

Discussion groups meet 1x/week, F2F, on Tuesdays—attend your assigned section:

Period 2, 8:30-9:20 / Period 3, 9:35-10:25 / T Period 4, 10:40-11:30

Studio sessions meet 1x/week, F2F, on Thursdays—attend your assigned section:

R Period 2, 8:30-9:20 / R Period 3, 9:35-10:25 / R Period 4, 10:40-11:30

Asynchronous online content is accessible via Canvas:

Readings, videos, audio, Critique Wall (due F 11:59pm) and quizzes (due M 11:59pm)

Coursework Summary

Assignment	Description	Requirements	Points	Due
<p>Design Critiques via Critique Wall <i>weekly critique wall contribution; a shared, critically annotated image board that we'll review in relationship to design making</i></p>	<p>For each entry, locate and critically analyze one example of design that shows the relationship between the week's question (e.g., how might design redefine itself?) and your individual research theme from the approved list (e.g., gender).</p>	<p>1 image of <u>your creation</u> and a brief caption: <u>what</u> we're seeing and <u>why</u> it's important + relevant, from your point of view.</p>	<p>250 Complete 10 (/12 possible) weekly entries, 25 pts each</p>	<p>Fridays @ 11:59pm</p>
<p>Quizzes <i>weekly, online; no quiz weeks 5, 10, 15</i></p>	<p>During each unit, you'll take four online, multiple choice quizzes reviewing the week's assigned viewing, listening, and/or reading assignments.</p>	<p>10-12 multiple choice and short answer questions; two chances to take the quiz, 30 minutes to complete once you begin, highest score automatically kept.</p>	<p>220 12 quizzes, 20 pts each max. credit 200 (/220, =1 "free" skipped quiz)</p>	<p>Mondays @ 11:59pm</p>
<p>Design Thinking & Design Studio Making <i>weekly, synchronous, collaborative design and discussion activities</i></p>	<p>Each week, you'll participate in a design making session and a discussion session. Earn credit through engaged, active participation that's consistently informed, thoughtful, and considerate; there aren't right or wrong answers, any new design skills will be introduced during class as needed.</p>	<p>Active engagement as described in each session's design thinking & making prompt (rubric attached to prompts).</p>	<p>220 24 sessions, 10 pts each, max. credit 220 (/240, this = 2 "free" absences)</p>	<p>T/H, during your assigned section time</p>

<p>Collaborative reflection <i>synchronous critical reflection via design studio making sessions; occurs 3 weeks/semester</i></p>	<p>Each unit concludes with a collaborative design studio-making activity that asks you to holistically reflect on the unit's guiding question. We'll review problems encountered, challenges overcome, and lessons learned. Your small group will collaboratively produce a designed artifact reflective of your shared experiences.</p>	<p>Self and peer evaluation (rubric attached to assignment).</p>	<p>120 6 sessions, 10pts each, +20pts for each reflection's designed outcome and 10pts</p>	<p>During class; final week of each unit (weeks 5, 10, 15).</p>
<p>Visual essay <i>analytical visual essay reflecting on all three of the course's guiding questions in a holistic way; final project</i></p>	<p>In an analytical visual essay, contextualize and evaluate the design elements you observed during your visit to a cultural place or public space (can be online). Use the critical and observational skills you developed through your critique wall contributions to analyze the design choices you encountered. Analyze the role of design choices in shaping and/or dialoguing with visitors' identities, particularly your own. Communicate your argument via words and self-designed images.</p>	<p>Analytical visual essay with a minimum of 500 words written content and 5 self-authored images (rubric attached to assignment).</p>	<p>170</p>	<p>Last day of your section's Discussion meeting.</p>

Final presentation <i>presentation of visual essays (during final)</i>	Present and collaboratively evaluate the results of your visual essay. Occurs during each section's assigned final exam period.	Self and peer evaluation (rubric attached to assignment).	30	During your section's final exam period
			1000 (total)	

Attendance

Attendance is recorded promptly when class starts for F2F meetings. You're allowed two "personal days" for the semester, after which each absence that does not meet university criteria for "excused" will result in a 20-point (2%) deduction from your final grade. Some credit-earning activities (worth about 1% of total course grade per activity) happen in class, with no make-up credit unless your absence is officially excused. Participation that's consistent, informed, thoughtful, and considerate is expected through collaborative, in-class design thinking & design studio making activities; rubrics are attached to prompts. If you have personal issues that prohibit you from joining freely in class discussion, such as shyness or language barriers, see the instructor as soon as possible to discuss alternative modes of participation. No pre-existing design skills are expected or required.

Grading

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with [university policies](#); read more about [grade point](#) assignment at UF. A grade of C or higher is required for degree progression.

Grading Scale

A	94-100%	B-	80-83%	D+	67-69%
A-	93-90%	C	74-76%	D	64-66%
B+	87-89%	C+	77-79%	D-	60-63%
B	84-86%	C	74-76%	E	<60%

Learning Objectives & Outcomes

At the end of this course, students will be able to:

- **Identify, describe, explain, and critique** 1/ how design is defined across many places and times; 2/ how design works to shape intersectional personal and socio-cultural identities; and 3/ who design is intended for based on how the design process approaches the first two variables. We'll evaluate these skills through collaborative, in-class Design Thinking and Design Studio Making activities, discussions, and Critique Wall posts.
- **Identify and describe via writing & design** the key concepts, themes, and disciplinary vocabulary relevant to contemporary design practice. We'll encounter these in connection to specific, global, real-world case study examples of the design process and its role in shaping human experiences. We'll evaluate these skills through online Quizzes, in-class discussions, Design Thinking and Design Studio Making activities, and Collaborative Reflections (designed) at each unit's conclusion.
- **Identify, analyze, and evaluate** how designed artifacts and design practices change relative to place, time, and socio-cultural identities. We'll evaluate these skills through Critique Wall posts, guided peer and self analysis, and Design Thinking & Design Studio Making activity outcomes.
- **Identify, analyze, and evaluate** how design plays a role in shaping personal experience relative to an individually selected theme: economic class, race/ethnicity, gender/sexuality, ability/disability, nationality, or religion/spirituality. We'll evaluate these skills through Critique Board posts and Visual Essays.
- **Develop and present via design** critical, personal responses to the diverse examples of design practice encountered throughout the class. We'll evaluate these skills through Critique Board posts, Visual Essays, and the presentation of these results to peers at the semester's conclusion (during the assigned final exam period).
- **Engage design making processes** through collaborative, low-risk design making prompts in the weekly, synchronous design studio making sessions. Responses to these prompts will be evaluated in relationship to engaging the design process: research, define, ideate, prototype, test. The aesthetic and functional value of the design is important in a professional context and part of our classroom discussions. It is not an element of evaluative grading in this class.

UF Policies & Resources

A. In-class Recording

Students are allowed to record video or audio of *class lectures*. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor. A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor. A class lecture *does not include* lab/design studio sessions, student presentations, academic exercises involving solely

student participation, or private conversations between students in the class or between a student and the faculty or lecturer during a class session.

B. Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester. **We welcome informal information** that helps us better accommodate your everyday needs. (EG, “I often use a quiet fidget toy” or “Content that includes _____ is difficult for me so I need a heads-up.”)

C. Instructor Feedback

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/>.

D. Honor 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 UF Honor Code (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.

E. Emergency Contacts + Counseling and Wellness Center

Call the University Police Department at 352-392-1111 or 911 for emergencies.
For mental health needs contact the Counseling and Wellness Center:
<http://www.counseling.ufl.edu> or telephone 352-392-1575.

F. The Writing Studio

The Writing Studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing design design studio online at <http://writing.ufl.edu/writing-design design studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

Weekly Course Outline: Read, Watch, Look, Listen, Analyze, Make

UNIT 1: What is design?

With weekly content assignments, critique wall posts, and quizzes

Week 1: How has design been defined historically?

How and why is design not neutral, universal, and timeless

[“Design is Timeless” by Paul Rand](#)

[“Design Q&A” by Eames design studio](#)

[“The Crystal Goblet” by Beatrice Warde](#)

[“Art, Design & Modernity - The Bauhaus & Beyond”](#)

Week 2: How might design redefine itself?

Exploring pluriversal alternatives to Modernist design practices

[“Design No Harm” by Antoinette Carroll](#)

[“Design Is Storytelling” by Ellen Lupton](#)

Week 3: How does design approach questions of form?

Investigating aesthetic and structural qualities, materials, production methods

Typography:

- History of the Alphabet

- History of Typography

- Wood type in China

- Letterpress type in WE/NA

- From Paper to Screen

Printing & books:

- Manuscripts in western Europe

- Manuscripts in the Arab world

- Woodcut printing in western Europe

- Block printing in India

- Books binding in China:

Image-making:

- Graphic patterns + images on textiles in south Asia

- Ukiyo-e printing in Japan

- Lithography in WE/NA

- Intaglio in WE/NA

- Daguerreotypes in WE/NA

Week 4: How might design move beyond form?

Investigating how 21st c. designers leverage form for positive social innovation

Type design:

- Right to Left

- The Politics of Arabic Type Design

Comic book design

- Lighten Up (Black Americans in comics)

- Of God & Heroes (Indigenous Americans in comics)

Documentary image-making projects:

- Humanea Project

Selfie City

Week 5: Synthesis, aka Gestalt

No new content during Synthesis/Gestalt

UNIT 2: How does design work?

With weekly content assignments, critique wall posts, and quizzes

Week 6: How does design shape interpersonal and social identity?

Brands as problematic vehicles for personal and social identification

“The Complete History of Branding in 20 Minutes” by Debbie Millman

“Ain’t Dat a Shame” by Kelly Walters (branding and Black cultures)

Land ‘o’ Lakes rebrand (branding and Indigenous cultures)

Week 7: How does design shape information access?

Data visualization as social and political activism

“Disinformation Visualization” by Mushon Zer Aviv

“What Would Feminist Data Visualization Look Like?” By Catherin D’Ignazio

W.E.B. Du Bois’ Data Portraits: Visualizing Black America, ed. Battle-Baptiste & Rusert

Week 8: How does design shape networks of exchange?

Scandinavian design & its fans/critics as a global commodities case study

“Designpocalypse: Is Design Becoming a Commodity?” by Lulo @ frog design, Mexico City

“Designing Class: IKEA & Democracy as Furniture” by Kimberly DeFazio

“Translating Hygge: A Danish Design Myth & Its Appropriation” by Breunig & Kallestrup

Week 9: How does design shape (in)equity?

Urban design, ‘homelessness,’ and hostile design as vehicles for (in)equity

“Designing Ourselves for Ourselves,” directed by Zorrie Petrus

“Unpleasant Design & Hostile Architecture” on 99% Invisible:

“The Politics of Perception,” interview with Callous Objects author R. Rosenberger

Week 10: Synthesis, aka Gestalt

No new content during Synthesis/Gestalt

UNIT 3: Who is design for?

With weekly content assignments, critique wall posts, and quizzes

Week 11: How might design be functional?

Problematizing design thinking as a tool for functionality and equity

“Design Thinking for Social Innovation” by T. Brown and J. Watt

“Design Thinking Is Fundamentally Conservative” by Natasha Iksander

“Designing a New Way for People to Vote” IDEO case study

“How Is Design Driving Ford to Innovate?” IDEO case study

Week 12: How might design be democratic?

Investigating how communities and cultures are already “good” designers

“By the People: Designing a Better America” by Cooper-Hewitt National Design Museum

“Designing Equitable Cities & Beyond in the USA,” interview with Toni Smith

“The People Are Already Beautiful: Indigenous Design & Planning” by Theodore Jojola

Week 13: How might design be universal?

Understanding how the Disability community shapes universal design efforts

“The Controversial Process of Redesigning the Wheelchair Symbol” by Natasha Frost

“The Power of Disability” by Liz Jackson

“Universal Design & Its Discontents” by Rick Godden and Jonathan Hsy

Comparative review of *What Can a Body Do?, Accessible America, and Making Disability Modern* by Jo Gooding in *Journal of Design History*

Week 14: How might design be sustainable?

Moving sustainability beyond buzzword toward equitable everyday practice

“Revitalizing the Rhetoric of Sustainability” by Anneli Bowie & Duncan Reyburn

“Design Activism within Existing Systems” by design design studio [d]Tale

Week 15: Synthesis, aka Gestalt

No new content during Synthesis/Gestalt

Final Exam Period:

Presentation and collaborative evaluation of visual essay outcomes