

DES 581 Graduate Seminar / Autumn 2021

Assistant Professor Audrey Desjardins (adesjard@uw.edu)

CLASS: Tuesdays 8:30-11:20am, Art building room 122

FACULTY OFFICE HOURS: By appointment

TO START, A NOTE

Welcome. I am so happy you are here.

Below are some principles for us to remember to practice self care, respect, and appreciation for each other.

We are all still learning how to do this

- _ We are re-learning how to be in the same spaces
- _ We continue to learn how to communicate

The humane option is the best option.

- _ We are going to prioritize supporting each other as humans
- _ We are going to prioritize sharing resources and communicating clearly

We can be creative about how we learn

- _ We will mostly meet in person, but we may use online tools too

We will foster intellectual nourishment, social connection, and personal accommodation.

- _ We will remain intellectually curious and creative
- _ We will respect how we each work differently during these times

We will remain flexible and adjust to the situation.

- _ Nobody knows where this is going and what we'll need to adapt
- _ We will be open to everyone's ideas for how to be flexible

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COURSE OVERVIEW

In this seminar we will read and discuss a sampling of texts that articulate contemporary discourses in design: we will reflect and argument about what design and design research are, what they could be, and perhaps what they should be. We will look at design not only as a professional practice but also as a way of producing new knowledge about how humans, artifacts and systems are entangled in and with the world.

In addition to the discussions in class, you will write short papers and sketch design responses that enter into a dialogue with the readings. As a class, we will also assemble a short zine based on the reading list.

The final project in the course will be to write an academic essay that engages two or more peer-reviewed articles, using them as a point of departure for investigating a research question and making a claim or argument of your own.

LEARNING OBJECTIVES

The purpose of the course is for you to:

1. Become familiar with a sampling of writings about design written for professional and scholarly audiences.
2. Grow more adept at careful and critical reading of a wide range of texts of different subject matter and styles.
3. Increase your ability to translate what you learn from your reading into pointed inquiry and discussion.
4. Become more discerning about your sources of information (books, journals, articles); be able to qualify sources for their likely reliability.
5. Expand your capacity to write by engaging what others have written and learn how to better articulate your own point of view.

LEARNING ENVIRONMENT

Consider this class an open forum for ideation and discussion. Debate and dis-agreement are a natural part of design discourse. Sharing ideas and work in progress will benefit everyone. You are expected to produce all work with consistent effort, rigor, and creativity.

Be respectful of your colleagues. Cell phones should be off during class. Do not surf, email, twitter or facebook during class.

EXPECTATIONS

Please arrive at course meetings on time. Be prepared with the assigned work at every class session. At the graduate level, you are expected to pursue interests independently and to formulate your own research directions. After exploring a series of readings and discussions, you will select and research your own topic for a final paper.

COURSE PLATFORMS

Canvas

<https://canvas.uw.edu/courses/1319302>

Readings and references will be posted weekly. Assignment details and deadlines will be posted on Canvas as well. You will be required to upload all your assignments directly to Canvas.

Zoom

<https://washington.zoom.us/j/96737045723>

Only when needed

ASSIGNMENTS

6 responses to readings

In response to the assigned readings each week, you will either (1) write a brief paper, in which you do two things: First, summarize in your own words (preferably with a minimal number of direct quotations) what the reading is about. Second, formulate a response to the readings that either agrees, disagrees, or responds with some mixture of agreement and disagreement. (See the readings in *They Say, I Say* for guidance.) Be sure to back up your opinions with evidence and reasons. Or (2) sketch a design response that enters in dialogue with the weekly readings. This response can explore, exemplify, contradict, or expand the readings' arguments. Each sketch will be accompanied by a very short text and a series of questions.

Responses are due no later than 8:30am each Monday before our Tuesday class discussion. Please submit documents in pdf format in our shared google folder.

Lead a discussion

Once during the quarter, you will lead the discussion. You should plan to begin the class discussion with a brief (5-minute) introduction that places the readings in context, before using prompts, examples, and questions to lead the discussion. You will also prepare two zine spreads, including one quote per reading and one design example related to the reading.

Final paper: an academic essay (3,000-5,000 words)

During your studies as a graduate student in design, you will be moving toward formulating a particular question or topic you want to investigate in depth in your final thesis for the Master's degree. Before that, you should be exploring a variety of ideas, domains and questions you might be interested in. Writing this paper is one such opportunity.

For your essay, use this approach:

- Choose an issue in design that we have or will discuss in this class. You can follow the title of our weeks of reading to help choose from the readings page. The topic should lead to question, controversy, or debate.
- Your paper will further expand, illustrate, debate, or refute the argument from the readings in our reading list.
- To make your argument and articulate your point of view, select at least two articles you find in one or more peer-reviewed design journals. Your task is to use the arguments in these papers as a way to question or challenge assumptions and possibly offer alternative readings and interpretations. Feel free to introduce your own examples of existing designed work and other articles to support your arguments.
- To make your argument you can also choose a design project or area of design that you have worked on or a domain of design in which you would like to work. The goal is to use

these arguments to either illustrate and support the main point from the topic you selected, or refute and offer an alternative.

* In your essay, you are required to use extensively at least one reading from our course list to further articulate your ideas.

Avoid questions that are overly broad. You will need to research some of what is already known about your subject, then determine what you think about it. The summary of what you discover and your response (evaluation and analysis) should form the heart of your paper.

FINAL EXAM

There will not be a final exam. The final deliverable is your final essay, due on December 14th, at 5pm on Canvas. We will not meet for class that day.

GRADING

Grading is based on:

- The depth and extent of your engagement with the research of the topic of your final paper.
- The quality of the writing of the final paper.
- The quality of your written and sketched responses to the readings.
- The energy and thoughtfulness of your participation in class discussions and leading of one discussion.

Grade breakdown:

[20% of total grade]

6 responses to readings

4 papers and 3 design sketches: 10 points each, complete/incomplete

* For the class during which you lead the discussion, you are excused of writing a reading response.

[30% of total grade]

Discussion and engagement

Lead a discussion and prepare zine spreads: 25 points

In class engagement: 25 points

[50% of total grade]

Final paper

Research question: complete/incomplete

Working hypothesis and substantive outline: complete/incomplete

First draft: complete/incomplete

Second draft: complete/incomplete

Peer review: complete/incomplete

In class presentation: 25 points

Final paper: 50 points

The following criteria is used when determining grades:

- **A 3.8-4.0** is given to a student who has exhibited the highest possible performance in all aspects of the course—final projects, the design process and participation are excellent. This student independently seeks out additional information on design and is highly committed/passionate about their work.
- **A 3.4-3.7** is given to a student who exhibits superior performance in all aspects of the course—the final projects, design process, and participation are uniformly of high quality. This student has a thorough understanding of all concepts presented, and is motivated to improve and succeed.
- **A 2.9-3.3** is given to a student who has good performance in most aspects of the course. This student follows a thorough design process, has good design work, and consistent participation that reflects a clear understanding of almost all concepts being presented.

- **A 2.5-2.8** is given to a student who has fair performance in the course. The final work is adequate, with a design process that reflects the minimum needed to complete assignments. Participation and motivation are moderate.
- **A 0.0-2.4** is given to a student with poor performance in the course. Projects are incorrectly prepared, incomplete or missing. This student does not understand the majority of concepts presented and rarely participates in class. This student is not prepared for subsequent courses in design.

COURSE READINGS

* Note that more optional readings, additional media, and resources will be added weekly to Canvas.

Required reading:

- Gerald Graff and Cathy Birkenstein, *They Say, I Say: The Moves That Matter in Academic Writing*, Second Edition, New York and London: W. W. Norton & Company, 2010.

Recommended readings:

- Dumit. *How I Read*. 2012.
- Klinkenborg, Verlyn, *Several Short Sentences about Writing*. 2012.
- Kate L. Turabian; revised by Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams, *A Manual for Writers of Research Papers, Theses, and Dissertations*, Eighth Edition. Chicago: University of Chicago Press, 2013.
- Booth et al., *The Craft of Research*, Third edition, 2008.

WEEKLY READINGS

Week 2: Design as framing

- Schön, Donald A. "The Reflective Practitioner: How Professionals Think in Action". 1983. Chapter 2 (p.49-69) and chapter 3 (p.76-104)
- Rittel, Horst W. J., and Melvin M. Webber. "Dilemmas in a General Theory of Planning." *Policy Sciences* 4, no. 2 (June 1, 1973): 155-69.

Week 3: Design as participation

- Bennett, Cynthia L., Burren Peil, and Daniela K. Rosner. "Biographical Prototypes: Reimagining Recognition and Disability in Design." *DIS '19*. New York, NY, USA: ACM, 2019.
- Sanders, Elizabeth B.-N., and Pieter Jan Stappers. "Co-Creation and the New Landscapes of Design ." *CoDesign* 4, no. 1 (March 1, 2008): 5-18.

Week 4: Design as provocation

- Tharp, Bruce, and Tharp Stephanie. "Discursive design: critical, speculative, and alternative things", MIT Press, 2018. Chapters 1, 4, and 6.
- Oliveira, Pedro J. S. Vieira de, and Luiza Prado de O. Martins. "Futuristic Gizmos, Conservative Ideals: On Anachronistic Design."

Week 5: Design justice

- Costanza-Chock, Sasha. *Design Justice: Community-Led Practices to Build the Worlds We Need*. The MIT Press, 2020. (Chapter 'Design Values: Hard-Coding Liberation?').
- Mareis and Paim (eds). *Design Struggles—Intersecting Histories, Pedagogies, and Perspectives*. Valiz. 2021. Free online pdf available. (Chapter TBD).

Week 6: Design and the Antropocene

- Timothy Morton. Hyperobjects : Philosophy and Ecology after the End of the World. 2013. (Chapter 1: A Quake in Being: An Introduction to Hyperobjects).
- Liu, Jen, Daragh Byrne, and Laura Devendorf. "Design for Collaborative Survival: An Inquiry into Human-Fungi Relationships." CHI 2018.

Week 7: Artifact Politics—or the social construction of technology

- Winner, Langdon. "Do Artifacts Have Politics?" Daedalus 109, no. 1 (1980): 121–36.
- 99% Invisible. Unpleasant Design and Hostile Urban Architecture. 2016.
- Latour, Bruno. "Where Are the Missing Masses? The Sociology of a Few Mundane Artifacts." In Shaping Technology/Building Society: Studies in Sociotechnical Change., Edited by Wiebe E. Bijker and John Law., 225–58. Cambridge, Mass: MIT Press, 1992.

Week 8: Design as inquiry—Design Research

- Stolterman, Erik, and Mikael Wiberg. "Concept-Driven Interaction Design Research." Human-Computer Interaction 25, no. 2 (2010): 95–118.
- Fallman, Daniel. "The Interaction Design Research Triangle of Design Practice, Design Studies, and Design Exploration." Design Issues 24, no. 3 (June 25, 2008): 4–18.
- Herbert Simon. The Sciences of the Artificial. 1968.
- Christopher Alexander. Notes on the Synthesis of the Form. 1964.

COURSE POLICIES**LAPTOPS/FILE STORAGE**

It is strongly recommended to regularly backup your work – use a jump drive, buy a portable hard drive, subscribe to a backup service (Crash Plan), use UW server space or iCloud.

EMAIL + CORRESPONDENCE

Class announcements are sent to registered students via the course email list. Check your UW email daily. For all e-mail communication, please observe normal business etiquette with formal salutations to instructors and colleagues, written in proper English without acronyms or abbreviations. *Please note that emails will not be answered on weekends, evenings, or holidays.*

As a matter of policy, no assignments will be critiqued through email. Use your colleagues, class time, or office hours for feedback on papers. Note: office hours are not a substitute for missing class.

PERMISSIONS

Unless you notify me otherwise, I assume that you are willing to allow me to use samples from your work in this course in future instructional settings (e.g., excerpts or examples in presentations).

SOAAHD POLICIES

ABOUT COVID

Follow the links on Canvas.

- _ Covid Updates
- _ Covid-19 Prevention Plan for the School of Art + Art History + Design
- _ UW Vaccination Policy
- _ UW Covid-19 Face Covering Policy
- _ What Do I Do If I Feel Sick?

EQUAL OPPORTUNITY

In concurrence with the University of Washington's core values, and in compliance with State and federal regulations, the School of Art + Art History + Design reaffirms its commitment to equal opportunity. The commitment extends to the recruitment of faculty, staff, and students who exhibit a dedication to creative and academic excellence and who demonstrate the ability to work with a diverse spectrum of populations.

DIVERSITY

The School of Art + Art History + Design fosters a respectful, inclusive community that supports creative and critical expression and scholarship amidst a culture that accepts the value of every individual. The School encourages students, faculty, and staff to engage in healthy dialogue and respect the values and global perspectives of a diverse population. The School promotes and encourages a culture of compassion, understanding, and an obligation to respectful discourse in classrooms, meeting rooms, studio spaces, and beyond. The School's philosophy is reflected in our engagement with community partners and research endeavors locally, nationally, and globally.

STUDENT CODE OF CONDUCT

The University of Washington has established rules regarding student conduct. Through the Student Conduct Code, UW students hold themselves to the highest standards of ethics, integrity and accountability. More information at UW Community Standards & Student Conduct (CSSC) (Links to an external site.).

If you have questions or concerns please contact the CSSC Team at 206-685-6194 or cssc@uw.edu

VIOLENCE AWARENESS AND PREVENTION

- Preventing violence, discrimination, harassment, and retaliation is everyone's responsibility
- Call 911 for emergency help
- Call (206) 685-SAFE to report non-urgent threats or concerns
- Safe Campus
- Concerns about sexual harassment
- NightRide provides a fare-free safe way for U-Pass members to get home at night:
www.washington.edu/facilities/transportation/uwshuttles/NightRide
- Connect to UW Alert. Register your mobile device to receive instant notification of campus emergencies via text and voice messaging. Sign up for UW Alert [here](#).

STUDENT HEALTH + WELLNESS

Student health and well-being are important. UW Seattle offers a wide range of health and wellness services, from exceptional medical care and counseling services to recreation classes, safety resources, peer health advocacy, trainings and more. These can be found at wellbeing.uw.edu

EQUIPMENT AND MATERIALS SAFETY

- _ Substances and equipment used in creative processes can be hazardous.
- _ Enrollment in a class requires students to know, understand, and comply with all safety and equipment use policies for each classroom/studio.
- _ Exhaust rooms are mandatory for the use of aerosols.

CLASS PARTICIPATION

First day policy: Instructors assume that if you are not present for roll call on the first day of a studio art class you have decided not to remain enrolled. If you miss the first day without permission, it is your responsibility to drop the course. You may contact the instructor in advance and ask for permission to be absent on the first day.

Participation is essential to learning and success in all classes. If you miss class due to illness or emergency, notify your instructor and set up a timeline to complete missed assignments and exams.

DISABILITY ACCOMMODATION

To request academic accommodations due to a disability, please contact Student Disability Services, 448 Schmitz, (206) 543-8924 (V/TTY) or uwdss@u.washington.edu.

Your instructor will receive an email outlining your academic accommodations prior to the first day of class. It is a good idea to discuss these accommodations directly with your instructor to ensure that your instructor can help you with your needs.

EXAMINATION SCHEDULE + ATTENDANCE POLICY

Students are required to turn in assignments and take exams based on the timeline provided in the class syllabus.

Final exams are scheduled by the University and cannot be changed. Do not make plans that will prevent you from attending your final exam(s).

CONCERNS ABOUT A COURSE, AN INDIVIDUAL, OR AN ISSUE

If you have concerns about a course, an individual, or an issue concerning the School of Art + Art History + Design, talk with the instructor in charge of the class as soon as possible.

If this is not possible or productive, make an appointment with the Director of Academic Advising, 104 Art, 206-543-0646.

PLAGIARISM

Plagiarism is using the creations, ideas, words, inventions, or work of someone else in your own work without formal acknowledgment or permission. Please check with me if you have questions about what constitutes plagiarism. Instances of plagiarism will be referred for disciplinary action to the Vice Provost for Academic & Student Affairs

COPYRIGHT

- _ The School regularly displays student art and design in a variety of ways to highlight the quality of our students and their learning.
- _ This is traditional among all art schools and we assume that by participating in UW School classes and activities students have no objection.
- _ If you have concerns about the use of your work, please contact Academic Advising and Student Services (206-543-0646 or uaskart@uw.edu).

INCOMPLETE GRADES

To request an "incomplete" grade a student must have been in attendance and done satisfactory work through the eighth week of the quarter satisfactory proof for the instructor that the work cannot be completed because of illness or other circumstances beyond their control.

GRADE APPEAL PROCEDURE

- If you think the grade you received is incorrect, contact the instructor to discuss your concern.
- If not resolved, make an appointment with the Director of Academic Advising, 104 Art, (206) 543-0646.

BUILDING USE POLICY

Art Building hours are M-F, 6:30 a.m.–10:15 p.m.; weekends and holidays, 8:30 a.m.–6:15 p.m. To work after hours, have your Husky Card programmed for After Hours Access. For the Art Building and Sandpoint, go to 104 Art, M-F, 8 a.m.–4 p.m. CMA access can be programmed at the CMA. The campus police frequently monitor our facilities. All SoA policies and safety practices apply to after hours use of the buildings and facilities. Students who are not enrolled in classes for the quarter may not use the facilities.

AFTER HOURS ACCESS

- ART Building hours are Monday through Friday, 8 AM to 6:20 PM.
- Students enrolled in studio classes and accepted SoA+AH+D undergraduate majors and graduate students can have their Husky Cards programmed to access the Art Building after-hours.
- After-hours access is permitted only through the loading dock door facing Chelan Lane, near the Jacob Lawrence Gallery. Tapping your pre-programmed Husky Card at the terminal grants entry.
- Students may request after-hours access to the Art Building for course-related work by filling out this form ([Links to an external site.](#)). Students will need to use their UW G Suite account to access the application form. Please allow two business days after completing the form for access to be assigned.
- Anyone in the building after hours is responsible for the safety and security of the building. Anyone who allows an unauthorized person into the building or a workspace, props open a door for any reason, or fails to adhere to their studio-specific safety policies risks losing after-hours access to the building.
- Accepted majors and graduate students only need to apply for access once a year for Autumn-Winter-Spring access. Non-majors enrolled in studio classes will only be allowed quarter access and once the quarter is over, their access will expire. The School will reset access for every major at the beginning of summer quarter.
- UWPD frequently monitors the Art Building after hours to ensure your safety and security.
- If you are having access issues, visit Art 102 for assistance.

MATERIAL FEES

- All art, design and art history classes have materials fees billed with tuition.
- Fee amounts and justifications are listed by class in the quarterly Time Schedule.
- These fees cover the purchase of materials, academic support, and equipment provided for students in each class.

LOCKERS

- The School provides lockers and locks to enrolled students. Cost is \$12 per quarter.
- Students can rent a locker from the Administration Office, Art 102. The office accepts Husky Card, credit and debit.
- Obey all rules and guidelines printed on the Locker Assignment sheet issued. Failure to do so will prohibit future locker privileges.
- Students must clean out or renew their locker before the last day of finals week each quarter. If

lockers are not renewed before the last day of finals, the lock will be changed and items discarded.

- _ The School is not responsible for any lost, damaged, or stolen property stored in lockers.

ART BUILDING EXHIBITION POLICIES

- _ Instructors and students must receive administrative approval at least two weeks in advance to install work in the Art Building.
- _ Read these policies and complete the included application form.
- _ Email the completed form to Ruth Kazmerzak (askartadmin@uw.edu), SoA+AH+D Administrative Services Coordinator, for approval.

SERVICE ANIMALS

The University has a general "no pets" policy in all of its buildings. However, Service Animals are allowed to accompany their handlers while on campus

UW Disability Resources for Students outlines the policies around Service and Emotional Support Animals.

RELIGIOUS ACCOMMODATION

–Washington state law requires that UW develop a policy for accommodation of student absences or significant hardship due to reasons of faith or conscience, or for organized religious activities.

–The UW's policy, including more information about how to request an accommodation, is available at Religious Accommodations Policy.

–Accommodations must be requested within the first two weeks of this course using the Religious Accommodations Request form

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Week 1 - Perspectives in design

10.05

Class introduction

In class exercise

Week 2 - Design as framing

10.12

Discuss readings (Schön / Rittel
& Webber)

Week 3 - Design as participation

10.19

Discuss readings (Bennett et al. / Sanders &
Stappers)

Submit list of preliminary topics

Week 4 - Design as provocation

10.26

Discuss readings (Tharp & Tharp / Oliveira
& Prado)

Submit topic and research question

Week 5 - Design justice

11.02

Discuss readings (Costanza-Chock / Mareis
and Paim)

Week 6 - Design and the anthropocene

11.09

Discuss readings (Morton / Liu et al.)
Submit substantive outline

Week 7 - Artifact politics

11.16

Discuss readings (Winner / Latour)

Week 8 - Design as inquiry

11.23

Discuss readings (Stolterman & Wiberg /
Fallman / Alexander / Simon)

Submit first draft of final paper

Week 9 - Writing workshop

11.30

*Submit second draft of final paper
(including abstract)*

12.01: Exchange peer review

Week 10 - Final paper presentations

12.07

Final paper presentations
Guided group reflection

Finals Week

Final paper is due on: 12.14 at 5pm.
Submit to Canvas. Attendance is not
required.

* *Schedule subject to change.*