

Syllabus + Schedule  
Projects | Design Seminar



UNIVERSITY OF SAN FRANCISCO / ART + ARCHITECTURE

SPRING 2013 / SPECIAL TOPICS 21071 / ART 301-01

MONDAYS 11:45 AM – 3:25 PM / KALMANOVITZ HALL 167



If we are to change our world view, images have to change.  
The artist now has a very important job to do. He's not a little  
peripheral figure entertaining rich people, he's really needed.

—Vaclav Havel, 1936–2011

[http://www.stacyasher.com/Art301\\_01\\_USF.html](http://www.stacyasher.com/Art301_01_USF.html)

### **Design + Social Change Seminar**

University of San Francisco  
Art + Architecture / Spring 2013  
Art 21071 / Art 301-04  
Kalmanovitz Hall 167  
Mondays, 11:45–3:30 p.m.  
Stacy Asher / sjasher@usfca.edu / tel 415 312 7810

**“Design can and must become a way in which young people can participate in changing society.”**

Victor Papanek, Design for the Real World

### **Design and Social Change**

Designers and visual communicators can be culturally aware by creating work that is socially responsible and influences positive change in society. Designers in the forefront of social change are currently using their design-thinking skills to develop and execute their own solutions to social problems—pushing the boundaries of what design can do. This course will demonstrate to students the power of design to leverage their sense of humanity and ability to fashion a more humane and just world.

Students will be assigned specific historical events or social movements to research and reveal relevant examples of how design can sway public opinion, organize, inform, protect and restore the environment. The course will survey an array of visual styles, communications and design projects that date from the turn of the century to the present in the form of artistic posters, non-commercial advertisements, web sites, outreach and political propaganda. Students will also engage with San Francisco based design firms that are socially responsible, local artist / activists that incorporate design into their propaganda and learn how the work they do is making a positive and significant impact on the world.



*Freedom*, Emory Douglas, woodcut print

Emory Douglas worked as the Minister of Culture for the Black Panther Party from 1967 until the Party disbanded in the 1980s. The San Francisco Chronicle reported that Douglas "branded the militant-chic Panther image decades before the concept became commonplace.

As a teenager, Douglas was incarcerated at the Youth Training School in Ontario, California; during his time there he worked in the prison's printing shop. He later studied commercial art at San Francisco City College.

### **Learning Outcomes**

1. Students will develop a critical understanding of the political, economic and social underpinnings of design and social responsibility by reading and responding to theoretical texts that provide political, economic and social frameworks to analyze the production of design and social change
2. Students will chronologically sequence selected movements in history in which design has influenced social change by reading historical texts. Students will learn to identify features of design and social change by visiting socially conscious design firms and organizations in San Francisco.
3. Students will learn to identify and analyze the growth and development of the concept of design and social responsibility across various world cities and regions by reading texts and researching web sites and participating in class lectures and discussions.
4. Students will learn to compare and contrast design projects and social change by reading and interpreting texts and participating in class lectures and discussions. They will learn how to use critical thinking as a key skill in interpreting their social world.
5. Students will learn to articulate and defend their judgements through a studied, engaged, and informed process of reflection as well as action. Students will develop focused research questions and compose substantial arguments in response to those questions by incorporating extensive independent library research, field observations and documentation.

### **Key Moments / Themes**

Public Works Administration  
the Black Panthers  
Haight-Ashbury / Summer of Love  
Harvey Milk / Civil Rights/ Prop 8  
The Vietnam War and Anti-War Protest  
Amnesty International  
Labor Unions and Workers Rights / Cesar Chavez  
Ecology and Green Culture / Sustainable Design  
First Things First Manifesto – 1964

First Things First Revisited – 2000  
Adbusters  
Billboard Liberation Front  
9/11 / Patriotism  
2008 Election / Shepard Fairey's Hope Campaign  
2011 Wall Street Protests  
the WWW, Open Source Software

**Field Trip Possibilities / TBD**

Adobe and Adobe Youth Voices  
Altitude Studio  
Brute Labs  
Cabra Diseño  
Design Action Collective  
Gap Inc.,  
Meta Design  
Public Architecture  
RBM San Francisco  
SPUR  
Mine / Christopher Simmons:  
*Just Design: Socially Conscious Design for Critical Causes*

**Texts**

Students in this course are expected to participate by developing a visual awareness of design and social change by reading required texts, and reviewing outside periodicals and design publications. Readings will be required and supplemental materials will be assigned. Discussion will follow these readings to clarify, pose questions and ensure understanding of the material which relate to design and social change.

The class will use a reader compiled from various chapters in the following texts. The texts deal specifically with the history of design and social change. In addition there will be required texts that provide theoretical frameworks to understand and analyze the broader political, economic and social forces that shape design and visual communications and social responsibility. Various readings will emphasize the relationship of design and visual communications to the social world.

### **Requirements**

All students should have a 6" X 9" or an equivalent size field book / sketch-book with blank pages. This book will serve as a tool to record details about your field trips where you can take field notes, make sketches, adhere found materials. This will be a valuable record of your various excursions into the city. A small digital camera will also be useful. If you don't have one, there are a few cameras that belong to the Art + Architecture Department on loan from the Media Kiosk in Cowell Hall.

Media Studies Equipment Desk: 415-422-6949 / [medialab@usfca.edu](mailto:medialab@usfca.edu) / Cowell G12

Every week, a part of the class, even on field trips will be devoted to a discussion of the readings. To participate in these discussions you must come prepared: read the assigned texts, make notes and write your response or thought paper. Students will be required to acquire a San Francisco Library Card. This will allow access to the photo archives that include many wonderful examples of historical images from specific time periods that will be covered.

### **Assignments -**

#### **1. Response / Thought Papers**

Every week students will hand in a one-page response paper in relation to the readings, Guest Presentations and visits to San Francisco design organizations who are doing socially conscious work. Response papers will be one 8.5" X 11" sheet, 1" margins all around 12 point single-spaced text. Response papers are intended to assist students with the formulation of a concept for their final paper and presentation. Further instructions will be discussed in class.

#### **2. Project 01**

A Survey of the History of Design and Social Change = Interactive Timeline  
Students will survey an array of visual styles and printing media, dating from the Russian Revolution to the present in the form of artistic posters, non-commercial advertisements, and political propaganda. These types of collateral are ephemeral—rarely intended to last beyond their immediate moment. During the course, groups of students will be assigned specific historical events or social movements to research and present relevant examples addressing the power of art and design to sway public opinion, organize and inform.

Students will make presentations to the class that include visual examples and relevant key points that address the impact of this type of visual culture with the intent of informing activists of the power of art/design to inspire people to action. Research will be presented on an interactive timeline and published for dissemination.

#### **4. Project 02**

##### **The Printed Word + Designing Change**

The project will investigate the history of “the printed word” and explore methods of distribution of printed messages. Students will learn to populate a messages through different mediums. Screen stencil printing, t-shirt printing, photography, photography will be converted to halftone suitable for screen printing Students will produce a wearable billboard and then photograph themselves in the garnet. The photo will be published on a social media site [facebook, twitter, Pinterest etc.] The message and a body of text supporting the statement will be screen printed in 2 color on 2 sides and will be printed and or bound into a collaborative book.

#### **4. Project 03**

##### **Design Re-Form: Creating Social Change in San Francisco**

How can design students design collateral with the intent of informing activists of the power of art/design to inspire people to action? Students will present a proposal for a campaign to introduce a form of social change in San Francisco. Campaigns will include various forms of collateral (web presence, blog, social media campaign, posters, stickers, e-pub, brochures.

The project is intended to ask students to question where change needs to occur in contemporary society and how can design influence change?

Students will be influenced by the guest presentations and field trips and will present research for a proposed campaign. Research will be presented in digital format and will be compiled into a epub or online digital publication.



### **Grading**

Thought Papers – 100 pts [publish 10 out of the 12 assigned]

Project 01 – 100 pts.

Project 02 – 100 pts.

Project 03 – 100 pts.

Class participation – 50 pts.

Online Journal - Publication: Thought Papers + Projects 01 & 02 – 50 pts.

Total for course: 400 pts.

100 – 94% A, 93 – 90% A-, 89 – 87% B+, 86 – 84% B, 83 – 80% B-,  
79 – 77% C+, 76 – 74% C, 73 – 70% C-, 69% and below D

With regard to letter grades: The grade of “C” is satisfactory. It is not poor performance. If a student receives this grade they have put forth a reasonable amount of effort and attained acceptable [average] results. A “B” grade shows the student has pushed beyond the average; they have understood the needs of the project and addressed them; they have employed their learning and have crafted successful solutions to the papers and presentations assigned. Students receiving a “B” have reached a level which clearly exceeds “competency” The “A” is reserved for students who have attained excellence. They have, in fact, exceeded the expectations of the project’s tasks put before them. Additionally, interest, enthusiasm, energy, and passion for the course content and the learning process have been displayed.

### **Academic Honesty**

Students will observe and respect the university’s policy regarding plagiarism as noted in the college’s Academic Honesty Policy. As this policy stipulates, all writing submitted for this course, whether in “draft” form or final form, must not represent the words or ideas of another person without reference or citation. Any student who violates plagiarism standards or any other Academic Integrity standards can expect to receive a failing grade for the project and the course. Failure to abide by this rule will result in failing the course and could result in expulsion from the college.

Students are expected to comply with the USF Student Academic Policy. Refer to the policy at (<http://www.usfca.edu/acadserv/catalog/policies/honesty.html>)

and contact the instructor if you have any questions or concerns. Academic Dishonesty includes, but is not limited to:

- Plagiarism; intentionally or unintentionally representing the words of another person as your own; failure to properly cite references; manufacturing references.
- Working with another person when independent work is required.
- Submitting a paper written by another person or obtained from the internet. The penalties for violation of the policy may include a failing grade on the assignment, a failing grade in the course, and / or a referral to the Dean and the Committee on Student Academic Honesty. In addition, a letter will be sent to the Associate Dean for Student Academic Services; the letter will remain in your file for two years after you graduate after which you may petition for its removal.

### **Students with Disabilities**

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and Student Disability Services, (SDS) 422-6876 as early as possible in the semester.

Students must provide written documentation of the disability in the first two weeks of the course, or provide any changes in due diligence using the semester with a signature from the SDS office.

### **Class Policies and Attendance**

Consistent and prompt attendance develops responsible professional behavior and insures that students have access to the full range of experiences and information necessary to complete class assignments and acquire skills and knowledge emphasized in a university education. Consistent with college practice, students are expected to attend all sessions of courses for which they are registered.

Only two un-excused absences will be allowed. The third un-excused absence will lower your final semester grade by one letter. The fourth un-excused absence will result in an unconditional absence failing the course. Field trips, outside lectures, and any other special events that take place outside of the classroom during class time will also count towards final attendance.

The allotted absences [2] are to accommodate routine illness, weddings, car trouble, etc. doctor appointments, advisor conferences, trips to supply stores and labs, employment, etc., should not be scheduled to conflict with class. Faculty cannot be placed in the position of determining which absences are excusable and which are not. All students are expected to attend class on a regular basis. Prolonged illness should be verified by a physician and may require the student to withdraw from class if he/she cannot complete work in a comprehensive and timely manner. Tardiness is defined as being ten minutes late for class or departing before class has been formally dismissed by the professor.

Two tardies are counted as one absence. [note: tardiness that exceeds 45 minutes will be counted as an absence] It should be further noted that faculty are frequently called upon to recommend students for professional positions upon graduation and are contacted by potential employers as references. In such instances, reliability is always discussed. Students with a responsible record of attendance are likely to receive favorable recommendations.

If at anytime during the semester you want feedback on your project or performance, or wish to discuss any issue related to school or the field of design, please make an appointment with instructor during office hours or arrange an other convenient time.

#### **Religious beliefs**

You must declare your intention to observe holidays [include name of holiday and dates] in writing within the first two weeks of the semester.

#### **Accommodations**

Students with disabilities who may need academic accommodations should discuss options with the instructor during the first two weeks of class.

## Suggested Readings

Baudrillard, J., "The Ideological Genesis of Needs". The Consumer Society Reader, The New Press, New York, 1999

Barthes, R., "The System of Fashion" New York: Hill and Wang, 1983

Barthes, Roland 1981 "Camera Lucida" New York: Hill and Wang, 1981

Barthes, Roland, "Mythologies", 1957

Berman, David B., "Do Good Design: How Designers Can Change the World", 2010

Berger, A., "Television as an Instrument of Terror; Essays on Media, Popular Culture and Everyday Life". Transactions Books, New Brunswick, New Jersey, 1980

Bourdieu, P., "Outline of a Theory of Practice". Cambridge :CUP, 1977

Brown, Tim, "Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation"

Certeau, Michelle, "The Practice of Everyday Life". Berkeley: University of California Press, 1984

Clifford, J. "Introduction" in J.Clifford and G. Marcus, eds. 1986. "Writing Culture" Berkeley: University of California Press, 1986

Culler, J., "Structuralist Poetics". Ithaca: Cornell University Press, 1977

Debord, Guy. "The Society of the Spectacle". Zone Books, New York, 1967

Denzin, N., "Postmodern Social Theory" "Sociological Theory", 1986

Dilnot, Clive, "The Gift "The Idea of Design", A Design Issues Reader, Edited by Victor Margolin and Richard Buchanan, MIT Press, Cambridge, Massachusetts., 1996

Downing, John D.H, *Radical Media: Rebellious Communication and Social Movements*, "Mind Bombs: Woodcuts, Satirical Prints, Flyers, Photomontage, Posters, and Murals, Sage Publications Inc., 2001

Eco, U. "A Theory of Semiotics." Bloomington, Indiana: University of Indiana Press, 1979

Ewin, S., "Captain's of Consciousness: Advertising and the Social Roots of the Consumer Culture". McGraw Hill, United States, 1976

Eco, Umberto, "Travels in Hyper-reality" New York: Harcourt, Brace and Jovanovich, 1986

Fisher, Philip, "Wonder, the Rainbow, and the Aesthetics of Rare Experiences" Harvard University Press, Cambridge and London, 1998

Frank, Thomas, "The Conquest of the Cool" Business Culture, Counterculture, and the Rise of Hip Consumerism". The University of Chicago Press, 1997

Frank, Thomas, "Commodify your Dissent" . W.W. Norton & Company, New York and London, 1997

Fry, Tony, "Design as Politics", 2011

Garland, Ken, "First Things First Manifesto", 1964

Goffman, E., "The Presentation of Self in Everyday Life". Garden City: Doubleday Anchor, 1959

Goffman, E., "Stigma". Simon and Schuster, New York, 1963

Harvey, David. "The Condition of Postmodernity: An enquiry into the Origins of Cultural Change". Basil Blackwell Ltd, Oxford, Cambridge

Hassan, I. "The Postmodern Turn: Essays in Postmodern Theory and Culture". Ohio State University Press, 1997

Heller, Steven [Editor], "Sex Appeal: The Art of Allure in Graphic Design and Advertising Design" Allworth Press, New York

Heller, Steven, "Looking Closer 4: Critical Writings", 1996

Heller, Steven, "Citizen Designer: Perspectives on Design Responsibility", 1999

Jakobson, R. "Closing Statement' in T. Sebeok ed. "Uses of" "Language". Cambridge: MIT Press, 1970

Knabb, Ken, "Situationist International Anthology", 1998

Klein, Naomi, "No Logo : Taking Aim at the Brand Bullies", 2000

Krier, Sophie, "I don't know where I'm going, but I want to be there: The Expanding Field of Graphic Design 1900-2020

Lasn, Kalle, "Culture Jam : How to Reverse America's Suicidal Consumer Binge- And Why We Must", 2000

Levin, Maud, "Clean New World—Culture, Politics and Graphic Design", 2002

Lowe, Donald M., "The Body in Late Capitalist USA" Duke University Press, Durham and London, 1995

Marx, Leo, "The Machine in the Garden: Technology and the Pastoral Ideal in America". Oxford University Press, London, Oxford, New York, 2000

Mcluhan, Marshall, "The Medium is the Message: An Inventory of Effects", 1967

"Open Design Now: Why Design Cannot Remain Exclusive" (Bis) Paul Atkinson (Contributor), Michael Avital (Contributor), Bruce Mau (Contributor), Renny Ramakers (Contributor), Carolien Hummels (Contributor), 2011

Ouspenskii, B. "A Poetics of Composition". Berkeley: University of California Press, 1983

Packard, Vince, "The Hidden Persuaders" David McKay Publishers, 1957

Peirce C.S. 1931. "Collected Papers" Cambridge: Harvard University Press

Poyner, Rick, "Obey the Giant: Life in the Image World", Birkhauser, Publishers for a Architecture, Basel, Boston, Berlin, 2001

Purves, Ted, "Art as Generosity", SUNY Press, 2002

Rosenblatt, Roger, "Consumption, Culture, and the Pursuit of Happiness" Shearwater Books, Washington D. C., 1999

Rushkoff, Douglas, "Coercion :Why We Listen to What 'They' Say", 1999

Schor, Juliet and Nader, Ralph, "Do Americans Shop Too Much?", 2000

Schor, Juliet B.(Editor), Nader, Ralph, "The Consumer Society Reader" The New Press, New York, 1999

Shaughnessy, Adrian, "How to be a Graphic Designer without Losing Your Soul", 2003

Simic, C., "Wonderful Words, Silent Truth: Essays on Poetry and Memoir". The University of Michigan Press, 1993

Simmons, Christopher, "Just Design: Socially Conscious Design for Critical Causes", 2011

Stickdorn, Marc, "This is Service Design Thinking: Basics - Tools - Cases"

Tufte, Edward, "Visual Explanations: Images and Quantities, Evidence and Narrative" Graphics Press, Connecticut, 1997

Twitchell, James, "Two Cheers for Materialism". "The Consumer Society Reader" The New Press, New York, 1999

Underhill, P., "Why We Buy: The Science of Shopping". Simon & Schuster, New York, London, Toronto, Sydney, Singapore, 1999

Vandenbroeck, Goldian (Editor), E. F. Schumacher (Designer) "Less Is More : The Art of Voluntary Poverty : An Anthology of Ancient and Modern Voices Raised in Praise of Simplicity", 1998

Velben, Thorstein, "Conspicuous Consumption", The Consumer Society Reader, The Consumer Society Reader, The New Press, New York, 1999

Wilber, Ken, "No Boundary: Eastern and Western Approaches to Personal Growth". Shambhala, Boulder and London, 1981

Williamson, Judith, "Decoding Advertisements: Ideology and Meaning in Advertising". Marion Boyers, London, New York, 1978

Zizek, S., "On Belief: Thinking in Action". Routledge Press. Taylor and Francis Group. London and New York, 1999

### Online Readings

Graphic Intervention: Steven Heller

[http://www.typotheque.com/articles/graphic\\_intervention](http://www.typotheque.com/articles/graphic_intervention)

Graphic Intervention / Continued from Part One: Steven Heller

<http://designtaxi.com/article/297/Graphic-intervention-Last-Part/>

The Interventionist's Toolkit, Part 2: Posters, Pamphlets and Guides

<http://places.designobserver.com/feature/the-interventionists-toolkit-part-2-posters-pamphlets-and-guides/25408/#.TqZRf9ugOHo.facebook>

The Designer's Dilemma: Valerie Casey, 2007

<http://designmind.frogdesign.com/articles/green/the-designers-dilemma.html>

Towards Creative Activism: Creative Review, 2007

<http://www.creativereview.co.uk/cr-blog/2007/march/towards-creative-activism>



The Price of Juice: Rick Poynor, 2007

<http://www.eyemagazine.com/critique.php?cid=407>

Conceptual Design: Building a Social Conscience, AIGA: Nick Currie, 2005

<http://www.aiga.org/conceptual-design-building-a-social-conscience/>

In Search of Ethics in Graphic Design: Paul Nini, 2004

<http://www.aiga.org/in-search-of-ethics-in-graphic-design/>

There is such a thing as society: Andrew Howard, 2001

<http://www.eyemagazine.com/feature.php?id=42&fid=53>

What Learning Needs. The Challenge for a Creative Nation:

The Design Council, 2001

<http://designcouncil.org.uk/Documents/Documents/Publications/What%20Learning%20Needs.pdf>

First Things First: Ken Garland, 1964

<http://maxb.home.xs4all.nl/fff1964.htm>

First Things First: Rick Poynor, 2000

<http://www.emigre.com/Editorial.php?sect=1&id=13>

Idealism: An Ideal Design is Not Yet: Max Bruinsma, 1999

<http://maxb.home.xs4all.nl/div-ideal-e.htm>

Waiting For Permission: Michael Bierut, 1992

[http://www.typotheque.com/articles/waiting\\_for\\_permission](http://www.typotheque.com/articles/waiting_for_permission)

Zip Car Service and Green Business Culture

[http://www.zipcar.com/help/downloads/Zipcar101\\_Justin\\_US.pdf](http://www.zipcar.com/help/downloads/Zipcar101_Justin_US.pdf)

<http://blog.art21.org/2012/01/10/dirt-and-blankets/>

### Relevant Links

Communication Arts / Essays on Design and Social Responsibility  
<http://www.commarts.com/columns/design-ignites-change.html>

Project M Lab  
<http://www.projectmlab.com/>

New York Foundation for the Arts  
[http://www.nyfa.org/nyfa\\_artists\\_detail.asp?pid=5280](http://www.nyfa.org/nyfa_artists_detail.asp?pid=5280)

Do Something .Org  
<http://www.dosomething.org/>

Just Seeds Artists Cooperative  
<http://www.justseeds.org/>

Adbusters  
<http://www.adbusters.org/>

American Ad Council  
<http://www.adcouncil.org/>

Creative For a Cause  
<http://www.creativeforacause.org/pubsbooks.html>

Design Change  
<http://www.designcanchange.org/#/home>

Living Principles / AIGA  
<http://www.livingprinciples.org/>

Typography for Change  
<http://typeforchange.org>

Social Design Notes  
<http://backspace.com/notes/2009/09/the-social-role-of-the-graphic-designer.php>

Ethics in Graphic Design  
[http://www.ethicsingraphicdesign.org/?page\\_id=566](http://www.ethicsingraphicdesign.org/?page_id=566)

Design Ignites Change  
<http://designigniteschange.org/>

Jonathan Barnbrook / Graphic Designer  
<http://www.barnbrook.net/>

Switchblade Studios  
<http://www.switchblade-studios.com/wp/portfolio/>

AIGA Center For Sustainable Design  
<http://www.aiga.org/interior.aspx?pageid=44&id=1685>

Alzheimer100  
<http://www.alzheimer100.co.uk/>

Bruce Mau Design  
<http://www.brucemaudesign.com/>

The Center for the Study of Political Graphics  
<http://www.politicalgraphics.org/>

The Center for Tactical Magic  
<http://www.tacticalmagic.org/>

Hero Housing Resource Center  
<http://www.BuyAMeter.org/>

Design Against Crime  
<http://www.designagainstcrime.com/>

Design Can Change  
<http://www.designcanchange.org/>

Design For The Other 90%  
<http://other90.cooperhewitt.org/>

Design Your Life by Ellen Lupton  
<http://www.design-your-life.org/>

D.School  
<http://dschool.stanford.edu/>

EcoLabs - Visual Communication of Ecological Literacy - University of Brighton  
<http://www.eco-labs.org/>

ExxonSecrets  
<http://www.exxonsecrets.org>

FLOWmarket  
<http://theflowmarket.com/>

Free Range Studios  
<http://www.freerange.com/>

Good Magazine  
<http://www.good.is/>  
Intersections07  
<http://www.designcouncil.org.uk/>

Inventive Reception  
<http://www.inventivereception.com/>

Massive Change  
<http://www.massivechange.com/>

More Associates  
<http://www.moreassociates.com/>

SocialDesignSite  
<http://www.socialdesignsite.com/>

The Designers Accord  
<http://www.designersaccord.org/>

The Movement Design Bureau  
<http://movementdesign.org/>

ThinkPublic - A Social Design Agency  
<http://thinkpublic.com/>

Go Inspire Go  
<http://www.goinspirego.com/about.html>

Utrecht Manifest  
<http://www.solar.nl/design/umanifest/umanifest.ph>

Scoop it / Social Art Practices  
<http://www.scoop.it/t/social-art-practices>

Situationalist International  
<http://www.cddc.vt.edu/sionline/>

World House Project  
<http://www.worldhouse.ca/>

### **Design Organizations**

American Institute of Graphic Arts (AIGA)  
Art Directors Club of New York  
Association Typographique Internationale (ATypI)  
British Design and Art Direction Club (D&AD)  
The Center for the Study of Political Graphics (CSPG)  
Graphic Artists Guild  
International Council of Graphic Design Associations  
International Society of Typographic Designers (ISTD)  
Society for Environmental Graphic Design (SEGD)  
Society of Graphic Designers of Canada (GDC)  
Society of Typographic Aficionados (STA)  
Type Directors Club (TDC)  
The Typophiles  
University and College Designers Association (UCDA)

## Course Schedule

Guest Presentations / Field Trips / Weekly Schedule

### Guest Lectures /

dates and times TBD by class interest and are subject to change

#### **Emory Douglas** / the Black Panthers

Revolutionary Art of Emory Douglas /  
the Center for the Study of Political Graphics

Emory Douglas worked as the Minister of Culture for the Black Panther Party from 1967 until the Party disbanded in the 1980s. His graphic art was featured in most issues of the newspaper The Black Panther (which had a peak circulation of 139,000 per week in 1970)[1] and has become an iconic representation of the struggles of the Party during the 1960s and 70s. The San Francisco Chronicle reported that Douglas “branded the militant-chic Panther image decades before the concept became commonplace. As a teenager, Douglas was incarcerated at the Youth Training School in Ontario, California; during his time there he worked in the prison’s printing shop. He later studied commercial art at San Francisco City College.

<http://www.moca.org/emorydouglas/>

#### **Kate Shearman** / Social Artist

Designer of Positive News publication and screen printer extraordinaire  
Kate will present a design workshop where students will produce screen printed collateral with a socially conscious message. Positive News brings hope, exemplifies solutions, inspires people to action, connects with those who create positive change

<http://www.positivenewsus.org/>

### **The Taller Tupac Amaru / San Francisco**

Taller Tupac Amaru is a collective art studio founded in 2003 by Xicana artists, Favianna Rodriguez and Jesus Barraza. The mission of the Taller Tupac Amaru is to produce political posters and art prints in order to revive the medium of screen printing. The two founders were trained by printmaking masters in California, including Jose Alpuche from Self Help Graphics (Los Angeles) and Juan Fuentes from the Mission Cultural Center for Latino Arts (San Francisco). In 1998, Favianna was an intern for the Center for the Study of Political Graphics in Los Angeles, where she was inspired to become a political poster artist. While working at Mission Grafica, in San Francisco, from 2001-2002 Jesus was mentored by Juan R. Fuentes, Calixto Robles and Michael Roman who taught him about the many applications of screen printing. In 2007, Melanie Cervantes joined the studio after learning how to screen print at Laney Community College in Oakland.

Favianna often collaborates with organizations around the country to develop cultural projects around social themes such as immigration, food justice and sustainability. She has also helped establish institutions that engage new audiences via the arts and technology. You can see more of her work on [Favianna.com](http://Favianna.com).

Jesus Barraza and Melanie Cervantes work together as Dignidad Rebelde, a graphic arts collaboration that follows principles of Xicanisma and Zapatismo, to create work that translates people's stories of resistance and resilience into art that can be put back into the hands of the communities who inspire it. They believe representing these movements through visual art means connecting struggles through images that inspire solidarity among communities of struggle worldwide. You can see more of their work on [DignidadRebelde.com](http://DignidadRebelde.com)

In this spirit of collaboration among artists, all three artists are also members of the **Justseeds Artists' Cooperative** and the **Consejo Gráfico**.

### **Thatcher Gallery Exhibition - Presentation 03.25**

## Projects

### Project 01

A Survey of the History of Design and Social Change

Students will survey an array of visual styles and printing media, dating from the Russian Revolution to the present in the form of artistic posters, non-commercial advertisements, and political propaganda. These types of collateral are ephemeral—rarely intended to last beyond their immediate moment. Students will be assigned specific historical events or social movements to research and present relevant examples addressing the power of art and design to sway public opinion, organize and inform. Students will make presentations to the class that include visual examples and relevant key points that address the impact of this type of visual culture with the intent of informing activists of the power of art/design to inspire people to action. One time period will be assigned per student. Readings and research will be cited and included in an annotated bibliography. The following are suggested study topics

1400-1700  
1700-1800  
1800-1840  
1840-1900  
1900-1910  
1910-1920  
1920-1930  
1930-1940  
1940-1950  
1950-1960  
1960-1970  
1970-1980  
1980-1990  
1990-2000  
2000-2010  
2010-2020

01. The Russian Avant Garde / Constructivists
02. Marinetti and the Futurists / John Heartfield and the AIZ
03. WWII Propaganda / Rosie the Riveter; Duck and Cover and Sinking Lips,
04. Public Works Administration\*
- pending field trip to CCA's exhibition of WPA artwork
05. Black Panthers / the Vietnam war protests\*
06. Haight Ashbury and the Summer of Love / the Ad Council / Early Anti-litter campaign
07. Anti-Nuclear and the Peace Symbol / The Vietnam War and Anti-War Propaganda
08. Amnesty International, Human Rights / Civil Rights / Women's Liberation
09. Gay Rights / Harvey Milk / Proposition 06
10. Labor Unions and Labor Rights / Cesar Chavez / Human trafficking today
11. First Things First Manifesto – 1964 / First Things First Revisited – 2000
12. Adbusters / Billboard Liberation Front
13. Anti-war propaganda / 9/11 / Patriotism: the 2008 Election - Shepard Fairey and the HOPE campaign / 2011 Wall Street Protests
14. Re-cycle symbolism / Ecology and Green Culture / Sustainable Design / Naomi Klein and No-Logo
15. The Open Source Software movement / WWW and social media

What about before the turn of the century? the future?



## Project 02

Wearable Billboard / Words of Change / Printed Messaging

## Project 03

### Design Re-Form: Creating Social Change in San Francisco

How can you design collateral with the intent of informing activists of the power of art/design to inspire people to action? Students will present a proposal for a campaign to introduce a form of social change in San Francisco. Campaigns will include various forms of collateral (web presence, blog, social media campaign, posters, stickers, e-pub, brochures).

The project is intended to ask students to question where change needs to occur in contemporary society and how can design influence change.

Students will be influenced by the guest presentations and field trips and will present research for a proposed campaign. Research will be presented in digital format and will be compiled into a epub or online digital publication.

## Schedule

### Week 01 - Monday, January 28

Introduce Course / Syllabus and Course Structure

Review Projects, Field Trips and Guest Lecture schedule

What is design?

What is change?

What do you think could change?

What do you think can change?

What can't change?

Can design create social change?

Review how the course is aligned USF Mission, Vision and Core Values

DSW Exercise / Help! Where are the designers?

View Ted Talk:

Facebook and Google / Secret Revealed

[http://www.youtube.com/watch?v=WLXaIkEMooU&feature=player\\_embedded](http://www.youtube.com/watch?v=WLXaIkEMooU&feature=player_embedded)

Goodby & Silverstein Advertising Agency  
<http://www.goodbysilverstein.com/#/beliefs>

Freedom of Speech with Clarence / WonderShowzen  
<http://www.funnyordie.com/videos/fe4086c5f4/clarence-explores-freedom-of-speech-from-wondershowzenfan>

Assign Reading:  
*First Things First Manifesto*  
[http://en.wikipedia.org/wiki/First\\_Things\\_First\\_2000\\_manifesto](http://en.wikipedia.org/wiki/First_Things_First_2000_manifesto)  
<http://maxbruinsma.nl/index1.html?ftf2000.htm>

*First Things First Revisited*, Rick Poynor  
<http://www.emigre.com/Editorial.php?sect=1&id=13>

Assign Thought Paper: *What should we be thinking about? Define as a class.*

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**Week 02** - Monday, February 04

A Survey of the History of Design and Social Change / Presentation

Assign Project 01 - A Survey of the History of Design and Social Change  
Discussion of assigned readings and Thought Paper

Assigned Readings:  
"Good Citizenship", Katherine McCoy, *Citizen Designer: Perspectives on Design Responsibility*, Edited by Steven Heller and Véronique Vienne  
[http://www.stacyasher.com/art301\\_01/Citizen\\_Designer.pdf](http://www.stacyasher.com/art301_01/Citizen_Designer.pdf)

Assign Thought Paper: *What should we be thinking about? Define as a class.*

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**Week 03** - Monday, February 11

Review On Line Journals, Discuss Thought Papers, Assigned Readings  
Review and present initial research and discoveries / direction of Project 01  
Present outline to class for review

Work on Project 01

Prepare more detailed outline, prepare images, format contents for Week 04

Assign Readings:

Lavin, Maud, *Clean New World—Culture, Politics and Graphic Design*, “Collectivism in the Decade of Greed”, 2002, pages 94–107

[http://www.stacyasher.com/art301\\_01/CleanNewWorld\\_Lavin.pdf](http://www.stacyasher.com/art301_01/CleanNewWorld_Lavin.pdf)

Poynor, Rick, *Obey the Giant: Life in the Image World*, Introduction, pages 07-13

[http://www.stacyasher.com/art301\\_01/ObeyLifeinImageWorld.pdf](http://www.stacyasher.com/art301_01/ObeyLifeinImageWorld.pdf)

Assign Thought Paper: *What should we be thinking about? Define as a class.*

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**Week 04** - Monday, February 18

**NO CLASS PRESIDENT'S HOLIDAY**

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**Week 05** - Monday, February 25

Discussion of Assigned Readings and Thought Paper

Assign Reading:

Lupton, Ellen and Miller, J. Abbott, *Design Writing Research, Writing on Graphic Design*, “McLuhan / Fiore, Massaging the Message”, pages 91-102

Work on Project 01

Assign Thought Paper: *What should we be thinking about? Define as a class.*

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**Week 05** - Monday, February 25

What is Propaganda? What is Political?

Generosity City / Discussion of Thought Papers / Readings

Assign Reading:

Poynor, Rick, *No-More-Rules-Graphic-Postmodernism*, “Appropriation, Authorship, Opposition”, pages 118-172

Assign Thought Paper: *What should we be thinking about? Define as a class.*

Work on Project 01

**Week 06** - Monday, March 04

*Present Project 01*

A Survey of the History of Design and Social Change

Assign Project 03:

Design Re-Form: Creating Social Change in San Francisco

Assign Readings:

"The Designer as Producer: Working Outside the Mainstream Manufacturing",  
Victor Margolin

Assign Thought Paper: *What should we be thinking about? Define as a class.*

**Emory Douglas**, \* *Harvey Milk Center for the Arts*

*March 09, 1 - 4 p.m.*

The San Francisco Chronicle reported that Emory Douglas "branded the militant-chic Black Panther image decades before the concept became commonplace. Emory Douglas worked as the Minister of Culture for the Black Panther Party from 1967 until the Party disbanded in the 1980s. His graphic art was featured in most issues of the newspaper *The Black Panther* (which had a peak circulation of 139,000 per week in 1970)[1] and has become an iconic representation of the struggles of the Party during the 1960s and 70s.

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**Week 07** - Monday, March 11

**NO class spring break**

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**Week 08** - Monday, March 18

Discussion of Presentations and Assigned Readings and Thought Paper

Presentation: Design Panel Questions for Taller Tupac Amaru

Assign Reading:

Poynor, Rick, *Obey the Giant, Life in the Image World*, Introduction, pages 7–13  
Downing, John D.H, *Radical Media: Rebellious Communication and Social Move-*

ments, "Mind Bombs: Woodcuts, Satirical Prints, Flyers, Photomontage, Posters, and Murals, Sage Publications Inc., pages 158–180

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**Week 08** - Monday, March 25

**The Taller Tupac Amaru** / San Francisco

Taller Tupac Amaru is a collective art studio founded in 2003 by Xicana artists, Favianna Rodriguez and Jesus Barraza. The mission of the Taller Tupac Amaru is to produce political posters and art prints in order to revive the medium of screen printing. The two founders were trained by printmaking masters in California, including Jose Alpuche from Self Help Graphics (Los Angeles) and Juan Fuentes from the Mission Cultural Center for Latino Arts (San Francisco).

Presentation: Class Participation / Panel Discussion

Assign Readings:

Poynor, Rick, *No-More-Rules-Graphic-Postmodernism*, "Authorship"

Assign Thought Paper: *What should we be thinking about? Define as a class.*

Work on Project 03

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**Week 09** - Monday, April 01

Patricia Cué / "Bardes de Baile" / Mapping Social Value Workshop

Assign Readings:

Poynor, Rick, *No-More-Rules-Graphic-Postmodernism*, "Opposition"

*What We Want is Free*, Jeanne van Heeswijk, "A Call for Sociality"

Assign Thought Paper: *What should we be thinking about? Define as a class.*

Work on Project 03

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**Week 10** - Monday, April 08

Assign Reading:

"I Was Thinking the Other Day about One Possible Scenario for a Collective

Future: The Open Source Software Movement", David Reinfurt

[http://www.ssireview.org/blog/entry/open\\_source\\_altruism/](http://www.ssireview.org/blog/entry/open_source_altruism/)

"design can help communicate ideas, new models can be fungible, open-source, and free, and that new platforms can convert networked individuals into micro-activists, social entrepreneurs can supplement hope with human cooperation."

Assign Thought Paper: *What should we be thinking about? Define as a class.*

Work on Project 03

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**Week 11** - Monday, April 15

Visiting artist: **Kate Shearman / Kazoo Studios**

Wearable Billboard / The Printed Word + Words of Change / **Project 02**

Kate will present a two part design workshop where students will create screen printed collateral with a socially conscious message. An edition of printed collateral will be produced and made public.

Discussion of Assigned Readings and Thought Paper

Assign Thought Paper: *What should we be thinking about? Define as a class.*

Assign Reading:

Craner, John, Zappaterra, Yolanda, *Conscientious Objectives: Designing for an Ethical Message*, "Past Principles: A History of Good, Ethical Graphic Design

Work on Project 02

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**Week 12** - Monday, April 22

**Project 02** Part 02 - Kazoo Studios' Workshop

Discussion of Assigned Readings and Thought Paper

Assign Thought Paper: *What should we be thinking about? Define as a class.*

Assign Readings:

Poynor, Rick, *No-More-Rules-Graphic-Postmodernism*, "Appropriation"

Work on Project 03



*Design and Social Change Screen Printing Workshop*  
Visiting artist: **Kate Shearman**

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**Week 13** - Monday, April 29  
Project 03 Presentations

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**Week 14** - Monday, May 06  
Project 03 Presentations



**Student Commitment**

Course Structure + General Policies

Having read the Course Syllabus, you are now aware of the importance of responsible attendance, class preparation, policies and procedures. Please complete the information below and sign, acknowledging that you fully understand what you have read.

Date\_\_\_\_\_ 2013

Signature \_\_\_\_\_

Print Name\_\_\_\_\_

Address \_\_\_\_\_

Phone\_\_\_\_\_

email \_\_\_\_\_

Why are you interested in this course?

What do you expect to achieve from this course?

What are your personal strengths?

What would you enjoying researching during the course?

Is there anywhere in particular you would like to go or visit?