

UNIVERSITY OF THE PACIFIC

Instructor: **Professor Brett DeBoer**
 Office: **Jeannette Powell Arts Center, rm. 112**
 Phone: **209.762.7376**
 E-Mail: bdeboer@pacific.edu
 Website: graphicdesignthoughts.wordpress.com

Facebook: <https://www.facebook.com/uopart/>
<https://www.facebook.com/groups/248843088492172/>

Office Hours: **Monday–Friday 11:00–12:00**

ZOOM When necessary
<https://pacific.zoom.us/j/2381917234>

Course/Section: **ARTH 101/01**
 Title: **Design Thinking**
 Units: **4**
 College: **College of the Pacific**
 Department: **Department of Art Media, Performance and Design (AMPD)**

Term: **Spring /2024**

Days: **M/W**

Hours: **4:00–5:45 p.m.**

Location: **ARTS 209**

Dates: **Jan 17–April 29**

FINAL: **Wednesday, April 8th**

UNIVERSITY COURSE CATALOG DESCRIPTION

A survey of visual communication introduced by formal analysis of major works of design within the context of their time and influence on later works. This course highlights significant events in communication and design thinking from 1450 to the present with particular emphasis on the past century of design.

COURSE PREREQUISITES

None.

COURSE OVERVIEW

Interdisciplinary Study recognizing and understanding the meaning of a wide range of visual messages in the arts, design, and culture, with emphasis on critical thinking and analysis. Topics include visual perception, and persuasion explored through study of exemplary moments in design within specific historical, cultural, aesthetic and technical perspectives—zeitgeist

ALCHEMY IS BASED ON THE INEXPLICABLE AND MYSTERIOUS. It is defined as the ancient science that attempts to turn base metals into gold. Simply, it is the power to transform something common into something special.

DESIGN THINKING will introduce the student to the inexplicable and sometimes, mysterious processes of creative innovation. How do objects, buildings, locations, pictures become transformed into something extraordinary in the hands of some. We will examine a select group of (golden) works from design history (1450 to the present) with particular emphasis on works from the past century, to discover the events and circumstances that influenced their creation.

“We should note the force, effect, and the consequences of inventions, which are nowhere more conspicuous than those unknown to the ancients: *printing, gunpowder*, and the *compass*.

For these have changed the appearance, and the state of the whole world.”

—Francis Bacon.

The far-reaching effects of design thinking explore the interconnectedness between moments of inspiration and the context in which it was created. This interconnectedness will have the greatest impact on your class experience. The German word—[Zeitgeist](#)—describes this reference of a design work to its particular cultural, technological, social, political and religious context. We will see how designers have manipulated the tools of art to influence and inform within this contextual framework—the Zeitgeist—of the time.

“Design is always changing. It continually transforms how we engage with each other and our world in new and exciting ways. New processes, strategies and technologies are invented. Historical precedents are reevaluated and critiqued. Innovative storytelling and narrative techniques are formed. Who are those driving this constant process of change? Designers, educators, curators, and authors are among those who are actively reshaping the creative process, directing currents in contemporary culture, and redefining the meaning of design.”

—AIGA, Chicago

“Not everything is about design, but design is about everything.
So, do yourself a favor and be ready for everything.”
—100 Essays About Design, Michael Beirut

More specifically, DESIGN THINKING is meant to provide an awareness of style, a scrutiny of exemplary work, and an investigation of the creative process. Students will gain a perspective on creative development as represented by examples of design within the wider contexts of changing technologies, expanding geographical regions, and cultural vernacular. All will develop an ability to critically analyze visual material and cultivate informed judgments about their meaning and origin. A major theme which will direct the student’s study in the second half of the course will be to identify examples of major paradigm shifts in design thinking which, because of their importance had an impact on, or was a leader in, thinking in other areas beyond the world of design. This is a challenging class, which requires thinking, reading, talking, research, design, work and fun—involvement—Design Thinking, please be prepared!

DESIGN THINKING is course where we meet as a group in person twice a week to clarify directions, answer questions and gain individual feedback/critique. With that in mind, it is imperative that you are prepared for class each week with questions and to confirm your progress on assignments. Course assignments will be introduced to you from in-class lectures/demonstrations/discussions. Assignment Details and Resources from available from the graphicdesignthoughts.wordpress.com website. You will use the Canvas course site only to turn in assignments or check your progress in class.

Should it become necessary, I will be using Zoom to present course material. Join Zoom Meeting <https://pacific.zoom.us/j/2381917234> for the weekly class meetings. Please take a look at [these suggestions](#) (found on the pacificgraphicdesign.wordpress.com visual resources page) and [Pacific Technology](#) to aid you in making your home online connections the best they can be. **Any necessary Zoom presentations and discussions during this course may be recorded. As a student in this class, please note that your participation in live class discussions may therefore also be recorded. By participating in a live class discussion, you are giving your consent to this recording. Access to these recordings will be limited to faculty and students enrolled in the class, to assist those who cannot attend the live session, and will be a resource for those who would like to review content that was presented.**

COURSE OBJECTIVES/LEARNING OUTCOMES

Upon completion of this course the student should be able to:

1. Students will have the opportunity to develop a working design vocabulary.
2. Students will have the opportunity to develop a broad understanding of world history.
3. Students will have the opportunity to develop an understanding of the relationship between visual communication and the other areas of human development
4. Students will have the opportunity to develop critical thinking and the ability to analysis design.

The objectives will be achieved by:

1. Assigned readings from required text
2. Successful submission of two written comparative study papers.
3. Presentation to the class select topics from chapter readings supported by supplemental research
4. Quizzes and final exam.

Purpose

The undergraduate degree in graphic design is intended to prepare you, the student, specifically in the common body of knowledge and skills required for entry as a professional graphic designer. You should additionally possess the education necessary to move toward management and/or leadership positions within the field and also be ready for advanced graduate study in the field of graphic design.

BFA IN ART LEARNING OBJECTIVES/OUTCOMES AND UNIVERSITY CORE COMPETENCIES

☒ Critical Thinking

☐ X Written Communication

☐ Oral Communication

☐ X Information Literacy

Core Competencies and Program Learning Objectives	Class Project Fulfilling Learning Objective/Competencies
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<p>CRITICAL THINKING</p> <p>WRITTEN COMMUNICATION</p> <p>Solve communications problems, including the skills of problem identification, research, and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes/critique</p>	<p>1st Small Group Presentation</p> <p>Paper</p> <p>2nd Small Group Presentations</p> <p>Mid-term Test</p> <p>Final Test</p> <p>In class participation</p>
<p>ORAL COMMUNICATION</p> <p>CRITICAL THINKING</p> <p>INFORMATION LITERACY</p> <p>Describe and respond to the audiences and contexts, which communication solutions must address, including recognition of the physical, cognitive, cultural, and social human factors that shape design decisions.</p>	<p>1st Small Group Presentation</p> <p>2nd Small Group Presentations</p> <p>In class participation</p> <p>Critique</p>
<p>WRITTEN COMMUNICATION</p> <p>INFORMATION LITERACY</p> <p>CRITICAL THINKING</p> <p>Create and develop visual form in response to communication problems, including an understanding of principles of visual organization/ composition, information hierarchy, symbolic representation, typography, aesthetics, and the construction of meaningful messages.</p>	<p>Paper</p> <p>Written Critique</p> <p>Mid-term Test</p> <p>Final Test</p> <p>1st Small Group Presentation</p> <p>2nd Small Group Presentations</p> <p>In class participation</p> <p>Critique</p> <p>3 Presentations</p> <p>2 Papers</p> <p>In Class Participation</p> <p>Final Paper</p>
<p>INFORMATION LITERACY</p> <p>CRITICAL LITERACY</p> <p>ORAL COMMUNICATION</p> <p>Understand design-related tools and technology, including their roles in the creation, reproduction and distribution of time-based and interactive media about graphic design and to communicate art ideas, concepts, and requirements to professionals and laypersons related to the practice.</p>	
<p>INFORMATION LITERACY</p> <p>CRITICAL THINKING</p> <p>Identify the major historical achievements, current issues, processes, and directions in the graphic design field as well as in art in general.</p>	
<p>CRITICAL THINKING</p> <p>INFORMATION LITERACY</p> <p>Identify current intercultural and global issues as they relate to visual communication. Apply ethical reasoning to create sustainable, socially and environmentally responsible design solutions.</p>	

Tentative Class Exercises and Projects

100% coursework and in-class participation:

- ☐ 1st Presentation —10%
- ☐ 2nd Presentation —10%
- ☐ 3rd Presentation —10%
- ☐ 1st Paper —10%
- ☐ 4th Presentation—10%
- ☐ 2nd Paper—10%

- ☐ Final Paper—15%
- ☐ Attendance 10%
- ☐ In Class Participation 15%

I reserve the right to adjust the projects and percentages as I see fit for the students' learning benefit.

REQUIRED TEXTS & LEARNING MATERIALS

Design Thinking for Strategic Innovation, By
Idris Mootee Wiley Press, ISBN 978-1-118-62012-0
(latest edition)

Readings from the Design Thinking course tab found on the graphicdesignthoughts.wordpress.com website

Readings from required texts & supplemental materials will be assigned. Discussion will follow to clarify, pose questions & ensure understanding for the material, which relate to the discussion of typography. A written response to the material may frequently be a part of the reading assignment. One exam will cover readings & other materials from class.

Further non-required Resources

Moments of Impact: How to Design Strategic Conversations that Accelerate Change, by Chris Ertel and Lisa Kay
Solomon Simon & Schuster, ISBN 978-1-4516-9762-9

A History of Graphic Design, by Philip B. Meggs
Wiley Press, ISBN 13: 978-0470168738 (latest edition)

Graphic Design History: A Critical Guide by Johanna Drucker & Emily McVarish
Pearson Prentice Hall, ISBN 0-13-241075-3

Typography and Graphic Design: From Antiquity to the Present by Roxane Jubert
Flammarion Press, ISBN 10-208030523-9

Areas of Evaluation: Professionalism, Process & Realization:

Project grades are the result of three areas of evaluation: Professionalism, Process & Realization. At any time during the semester, you may meet with the instructor for evaluations of current grades or dissatisfactions with a grade that you received on any project & how it may be improved upon. This course will require the student to participate in discussion of reading assignments, write critical analysis papers and successfully complete chapter quizzes, midterm and final tests.

Process: Faculty rely on classroom observation in evaluating a student's process in developing a project. It will focus generally on how thoroughly the student pushes visual exploration & concept research through such processes as sketching/thumbnails & creative/thoughtful writing. Students who attend class, make visible their process investigations & are prepared for the scheduled activities/discussions, reveal valuable information about their performance. In the absence of such information, faculty must resort to an unsatisfactory rating in evaluating the student's process. When handing in an assignment, you may be required to include photocopies of relevant pages from the journal & other process materials in addition to the actual assignment.

Realization: The final evaluation of work (realization) involves more than totaling the grades on individual projects &/or determining that all assignments have been completed. Faculty assess student's abilities in realizing concepts & controlling the visual elements of communication throughout the semester. This includes such issues as craftsmanship & the improvement & progressive mastery of increasingly complex material are evaluated.

Grade Dissemination: For each project & assignment, you will receive a detailed rubric that will break down the grade according to your performance within the areas of Professionalism, Process & Realization. Each area will be customized to the project's specifications & learning objectives.

Late Work Policy: All projects & exercises are due on the day & time given, always at the beginning of class unless otherwise noted. A late accommodation is given only with the understanding that emergencies & unforeseen circumstances occasionally arise. *A late project must be turned in by the following class & will be marked down one letter grade accordingly. A later submission will not be accepted. Missing a scheduled critique or presentation will result in an "F" for that project.*

Group Work Policy: Everyone must take part in a group project. All members of a group will receive the same score; that is, the project is assessed & everyone receives this score. However, that number is only 90% of your grade for this project. The final 10% is individual & refers to your teamwork. Every person in the group will provide the instructor with a suggested grade for every other member of the group, & the instructor will assign a grade that is informed by those suggestions. Once formed, groups cannot be altered or switched, except for reasons of extended hospitalization.

GRADING

Grading scale:

A	Minimum 95%
A-	Minimum 90%
B+	Minimum 87%
B	Minimum 83%
B-	Minimum 80%
C+	Minimum 77%
C	Minimum 73%
C-	Minimum 70%
D+	Minimum 67%
D	Minimum 60%
F	Below 60%

Grades of “Incomplete”: The current university policy concerning incomplete grades will be followed in this course.

Incomplete grades are given only in situations where unexpected emergencies prevent a student from completing the course & the remaining work can be completed the next semester. Your instructor is the final authority on whether you qualify for an incomplete. Incomplete work must be finished by the end of the subsequent semester or the “I” will automatically be recorded as an “F” on your transcript.

Below is university policy followed when administering letter grades on projects, papers, & other tasks that do not utilize a point or percentage system.

A: Exceptional, means objectives of the assignment are fully understood as applied to the particular assignment & an intriguing balance exists between clear communication of the message & creativity. The assignment is executed with impeccable craftsmanship, accuracy, & neatness & exists as part of the complete design development of thumbnail, rough, & finished comp; a quality piece of work.

B+ Minimum 87%

B: High, objectives are met & design principles are primarily well understood. May be lacking in overall quality, craftsmanship, clarity, or design development, good overall effort.

B- Minimum 80%

C+ Minimum 77%

C: Average, the minimum requirements of the assignment have been met but not exceeded. Extra effort & insight into development of the basic assignment are necessary to produce higher quality work.

C- Minimum 70%

D+ Minimum 67%

D: Below average, there exist problems in completely understanding the concept or objectives of an assignment. Incompleteness in several areas of craftsmanship, design, creativity, clarity, or development is also apparent; see instructor.

F: Below 60%. Unacceptable, please do assignment over, see instructor immediately for further clarification.

RETENTION OF STUDENT WORK

Some student work may be retained by the instructor and used to determine student success in meeting course and program objectives.

TECHNOLOGY & MEDIA

Lab Computer Login: Use InsidePacific usernames and passwords. If you receive a keychain error, it's because you changed your InsidePacific password, and the keychain needs to be updated. Type in your previous InsidePacific password and it will update and will stop the error message.

Email: Email is the preferred communication tool. Please check your university email regularly since I may send out important announcements pertaining to the class. When emailing me, please follow standard email conventions including addressing me & signing your communications. I check my email regularly & will try answer your questions within one day (except for weekends or holidays.)

Laptop Usage: You are welcome to bring your own laptop & use it in class. Although it is possible to use different computer platforms, the Apple Macintosh is the industry standard used in most of the professional design fields & is the platform used in the Visual Arts Department.

All programs in the computer labs are licensed for the machines in the labs only. Students are prohibited from copying programs from the computers in the lab for their personal use. It is not only a violation of university policy; it is a violation of the law.

Cell Phone Usage: Per university policy & classroom etiquette; mobile phones, iPods, *etc.* **must be silenced** during all classroom & lab lectures. Those not heeding this rule will be asked to leave the classroom/lab immediately so as to not disrupt the learning environment.

COURSE POLICIES/STUDENT EXPECTATIONS

Student Requirements & Responsibilities:

- ☐ Maintaining up to date with class reading assignments
- ☐ Three-ring binder notebook for lectures, sketches, & for assignment sheets & critiques. This notebook should be brought class & utilized for recording lectures & demonstrations, as well as drawings & sketches.
- ☐ Active participation in all phases of the course, attendance, lecture / demonstrations / critiques
- ☐ Materials described in the attached materials list.
- ☐ Meeting assignment deadlines

Workload: It is very important that all students engage themselves in a discourse of the work at hand. In turn I will give each conscientious feedback on as much of your work as is possible. Consistent work habits (attending lab time regularly and submitting assignments on time) are essential factors in determining your final grade. In addition to the six hours of class time per week, expect to spend at least six more hours each week outside of class completing class assignments.

Students are expected to think creatively & critically as well as participate thoughtfully in class. It is expected that all students will participate in this dialogue so that we may all benefit from the intercourse. All comments are expected to be constructive & honest. It is the group dynamic that will inform & educate our individual projects. Be open to the critique process, as your lack of participation will impact your final grade.

Plan your schedule so that you will be able to complete your assignments during normal studio hours. If you have exhausted these times & need additional time to finish projects or have extenuating circumstances that keep you from finishing during these scheduled hours you must receive written permission to stay in the studio beyond the normal hours. You must obtain this permission by 5:00 p.m. on the day in question. This written permission will allow you to work until midnight only. No students will be allowed in the building after 12:00 midnight.

Class Preparation: Students are expected to arrive to class on time & be prepared for work with the requested supplies/materials/assignments. Class preparation is essential to receiving feedback on one's work. Lack of preparation on a continual basis will affect your final grade. If you happen to miss a class or lecture, please make arrangements with a fellow student who can either take notes for you &/or get the required handouts, etc. While I will be happy to clarify information for students who are confused, I cannot repeat lectures or elaborate on project descriptions on an individual basis.

Controversial Content: Since a portion of the course will include studying art/design throughout history, there may be times when some of this art may have nudity in it. If you feel uncomfortable with this, please let me know & we can make accommodations.

Attendance Policy: No more than three absences are allowed per semester. Students are required to make prior arrangements with the instructor whenever possible. Students are expected to be on time & to participate for the duration of the class. The student's grade will be negatively affected & lowered one full grade point for each absence exceeding the three allowed. So, for example, if you were to earn a B+ & had four absences, your final grade will be C+.

Students should be informed that the allotted absences are to accommodate routine illness, weddings, transportation troubles, etc. Doctor appointments, advisor conferences, trips to supply stores & labs, employment, etc. should not be scheduled to

conflict with class. Religious Observances cited in the handbook will be followed.

Tardiness is defined as being fifteen minutes late for class or departing before class has been formally dismissed by the teacher. Three tardies will be counted as one absence. Tardiness that exceeds one hour will be counted as an absence. Each student is responsible for his/her own recorded attendance. If you are late it is your responsibility after that class period to make sure you have been added to the roll.

ACADEMIC SUPPORT SERVICES

University Writing Center: <http://pacificwritingcenter.weebly.com/>

The University Writing Center is a free resource for student, where a trained writing consultant will work individually with you on anything you are writing (in or out of class), at any point in the writing process from brainstorming to editing.

The Student Writing Center is located on the **2nd floor of the Main Library**.

Email Melanie at mhash@pacific.edu or call (209) 932-2969 if you have any questions.

General Academic Tutoring Center

<https://www.pacific.edu/about-pacific/administrationoffices/office-of-the-provost/student-success-and-learning/general-academic-tutoring-center.html>

Career Resource Center: Spring Events including:

Meet Your Future Mock Interview Week

Spring Internship Fair

<https://www.pacific.edu/campus-life/student-services/career-resource-center/events.html>

Medical Emergency: For a medical emergency, dial Public Safety's emergency number: 209-946-3911.

Counseling and Psychological Services

<https://www.pacific.edu/campus-life/student-services/counseling-and-psychological-services/services-offered-on-the-stockton-campus.html>

The Active Minds Chapter at University of the Pacific: Active Minds at University of the Pacific was founded in April 2018 by three Pacific students and current CAPS director, Dr. Stacie Turks. Active Minds is a national nonprofit that empowers students to change the conversation about mental health and suicide prevention. We raise awareness, share resources, and inspire action. We are dedicated to saving lives and to building stronger campus communities. Find out more information about the officers of Active Minds [here!](#)

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

If you are a student with a disability, who requires accommodations, please contact Mr. Daniel Nuss, Coordinator of the Office of Services for Students with Disabilities in McCaffrey Center, First Floor, Room 137 and Room 115 for information on how to obtain an Accommodation Request Letter. Contact: SSD@pacific.edu or (209) 946.3221. Then please schedule a meeting with me during office hours or some mutually convenient time to arrange the accommodation(s). These services may include, but are not limited to, extended time for completing exams, alternative testing procedures, note takers, & transportation to & from classes. The Policy Manual can be found at: <http://web.pacific.edu/Documents/schooleducation/acrobat/PolicyManualforStudentswithDisabilities.pdf>.

ACADEMIC POLICIES & DEADLINES

The Application for Graduation is available on the Registrar's Office site:

<http://www.pacific.edu/about-pacific/administrationoffices/office-of-the-registrar/path-to-graduation/applying-for-graduation.html>

Articulation of Transfer Courses: check ROAR for if/how the course will articulate at Pacific. Students should submit a TCAR form in advance of registering for the course. Students should review the Transfer Articulation policy for more information about transfer courses. Information about articulation of transfer courses, access to ROAR and the TCAR form is available on this site:

<http://www.pacific.edu/about-pacific/administrationoffices/office-of-the-registrar/articulation-agreements-roar.html>

Syllabi Preferred Pronoun: Please let me know your preferred name and pronoun anytime throughout the semester.

<http://www.pacific.edu/About-Pacific/AdministrationOffices/Office-of-the-Provost/Shared-Governance/Standing-Committees/Academic-Affairs-Committee-on-Undergraduate-Studies/Course-Syllabus-Requirements/Sample-Syllabi-L-x64780-ml.html>

Honor Code:

The University Honor Code is an essential element in academic integrity. It is a violation of the Honor Code to give or receive information from another student during an examination; to use unauthorized sources during an examination; or to submit all

or part of someone else's work or ideas as one's own. If a student violates the Honor Code, the faculty member may refer the matter to the Office of Student Life. If found guilty, the student may be penalized with failure of the assignment or failure of the course. The student may also be reprimanded or suspended from the University. A complete statement of the Honor Code may be found in the Student Handbook, **Tiger Lore. Section 1.1 – 1.3**

A violation of the principle includes, but is not limited to:

Plagiarism: Intentionally or knowingly presenting the work of another as one's own (i.e., without proper acknowledgment of the source). The sole exception to the requirement of acknowledging sources is when the ideas, information, etc., is common knowledge. Artists & designers occasionally work from photographs or other imagery. This is allowed & is sometimes necessary; however, the artist's intent must be clear that the new work was not made to merely duplicate someone else's artwork in another medium or form & claim as one's own.

You will each need to turn in to me the final PDF versions of all your assignments from this semester. You must save the files in the manner described below and label them exactly as described below. These files will be used to determine student success in meeting course and program objectives.

IMPORTANT DATES TO REMEMBER

MARTIN LUTHER KING JR. HOLIDAY:	MONDAY, JANUARY 15, 2024
CLASSES BEGIN:	TUESDAY, JANUARY 16, 2024
LAST DAY TO ADD/DROP CLASSES:	FRIDAY, JANUARY 26, 2024
PRESIDENT'S DAY HOLIDAY:	MONDAY, FEBRUARY 19, 2024
WITHDRAWAL DEADLINE:	THURSDAY, MARCH 25, 2021
SPRING BREAK:	MARCH 11–15, 2024
CLASSES RESUME:	MONDAY, MARCH 18, 2024
SUMMER REGISTRATION OPENS:	MONDAY, MARCH 29, 2024
CLASSES END:	MONDAY, APRIL 30, 2024
FINALS WEEK	MAY 2–MAY 8, 2024
FINAL CRITIQUE:	WEDNESDAY, APRIL 8, 2024
COMMENCEMENT	SATURDAY, MAY 11, 2024

ATTENDANCE IS MANDATORY FOR THE FINAL PRESENTATION OF PROJECTS & CRITIQUE ON WEDNESDAY APRIL 8, DURING FINALS WEEK.

PLEASE RETAIN A COPY OF YOUR SYLLABUS. IT IS NOT ONLY AN OUTLINE OF THE COURSE IT REPRESENTS A CONTRACT BETWEEN YOU, THE INSTRUCTOR & THE UNIVERSITY.

Assignment Calendar • Spring 2024 • ARTH 101 Design Thinking

Monday, January 22

Announcements

- Calliope

Addresses

Role

Syllabus

Calendar

Course website: pacificgraphicdesign.wordpress.com

Textbook

- Readings and Website assignments

Intro Design Thinking

- PowerPoint Design Thinking
- History of Visual Language
- Design Thinking
- Understanding the complex relationships between multiple, seemingly dispirit, disciplines. It is the understanding of context that drives innovation.
- Zeitgeist
- Vernacular
- Form Follows Function
- Wicked Problems

Assignment: **PART I: Gutenberg and the Incunabula Readings**

Wednesday, January 24

Lecture: **Design Thinking**

Lecture Assignment: **PART I: Gutenberg and the Incunabula**

Assign presentation groups: Gutenberg Thesis

Monday, January 29

Gutenberg

Wednesday, January 31

Gutenberg

Monday, February 5

in class Research Gutenberg Presentations

Wednesday, February 7

in class Research Gutenberg Presentations

Monday, February 12

Intro: **PART II: Industrial Revolution**

Powerpoint and Keywords: Industrial Revolution

Reading Chapter 1 & 2; Design Thinking for Strategic Innovation

- Wednesday, February 14 Lecture Industrial Revolution
Discussion text chapters 1
- Monday, February 19 Lecture Victorian Style
Discussion text chapter 2
- Wednesday, February 21 in class: research paper
- Monday, February 26 research paper outline due
- Wednesday, February 28 in class: research paper
- Monday, March 4 research papers due
Intro **PART III: Design Renaissance**
- Arts and Crafts— William Morris
 - Ukiyo-e—Katsushika Hokusai
 - Art Nouveau—Alphonse Mucha
 - Vienna Secession—Gustav Klimt
 - New Objectivity—Peter Behrens
 - Glasgow School—Rennie Mackintosh
- Powerpoint and Keywords:
Assignment:
Read Chapter 3; Design Thinking for Strategic Innovation
- Wednesday, March 6 Discussion chapters 3
Lecture: Arts & Crafts Movements
Discussion: Arts and Crafts traditions
- Furniture
 - Architecture
 - Textiles
 - Books
- Assignment: Design Thinking Hire

SPRING BREAK

March 11–15

- Monday, March 18 in class: Design Thinking Hire
- Wednesday, March 20 Discussion/presentation Design Thinking Hire
- Monday, March 25 Intro **PART IV: Avant Garde Film**
Assignment: Avant Garde Video pairs
- Wednesday, March 27 **20th Century Avant Garde**
- Bauhaus
 - Constructivism
 - Futurism
 - Art Deco/Streamline
 - Symbolist
 - Surrealism
- Discussion: Avant Garde Design
- Monday, April 1 in class: videos
- Wednesday, April 3 in class: videos
- Monday, April 8 in class: videos
- Wednesday, April 10 Final Video presentations

- Monday, April 15 Intro **PART V: Frank Lloyd Wright**

Lecture Frank Lloyd Wright
Powerpoint and Keywords: Frank Lloyd Wright
Frank Lloyd Wright Pinterest Thesis

Wednesday, April 17 in class: Pinterest Frank Lloyd Wright

Monday, April 22 in class Pinterest Presentations

Wednesday, April 24 in class Pinterest Presentations
Assignment: Read Chapter 4 & 5

Monday, April 29 Intro **PART VI: Hiring For Innovation**
Powerpoint and Keywords: Design Leaders
Assignment: Design Thinking Hire
Discussion Design Leaders
Discussion Chapters 4 & 5

Wednesday, May 1 last class
In class Applied Design Thinking Hire

FINALS WEEK

May 2–May 8

Wednesday, May 8 **Final Applied Design Thinking Paper due by 5:00**

