

Teaching

Otis College of Art & Design

Interactive Produce Design (IPD)

Liberal Arts and Sciences (LAS)

About:

Established in 1918 as Los Angeles's first professional school of the arts, Otis College of Art and Design educates a diverse community of over 1,200 students in accredited degree programs, professional certificates, youth camps, and more. We put the student experience at the center of everything we do, ensuring you feel welcome and safe to express your individuality. Otis prepares artists and designers for successful careers, empowering you to make a living—and make an impact—across established and emerging creative fields. Located in Los Angeles—a global creative and cultural capital—Otis College of Art and Design prepares you for a dynamic future in the creative economy.

Links: <https://www.otis.edu/index.html>

Classes:

OTIS College of Art and Design, Los Angeles, California

Liberal Arts and Sciences Department

05-08 **Lecturer** - Supervisor: Debra Ballard

- History of Design: Theory 1900 to Present, Contemporary Art, Graphics & Design
- Product Design History: Theory 1900 to Present, Contemporary Art & Technology

Interactive Product Design Department

05-08 **Lecturer** - Supervisor: Steve McAdam

- Professional Practice I: Career Preparation, Business Planning and Thesis Prep
- Professional Practice II: Career Planning, Business Strategies and Thesis Book
- Design Studio VI: Design Theory & Technology, Graphics and Manufacturing



Courses I have created for the Otis College of Art and Design - Interactive Product Design Department include:

Spring 2008 Design Studio

Emphasis on Product Design using digital manufacturing tools, multimedia technology and interactive innovation.

Learning Outcomes:

1. Thesis - a continuation of previous foci and theoretical research completed and documented. The thesis project will reflect a mature and professional product designer, with the ability to design based on critical thinking and strategic design strategy.
2. The Senior Exhibition - a community effort based on feasibility and excellence of design strategies. All factors including budget, content, continuity, feasibility, logistics, will require all involved to be rigorous, determined, flexible and gracious. The Senior Exhibition will exhibit your proficiency in research and analytical methodology and demonstrate your mastery of the fabrication methods to build prototype models.
3. Product Line Development - continuation into the application of comprehensive design skills and methodology, exploration of Materials and Methods through project application and utilization of Rapid Prototyping technology and CNC machine to produce a complete, innovative product line ready with a thorough, data-based business plan.

Spring 2008 Product Design History

Emphasis on developments in the history of design: architecture, interior, furniture, decorative arts, industrial, product, costume, textile, and graphic design. This class is intended to provide the background needed for understanding the heritage of historical design in the arts. The search for personal design identity is found in the History of Design, Art, Science, Technology, Theory and Culture. Students learn about Design Theory and Design Issues to develop as artists and creative, clear communicators.

Learning Outcomes:

1. Refine awareness of the context of theory and practice, significant Designers and Design works and Theory and Visual Culture.
2. Analyze, interpret, and actively use ideas and theories of contemporary design to enhance individual design vocabulary.
3. Develop information mastery, critical thinking researching skills with academic databases, periodicals and design exhibition resources.

Fall 2007 - Spring 2008 Professional Practice I & II

Preparation for transition to the professional world. In this year long series, Professional Practice I and II, the course will be structured on the premise that all exercises will be filtered through a real project the Student Exhibition.

Learning Outcomes:

1. Career Preparation: acquisition of practical, professional level skills
2. Thesis: Personal Research on defining personal work; focus and identity as a designer
3. The Student Exhibition Lab for IPD: organizing and producing a successful graduation show and exhibition

IPD DEPARTMENT MISSION

The Interactive Product Design Department (iPD) prepares students for rewarding careers in the field of product design with an emphasis on conceptual thinking, product design skills, the application of interactive technologies, and professional practices applied across various consumer product industries.

EDUCATIONAL GOALS – IPD DEPARTMENT

Creative Problem Solving - Discover various personal problem-defining methodologies and apply them to the design and development process to achieve inventiveness and creative problem solving at all levels of the design process.

Mechanical and Technical aptitude and Basic Understanding of How Things Work - Use exploration and experimentation as a means of integrating technology into design concepts. Demonstrate a utilitarian understanding of how to bring concepts to fruition.

Understanding and Application of the Product Design and Development Process - Achieve a clear understanding of engineering, mechanical, model making and manufacturing processes and principals to effectively communicate product ideas to professionals in these fields. Be able to identify and meet consumer needs and target consumer benefits.



Design Studio VI Spring Semester 2008 IPRD 401A

Gustavo Alfonso Rincon, Instructor

**Fridays 8:00 am – 12:00 pm
January 18 – May 2, 2008**

Contents

- College Mission Statement**
- iPD Mission Statement**
- Senior Design Studio Key Objectives**
- Academic Calendar and Course Schedule**
- iPD Department Student Conduct Requirements**
- Grading Criteria**
- Attendance Policy**
- Course Description**
- Thesis Book Assignment**
- Thesis Paper Writing Guide**
- Thesis Project: Future Species**

College Mission Statement:

OTIS College prepares diverse students of art and design to enrich our world through their creativity, their skill, and their vision.

iPD Departmental Mission Statement:

The Interactive Product Design Department (iPD) prepares students for rewarding careers in the field of product design with an emphasis on conceptual thinking, product design skills, the application of interactive technologies, and professional practices applied across various consumer product industries.

Otis Spring 2008 Academic Calendar:**Holidays:**

Spring Break

March 17 - March 23

Important dates:

Monday, Jan. 7 - Friday, Jan. 11

Classes Begin

Monday, Jan. 14

Course Add Deadline

Tuesday, Jan. 22

Course Drop Deadline

Tuesday, Jan. 29

First Quarter Warnings

Monday, March 3

Midterm Exams & Warnings

Tuesday, Feb. 26 - Monday, Mar. 3

Course Withdrawal Deadline

Friday, Mar. 14

Third Quarter Warnings

Tuesday, April 8 - Monday, April 14

Final Exams

Tuesday, Apr. 29 - Tuesday, May 6

Classes End

Tuesday, May 6 Commencement

Saturday, May 10

Course Schedule and Reading Assignments

Week 1: January 18, 2008

Worldmaking

Week 2: January 25, 2008

Week 3: February 1, 2008

Week 4: February 8, 2008

10% Progress Thesis Project One Review – Pre-review

Week 5: February 15, 2008

Week 6: February 22, 2008

25% Progress Thesis Project One Review

Week 7: February 29, 2008

Week 8: March 7, 2008

Thesis Papers – Final Draft due 50% Progress Thesis Project One Review

Week 9: March 14, 2008

Spring Break

Monday, March 17 - Sunday, March 23

Week 10: March 28, 2008

Field Trip

Week 11: April 4, 2008

75% Progress Thesis Project One Review

Week 12: April 11, 2008

Guest Lecturer

Week 13: April 18, 2008

Topic: Thesis Project Due 100% Progress Thesis Project One Review

Week 14: April 25, 2008

Thesis Project: Future Species 50% Progress Thesis Project Two

Week 15: May 2, 2008

Thesis Book, Thesis Project: Future Species due

Note: The following workshops are mandatory and will be held in groups of ten during class times and will be scheduled according to class progress. All materials will be distributed in class and projects will be developed and strategized during individual critiques.

Workshops will include: Photoshop, Illustrator, InDesign, Acrobat Professional, Maya, and Public Speaking and Business Communication

Senior Design Studio Key Objectives:

- Project Based Learning – Thesis Project.
- Application of comprehensive design skills and design methodology
- Application of research and analysis
- Application of applied fabrication and/or resources.
- Application of effective presentation through various 2D, 3D and digital means.
- Portfolio Development – In preparation for Senior Show
- Exhibit Design for Senior Show

IPD DEPARTMENTAL STUDENT CONDUCT REQUIREMENTS:

ATTENDANCE:

- Three absences = F (Failure of course)
- Three Tardy = 1 Absences
- Nine Tardy = 3 Absences
- A 15 minute arrival or early departure = one tardy
- Students MUST submit a written justification as defined in the Student Handbook to the iPD Department 7 days after resuming classes. Justifications will not be accepted after 7 days.

PARTICIPATION:

- Students are required to be on time, attend a full session and be prepared to work.
- Student participation and engagement in class discussions and critiques is required and will be factored into the total semester grade.
- All Students are responsible for checking their Otis email regularly. No excuses will be accepted for not receiving Otis email and O-Space Notifications.

COURSE WORK:

- Course assignments and homework are to be submitted on time.
- Work that is submitted late will impact the semester grade as follows:
 - 1 Week Late = minus 10% (instructor's option – ½ grade or 1 full grade)
 - 2 Weeks Late = minus 20%
 - 3 Weeks Late = minus 40%
 - 4 Weeks Late = minus 80%

NOTE: No work will be accepted after 2 weeks, unless there is some extenuating circumstance based upon the same attendance criteria as defined in the Student Handbook.

STUDENT CONDUCT:

The iPD department will enforce the following Student Conduct Requirements:

- Students are expected to conduct themselves in a professional manner. Disruptive behavior after one warning can result in the student(s) being ejected from class and given an 1 absence.

- Eating food during class is not permitted.
- Cell phones, iPods or other electronic devices not part of the course content are not to be used during class. More than two warnings will impact the semester grade.
- Use of the internet during class without prior permission from the instructor is not permitted. More than two warnings will impact the semester grade.

DISCIPLINE:

- A student found infringing on the above requirements can be disciplined in the following way:
 - 1st Offense by a student – receives one verbal warning for the semester.
 - 2nd Offense by a student – receives 50% reduction in points for that class session.
 - 3rd Offense by a student – receives 100% reduction in points for that class session.
- Students will be disciplined per the Otis College Code of Conduct as stated in the Student Handbook.

Grading Criteria:

The Grading Criteria are linked to the Career Action Plan and based on the individual's goal to insure career readiness.

- A= the project was executed in a professional manner. The solution is exceptional and therefore appropriate to be shown to a design client or a corporation's senior management.
- B= the project demonstrates professional entry-level design skills. The project is appropriate for inclusion in a graduate's portfolio. It was well thought out and executed. Clearly demonstrates creativity, innovation and craftsmanship.
- C= the project has met the requirements that were assigned. The project would benefit from further efforts before being included in a graduate's portfolio.
- D= the project is below expectations. It met some but not all of the minimum requirements. The work is below average and needs improvement.
- F= the project failed to meet expectations or is incomplete.

Class Participation:

This grade is dependent on discussions, preparedness and methodical inquiry.

Required assignments are:

01. Class presentation on design project. *(1 each)*
02. Completing weekly class readings.
03. Participate in class discussions on readings.
04. Complete weekly homework assignments.

Class Participation Grading:

A = Excellent.

Always very well prepared for Class
Demonstrate excellent understanding of material
Able to cite examples from readings in class discussions
Always actively participate in class
Turn in all assignments on time
Follow all directions
Demonstrate your ability to go beyond ideas presented in class and in the reading

B = Very Good.

Well prepared for Class
Demonstrate good understanding of material
Be able to refer to readings in class discussions
Often actively participate in class

C = Good/Average.

Adequately prepared for Class
Demonstrate basic understanding of material
Be able to include readings in class discussions
Sometimes actively participate in class
Demonstrate average ability to analyze material

D = Below average, barely passing. You have one or more major problems:

Somewhat prepared for Class
Be unable to answer questions concerning readings
Participate rarely in class discussions
Demonstrate lack of familiarity and understanding of material

F = Failing. You will receive an F if you meet ANY of the criteria below:

Does not prepare for class
Does not participate in class
Does not turn in assignments on time or follow directions

Attendance, Participation and Preparation:

-Failure to complete any project by its due date will result in a 15% penalty on the grade for that project.

-Being absent for a critique will result in an additional 5% deduction on the grade for that project. The student will be allowed to present their project at the next class.

-Students would be advised to make sure their projects are in on time to avoid the 20% total deduction on their grade.

-No extra credit or "re-do" work will be accepted.

-Three Absences = F (Immediate Failure)

-Three Tardies (arriving late, leaving early, including breaktimes) = 1 absence

-As per the OTIS Student Handbook, doctor's excuses do not automatically and necessarily excuse an absence.

-If you must be absent for a class meeting please phone the iPD office or speak to your instructor before class. This will not necessarily excuse you from the absence but may factor how much the absence does affect your grade.

Student Behavioral Expectations:

All OTIS students are expected to assist in maintaining an environment that supports effective teaching and learning, and a culture of civility and respect for others.

Therefore, any behavior that destructs or interferes with the functioning of a classroom, studio or college-sponsored off campus venue may result in students being asked to leave the class, and where warranted, being referred for possible discipline according to the OTIS Code of Conduct. The conduct may also affect a student's grade.

-No cell phones, CD players or MP3 players allowed in class

-No food (eating) allowed in class

Cheating:

-Any form of cheating will not be tolerated. For example, copying other people's work, getting help during exams, passing other people's work off as your own, etc.

-Any student caught cheating will fail the class, no exceptions.

Course Description:

The senior studio is the conclusion of the iPD program at OTIS College. The presentation of projects completed during the student's participation in the program, in addition to their thesis project, will be exhibited in a group show of all graduating students. The senior semester requires:

The Portfolio

The portfolio should present the best and most compelling work produced. The appropriate attention made in regard to written content, graphic layout, and strategic compositional strategies as well as job placement should be completed by the senior exhibition. The book should be flexible allowing for multiple venues of viewing.

The Thesis

The thesis is a continuation of interests and developments made during the prior term. A clear written thesis is required by week four. The project will be supported with research completed and documented. The thesis project will express and reflect a mature and professional product designer, with the ability to design in multiple venues as a creative force. The final model must also provide the convincing nature of professional appearance models.

Thesis Papers: (Work on your paper each week)

Background reading and personal research is absolutely essential to supplement the lectures.

Required:

Read all class assignments and understand the major concepts of the readings.

Turn in all preliminary outlines a week before your paper is due.

Prepare papers in advance to clean up final drafts.

All papers should have full bibliographies and be cited properly.

Wikipedia is not an accepted source.

Follow all assigned instructions.

Ask me for help if you have any questions.

Thesis Paper Writing Guide

1. Choose a Thesis

Your thesis statement needs to answer a question about the subject you would like to investigate. You must distill the question you will answer in your paper.

A good thesis statement will usually include the following four attributes:

- take on a viewpoint upon which most people would disagree
- choose a subject within the scope of the assignment
- express one main idea
- assert your conclusions about a subject

If you have trouble establishing a thesis, brainstorm about your interests on the assignment and some of your ideas on the class discussions and readings. Reflect on how you see this content as a Designer. Choose a thesis statement that unites or shows contrast between the subjects. Use the readings as a catalyst for discussion and comment upon why particular problems or issues apply to your thesis. What is your unique point of view? What have you learned? How has this affected your understanding of Design? What do you wish to prove about the information you have learned?

2. Organize Your Information

Collect relevant information on your topic that supports your thesis. If the majority of the information disproves it, prepare to refute the data with your point of view. Distill a logical flow of this information into a basic outline.

3. Prove your Thesis

Your paper should include the basic components: an introduction, a thesis statement, and supporting paragraphs that develop your argument. Make sure to include citations in the MLA style as needed and to also attach a Works Cited page.

Introduction: (1-3 paragraphs) The opening sentence of your paper requires a hook – something attention-getting. This could be an unusual fact, statistic, discovery, invention or quote. From there, you will want to respond to this information. Your response might introduce some conflict or tension or a surprising point of view that you are going to prove. This will lead up to your thesis – a one to two sentence statement, which presents your perspective, your point of view, what you intent to argue.

Body: (7-8 pages) This is the main substance of your paper, where you implement your research findings to develop your argument (thesis statement). Begin with an overview of the existing information on the subject. Demonstrate your familiarity with the existing body of knowledge, showing that you are an informed voice on the subject. The body should be focused, organized and well-researched to be successful.

Some pointers:

- Make sure to begin each paragraph with a topic sentence to introduce the evidence to be examined in the paragraph
- Vary your language; in other words, don't begin each sentence in the same fashion and make sure to utilize varying sentence lengths
- Pose questions and answer them
- Write in the active voice
- Eliminate unnecessary words - they dilute the impact of your writing
- Incorporate quotes into your own words (cite them even if you are paraphrasing)
- Do not use slang or casual language
- SPELL CHECK
- You will be marked down for typos, spelling errors, and improper grammar and syntax.
- Make sure to have another student or a tutor review your paper before submitting
- Read your paper out loud. You will immediately discover awkward sentences, verbs that do not agree with their subjects and run-on sentences. Hearing your own writing out loud also helps you to discover if your arguments make sense. Also, if you pause during a sentence, that's where a comma belongs.
- Write your paper in advance. All of these steps should be taken in your rough draft.
- From rough draft to final draft, you should have time to perfect your thoughts, the format and the flow of your paper.

Your paper should present and utilize all of your research.

Conclusion: (1 page)

Synthesize all of your research to declare your position on the topic. Summarize how you have proven your position (thesis statement). This should demonstrate your mastery of the information presented as well as your ability to go beyond ideas presented in class and in the readings.

Format for all writing assignments:

- All papers must be titled to identify the assignment
- All papers must have, in the top right corner: 1. Your name, 2. the assignment title, 3. the course name, the date turned in
- All papers with multiple pages must be stapled
- Margins: 1"
- Type face: Arial, 12 point
- Leading: Double spaced, auto leading
- Kerning: 0

Pictures and Graphics

- Pictures and graphics should only be presented in an Appendix and do not count towards the length of your paper

Bibliography

- Include citations in MLA style and attach a Works Cited page
- Alphabetize your bibliographic entries

- The bibliography and Works Cited pages do not count toward the length of your paper

Reminders:

You will be marked down for typos, spelling errors, and improper grammar and syntax. (Please consult the grading criteria in your syllabus.)

Your paper should demonstrate the mastery of the concepts we discuss throughout this course.

ALL WRITING ASSIGNMENTS MUST BE READY TO TURN IN AT THE BEGINNING OF CLASS ON THE DUE DATE.

Thesis Project: Future Species

This topic is for each student to theorize on the future of Product Design to take their final Thesis Project and all the core ideas and develop all content with a technology. Every student is responsible for the theory behind the growth and/or product progression and how it relates to the consumer in future states. The goals of the project are to discover how your product can change and evolve conceptually. You are expected to research current trends in technology and to discover what the projections are for the future of Product Design. This workshop will involve the use of Maya and animation software. We will have a guest lecturer involved in this part of class.

The final deliverable is a model, a videotape of you presenting your ideas on the future of Product Design, and an explanation of the 10 year projection of your project and a 50 year projection of the future of your project.

Further Notes:

All past projects must be resolved and documented by week four. A scaled model of exhibition must be made by week three, to be developed through week seven. Final design of exhibition will be reached by week seven, to include all drawings and time lines of material schedules and construction methods. Lighting and graphics will be determined by week eleven. Final model of thesis will be completed by week twelve. Further notes on space clearing and construction window will be developed during the fabrication process. Any outsourcing of thesis work or thesis exhibition must include costs and completion time coordinated with instructor.

Otis College of Art and Design
Product Design History
AHCS 225 A – 3 credits

Instructor: Gustavo Alfonso Rincon
e-mail: grincon@otis.edu
Spring Semester 2008
Tuesdays, 7:00 pm - 9:45pm, AHMN 302
January 15 – April 29, 2008

Liberal Studies Office, Room 303
Faculty Office, Room 304, Mailbox in Room 303
Telephone: (310) 665-6920, Liberal Studies Office
Office hours: by appointment, prior to class

Course Description:

This course deals with the most important developments in the history of design: architecture, interior, furniture, decorative arts, industrial, product, costume, textile, and graphic design. This class is intended to provide the background needed for understanding the heritage of historical design in the arts. In order to understand where we are today, it is important to recognize where we have been. Designers are the inheritors of all that has gone before. An understanding of the development of design as influenced by economic, political, religious, technological, climatic, and geographic factors is as important as learning the definitions and style recognition. The search for one's own style is found in the History of Design, Art, Science, Technology, Theory and Culture. This class consists primarily of research-based discussions. The more you learn about Design Theory and Design Issues, the more you will develop as an artist.

Learning Outcomes:

Identify significant Designers and Design works.
Define and discuss Design Movements and Theory and Visual Culture.
Analyze works in the context of theory and practice.
Analyze, interpret, and actively use ideas and theories of contemporary design to enhance individual design vocabulary.
Demonstrate critical thinking and writing skills through papers and exams.
Identify and demonstrate information competency and researching skills by locating, evaluating sources from books, academic databases, periodicals and design exhibition catalogues.

Required text:

Raizman, David. *History of Modern Design*. Upper Saddle River, NJ: Prentice Hall Inc., 2004.
(ISBN 0-13-184266-8)

The book is on reserve for you at the Otis Library Reserve Desk under the professor's name.
You are responsible for all readings.

Required Readings:

All readings will be assigned to individual students for Oral class presentations. A slide presentation and a reading outline are required for all Oral Presentations. All readings will be on reserve in the Otis Library Reserve Desk and/or in O Space.

Course requirements:

- Attend all lectures and complete all reading (see Class Schedule)
- Complete two papers (see Requirements for Assignments)
- Complete an Otis Resource Evaluation form (ORE) for each source and a Works Cited Page for each paper (see Writing Assignments). Papers submitted without a Works Cited Page will be returned for completion and grade will be reduced by one grade letter.
- Access and use all required forms and lists are available through this link: <http://library.otis.edu/contemp.htm>
- Students will also take a mid-term and final exam.

Holidays:

Spring Break

Monday, March 17 - Sunday, March 23

Important dates:

Monday, Jan. 7 - Friday, Jan. 11

Monday, Jan. 14

Tuesday, Jan. 22

Tuesday, Jan. 29

Monday, March 3

Tuesday, Feb. 26 - Monday, Mar. 3

Friday, Mar. 14

Tuesday, April 8 - Monday, April 14

Tuesday, Apr. 29 - Tuesday, May 6

Tuesday, May 6 Commencement

Classes Begin

Course Add Deadline

Course Drop Deadline

First Quarter Warnings

Midterm Exams & Warnings

Course Withdrawal Deadline

Third Quarter Warnings

Final Exams

Classes End

Saturday, May 10

Exams and Papers:

Week 8: March 4, 2008

Midterm Exam and Design Papers due

Week 15: April 29, 2008

*Final Exam, Design Paper and Extra Credit Paper due***OTIS ATTENDANCE POLICY**

Attendance at all classes is mandatory and students are responsible for all lecture material. Three absences within the semester constitute automatic failure. Students who arrive late and or leave early will be counted tardy. Three tardies equals one absence.

Missing 45 minutes of class is considered being absent.

THE EXAMINATIONS: Mid-Term and Final

The mid-term and final exams are equally weighted. Each will be two and three-quarter hours.

Exams will cover all lectures, discussions, and required readings from the reader and from the text.

A study guide will be distributed in class the week prior to the mid-term and the final.

Exam questions will be developed from the study guide. Exams will be written in Blue Books, without notes of any kind.

Due to the complexity of the exams, once they have begun they cannot be restarted, and no make-up exams will be given.

LATE PAPER POLICY

Late papers are not accepted and students will receive a zero on that assignment. Turning in an incomplete paper on time is preferable to turning in nothing. Students should not ask for extensions, since this is not fair to those who have done the required work by the deadline.

Department Plagiarism Statement: Plagiarism occurs when a writer deliberately uses someone else's language, ideas, or other original (not common knowledge) material without acknowledging the source.

A student who plagiarizes at minimum will fail the assignment; beyond that plagiarized papers and exams will result in a failure for the course. All students who plagiarize will be reported to the Chair of Liberal Arts and Sciences and the violation will be filed in the department. Repeated or serious violations can result in not only failure for the class but referral to the Student Conduct Committee that has the option of dismissal or suspension from the college.

Proper citations in MLA style and a bibliography must accompany all papers. You can find this in *The College Writer's Reference*. You can also find citation information through the Library website. Proper citations in MLA style and a bibliography must accompany all papers, found in *The College Writer's Reference* and through the Library web site:

http://www.lib.duke.edu/libguide/cite/works_cited.htm

Tutoring: Otis provides an excellent tutoring program free to all students located in the Student Resource Center (out the front doors, then left and left). They offer drop in tutoring (when available), appointments, and online tutoring.

Grading Policy and Breakdown:

Midterm exam	15%
Design Paper at Midterm	15%
Final exam	30%
Design Paper at Final	30%
Class participation/design paper discussion	10%
Optional Extra Credit Paper	10%

Note: Extra Credit on Midterm and Final exams can be an additional 10% of test grade.

Otis Grade Scale

A	4.0	95-100
A-	3.7	90-94
B+	3.3	86-89
B	3.0	82-85
B-	2.7	78-81
C+	2.3	74-77
C	2.0	70-73
C-	1.7	67-69
D	1.0	60-66
F	0.0	0-59

If your grades fall below a C- for this class, you will receive a warning notice.

Grading Criteria for written work:

A = Excellent. Your paper will be turned in on time and:

Have a strong thesis (main point) that is clearly supported by an organized paper.
 Provide excellent examples to support your thesis.
 Show thorough comprehension of the ideas presented.
 Have strong analyses of material and arguments.
 Demonstrate your ability to go beyond ideas presented in class and in the reading.
 Be written clearly, with virtually no errors in grammar, spelling, punctuation or usage.
 Include a bibliography and all necessary citations if required by the assignment.

B = Very Good. Your paper will be turned in on time and:

Have a good thesis that is supported by a mostly organized paper.
 Provide good examples to support your ideas.
 Show thorough comprehension of the ideas presented.
 Analyze material and arguments.
 Be written clearly, with few errors in grammar, spelling, punctuation or usage.
 Include a bibliography and all necessary citations if required by the assignment.

C = Good/Average. Your paper will be turned in on time and:

Have a thesis, perhaps flawed or one that is incompletely supported by the paper.
 Show a few flaws in organization.
 Provide average examples to support your thesis.
 Show minor limitations to comprehension of the ideas presented.
 Analyze, with minor errors, material and arguments.
 Be written clearly, with some errors in grammar, spelling, punctuation or usage.
 Include a bibliography and all necessary citations if required by the assignment.

D = Below average, barely passing. Your paper will be turned in on time, but will have one or more major problems:

A weak thesis, or one that is incompletely supported by the paper.
 Incomplete or weak organization or some lack of coherence.
 Weak or poorly used examples.
 Show only basic comprehension of the ideas presented.
 Analyze, partially or with some errors, material and arguments.
 Be compromised by too many errors in grammar, spelling, punctuation or usage.
 Lacks a bibliography and complete citations if required by the assignment.

F = Failing. Your paper will receive an F if it meets ANY of the criteria below:

Does not meet the minimum requirements for a D.
 Shows evidence of plagiarism.
 Does not fulfill the requirements of the assignment.
 Is obviously a first draft
 Lacks a bibliography and complete citations if required by the assignment.

Design Papers: (Work on your design papers each week)

You will be required to submit two papers. The first will be due at the mid-term and second at the final.

The Design papers will be created from the class schedule, lectures, videos and designer list, and be presented in the topical order below. Each unit will be on specific designers and their works, and may concentrate on: Architecture, interior design, furniture, decorative arts, industrial design, costume, landscape design, textile or graphic design.

Topics (Designers and Design Issues) will be provided by the instructor.

Each Design Paper is 7-9 pages in length. Provide a bibliography at the end of each section. Use an 8 ½" X 11" format. Create a table of contents. Include information about the designer, the object, materials, style and use.

Note:

A great deal of material will be covered.

Background reading and personal research is absolutely essential to supplement the lectures.

Lectures include major design movements, supplemented by examples. Your notes should record the following for each object of importance. What is it? (Name, type) Where is it? (city, country) Who created it? (Designer, architect, client, etc.) Date of creation. What is its significance?

Required:

1. Read all class assignments and understand the major concepts of the readings.
2. Turn in all preliminary outlines a week before your paper is due.
3. Prepare papers in advance to clean up final drafts.
4. All papers should have full bibliographies and be cited properly. **Wikipedia is not an accepted source.**
5. Complete an Otis Resource Evaluation form (ORE) for each source
6. Follow all assigned instructions.
7. Ask me for help if you have any questions.

Paper One: 7 to 9 pages (not including outline, pictures and bibliography)

Include the following in paper:

Bauhaus, Constructivism, De Stijl, Charles and Ray Eames and IDEO

Section 01: Summary of Designers and Design Movements - (3 pages)

Section 02: How do these movements impact style and theory in Design? - (4 to 6 pages)

Objective: Identify turning points in movements and analyze Historical changes design theory.

Paper Two: 7 to 9 pages (not including outline, pictures and bibliography)

Include the following in paper:

Archigram, Blobs and Skins: Greg Lynn and Karim Rashid, Deconstructivism, Post Modernism/Branding: Rem Koolhaas and Bruce Mau and Computational Design and Manufacturing

Section 01: Summary of Designers and Design Movements - (3 pages)

Section 02: How does technology shape these movements through style, materials, manufacturing, and Design Theory? (4 to 6 pages)

Objective: Analyze specific ways technology has changed the science of Design, Design Process and Design theory

Extra Credit Paper: 7 to 9 pages (not including outline and bibliography)

Summary of Designers and Design Movement - (3 pages)

Section 02: Compare and contrast the contemporary design movement with an historical Movement. - (4 to 6 pages)

Objective: Demonstrate thorough understanding of the Contemporary designers and show insight by comparing parallel details in History.

Class Participation:

This grade is dependent on discussions, preparedness and methodical inquiry. Required assignments are:

01. Class presentation on design project. (*1 each*)
02. Completing weekly class readings.
03. Participate in class discussions on readings.
04. Complete weekly homework assignments.
 - a. Weekly homework assignments: Find one graphic example of another modern design equivalent.
 - b. Include Designers name, name of work, 1 Paragraph Description)
05. Student presentations on required readings. (*2 each*) (20 minutes each)
Each student is required to give a presentation to fulfill the primary portion of the participation grade.

A. An oral presentation of major points of your assigned articles/readings.

Who was the main proponent?
When did this idea take hold?
How do we see its impact today?
Where was it focused?
How did it change the existing standard?

B. Presentation must include:

1. An outline of the major points of the articles/readings
2. One paragraph summarizing presentation. (Note: present three major ideas behind your subject)
3. Include supplementary graphic examples

Class Participation Grading:

A = Excellent.

Always very well prepared for Class
Demonstrate excellent understanding of material
Able to cite examples from readings in class discussions
Always actively participate in class
Turn in all assignments on time
Follow all directions
Demonstrate your ability to go beyond ideas presented in class and in the reading

B = Very Good.

Well prepared for Class
Demonstrate good understanding of material
Be able to refer to readings in class discussions
Often actively participate in class

C = Good/Average.

Adequately prepared for Class
Demonstrate basic understanding of material
Be able to include readings in class discussions
Sometimes actively participate in class
Demonstrate average ability to analyze material

D = Below average, barely passing. You have one or more major problems:

Somewhat prepared for Class
Be unable to answer questions concerning readings
Participate rarely in class discussions
Demonstrate lack of familiarity and understanding of material

F = Failing. You will receive an F if you meet ANY of the criteria below:

Does not prepare for class
Does not participate in class
Does not turn in assignments on time or follow directions

Course Schedule and Reading Assignments

Part One: 1900's – 1950's

ALL READINGS COME FROM THE READING LIST ATTACHED

STUDENTS WILL GIVE CLASS PRESENTATIONS ON ASSIGNED READINGS

Week 1: January 15, 2008

Topic: Introduction: What Is Design? Videos: What Is Art? and IDEO

Text: Syllabus Review

Week 2: January 22, 2008

Topic: Impacts and Influences: De Stijl and Bauhaus

Text: 80 – 91; 126-128; 129-137; 140-142; 166-188

Required Readings:

SEE REQUIRED READING LIST

1. STUDENT READING PRESENTATION _____

2. STUDENT READING PRESENTATION _____

Week 3: January 29, 2008

Topic: Impacts and Influences: Art Deco and Bauhaus

Text: 143-165; 188-205; 205 - 237

Required Readings:

SEE REQUIRED READING LIST

3. STUDENT READING PRESENTATION _____

4. STUDENT READING PRESENTATION _____

Week 4: February 5, 2008

Topic: Impacts and Influences: Modernism

Text: 240-243; 244-259

Required Readings: Russell Ellis and Dana Cuff, "Architects' People," Introduction

SEE REQUIRED READING LIST

5. STUDENT READING PRESENTATION _____

6. STUDENT READING PRESENTATION _____

Week 5: February 12, 2008

Topic: Modern: Charles and Ray Eames

Text: 259-277

Required Readings:

SEE REQUIRED READING LIST

7. STUDENT READING PRESENTATION _____

8. STUDENT READING PRESENTATION _____

Week 6: February 19, 2008

Topic: Modern and Midterm Review: 50'S & Case Study Houses - Outline and Bibliography's Due

Text: 277-293

Required Readings:

SEE REQUIRED READING LIST

9. STUDENT READING PRESENTATION _____

10. STUDENT READING PRESENTATION _____

Week 7: February 26, 2008

Topic: Modern: Mies Van de Rohe; Le Corbusier

Text: 259-277; 294-313

Required Readings:

SEE REQUIRED READING LIST

11. STUDENT READING PRESENTATION _____

12. STUDENT READING PRESENTATION _____

Week 8: March 4, 2008

Midterm Exam and Design Papers due

Week 9: March 11, 2008

Topic: *Archigram (Video, Simon Sadler)*

Text: 259-277; 294-313

SEE REQUIRED READING LIST

13. STUDENT READING PRESENTATION _____

Spring Break

Monday, March 17 - Sunday, March 23

Week 10: March 25, 2008

Topic: *60's: Superstudio; Archigram; Situationists*

Text: 316-335, IHAU-TU DELFT, Exit Utopia, Architectural Provocations 1956-76

Required Readings:

SEE REQUIRED READING LIST

14. STUDENT READING PRESENTATION _____

Week 11: April 1, 2008

Topic: *Modern 70's and 80's*

Text: 336-353

Required Readings:

SEE REQUIRED READING LIST

15. STUDENT READING PRESENTATION _____

16. STUDENT READING PRESENTATION _____

Week 12: April 8, 2008

Topic: *Deconstructivism: Mark Wigley; Bernard Tschumi, Zaha Hadid; Peter Eisenman*

Text: 353-361

SEE REQUIRED READING LIST

17. STUDENT READING PRESENTATION _____

Week 13: April 15, 2008

Topic: *Post Modernism and Branding: Rem Koolhaas, Herzog & de Meuron, Neil Denari and Bruce Mau*

Text: 363-384

SEE REQUIRED READING LIST

18. STUDENT READING PRESENTATION _____

Week 14: April 22, 2008

Topic: *Blob Design, Skins and Theory: Greg Lynn, Karim Rashid and FOA, Frank Gehry (video)*

Topic: *Contemporary Design and Manufacturing Issues – Frank Gehry, UN Studio, Hernan Diaz- Alonso and MVRDV*

Outline and Bibliography Due

SEE REQUIRED READING LIST

19. STUDENT READING PRESENTATION _____

20. STUDENT READING PRESENTATION _____

21. STUDENT READING PRESENTATION _____

Week 15: April 29, 2008

Final Exam and Design Papers due

Note: The required weekly student presentation assignments will be scheduled on the second week of class.

MASTER Reading List

1.

A. Text: pgs. 11 – 13,
The Introduction:
What is Design?
What Makes Design “Modern”
Modern Design and Consumption
Design, Values, and Meaning
Continuity and Change: A Longer View

B. Text: pgs. 66; 73 – 91
Chapter 5:
Introduction
The Aesthetics Movement in the United States
Dress
Art Nouveau in Print and in Public

Required Readings:
Russell Ellis and Dana Cuff, “Architects’ People,” Introduction
“The Richard Mutt Case”, Marcel Duchamp, pg. 252
Filippo Tommaso Marinetti, “The Foundation and Manifesto of Futurism” 1909
Sigmund Freud, “Civilization and Its Discontents” 1930
Harold Van Doren, “The Designer’s Place in Industry” 1940

2. Text: pgs. 124-128; 129-137

Chapter 6:
Printing in the United States
Chicago and Frank Lloyd Wright
Chapter 7: Mechanization and Industry:
Germany
The American System of manufacture and Fordism
Developments in merchandising, Printing and Advertising
Conclusion

Required Readings:
Russell Ellis, “Architects’ People,” Wright’s Written People
Frank Lloyd Wright, Organic Architecture (excerpt), 1910
Frank Lloyd Wright, “The Art and Craft of the Machine” 1901

3. Text: pgs. 166 – 188

Chapter 9: The “First machine Age’ in Europe
De Stijl
Constructivism
The Bauhaus

4. Text: pgs. 143-165

Chapter 8: Paris and Art Moderne Before and After World War I
Furniture and Modern Art
Glass and Metal
The Paris Exposition of 1925
Mechanical Beauty I: Dynamism
Mechanical Beauty II: Classicism

Required Readings:
Petrosky, Henry, “How the Fork Got Its Tines,” In the Evolution of Useful Things. New York: Knopf, 1993
Helen Appleton Read, “The Exposition in Paris”

5. Text: pgs. 188-205

Chapter 9:

Beyond the Bauhaus

The Printing Industry and the "New Typography"

Britain and Graphic Design: A Synthesis

Scandinavia

Required Readings:

Art in Theory 1900 – 2000 New Edition an Anthology of Changing Ideas:

1. Alexi Gan from Constructivism; pgs. 343 – 344
2. "The Initiative individual in the Collective" by Vladimir Tatlin; pg. 334
3. A. and Pangeometry" by El Lissitsky; pgs. 317-321
4. "Manifesto I," 1918 by De Stijl ; pgs. 281
5. "The Theory and Organization of the Bauhaus -1923" by Walter Gropius; pgs. 309 - 314

6. Text: pgs. 205 – 237

Chapter 10: Art, Design, and Industry in the United States

Industrial Design and Fordism

Case Studies in American Industrial Design

The 1939 New York World's Fair

The United States and International Modernism

Advertising, Art, and the Selling of Modern Design in the United States

Photography and Graphic Design

Industrial Design and Austerity

Graphic Design During World War II

Conclusion

Required Readings:

1. Frederick Winslow Taylor, "The Principles of Scientific Management" 1911
2. Henry Ford, "Machinery, The New Messiah" 1928
3. Theo van Doesburg, "The Will to Style" 1922

7. Text: pgs. 240-243; 244-259

Part IV: Humanism and Luxury: International Modernism and Mass Culture After World War II 1945-1960

Introduction

Chapter 11: International Modernism: From Theory to Practice

Promoting Postwar Design: Art Direction and the New Advertising

Graphic Design and Technical Information

Required Readings:

Art in Theory 1900 – 2000 New Edition an Anthology of Changing Ideas:

1. "Programme of the First Working Group of Constructivists" by Alexander Rodchenko and Varvara Stepanova; pgs. 341 - 343
2. "Report of the Section for Material Culture's Research Work for 1924" by Vladimir Tatlin; pg. 352 - 353
3. "Dialogue on the New Plastic" by Piet Mondrian; pgs. 284 - 289

8. Chapter 11:

Scandinavia and Britain

Germany

Required Reading; Topic: Charles and Ray Eames

The work of Charles and Ray Eames: A legacy of Invention: Introduction: pgs. 13 -17

Beatriz Colomina, "Reflections on the Eames House" pgs. 126 – 149.

Norman Bel Geddes, "Streamlining" 1934

9. Text: pgs. 277-293

Chapter 11:

The International Typographic Style (Die Neue Graphik)

Nakashima and Nature

Japan: A Summary

Design and Corporate Culture

Trademarks and Beyond

Required Reading: Topic: Charles and Ray Eames

The work of Charles and Ray Eames: A legacy of Invention:

1. Design is a Method of Action by Donald Albrecht. pgs. 19 - 43

2. The Office of Charles and Ray Kaiser: The Material Trial by Joseph Giovannini pgs. 44 - 71

10. Topic: Archigram

Required Readings from Archigram, Edited by Peter Cook

1. Boys at Heart, pgs. 2 - 3

2. A comments from Peter Reyner Banham, pg. 5

3. Exchange and Response and Suitaloon, pgs. 80 – 82

Exit Utopia Architectural Provocations, 1956 - 1976 Edited by Martin van Shaik and Otakar Macel

4. Plug-in City by Peter Cook, pgs. 76 – 87

5. Archigram: At Work by Dennis Crompton, pgs. 88 – 95

6. New Babylon versus Plug-in City, pgs. 57 – 67

11. Topic: Design by Choice

Required Readings:

1. 2.14 Triumph of Software by Reyner Banham, pgs. 133 - 136

2. 2.4 Design by Choice by Reyner Banham, pgs. 97 – 101

3. Carl Andre's Same Old Stuff by Jeffrey Inaba, pgs. 37- 57

4. Art Since 1900. 1970, pgs. 540-544

12. Text: Chapter 12 (pgs. 294 – 313)

a. Design and Mass Appeal: A Culture in Consumption

b. Critics of Styling

c. The Elusive Promise of Mass Culture

d. Beyond High and Low Art: Revisiting the Critique of Mass Culture

e. Conclusion

Required Readings:

2. "When 'Good Design' Goes Bad" by Aaron Betsky

3. "Lust for Lifestyle" by Edward Mitchell

4. "The New Concept of the Architect" by Herzog & De Meuron

13. Topic: Le Corbusier & Mies van der Rohe to SuperStudio and The Situationists

Required Readings:

Exit Utopia: Architectural Provocations, 1956 - 1976 Edited by Martin van Shaik and Otakar Macel

1. How great Architecture still was in 1966, pgs. 185 - 190

2. The Fundamental Acts Introduction, pgs. 192-193

3. I. Life pgs. 194 - 200

Selections from Architecture Culture 1943 – 1968 by Joan Ockman

4. Invention Design and Evasion Design Super Studio, pgs. 438 - 441

5. 1967, pg. 437

Readings from Programs and Manifestoes on 20th-Century Architecture by Ulrich Conrads

6. Situationists Definitions 1958 by Constant and Debord, pgs. 161 - 162

7. International Manifesto 1960 by the Situationists, pgs. 172 - 174

8. New Babylon: (excerpt) 1960 by Constant, pgs. 177 – 178

Topic: Mies van der Rohe

9. Working Theses (Mies van der Rohe)
10. On form in architecture (Mies van der Rohe)
11. Technology and Architecture (Mies van der Rohe)
12. Preface: The Unknown Mies van der Rohe by Kenneth Frampton
13. Towards a New Architecture (Mies van der Rohe)

Topic: Le Corbusier

14. Towards a New Architecture: Guiding Principles (Le Corbusier)
15. Five Points Towards a New Architecture (Le Corbusier)

14. Topic: Media: New Materials & New Products

Text: Chapter 13 (pgs. 317 – 335)

- a. Introduction
- b. New Materials, New Products
- c. Plastics and Their Progeny
- d. Product Housing
- e. Sports Equipment, and Progress
- f. Visual Identity, Information, and Art Direction
- g. Laminated Materials
- h. Nature and Craft

Required Readings:

2. Understanding Media: Media Hot and Cold by Marshall McLuhan, pgs. 21-33
- Gorman, Carma, ed. The Industrial Design Reader. New York: Allworth Press, 2003.
3. Unsafe at Any Speed by Ralph Nader, pgs. 181-183

15. Topic: Mass Culture

Text: Chapter 14 (pgs. 336 – 352)

- a. Dimensions of Mass Culture
- b. Mass Design and the Home
- c. Mass Design: The Fringes
- d. Pop and Protest
- e. Graphics and the Underground
- f. Anti-Design in Italy
- g. Radical Reform: Technology, Safety, and the Environment

Required Readings:

2. Architecture and Disjunction: The Pleasure of Architecture by Bernard Tschumi
- Cheng, Irene, and Bernard Tschumi, eds. The State of Architecture at the Beginnings of the 21st Century. New York: Monacelli, 2003.
3. "How Architecture Stopped Being the 97-Pound Weakling and Became Cool" by Sylvia Lavin, pgs. 46-47
4. "Screened Identities" by Anthony Vidler, pgs. 108-109
- Architecture & Urbanism Excerpts
5. "Apple High Profile Stores." Architecture and Urbanism May 2005: 63-65.
6. "Ginza is Back." Architecture and Urbanism May 2005: 102-103.

16. Topic: Post Modernism

Text: Chapter 15 (pgs. 353 – 362)

- a. Politics, Pluralism, and Postmodernism
- b. Design and Postmodernism
- c. Postmodern Products
- d. Postmodernism and Resistance

Required Readings:

2. Prada by Rem Koolhaas
3. Mutations: Shopping by Rem Koolhaas, pgs. 124-183
- Gorman, Carma, ed. The Industrial Design Reader. New York: Allworth Press, 2003.
4. What is Modern Design by Edgar Kaufmann, Jr., pgs. 146-151
5. The Post-Modern Information World and the Rise of the Cognitariat by Charles Jencks, pgs. 223-227
6. Frog Stands For... by Hartmut Esslinger, pgs. 229-230
7. Time for a Change: Design in the Post-Disciplinary Era by Donald Norman, pgs. 230-232
- Architecture and Urbanism. May 2005.
8. Dentsu as a Brand Building Enterprise, pgs. 16 - 25
9. Prada LA: chatter about the Global Brand, pgs. 50 – 57
- Details
10. Herzog and de Meuron. "Prada Ayoma Epicentre in Tokyo." Details February 2004.

17. Text: Chapter 16 (pgs. 363-384)

- a. Design in Context: An Act of Balance
- b. Consumption
- c. Reform and Social Responsibility
- d. Production Technology: Meanings of Miniaturization
- e. Design Softness
- f. Graphic Design in a Digital Age
- g. Materials and Technology
- h. Craft: the Persistence of Process
- i. Creativity, Responsibility, and Resilience

Required Readings:

- Cheng, Irene, and Bernard Tschumi, eds. The State of Architecture at the Beginnings of the 21st Century. New York: Monacelli, 2003.
1. Materiality and Culture by Toshiko Mori, pgs. 30-31
 2. Material Praxis by Jesse Reiser/Nanako Umemoto, pgs. 34-35
 3. Movement and Porosity by Zaha Hadid, pgs. 70-71
 - Celant, Germano and Monica Ramirez-Montagut, comps. Zaha Hadid. New York: The Solomon R. Guggenheim Foundation, 2006.
 4. Zaha Hadid: Adventure in Architecture by Germano Celant, pgs. 17-22
 5. In the Nature of Design Materials: The Instruments of Zaha Hadid's Vision by Joseph Giovannini, pgs. 23-32
 6. Interview: Alvin Boyarsky Talks with Zaha Hadid by Alvin Boyarsky, pgs. 45-51
 - Jencks, Charles and Karl Kropf, eds. Theories and Manifestoes of Contemporary Architecture. West Sussex: Wiley-Academy, 1997.
 7. Architecture Must Blaze by Coop Himmelblau, pg. 276
 8. The Future of Splendid Desolation by Coop Himmelblau, pgs. 269-270
 - Morais, Julianna, ed. Sessions. Los Angeles: Southern California Institute of Architecture Press, 2005.
 9. The Premise of Recombinant Architecture: One
 - Architectural Record
 10. "Innovations." Architectural Record, January 2006: 19, 36-42.

18. Topic "Deconstruction"

Required Readings from: Deconstructivist Architecture: The Museum of Modern Art, New York.

1. Deconstructivist Architecture by Mark Wigley, pgs. 10 – 20
- Deconstruction Omnibus Volume by Andreas Papadakis, Catherine Cooke & Andrew Benjamin
2. Deconstruction: A Review of the Tate Gallery Symposium by David Lodge, pgs. 88 – 90
3. Art Since 1900: Poststructuralism and Deconstruction, pgs. 40 – 47
- Cheng, Irene, and Bernard Tschumi, eds. The State of Architecture at the Beginnings of the 21st Century. New York: Monacelli, 2003.
4. Architecture and Intuition by Frank Gehry, pgs. 52 -53
5. Still Effects by Mark Wigley, pgs. 106-107
- Jencks, Charles and Karl Kropf, eds. Theories and Manifestoes of Contemporary Architecture. West Sussex: Wiley-Academy, 1997.
6. On the American Center, Paris by Frank O. Gehry, pgs. 118-120

7. Towards a New Architecture: Folding by Jeffrey Kipnis, pgs. 121-124
8. Deconstructivist Architecture by Mark Wigley, pgs. 291-292
9. Forms of Irrationality by Jeffrey Kipnis, pgs. 288-290
- Kolarevic, Branko, ed. Architecture in the Digital Age – Design and Manufacturing. New York: Spon, 2003.
10. Evolution of the Digital Design Process by Jim Glymph, pgs. 164-180 (Chapter 8)

19. Topic: Blobs in Design

Required Readings:

- Holt, Steven Skov and Mara Holt Skov. Blobjects & Beyond. San Francisco: Chronicle Books, 2005.
1. Introduction by Steven Skov Holt and Mara Holt Skov, pgs. 11-19
 2. Twentieth Century Roots of Organic Form by Phil Patton, pgs. 22-37
- Waters, John K. Blobitecture. Gloucester: Rockport Publishers, 2003.
3. Chapter 4: a blob by any other name, pgs. 64 – 85
 4. Chapter 7: the “poster boy” for blobism, pgs. 120 – 137
- Cheng, Irene, and Bernard Tschumi, eds. The State of Architecture at the Beginnings of the 21st Century. New York: Monacelli, 2003.
5. Calculated Variations by Greg Lynn, pgs. 72-73
 6. Architectural Curvilinearity: The Folded, the Pliant and the Supple by Greg Lynn, pgs. 125-127
- Castle, Helen, ed. Architectural Design. January 2002. (Contemporary Techniques in Architecture Issue)
7. Lynn, Greg. Predator, pgs. 64-71
- Zellner, Peter. Hybrid Space: New Forms in Digital Architecture
8. Introduction, pgs. 8 – 16
- Kolarevic, Branko, ed. Architecture in the Digital Age – Design and Manufacturing. New York: Spon, 2003.
9. Introduction by Branko Kolarevic, pgs. 2-10 (Chapter 1)
 10. Digital Morphogenesis by Branko Kolarevic, pgs. 11-28 (Chapter 2)
 11. Rashid, Karim. Evolution. New York: Universe Publishing. 2004.

20. Topic: Digital Skins & Surface

Required Readings:

- Skin: Surface Substance and Design by Ellen Lupton
1. Skin: New Design Organics by Ellen Lupton (pgs. 28 – 41)
 2. Digital Skins: The Architecture of Surface (pgs. 54 – 63)
- Holt, Steven Skov and Mara Holt Skov. Blobjects & Beyond. San Francisco: Chronicle Books, 2005.
3. The New Direction of the Dark Curve by Steven Skov Holt and Mara Holt Skov, pgs. 170 – 185
 4. Bio/Exo/Derma, by Phil Patton, pgs. 198 – 211
 5. Meta-Blobs, by Mara Holt Skov, pgs. 212 – 215
 6. The Blob Morphs and Mutates of Control, by Steven Skov Holt, pgs. 216 - 231
- Cheng, Irene, and Bernard Tschumi, eds. The State of Architecture at the Beginnings of the 21st Century. New York: Monacelli, 2003.
7. Skinless Architecture by Beatriz Colomina, pgs. 68-69
- Kolarevic, Branko, ed. Architecture in the Digital Age – Design and Manufacturing. New York: Spon, 2003.
8. Digital Production by Branko Kolarevic, pgs. 30-254 (Chapter 3)
- Architecture and Urbanism
9. Diller and Scofidio. “Blur Building.” Architecture and Urbanism June 2005: 62-73.

21. Topic: Computation: Future of Design

Required Readings:

- Rahim, Ali, Catalytic Formations Architecture and Digital Design. New York: Taylor & Francis, 2006.
1. Introduction, pgs. 2 – 6
 2. Temporality and Time, pgs. 22 – 29
 3. Project 01: Performative Liesures, pgs. 30 - 31
 4. Techniques and Technology, pgs. 10 – 20
 5. Feed Forward: New Technologies and Future Techniques, pgs. 188 - 206
- Morais, Julianna, ed. Sessions. Los Angeles: Southern California Institute of Architecture Press, 2005.
6. Xefirotarch by Hernan Diaz-Alonso, pgs. 103-128
- Castle, Helen, ed. Architectural Design. January 2002. (Contemporary Techniques in Architecture Issue)
7. Testa, Peter and Devyn Weiser. “Emergent Structural Morphology.” pgs. 13-16

- Kolarevic, Branko, ed. Architecture in the Digital Age – Design and Manufacturing. New York: Spon, 2003.
8. Generative Convergences by Sulan Kolatan, pgs. 218 – 228 (Chapter 15)
9. Is There More to Come? by Chris Yessios, pgs. 260 – 267 (Chapter 19)
10. Challenges Ahead, pgs. 290 – 296 (Chapter 22)
- Architectural Record
11. Bernstein, Fred. “A Timely Lesson in the Life and Function of Forms.” Architectural Record September 2005: 73-74.

Design History – Bibliography Citations for Required Readings

Banham, Reyner. Design By Choice. London: Academy Editions, 1951.

1. 2.14 Triumph of Software pgs. 133 - 136
2. 2.4 Design by Choice pgs. 97 – 101

Benjamin, Andrew, Catherine Cooke and Andreas Papadakis. Deconstruction Omnibus Volume. London: Academy, 1988.

1. Deconstruction: A Review of the Tate Gallery Symposium by David Lodge, pgs. 88 – 90
2. Art Since 1900: Poststructuralism and Deconstruction, pgs. 40 – 47

Bernstein, Fred. “A Timely Lesson in the Life and Function of Forms.” Architectural Record September 2005: 73-74.

Betsky, Aaron. “When ‘Good Design’ Goes Bad,” Metropolitan Home, November/December 2000: 128.

Bois, Yve-Alain, Benjamin H. D. Buchloh, Hal Foster, and Rosalind Krauss, eds. Art Since 1900. New York: Thames & Hudson, 2004.

Celant, Germano and Monica Ramirez-Montagut, comps. Zaha Hadid. New York: The Solomon R. Guggenheim Foundation, 2006.

1. “Zaha Hadid: Adventure in Architecture” by Germano Celant, pgs. 17-22
2. “In the Nature of Design Materials: The Instruments of Zaha Hadid’s Vision” by Joseph Giovannini, pgs. 23-32
3. “The Modernity of Zaha Hadid” by Detlef Mertins, pgs. 33-38
4. “The Skyscraper Revitalized: Differentiation, Interface, Navigation” by Patrik Schumacher, pgs. 39-44
5. “Interview: Alvin Boyarsky Talks with Zaha Hadid,” by Alvin Boyarsky, pgs. 45-51

Cheng, Irene, and Bernard Tschumi, eds. The State of Architecture at the Beginnings of the 21st Century. New York: Monacelli, 2003.

1. “Materiality and Culture” by Toshiko Mori, pgs. 30-31
2. “Material Praxis” by Jesse Reiser/Nanako Umemoto, pgs. 34-35
3. “How Architecture Stopped Being the 97-Pound Weakling and Became Cool” by Sylvia Lavin, pgs. 46-47
4. “Architecture and Intuition” by Frank Gehry, pgs. 52 -53
5. “Skinless Architecture” by Beatriz Colomina, pgs. 68-69
6. “Movement and Porosity” by Zaha Hadid, pgs. 70-71
7. “Calculated Variations” by Greg Lynn, pgs. 72-73
8. “Coevolutionary Disequilibrium” by Mark C. Taylor, pgs. 80-81
9. “Globalization and an Architecture of Unsettlement” by Saskia Sassen, pgs. 82- 83
10. “‘A Friendly Alien’: The Graz Kunsthaus” by Colin Fournier, pgs. 84-85
11. “From the Oedipus Complex to the Organizational Complex” by Reinhold Martin, pgs. 92-93
12. “Textile Tectonics” by Lars Spuybroek, pgs. 102-103
13. “Still Effects” by Mark Wigley, pgs. 106-107
14. “Screened Identities” by Anthony Vidler, pgs. 108-109
15. “Liveness and Mediation” by Elizabeth Diller, pgs. 110-111
16. Architectural Curvilinearity: The Folded, the Pliant and the Supple by Greg Lynn, pgs.125-127

Colomina, Beatriz. "Reflections on the Eames House." Blueprint no.153 September 1998: 126–149.

Conrads, Ulrich, ed. Programs and Manifestoes on 20th-century Architecture. Cambridge, MA: MIT Press, 1971.

1. Situationists definitions 1958 by Constant and Debord pgs. 161 - 162
2. International Manifesto 1960 by the Situationists' pgs. 172 - 174
3. New Babylon: (excerpt) 1960 by Constant pgs. 177 – 178
4. "Working Theses" by Mies van der Rohe
5. "Industrialized building" by Mies van der Rohe
6. "On form in architecture" by Mies van der Rohe
7. "Technology and Architecture" by Mies van der Rohe
8. Towards a New Architecture by Mies van der Rohe
9. Towards a new architecture: guiding principles by Mies van der Rohe
10. Five points towards a new architecture by by Mies van der Rohe
11. Frank Lloyd Wright, Organic architecture (excerpt), 1910

Conran, Terence and Max Fraser. Designers on Design. London: Octopus Publishing, 2004.

1. Lena Bergstrom by Terence Conran and Max Fraser, pgs. 50-51
2. James Dyson by Terence Conran and Max Fraser, pgs. 98-99
3. Thomas Heatherwick by Terence Conran and Max Fraser, pgs. 120-121
4. Stephanie Hering by Terence Conran and Max Fraser, pgs. 124-125
5. Richard Hutten by Terence Conran and Max Fraser, pgs.130-131
6. Olgoj Chorchoj by Terence Conran and Max Fraser, pgs. 188 - 189
7. Porsche Design by Terence Conran and Max Fraser, pgs. 204-205
8. Karim Rashid by Terence Conran and Max Fraser, pgs. 208-209

Cook, Peter, ed. Archigram. New York, NY: Princeton Architectural Press, 1999.

1. Boys at Heart pgs. 2 - 3
2. A comments from Peter Reyner Banham pg. 5
3. Exchange and Response and Suitaloon pgs. 80 - 82

Cuff, Dana and Russell Ellis, eds. Architects' People. Oxford: Oxford University Press, 1989.

1. Introduction by Russell Ellis and Dana Cuff
2. Wright's Written People – Chapter 2 by Russell Ellis

Delanda, Manuel. "Deleuze and the Use of the Genetic Algorithm in Architecture." Architectural Design. January 2002: 9-12.

Diller and Scofidio. "Blur Building." Architecture and Urbanism June 2005: 62-73.

Frampton, Kenneth, ed. The Unknown Mies van der Rohe. Chicago: Art Institute of Chicago, 1986.

Gorman, Carma, ed. The Industrial Design Reader. New York: Allworth Press, 2003.

1. Filippo Tommaso Marinetti, "The Foundation and Manifesto of Futurism" 1909
2. Sigmund Freud, "Civilization and Its Discontents" 1930
3. Harold Van Doren, "The Designer's Place in Industry" 1940
4. Frank Lloyd Wright, Organic architecture (excerpt), 1910
5. Frank Lloyd Wright, "The Art and Craft of the Machine" 1901
6. Helen Appleton Read, "The Exposition in Paris"
7. Frederick Winslow Taylor, The Principles of Scientific Management 1911

8. Henry Ford, "Machinery, The New Messiah" 1928
9. Theo van Doesburg, "The Will to Style" 1922
10. Unsafe at Any Speed by Ralph Nader, pgs. 181-183
11. What is Modern Design by Edgar Kaufman, Jr., pgs. 146-151
12. The Post-Modern Information World and the Rise of the Cognitariat by Charles Jencks, pgs. 223-227
13. Frog Stands For... by Hartmut Esslinger, pgs. 229-230
14. Time for a Change: Design in the Post-Disciplinary Era by Donald Norman, pgs. 230-232
15. Norman Bel Geddes, "Streamlining" 1934

Harrison, Charles and Paul Wood, eds. Art in Theory 1900 – 2000: An Anthology of Changing Ideas. Malden, MA: Blackwell Publishing, 2003.

1. "The Richard Mutt Case," Marcel Duchamp; pg. 252
2. Alexi Gan from Constructivism; pgs. 343 – 344
3. "The Initiative individual in the Collective" by Vladimir Tatlin; pg. 334
4. "A. and Pangeometry" by El Lissitzky; pgs. 317-321
5. "Manifesto I," 1918 by De Stijl ; pgs. 281
6. "Dialogue on the New Plastic" by Piet Mondrian; pgs. 284 - 289
7. "The Theory and Organization of the Bauhaus -1923" by Walter Gropius; pgs. 309 – 314
8. "Programme of the First Working Group of Constructivists" by Alexander Rodchenko and Varvara Stepanova; pgs. 341 - 343
9. Alexi Gan from Constructivism; pgs. 343 – 344
10. "Report of the Section for Material Culture's Research Work for 1924" by Vladimir Tatlin; pg. 352
11. "Programme of the First Working Group of Constructivists" by Alexander Rodchenko and Varvara Stepanova; pgs. 341 - 343
12. "Report of the Section for Material Culture's Research Work for 1924" by Vladimir Tatlin; pg. 352 – 353
13. "Dialogue on the New Plastic" by Piet Mondrian; pgs. 284 – 289
14. Writings from the Situationist International 1957- 61 by Guy Debord pgs. 701 – 706

Herzog and de Meuron. "Prada Ayoma Epicentre in Tokyo." Details February 2004.

Holt, Steven Skov and Mara Holt Skov. Blobjects & Beyond. San Francisco: Chronicle Books, 2005.

1. Introduction by Steven Skov Holt and Mara Holt Skov, pgs. 11-19
2. "Twentieth Century Roots of Organic Form" by Phil Patton, pgs. 22-37
3. The New Direction of the Dark Curve by Steven Skov Holt and Mara Holt Skov, pgs. 170 – 185
4. Bio/Exo/Derma, by Phil Patton, pgs. 198 – 211
5. Meta-Blobs, by Mara Holt Skov, pgs. 212 – 215
6. The Blob Morphs and Mutates of Control, by Steven Skov Holt, pgs. 216 - 231

Inaba, Jeffrey. "Carl Andre's Same Old Stuff," Assemblage no. 39, August 1999: 36-61.

Jencks, Charles and Karl Kropf, eds. Theories and Manifestoes of Contemporary Architecture. West Sussex: Wiley-Academy, 1997.

1. Architecture Must Blaze by Coop Himmelblau, pg. 276
2. The Future of Splendid Desolation by Coop Himmelblau, pgs. 269-270
3. On the American Center, Paris by Frank O. Gehry, pgs. 118-120
4. Towards a New Architecture: Folding by Jeffrey Kipnis, pgs. 121-124
5. Deconstructivist Architecture by Mark Wigley, pgs. 291-292
6. Forms of Irrationality by Jeffrey Kipnis, pgs. 288-290

Johnson, Philip and Wigley, Mark. Deconstructivist Architecture: The Museum of Modern Art, New York. New York: Little Brown and Company, 1998.

1. Deconstructivist Architecture by Mark Wigley, pgs. 10 – 20

Kolarevic, Branko, ed. Architecture in the Digital Age – Design and Manufacturing. New York: Spon, 2003.

1. "Introduction" by Branko Kolarevic, pgs. 2-10 (Chapter 1)
2. Digital Morphogenesis by Branko Kolarevic, pgs. 11-28 (Chapter 2)
3. Digital Production by Branko Kolarevic, pgs. 30-254 (Chapter 3)
4. Evolution of the Digital Design Process by Jim Glymph (Chapter 8)
5. "Scott Points: Exploring Principles of Digital Creativity" by Mark Goulthorpe (Chapter 12)
6. "Making Ideas" by Brendan Macfarlane, pgs. 182-197 (Chapter 13)
7. "Designing and Manufacturing Performative Architecture" by Ali Rahim, pgs. 200-216 (Chapter 14)
8. "Generative Convergences" by Sulan Kolatan, pgs. 218-228 (Chapter 15)
9. Is There More to Come? by Chris Yessios, pgs. 260 – 267 (Chapter 19)
10. "Performance-Based Design" by Chris Luebke, pgs. 276-288 (Chapter 21)
11. Challenges Ahead, pgs. 290 – 296 (Chapter 22)

Koolhaas, Rem, et al. Mutations. Barcelona: Actar, 2001.

Koolhaas, Rem, OMA/AMO, and Herzog & De Meuron. Prada. Milan: Nava Milano spa divisione Press, 2001.

Lupton, Ellen. Skin. New York: Princeton Architectural Press, 2002.

1. Skin: New Design Organics by Ellen Lupton (pgs. 28 – 41)
2. Digital Skins: The Architecture of Surface (pgs. 54 – 63)

Lynn, Greg. "Predator." Architectural Design Jan. 2002: 64-71.

Lynn, Greg. Folds Bodies and Blobs: Collected Essays. Bruxelles: Encore Books by Architects, 1998.

Macel, Otakar and Martin van Schaik. Exit Utopia, Architectural Provocations 1956-1976. New York: Prestel Verlag, 2005.

1. Plug-in City by Peter Cook pgs. 76 – 87
2. Archigram: At Work by Dennis Crompton pgs. 88 – 95
3. New Babylon versus Plug-in City pgs. 57 – 67
4. How great Architecture still was in 1966 pgs. 185 - 190
5. The Fundamental Acts Introduction
6. I. Life pgs. 194 - 200

McLuhan, Marshall. Understanding Media. Cambridge: The MIT Press, 1964.

Mitchell, Edward. "Lust for Lifestyle," Assemblage No. 40, December, 1999: 80-88.

Morais, Julianna, ed. Sessions. Los Angeles: Southern California Institute of Architecture Press, 2005.

1. The Premise of Recombinant Architecture: One
2. "e(3): Emergence, Effect, Environment" by Marta Male-Alemany, pgs. 49-70
3. "If/Then Moto" and "Fashion and Technology: Screening the Fictitious Stereotype" by Benjamin H. Bratton, pgs. 77-102
4. "Xefirotarch" by Hernan Diaz-Alonso, pgs. 103-128

Morales, Ignasi De Sola. Differences: Topographies of Contemporary Architecture. Cambridge, MA: MIT Press, 1995.

Murphy, Diana, ed. The Work of Charles and Ray Eames: A Legacy of Invention. New York: Harry N. Abrams, Inc., 1997.

1. Donald Albrecht, The work of Charles and Ray Eames: A Legacy of Invention: Introduction: pgs. 13 -17

2. Donald Albrecht, "Design is a Method of Action" pgs.19 – 43
3. Joseph Giovannini, "The Office of Charles and Ray Kaiser: The Material Trial" pgs. 44 - 71
4. Beatriz Colomina, "Reflections on the Eames House" pgs. 126 – 149

Noever, Peter, ed. The Gen(Home) Project. Los Angeles: MAK Center for Art and Architecture, 2006.

Ockman, Joan, ed. Architecture Culture 1943-1968: A Documentary Anthology. New York: Rizzoli Books, 1993.

1. Invention Design and Evasion Design Super Studio pgs. 438 - 441
2. 1967 pg. 437
3. May '68 Did not Take Place by Gilles Deleuze and Felix Guattari

Petrosky, Henry, "How the Fork Got Its Tines," The Evolution of Useful Things. New York, NY: Knopf, 1993.

Rahim, Ali, Catalytic Formations Architecture and Digital Design. New York: Taylor & Francis, 2006.

1. Introduction, pgs. 2 – 6
2. Temporality and Time, pgs. 22 – 29
3. Project 01: Performative Liesures, pgs. 30 – 31
4. Techniques and Technology, pgs. 10 – 20
5. Feed Forward: New Technologies and Future Techniques, pgs.188 - 206

Rashid, Karim. Evolution. New York: Universe Publishing, 2004.

Testa, Peter and Devyn Weiser. "Emergent Structural Morphology." Architectural Design January 2002: 13-16.

Waters, John K. Blobitecture. Gloucester: Rockport Publishers, 2003.

1. Chapter 4: a blob by any other name, pgs. 64 – 85
2. Chapter 7: the "poster boy" for blobism, pgs. 120 – 137

Zellner, Peter. Hybrid Space: New Forms in Digital Architecture. London: Thames & Hudson, 2000.

1. Introduction, pgs. 8 – 16

"Apple High Profile Stores." Architecture and Urbanism May 2005: 63-65.

"Dentsu as a Brand Building Enterprise." Architecture and Urbanism May 2005: 16-25.

"Ginza is Back." Architecture and Urbanism May 2005: 102-103.

"Innovations." Architectural Record January 2006: 19, 36-42.

"Prada LA: chatter about the Global Brand." Architecture and Urbanism May 2005: 50-57.

Paper Requirements

1. Choose a Thesis

Your thesis statement needs to answer a question about the subject you would like to investigate. You must distill the question you will answer in your paper.

A good thesis statement will usually include the following four attributes:

- take on a viewpoint upon which most people would disagree
- choose a subject within the scope of the assignment
- express one main idea
- assert your conclusions about a subject

If you have trouble establishing a thesis, brainstorm about your interests on the assignment and some of your ideas on the class discussions and readings. Reflect on how you see this content as a Designer. Choose a thesis statement that unites or shows contrast between the subjects. Use the readings as a catalyst for discussion and comment upon why particular problems or issues apply to your thesis. What is your unique point of view? What have you learned? How has this affected your understanding of Design? What do you wish to prove about the information you have learned?

2. Organize Your Information

Collect relevant information on your topic that supports your thesis. If the majority of the information disproves it, prepare to refute the data with your point of view. Distill a logical flow of this information into a basic outline.

3. Prove your Thesis

Your paper should include the basic components: an introduction, a thesis statement, and supporting paragraphs that develop your argument. Make sure to include citations in the MLA style as needed and to also attach a Works Cited page.

Introduction: (1-3 paragraphs) The opening sentence of your paper requires a hook – something attention-getting. This could be an unusual fact, statistic, discovery, invention or quote. From there, you will want to respond to this information. Your response might introduce some conflict or tension or a surprising point of view that you are going to prove. This will lead up to your thesis – a one to two sentence statement, which presents your perspective, your point of view, what you intent to argue.

Body: (7-8 pages) This is the main substance of your paper, where you implement your research findings to develop your argument (thesis statement). Begin with an overview of the existing information on the subject. Demonstrate your familiarity with the existing body of knowledge, showing that you are an informed voice on the subject. The body should be focused, organized and well-researched to be successful.

Some pointers:

- Make sure to begin each paragraph with a topic sentence to introduce the evidence to be examined in the paragraph
- Vary your language; in other words, don't begin each sentence in the same fashion and make sure to utilize varying sentence lengths
- Pose questions and answer them
- Write in the active voice
- Eliminate unnecessary words - they dilute the impact of your writing
- Incorporate quotes into your own words (cite them even if you are paraphrasing)
- Do not use slang or casual language
- SPELL CHECK
- You will be marked down for typos, spelling errors, and improper grammar and syntax.
- Make sure to have another student or a tutor review your paper before submitting
- Read your paper out loud. You will immediately discover awkward sentences, verbs that do not agree with their subjects and run-on sentences. Hearing your own writing out loud also helps you to discover if your arguments make sense. Also, if you pause during a sentence, that's where a comma belongs.
- Write your paper in advance. All of these steps should be taken in your rough draft.

- From rough draft to final draft, you should have time to perfect your thoughts, the format and the flow of your paper.

Your paper should present all of your research.

Conclusion: (1 page)

Synthesize all of your research to declare your position on the topic. Summarize how you have proven your position (thesis statement). This should demonstrate your mastery of the information presented as well as your ability to go beyond ideas presented in class and in the readings.

Format for all writing assignments:

- All papers must be titled to identify the assignment
- All papers must have, in the top right corner: 1. Your name, 2. the assignment title, 3. the course name, the date turned in
- All papers with multiple pages must be stapled
- Margins: 1"
- Type face: Arial, 12 point
- Leading: Double spaced, auto leading
- Kerning: 0

Pictures and Graphics

- Pictures and graphics should only be presented in an Appendix and do not count towards the length of your paper

Bibliography

- Include citations in MLA style and attach a Works Cited page
- Alphabetize your bibliographic entries
- The bibliography and Works Cited pages do not count toward the length of your paper

ORE Forms

- ORE forms must be included and do not count towards the length of your paper

Reminders:

You will be marked down for typos, spelling errors, and improper grammar and syntax. (Please consult the grading criteria in your syllabus.)

Your paper should demonstrate the mastery of the concepts we discuss throughout this course.

ALL WRITING ASSIGNMENTS MUST BE READY TO TURN IN AT THE BEGINNING OF CLASS ON THE DUE DATE.

COURSE SYLLABUS

Professional Practice I

IPRD 431A

2008 Spring Semester

Monday 7:00 PM – 10:00 PM

Gustavo Alfonso Rincon, Instructor

CONTENTS

- **Course Description**
- **College Mission Statement**
- **IPD Department Mission Statement**
- **Educational Goals – IPD Department**
- **Course Goals – Professional Practices I**
- **Course Learning Objectives**
- **Grading Criteria**
- **Assessment Criteria**
- **Grading**
- **Attendance Policy**
- **Student Behavioral Expectations**
- **Cheating**
- **Course Requirements**
- **Course Outline (week to week)**

Semester: Spring 2008
Course Title: Professional Practice I
Course Number: IPRD 431A
Room: GLEF 211
Days & Times: Monday 7:00 PM – 10:00 PM
Course Credit: 2.0 Credits
Instructor: Gustavo Alfonso Rincon

REQUIRED TEXTS:

Battle, Carl W., Eva Doman Bruck and Tad Crawford. Business and Legal Forms. New York: Allworth Press, 2005.

Slack, Laura. What Is Product Design? (Essential Design Handbooks). East Sussex: Rotovision, 2006.

DeThomas, Arthur R. and Lin Gensing-Pophal. Writing a Convincing Business Plan. New York: Barron's Educational Services, 2001. ISBN: 0764113992.

Docie, Ronald Louis, Sr. The Inventor's Bible: How to Market and License Your Brilliant Ideas. Berkeley: Ten Speed Press, 2004. ISBN: 1580085660

Fisher, Roger and William Ury. Getting to Yes: Negotiating Agreement Without Giving In. New York: Penguin Books, 1991.

Griffith, Samuel B., Translator. Sun Tzu The Art of War. New York: Oxford University Press, 1963. ISBN: 0195014766.

Lustberg, Arch. How to Sell Yourself: Winning Techniques for Selling Yourself...Your Ideas...Your Message. Franklin Lakes, NJ: Career Press, 2002. ISBN: 1564145859.

Slack, Laura. What Is Product Design? (Essential Design Handbooks). East Sussex: Rotovision, 2006.

Strunk, William, and E. B. White. The Elements of Style, Fourth Edition. New York: Macmillan, 1999. ISBN: 9780205309023

COURSE DESCRIPTION

This course prepares students for the transition to the professional world. In this yearlong series, Professional Practice I and II, the course will be structured on the premise that all exercises will be filtered through a real project to be presented at the Student Exhibition. In the Student Exhibition, you will have the eyes and the ears of the entire Los Angeles Design community. With the opportunity to launch yourself on that day, this class gives you the tools to succeed with your Thesis Design Project.

This year will be working on the premise that you will be exposed to ideas that will help you be a part of a larger company.

PROFESSIONAL PRACTICE II

The class will be divided in three parts:

1. Career Preparation: discussion of practical skills
2. Thesis: Personal Research on defining your work and who you are as a designer
3. Business Planning: preparing for your product for market

This year's class is structured on the premise that each one of you is a Design Professional. You are required by the Department to develop and exhibit a design work at the end of the year. This class will prepare you to have a thesis statement that will fully explain your process and your project in detail. We will finalize all career prep documents, resumes, bios, ninety second sound bite and presentation skills. In the business planning part of the class, we will think about how to launch your design product in the market with a business proposal, patent and strategizing the creation of your own company around your own brand. All of these parts require you to consider yourself and how you relate to the Design world. All assignments and discussions will prepare you for your first day of employment. It is imperative that you use the skills in this class to support your Thesis Design Project and for you to launch your own brand name.

Career preparation will encompass class assignments addressing self-promotion, bidding and estimates, contractual agreements, taxes and billable expenses, client communications, business management, entrepreneurial and interpersonal skills, conflict negotiation, ethics and professional codes. To get ready for the business world, you will participate in exercises, nuts and bolts assignments and practical discussions.

Thesis preparation includes defining your personal brand. You are required to create a Mission Statement, Thesis Document that will summarize your Design focus, Image library, Text resource library and Bibliography.

Additional topics covered will be Branding, Retail Display Strategies and Technology, Concept Design and Research, Schematic Design, and Design Development.

Be prepared to work.

OTIS COLLEGE MISSION

Otis College prepares diverse students of art and design to enrich our world through their creativity, their skill, and their vision.

IPD DEPARTMENT MISSION

The Interactive Product Design Department (iPD) prepares students for rewarding careers in the field of product design with an emphasis on conceptual thinking, product design skills, the application of interactive technologies, and professional practices applied across various consumer product industries.

EDUCATIONAL GOALS – IPD DEPARTMENT

Students in the Interactive Product Design Department (IPD) will demonstrate by learning outcomes that they have acquired an understanding of the following:

- **Creative Problem Solving**
Discover various personal problem-defining methodologies and apply them to the design and development process to achieve inventiveness and creative problem solving at all levels of the design process.
- **Ability to Convey Concepts with Quick Sketches**
Achieve utilitarian skills in rapid visualization sketching to establish multiple solutions to design problems early and quickly.

PROFESSIONAL PRACTICE II

■ **Good Written and Communication Skills**

Establish the ability to define product marketing position, functionality, methodology and conclusion. Organize and priorities key learning and convey solutions with clarity.

■ **Mechanical and Technical aptitude and Basic Understanding of How Things Work**

Use exploration and experimentation as a means of integrating technology into design concepts. Demonstrate a utilitarian understanding of how to bring concepts to fruition.

■ **Understanding and Application of the Product Design and Development Process**

Achieve a clear understanding of engineering, mechanical, model making and manufacturing processes and principals to effectively communicate product ideas to professionals in these fields.

■ **Proficiency in Applying Research Methodologies and Need Finding Analysis for Design**

Be able to identify consumer needs and target consumer benefits.

■ **Applying Professional Practices Across Different Consumer Product Industries**

Demonstrate proficiency in the use of graphic and 3-D software programs and rapid prototype technology in the design, fabrication and presentation of product concepts.

■ **Professional Understanding of the Universal Principals of Design**

Employ strategies for success such as writing skills, attentiveness, time management skills, project management, attentiveness and commitment to a personal vision.

COURSE GOALS – Professional Practice II

Student learning outcomes will build on pre-established **IPD goals** and reflect a more developed knowledge of the following:

- 1.) Career Action Plan: The ability to establish a strategic plan to insure career readiness.
- 2.) Entrepreneurial and Interpersonal skills: Develop tools to maximize and take advantage of career opportunities
- 3.) Analysis: The ability to define through deconstruction, and restructuring of a problem through a methodology of the sign, sentence and statement.
- 4.) Business Communication: The ability to professionally communicate in oral presentations.
- 5.) Visual Library: A collection of a personal methodology of image and text research to communicate ideas.
- 6.) Business Planning: The ability to delineate a Business Plan, including Marketing Plan, Industry Analysis, Market Analysis and Sales Forecast.
- 7.) Patent Process: Learn how to bring an invention to market: Patents, Licensing and successful Commercialization Strategy.
- 8.) Professionalism: Each student will acquire the skill set to launch a successful job search through commitment to their own personal vision and career goals.

COURSE LEARNING OBJECTIVES

- 1.) Students will be able to establish a career action plan that outlines steps to execute long term design goals.
- 2.) Students will employ a design methodology that presents design solutions based upon research, and design process that will include drawings, renderings, CAD files, 3d models and a final prototype presentation.
- 3.) Students will be able to “design with intent.” The students will prepare to defend their opinions before the class.
- 4.) Students will utilize personal design process to describe and define the creative process.

PROFESSIONAL PRACTICE II

- 5.) Student will demonstrate a problem solving techniques through precedent studies and analysis.
- 6.) Student will prepare for interviews, writing contracts, project management and building professional relationships.
- 7.) Students will increase public speaking skills and confidence in presenting their own design ideas through oral presentations.
- 8.) Students will learn resource management: time, talent and money.
- 9.) Students will learn how to write an effective business plan.
- 10.) Students will be able to produce an industry analysis for their business.
- 11.) Students will learn negotiation skills and conflict resolution strategies.
- 12.) Students will learn how to apply for patents for their ideas.
- 13.) Students will learn how to license their inventions.
- 14.) Students will become familiar with various marketing and advertising strategies and apply them to their products.

GRADING CRITERIA

The grading criteria are linked to the Career Action Plan and based on the individual's goal to insure career readiness within three semesters.

- A =** The project is executed in a professional manner. The solution is exceptional and therefore appropriate to be shown to a design client or a corporation's senior management.
- B =** The project demonstrates professional entry-level design skills. The project is appropriate for inclusion in a graduate's portfolio. It was well thought out and executed. Clearly demonstrates creativity, innovation and craftsmanship.
- C =** The project has met the requirements that were assigned. The project would benefit from further efforts before being included in a graduate's portfolio.
- D =** The project is below expectations. It met some but not all of the minimum requirements. The work is below average and needs improvement.
- F =** The project failed to meet expectations or is incomplete.

ASSESSMENT CRITERIA

The final course grade will be determined on the project grades and/or credits accumulated through the semester. The projects and/or exercises will be graded on the extent to which they demonstrate the student's knowledge, understanding and/or proficiency of the course information and projects related to the goals and/or learning objectives.

GRADING

Each student will be required to complete projects in the following 3 sections. This class will explore the interdisciplinary nature of how to prepare for a career, discover and define one's own identity and create a real project that will frame your design work.

The final grade for the course will be determined by the following:

PROFESSIONAL PRACTICE II

Section 1 Career Preparation

25% of TOTAL

A Career Package: (20% each)

1. Biography – Personal Statement 1 paragraph and 1 page version
2. Resume & Portfolio Presentation
3. Public Relations / Marketing Research: creating own advertising brand campaign
4. Personal Business Plan: career goals, time management (workflow), business management (billing & cash flow), contracts and negotiations, bidding and estimates (profit), taxes and billable expenses.
5. Career Package Presentation

Goals: Students will apply professional practices across different consumer product industries and develop a basic understanding of effective job search strategy and become aware of the basic legal and business practices of the professional designer.

Section 2 Thesis Preparation

25% of TOTAL

1. Thesis paper (6 – 8 pages)
2. Image Library with descriptions 16 images (8 - 10 pages)
3. Text Library with summary (6 - 8 articles)
4. Bibliography (20 - 30 resources)
5. Thesis Document – Book format
6. Thesis oral presentation and defense (20 minutes)

Goals: Students are required to demonstrate clear written communication utilizing research and analysis methods to express personal application of the product design and development process.

Section 3 Business Planning

25% of TOTAL

1. Business Plan
2. Business Description
3. Mission statement
4. Industry Analysis
5. Market Analysis and Sales Forecast
6. Marketing Plan

Midterm Exam

05% of TOTAL

Essay test

Final Exam

10% of TOTAL

Essay test

Goals: Students will proficient in written and verbal presentation. Students will be competent in applying various visual presentation processes and applications. Students will participate and be prepared for critical evaluation of design projects and their representations.

Participation and Weekly Assignments

10% of TOTAL

Weekly assignments will include class discussions, oral presentations, research assignments and discussions on class readings. Readings will be distributed each class for discussion.

Students will present weekly oral research presentations in their field of interest (may include Fashion (Clothing, Footwear and Accessories), Furniture (Office and Home), Technology (Computers, PDA, and Cell phones), Automotive, Appliances, Medical, Military, Materials, Lighting, Sports, Manufacturing, Architecture or Aerospace.

PROFESSIONAL PRACTICE II

Power Point Presentations will include the following:

Describe Design Area

Present major companies for design objects, Designers and Design examples and give 3 resources.

Failure to complete any project by its due date will result in a 10% penalty on the grade for that project.

No extra credit or "re-do" work will be accepted.

ATTENDANCE POLICY

Three Absences = F (Immediate Failure)

Three tardies (arriving late, leaving early, including break times) = 1 absence

- As per the Otis Student Handbook, doctor's excuses do not automatically and necessarily excuse an absence.
- If you must be absent for a class meeting, please phone the IPD Office or speak to the instructor before class. This will not necessarily excuse you from the absence but may factor how much the absence does affect your grade.

STUDENT BEHAVIORIAL EXPECTATIONS

All Otis students are expected to assist in maintaining an environment that supports effective teaching and learning, and a culture of civility and respect to others.

Therefore, any behavior that disrupts or interferes with the functioning of a classroom, studio or college-sponsored off campus venue may result in students being asked to leave the class, and where warranted, being referred for possible discipline according to the Otis Code of Conduct. The conduct may also affect a student's grade.

- NO CELL PHONES, CD PLAYERS or MP 3 PLAYERS ALLOWED IN CLASS
- NO FOOD (eating) ALLOWED IN CLASS.

Holidays:

Martin Luther King Day

Monday, January 21, 2008

Spring Break

Monday, March 17 - Sunday, March 23

Important dates:

Monday, Jan. 7 - Friday, Jan. 11

Classes Begin

Monday, Jan. 14

Course Add Deadline

Tuesday, Jan. 22

Course Drop Deadline

Tuesday, Jan. 29

First Quarter Warnings

Monday, March 3

Midterm Exams & Warnings

Tuesday, Feb. 26 - Monday, Mar. 3

Course Withdrawal Deadline

Friday, Mar. 14

Third Quarter Warnings

Tuesday, April 8 - Monday, April 14

Final Exams

Tuesday, Apr. 29 - Tuesday, May 6

Classes End

Tuesday, May 6 Commencement

Saturday, May 10

Exams and Papers:

Week 7: March 10, 2008

Midterm Exam and Design Papers due

Week 15: May 6, 2008

Final Exam, Design Paper

CHEATING

- Any form of cheating will not be tolerated. For example: copying other people's work, getting help during exams, turning in someone else's work as your own.
- Any student caught cheating will fail the class – there will be no exceptions.

PROFESSIONAL PRACTICE II

COURSE REQUIREMENTS

- Students are required to complete 3 projects.
- Students are expected to come prepared and to participate weekly in discussions.
- Work is required to be completed on time.
- Required text and/or materials will be announced weekly and will be due the following week.

COURSE OUTLINE

January 14, 2008

Week 1: Topic: THESIS, Design Process Continuation

- Discussion: Why do you design? What is your style? What are your career goals? How do you see yourself selling your products? What is your ideal business environment?
- Discussion of class requirements, syllabus, grading requirements, and student expectations.
- Discussion Overview – 3 Course Requirements: Career Preparation, Thesis and Business Planning
- Identity Book Presentation
- Thesis Presentation

Homework Assignment: due next class period

- Students bring their portfolio
- Present current resume and personal statement and 90 second sound bite to market yourself
- Student present revised Thesis Research Summary
- Students bring Thesis Statement for Thesis Project
- Business Cards
- Job search assignment from December 2007

January 21, 2008 Martin Luther King, Jr. Holiday

January 28, 2008

Week 2: Topic: CAREER PREPARATION, – Job Search

- Discussion: In Class Assignment - Web Research, Designers, Company websites
- Design Area Summary 1: to be named
- Discussion: What is your 90 second sound bite?
- Class Presentations: revised Thesis Research Summary
- Present Thesis Statement for Thesis Project

Homework Assignment: due next class period

- Homework: Finalize THESIS
- Three Job Pre-Application Worksheets – Form on O-Space
- Business Section Article Summary – Relevant to your Thesis (LA Times, NY Times, Wall St. Journal) – worksheet on O-Space
- Read and Review What is Product Design? – Choose one of the Portfolios between pages 140 - 242 – Choose one Design Team to Research and **PRESENT IN CLASS**
- Read Sun Tzu – The Art of War: Employment of Secret Agents pgs. 144-149
- Read Sun Tzu – The Art of War: Wu Chi's 'Art of War' pgs. 150-158
- Read Commercialization 101, p. 11-30, Chapter 1 - The Inventor's Bible
- Read and complete Business and Legal Forms pgs. 157-164 – Commission for Art or Photography

February 4, 2008

Week 3: Topic: BUSINESS PLANNING – Thesis Project, Business Plan and Positioning

- Discussion: Commercialization and Product Design Portfolios
- Design Area Summary 2: to be named

PROFESSIONAL PRACTICE II

Homework Assignment: due next class period

- Three Job Pre-Application Worksheets – Form on O-Space
- Business Section Article Summary – Relevant to your Thesis (LA Times, NY Times, Wall St. Journal) – worksheet on O-Space
- Read and Review What is Product Design? (ISSUES p. 6-10 & ANATOMY p. 62-66)
- Read Sun Tzu – The Art of War – Wu Chi's 'Art of War' pgs. 158-168
- Read Timing is (Almost) Everything (pgs. 31 – 50) – Chapter 2 – Inventor's Bible
- How to Sell Yourself, Chapters 3 & 10

February 11, 2008

Week 4: Topic: BUSINESS PLANNING

- Discuss Readings
- Discussion: Rehearse presenting your rate, skills and realistic timetables
- Design Area Summary 3: to be named
- Class Presentation: Mission Statements and Business Plan
- Class Lab: How to Present Your Business Plan
- Review Invoices

Homework Assignment: due next class period

- Three Job Pre-Application Worksheets – Form on O-Space
- Business Section Article Summary – Relevant to your Thesis (LA Times, NY Times, Wall St. Journal) – worksheet on O-Space
- Read and Review What is Product Design? (ISSUES p. 10-16 & ANATOMY p. 66-70)
- Read Timing Is (Almost) Everything, p. 31-50, The Inventor's Bible
- Read Getting to Yes, Chapter 3, Section 6 – pgs. 97-106
- Read Sun Tzu – The Art of War – Sun Tzu's Influence on Japanese Military Thought pgs. 169-178
- Read Inventor's Bible, Chapters 3 & 4 (pgs. 51-112) and complete Qualifying Manufacturers worksheets, pgs. 303 – 316 from Inventor's Bible, this form is downloadable at <http://www.tenspeed.com/books/featured/documents/Inventor%27s%20Bible%20Workbook.pdf>

February 25, 2008

Week 5: Topic: BUSINESS PLANNING, Strategy

- Discuss Readings
- Design Area Summary 4: to be named
- Expand Opportunity – Follow success with success, reinvestment
- Class Presentation: Competitive Product Case Study Presentation
- Discuss Industry Analysis

Homework Assignment: due next class period

- Three Job Pre-Application Worksheets – Form on O-Space
- Business Section Article Summary – Relevant to your Thesis (LA Times, NY Times, Wall St. Journal) – worksheet on O-Space
- Read and Review What is Product Design? (ISSUES p. 16 - 20 & ANATOMY p. 70-84)
- Read How to Sell Yourself, Chapters 12 & 13
- Read Time to Pick the Lineup, p. 83-112, The Inventor's Bible
- Read The Plan Comes Together, p. 113-144, The Inventor's Bible
- Read Inventor's Bible, Chapters 5 (pgs. 113-144) and complete Present Your Concept to Companies worksheets, pgs. 317 – 329 from Inventor's Bible, this form is downloadable at <http://www.tenspeed.com/books/featured/documents/Inventor%27s%20Bible%20Workbook.pdf>

PROFESSIONAL PRACTICE II

March 3, 2008

Week 6: Topic: BUSINESS PLANNING, Project & Design Branding

- Presentation: Successful Advertising and Marketing
- Discussion: Print media, TV, Internet, unorthodox message distribution
- Design Area Summary 5: to be named
- Class Presentation: Present Marketing campaign using existing product
- Class Lab: Present Marketing Call Log and Qualifying Checklist
- Discuss Getting to Yes

Homework Assignment: due next class period

- Three Job Pre-Application Worksheets – Form on O-Space
- Business Section Article Summary – Relevant to your Thesis (LA Times, NY Times, Wall St. Journal) – worksheet on O-Space
- Read and Review What is Product Design? (ISSUES p. 20-26 & ANATOMY p. 84-90)
- Read Victory Through Teamwork & The Future for Investor's Agents, p. 175-198, The Inventor's Bible
- Read Sun Tzu – The Art of War – Chapter to be named
- Read Inventor's Bible, Chapters 6 (pgs. 145-174) and complete Complete Negotiating the Best Deal worksheets, pgs. 330 – 339 from Inventor's Bible, this form is downloadable at <http://www.tenspeed.com/books/featured/documents/Inventor%27s%20Bible%20Workbook.pdf>

March 10, 2008

Week 7: CAREER PREPARATION, Career Package Presentations

- Class Presentation: All
- Class Discussion: All
- Class Lab: Retail Design and Design Strategies

Homework Assignment: due next class period

- Three Job Pre-Application Worksheets – Form on O-Space
- Business Section Article Summary – Relevant to your Thesis (LA Times, NY Times, Wall St. Journal) – worksheet on O-Space
- Read and Review What is Product Design? (ISSUES p. 26-30 & ANATOMY p. 90-98)
- Read Designers on Design: pgs. 44-45, 58-59, 66-67, 74-75, 86-87, 140-141
- Read Sun Tzu – The Art of War – Chapter to be named
- Read Inventor's Bible, Chapters 7 (pgs. 175-194) and complete Appendix A Worksheet (pgs. 340 – 342)
- Read and complete Business and Legal Forms pgs. 170 - 184 – Contract with Fabricator and Licensing Agreement for Industrial Designs

SPRING BREAK

Monday, March 17 - Sunday, March 23

March 24, 2008

Week 8: Topic: Midterm Exam & Thesis

- Essay Test
- Discussion: How to Sell Yourself, Chapters 3 & 10, Getting to Yes, Chapters 2 & 5

Homework Assignment: due next class period

- Three Job Pre-Application Worksheets – Form on O-Space
- Read and Review What is Product Design? (ISSUES p. 30-34 & ANATOMY p. 98-106)
- Business Section Article Summary – Relevant to your Thesis (LA Times, NY Times, Wall St. Journal) – worksheet on O-Space
- Read Sun Tzu – The Art of War – Chapter to be named
- Read Inventor's Bible Conclusion (pgs. 195-196) and complete Appendix B&C Worksheets (pgs. 343 - 345)

March 31, 2008

PROFESSIONAL PRACTICE II

Week 9: Topic: CAREER PREPARATION, Understanding Your Surroundings

- Design Area Summary 7: to be named
- Discussion: Readings

Homework Assignment: due next class period

- Three Job Pre-Application Worksheets – Form on O-Space
- Read and Review What is Product Design? (ISSUES p. 30-34 & ANATOMY p. 98-106)
- Read Inventor's Bible Afterword (pgs. 197-198) and complete Appendix D Worksheets (pgs. 346 - 348)
- Business Section Article Summary – Relevant to your Thesis (LA Times, NY Times, Wall St. Journal) – worksheet on O-Space
- Read and complete Business and Legal Forms pgs. 190 – 198 – Copyright: Application Form and Copyright: Short Form Application
- Read How to Sell Yourself, Chapters 5 & 6

April 7, 2008

Week 10: Topic: CAREER PREPARATION, Timing Is (Almost) Everything

- Design Area Summary 8: to be named
- Class Lab: Thesis Update
- Discuss Readings

Homework Assignment: due next class period

- Three Job Pre-Application Worksheets – Form on O-Space
- Business Section Article Summary – Relevant to your Thesis (LA Times, NY Times, Wall St. Journal) – worksheet on O-Space
- Read Inventor's Bible Appendix A (pgs. 199 -215) and complete Pocket Guide (pgs. 349 - 353)
- Read and complete Business and Legal Forms pgs. 185 -184 – Licensing Agreement for Industrial Designs
- Read and complete Business and Legal Forms pgs. 199 – 205 – Trademarks
- Read Getting to Yes, Chapter 3, Section 7 – pgs. 107-128

April 14, 2008

Week 11: Topic: BUSINESS PLANNING, Licensing & Commercialization Strategy

- Design Area Summary 9: to be named
- Class Presentation: _____
- Class Lab: Computational Design Examples

Homework Assignment: due next class period

- Three Job Pre-Application Worksheets – Form on O-Space
- Read and Review What is Product Design? (ISSUES p. 34-38 & ANATOMY p. 98-106)
- Business Section Article Summary – Relevant to your Thesis (LA Times, NY Times, Wall St. Journal) – worksheet on O-Space
- Read Getting to Yes, Chapter 3, Section 7 – pgs. 129-143
- Read How to Sell Yourself, Chapter 4

April 21, 2008

Week 12: Topic: CAREER PREPARATION, Professional Assistance

- Design Area Summary 10: to be named
- Discussion: Readings

Homework Assignment: due next class period

- Three Job Pre-Application Worksheets – Form on O-Space
- Read and Review What is Product Design? (ISSUES p. 38-44 & ANATOMY p. 106-118)
- Business Section Article Summary – Relevant to your Thesis (LA Times, NY Times, Wall St. Journal) – worksheet on O-Space

PROFESSIONAL PRACTICE II

- Read and complete Business and Legal Forms pgs. 206 – 225 – Utility Patents and Design Patents

April 28, 2008

Week 13: Topic: THESIS, Designers on Design

- Class Presentation: Individual
- Class Lab: Thesis Presentation Review

Homework Assignment: due next class period

- Three Job Pre-Application Worksheets – Form on O-Space
- Read and Review What is Product Design? (ISSUES p. 44-50 & ANATOMY p. 118-128)
- Business Section Article Summary – Relevant to your Thesis (LA Times, NY Times, Wall St. Journal) – worksheet on O-Space

May 5, 2008

Week 14: Topic: THESIS Presentation

- Class Presentation: ALL
- Class Lab: Thesis Summary Review
- Discuss Readings

Homework Assignment: due next class period

- Three Job Pre-Application Worksheets – Form on O-Space
- Read and Review What is Product Design? (ISSUES p. 50-61 & ANATOMY p. 128-138)
- Business Section Article Summary – Relevant to your Thesis (LA Times, NY Times, Wall St. Journal) – worksheet on O-Space

May 6, 2008

Week 15: Final Exam and THESIS

- Final Exam – Essay Test
- Class Presentation of Final THESIS Document: ALL

Professional Practices II – Bibliography Citations for Required Readings

Battle, Carl W., Eva Doman Bruck and Tad Crawford. Business and Legal Forms. New York: Allworth Press, 2005.

Conran, Terence and Max Fraser. Designers on Design. New York: Harper Collins, 2004.

DeThomas, Arthur R. and Lin Gensing-Pophal. Writing a Convincing Business Plan. New York: Barron's Educational Services, 2001.

Docie, Ronald Louis, Sr. The Inventor's Bible: How to Market and License Your Brilliant Ideas. Berkeley: Ten Speed Press, 2004.

Battle, Carl W., Eva Doman Bruck and Tad Crawford. Business and Legal Forms. New York: Allworth Press, 2005.

Fisher, Roger and William Ury. Getting to Yes: Negotiating Agreement Without Giving In. New York: Penguin Books, 1991.

Griffith, Samuel B., Translator. Sun Tzu The Art of War. New York: Oxford University Press, 1963.

PROFESSIONAL PRACTICE II

Lustberg, Arch. How to Sell Yourself: Winning Techniques for Selling Yourself...Your Ideas...Your Message. Franklin Lakes, NJ: Career Press, 2002.

Maasik, Sonia and Jack Solomon. Signs of Life in the U.S.A. Boston: Bedford/St. Martin's, 2003.

Rosen, Mark I. Thank You for Being Such a Pain. New York: Three Rivers Press, 1998.

Stack, Jack. The Great Game of Business. New York: Currency Doubleday, 1992.

Williamson, Judith. Decoding Advertisements. New York: Marion Boyars Publishing, 1978.

Kennedy, XJ, Mr. and Hacker, Diana and Kennedy, Dorothy M. The Bedford Guide for College Writers with Reader, Research Manual, and Handbook. New York: Bedford/St. Martin's, 2002.

ISBN: 9780312392925

Paper Requirements

1. Choose a Thesis

Your thesis statement needs to answer a question about the subject you would like to investigate. You must distill the question you will answer in your paper.

A good thesis statement will usually include the following four attributes:

- take on a viewpoint upon which most people would disagree
- choose a subject within the scope of the assignment
- express one main idea
- assert your conclusions about a subject

If you have trouble establishing a thesis, brainstorm about your interests on the assignment and some of your ideas on the class discussions and readings. Reflect on how you see this content as a Designer. Choose a thesis statement that unites or shows contrast between the subjects. Use the readings as a catalyst for discussion and comment upon why particular problems or issues apply to your thesis. What is your unique point of view? What have you learned? How has this affected your understanding of Design? What do you wish to prove about the information you have learned?

2. Organize Your Information

Collect relevant information on your topic that supports your thesis. If the majority of the information disproves it, prepare to refute the data with your point of view. Distill a logical flow of this information into a basic outline.

3. Prove your Thesis

Your paper should include the basic components: an introduction, a thesis statement, and supporting paragraphs that develop your argument. Make sure to include citations in the MLA style as needed and to also attach a Works Cited page.

Introduction: (1-3 paragraphs) The opening sentence of your paper requires a hook – something attention-getting. This could be an unusual fact, statistic, discovery, invention or quote. From there, you will want to respond to this information. Your response might introduce some conflict or tension or a surprising point of view that you are going to prove. This will lead up to your thesis – a one to two sentence statement, which presents your perspective, your point of view, what you intent to argue.

Body: (7-8 pages) This is the main substance of your paper, where you implement your research findings to develop your argument (thesis statement). Begin with an overview of the existing information on the subject. Demonstrate your familiarity with the existing body of knowledge, showing that you are an informed voice on the subject. The body should be focused, organized and well-researched to be successful.

PROFESSIONAL PRACTICE II

Some pointers:

- Make sure to begin each paragraph with a topic sentence to introduce the evidence to be examined in the paragraph
- Vary your language; in other words, don't begin each sentence in the same fashion and make sure to utilize varying sentence lengths
- Pose questions and answer them
- Write in the active voice
- Eliminate unnecessary words - they dilute the impact of your writing
- Incorporate quotes into your own words (cite them even if you are paraphrasing)
- Do not use slang or casual language
- SPELL CHECK
- You will be marked down for typos, spelling errors, and improper grammar and syntax.
- Make sure to have another student or a tutor review your paper before submitting
- Read your paper out loud. You will immediately discover awkward sentences, verbs that do not agree with their subjects and run-on sentences. Hearing your own writing out loud also helps you to discover if your arguments make sense. Also, if you pause during a sentence, that's where a comma belongs.
- Write your paper in advance. All of these steps should be taken in your rough draft.
- From rough draft to final draft, you should have time to perfect your thoughts, the format and the flow of your paper.

Your paper should present all of your research.

Conclusion: (1 page)

Synthesize all of your research to declare your position on the topic. Summarize how you have proven your position (thesis statement). This should demonstrate your mastery of the information presented as well as your ability to go beyond ideas presented in class and in the readings.

Format for all writing assignments:

- All papers must be titled to identify the assignment
- All papers must have, in the top right corner: 1. Your name, 2. the assignment title, 3. the course name, the date turned in
- All papers with multiple pages must be stapled
- Margins: 1"
- Type face: Arial, 12 point
- Leading: Double spaced, auto leading
- Kerning: 0

Pictures and Graphics

- Pictures and graphics should only be presented in an Appendix and do not count towards the length of your paper

Bibliography

- Include citations in MLA style and attach a Works Cited page
- Alphabetize your bibliographic entries
- The bibliography and Works Cited pages do not count toward the length of your paper

ORE Forms

- ORE forms must be included
- ORE forms do not count towards the length of your paper

Reminders:

You will be marked down for typos, spelling errors, and improper grammar and syntax. (Please consult the grading criteria in your syllabus.) Your papers should demonstrate mastery of the concepts we discuss throughout this course.

ALL WRITING ASSIGNMENTS MUST BE READY TO TURN IN AT THE BEGINNING OF CLASS ON THE DUE DATE.