

## DESIGN PRINCIPLES & PRACTICES

Design 51-671 | Fall 2017 | Tuesday + Thursday | 9:30-11:20 am | MM 121

Bruce Hanington | MM 201 | hanington@cmu.edu | 412-268-1641

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### COURSE OVERVIEW

The design profession is an exciting field with many unique features characterized by the people who design, what they do, when and where they work, and how they see the world. Transitioning into the design profession from other disciplines can be an intimidating and sometimes confusing experience, depending on your background and prior exposure to the field. This course is intended to provide you with a safe haven for discovery and asking questions about your own transition. This applies whether you want to add design principles and practices as a complement to your existing credentials, to work more effectively with designers, or, to continue on in your studies to become a full-fledged, successful designer. Through a variety of lectures, activities and discussions, we will provide you with information and answers about what it means to be educated in design, and work within the profession. In short, we hope to help you understand the essence of design/er/ing.

### HERE'S WHAT WE'LL DO IN THIS CLASS:

#### Because designers...

Think visually

Make things

Observe the world

Design for people

Work in teams

Critique each other's work

Iterate on their work

Document their work

Present themselves and their work

Write about things

Have diverse backgrounds

#### We will...

Sketch, draw, and rapidly visualize, making visual that which we often think of in other forms

Build some basic skills and confidence in desktop and hand-craft modeling, to prototype our ideas

Look around, hone our observational skills, collect, document, share and critique what we see around us

Learn some basic information about research, and physical, cognitive, and emotional human factors

Learn about constructing teams, team dynamics and roles, working effectively and how to resolve conflict

Learn how to constructively critique the work of others, and accept critiques of our own work

Learn how to combine feedback and self-reflection to creatively evolve our ideas

Learn how to image and write about our design work, for ourselves and others

Learn and practice the art of storytelling, pitching, and presenting ourselves and our work

Practice various writing techniques and analyze written output

Assess our own personal and professional journeys to and through design, including future goals

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### **CLASS FORMAT AND ORGANIZATION**

The format of activities in class will vary, from lecture and discussion, to hands-on exercises, to sharing, presenting, and critiquing work. You will also be required to complete a certain amount of assigned work outside of class time.

Throughout the experience of this class you will pick up on several nuances of the design profession, for example, variations on the design process, design culture, and the language or “jargon” of design.

The hope of this class is that you will gain a more comprehensive toolkit and understanding of design than you currently have, and, critically important, that you are comfortable in a design environment for the remainder of your education, and careers ahead.

### **PARTICIPATION AND EVALUATION**

Evaluation will be based heavily on your attendance and active participation in class. Aside from your positive engagement with the material and in-class activities, you will be graded based on the quality and on-time completion of assignments. Instructions and expectations for each assignment will be detailed separately.

### **COMMUNICATION**

This class will foster an atmosphere of open dialog. You are encouraged to speak up and ask questions, since most inquiries are usually relevant to everyone. If you have questions you would rather ask outside of class please see me in person after class or email me. I may also use email to distribute important information to all of you, so please check email regularly.

### **ATTENDANCE**

Your timely presence is necessary for the success of this class. Frequent absences and late arrivals are disruptive and inconsiderate to the rest of the class. If you can't attend class, please inform me in advance either by e-mail or by calling the School of Design office at 268-2828. Three or more unexcused absences will negatively impact your grade. Three excessively late arrivals will count as one absence. You are responsible for information you miss through absences or late arrivals to class.

Manage your time, and use it wisely. There are myriad opportunities now—and there will continue to be opportunities throughout the entirety of your professional career, whatever shape it may take—to participate in conferences, workshops, hackathons, and more. Your courses are carefully planned by your instructors to create an optimal learning environment and progression, and missing classes interrupts the flow and sequence you experience. Ultimately it is up to you to determine your priorities and balance those priorities with the attendance requirements from your instructors.

### **CANVAS**

Please check Canvas for any handouts and assignments, particularly if you have missed a class for any reason.

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### **PLAGIARISM**

The University and the School of Design regard plagiarism as a serious academic offense. Depending on the content and context of the offense, and at the recommendation of the course instructor, the penalty shall be either failure of the assignment or failure of the course. There's more information online at:

[www.cmu.edu/policies/documents/Cheating.html](http://www.cmu.edu/policies/documents/Cheating.html).

Here's the gist of what it says: Plagiarism includes but is not limited to, failure to indicate the source with quotation marks or footnotes where appropriate if any of the following are reproduced in the work submitted by a student: 1. a phrase, written or musical; 2. a graphic element; 3. a proof; 4. specific language; 5. an idea derived from the work, published or unpublished, of another person.

Note that plagiarism does not only refer to copying portions of written text, but also includes copying designs and other visuals such as photographs without proper attribution. While less obvious than written plagiarism, design plagiarism is often characterized as copying both the design (type, color, composition, image style, etc.) and the concept/communication goal of a project. With design examples easy to find online, it is important to use what you find as references and not copy them directly.

### **TAKING CARE OF YOURSELF**

Take care of yourself this semester. Do your best to maintain a healthy lifestyle by eating well, exercising, avoiding drugs and alcohol, getting enough sleep and taking some time to relax. This will help you achieve your goals and cope with stress.

All of us benefit from support during times of struggle. You are not alone. There are many helpful resources available on campus and an important part of the college experience is learning how to ask for help. Asking for support sooner rather than later is often helpful.

If you or anyone you know experiences any academic stress, difficult life events, or feelings like anxiety or depression, we strongly encourage you to seek support. Counseling and Psychological Services (CaPS) is here to help: call 412-268-2922 and visit their website at <http://www.cmu.edu/counseling/>. Consider reaching out to a friend, faculty or family member you trust for help getting connected to the support that can help.

If you or someone you know is feeling suicidal or in danger of self-harm, call someone immediately, day or night:

CaPS: 412-268-2922

Re:solve Crisis Network: 888-796-8226

If the situation is life threatening, call the police:

On campus: CMU Police: 412-268-2323

Off campus: 911

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### **READINGS & RESOURCES – BY TOPIC**

We will add to this list throughout the semester. Note also that some readings relevant to this course will be assigned in Jonathan’s Design Seminar, and some in Andrew’s Studio.

#### **VISUAL THINKING:**

Baskinger, Mark & Will Bardell, 2013. Drawing Ideas: A Hand-Drawn Approach for Better Design. Watson-Guptill.

#### **MAKING THINGS:**

cardboardmodeling.com [Joep Frens]

#### **DESIGN OBSERVATIONS:**

Norman, Donald, 2013. The Design of Everyday Things. Basic Books.

Fletcher, Alan, 2001. The Art of Looking Sideways. Phaidon Press.

#### **DESIGNING FOR PEOPLE:**

Dreyfuss, Henry, 2003. Designing for People. Allworth Press.

Hanington, Bruce & Bella Martin, 2012. Universal Methods of Design: 100 Ways to Research Complex Problems, Develop Innovative Ideas, and Design Effective Solutions. Rockport.

Lidwell, Will et. al., 2010. Universal Principles of Design: 125 Ways to Enhance Usability, Influence Perception, Increase Appeal, Make Better Design Decisions, and Teach Through Design. Rockport.

Weinschenk, Susan, 2011. 100 Things Every Designer Needs to Know About People. New Riders.

#### **WORKING IN TEAMS:**

Brown, Dan, 2013. Designing Together: The Collaboration and Conflict Management Handbook for Creative Professionals. New Riders.

<http://www.aiga.org/successful-design-teams/>

#### **CRITIQUES AND CRITIQUING:**

Handout: “About Critiques”

Buster, Kendall, 2009. The Critique Handbook: The Art Student ‘s Sourcebook and Survival Guide. Pearson.

Elkins, James, 2012. Art Critiques: A Guide. New Academia Publishing.

<http://www.aiga.org/how-to-survive-a-critique/>

<http://www.discussingdesign.com>

<http://www.fastcodesign.com/3019674/9-rules-for-running-a-productive-design-critique>