Course Description

It is recognized that the challenges and opportunities facing societies grow more complex and interconnected in a globalised world, and that stakeholders grow more diverse. In this context, approaches known as "design thinking" and “human centered design” are gaining ground to define challenges and articulate practical ideas to improve the world. Design thinking is a process of discovery, ideation, and experimentation that employs design-based techniques to gain insight and yield practical and implementable ideas for virtually any type of organizational or business challenge, prominently including those within public service. Human-centered design requires a deep understanding of people, technology, and society. In this course, students will learn each step of the design thinking process and become familiar with the design thinker's toolkit.

This course provides a practical, experience-based overview and introduction to both concepts and how they may be applied to social innovation and entrepreneurship. Design as a discipline is evolving, responsive and above all practice based. Sensitivity to local context, to cultural difference, to a diversity of modes of social, cultural and human expression and rigorous self-reflexivity are key traits of a designer. In order to maintain a focus on practicing a critical methodology, this course will work closely with the Anthropology and Social Change course.

Students will develop skills as ethnographers, visual thinkers, strategists, and storytellers through a hybrid of seminar discussions, site visits and collaborative projects. Visual Culture as the application of critical thinking to our experience of the world as strongly mediated and encountered through images and representation – will be important. Students will identify and collaboratively address concerns, set goals and prototype ideas. Readings, case studies, lectures, and writing exercises will further students’ thinking about local design-thinking experiences and site visits. Students will also have the opportunity to meet individuals and visit organizations doing very inspiring work in social innovation and design in each country visited.

Both human centered design and design thinking strategies are engaged with from a practical as well as a critical and historical perspective. According to the designer and thinker Viktor Papanek, “(d)esign is the conscious effort to impose meaningful order”. The meaning in the order that we intend to impose on the world is where the human part of design thinking comes into play –we are trying to create meaningful order so that we can ensure the world is a better place for everyone who lives on it. Some of the following questions will guide our academic journey:
• What does design thinking mean in diverse cultural contexts and what cultural influences has ‘design thinking’ absorbed?
• What conceptions of the human do we draw from to understand human centered design and how have ideas about what it means to be human evolved over time?
• Is there space in design thinking for the environment and for non-humans?
• How can design thinking be helpful in developing a strategy for social enterprises?
• How can design thinking help us to frame and articulate social challenges in a culturally sensitive and self-reflexive way?

Learning Outcomes

The Design Thinking and Human-Centered Design course comprises 60 class hours of instruction and field experience (4 credits). Upon completion of the course, students will be able to explain and demonstrate:

• A working knowledge of the history of design thinking, human centered and empathetic design;
• An ability to apply the theory and sensibilities of design-thinking, HCD and empathetic design tools and be familiar with concepts of temporality and materiality;
• An understanding of the appropriateness of these tools in diverse cultural contexts;
• An awareness and critical understanding of how human-centered design and design thinking have successfully been integrated into new and innovative models to bring about social change, through exposure to a range of practical examples of social enterprises;
• Enhanced individual and collaborative skills in design-based problem solving and an understanding of systems thinking;
• Practical skills in visual literacy and the ability to engage with and read material culture.

Methodology and Materials

This course follows an interdisciplinary perspective that combines different knowledge and fields of expertise from both cultural and social anthropology and design. In addition to readings, seminars will be designed to stimulate student’s critical thinking and participation through using a combination of collaborative learning activities. The course will work in tandem with the 3 other courses Social Entrepreneurship in Global Comparative Context, Technology, Change and Innovation, and Anthropology and Social Change, as well as with site visits and guest lectures in each country, in order to address human centered design and design thinking from different angles. This is a very hands-on learning-based course inviting students to embrace the methodology of human centered design.

Students are required to actively participate in synthesis and analysis seminars, that will be offered in the different countries as well as group presentations and projects. Students will engage in a series of skill developing assignments that build upon each other throughout the duration of the course. The class will culminate in a final project that will allow students to apply what they have learned to a specific social challenge they are passionate about relating to one of the social ventures visited on the trip or discussed by one of the guest lecturers.

Aside from having an open mind, students will also need access to a computer and camera (smart phone cameras are acceptable); as well as a visual journal that will be presented to them at the launch. Note: if you don’t have access to a camera, your instructor can help you with options.
Readings
Students will be expected to read between 30-40 pages per class. In some cases, readings will be divided up amongst students and feedback on the readings will be provided to the group in the class. There is a corresponding list of recommended readings for each class that you will find at the end of this document – it is not expected that you read all of these. However, they may be particularly helpful to refer back to during assignments.

Pre-Departure Readings:

Course Schedule

<table>
<thead>
<tr>
<th>CLAS 1: Introduction to Design Thinking and Human Centered Design</th>
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</thead>
<tbody>
<tr>
<td>(Tuesday, August 23)</td>
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Design and design thinking are not lenses – they are tools. When we design, we have to use our hands and hearts and make something- we can’t simply impose a ‘design thinking’ lens onto something and expect results. To design is to materialize an idea to improve the existing order of things. According to Viktor Papanek, “(d)esign is the conscious effort to impose meaningful order”. Though the word ‘design’ has been around for a long time (it is late Middle English - as a verb in the sense ‘to designate’ it comes from Latin designare ‘to designate’), the way in which we understand it as a profession has a more recent history.

In its ‘birth’ during the industrial revolution, design was committed to values of efficiency – particularly cost and time effectiveness. Design emerged at a time when progress and industrialization (often at the expense of human wellbeing) were seen as values in themselves, and yet today it has become a tool that is being used to reconnect with human values and needs. How do we understand this apparent contradiction and what does it tell us about the imperative to promote ‘human centered’ design? We begin this course with some fundamental questions – why design, why human-centered, if design is about making, then why design-thinking? What better place to start asking these questions than the home turf of one of the most successful articulations of human centered design?

California based firm IDEO (www.ideo.org) has pioneered the promotion of human-centered design as a methodology that can be applied in multi-disciplinary and multi-cultural contexts. Both human-centered design and design thinking, encourage consideration of a wide array of solutions, can be applied in the field, and used incrementally, as important tools for social innovators and entrepreneurs. Both methods approach problem solving from the point of view of the end user and call for developing a deep understanding of unmet needs, thus helping to avoid the pitfall of imposing the wrong solution on a community. By working through strategies that designers use in their practice, design thinking can help researchers and social entrepreneurs better understand, articulate and respond to social challenges. The frameworks propose ways in which imagination and creativity be used as a tool to bridge cultural divides.

In San Francisco, students will be given an opportunity to gain a deeper understanding of how the model was developed over time, the reasons behind the model's structure, and how the model is being applied today to address pressing contemporary social and environmental challenges. This introduction will provide a good basis from which to consider the application
of human-centered design in diverse cultural contexts.

For this class, the readings will introduce students to both frameworks through a number of short articles. These readings will provide a sense of the discourse and institutional landscape of design thinking in the USA in particular.

**Required Readings:**

   [http://ssir.org/articles/entry/design_thinking_for_social_innovation](http://ssir.org/articles/entry/design_thinking_for_social_innovation)
2. IDEO case - Bank of America “Keep the Change” Account Service  
3. IDEO case Millennial “Virtual Wallet” Interactive Banking Experience  
   [http://ssir.org/articles/entry/what_is_design_if_not_human_centered](http://ssir.org/articles/entry/what_is_design_if_not_human_centered)
5. Thomsen, Dave. Why Human Centered Design Matters. Wired Magazine  

**Assignment:**

**Introductory poster (visual and written assignment):** The pre-departure assignment acted as an introduction to creative and visual methods of enquiry and learning. It asked students to share knowledge and information about themselves and challenged them to represent it in new and perhaps unexpected ways. This assignment will be reviewed in the first week.

**Assignment due date:** August 14th, 2016

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**SÃO PAULO, BRAZIL**

**SUMMARY**

**SESSIONS in Brazil**

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<tr>
<th>CLASS</th>
<th>Lecture Topic</th>
<th>Key Concepts or Topics</th>
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| 2     | Design History – industrialism, modernity and the anthropocene | Design History  
      | | Modernity and Industrialization  
      | | Cultural Capital and Social  
      | | Value  
      | | Obsolescence  
      | | Anthropocene |
| 3     | Designing for the Human- service design and patterns of consumption | Human needs vs wants  
      | | Service design  
      | | Patterns of Consumption |
| 4     | Non-Human Design – the | Spaceship Earth |
**CLASS 2: Design History – industrialism, modernity and the Anthropocene**  
(Thursday, September 1)

“In an age of mass production when everything must be planned and designed, design has become the most powerful tool with which man shapes his tools and environments (and, by extension, society and himself). This demands high social and moral responsibility from the designer. It also demands greater understanding of the people by those who practice design and more insight into the design process by the public” – Viktor Papanek, Preface.

Why has ‘design thinking’ become the new mantra of upcoming organizations? What is it about the design process that has come to be seen as valuable? If design is such a fundamental expression of being human, then why does is seem like a relatively new word? Where did the idea of the designer emerge? Where did the idea of ‘socially responsible design’ come from? In this class we will reflect on the emergence of the discipline of design, its philosophical underpinnings in modernism and anthropocentrism and its movement towards the idea of ‘social responsibility’ in the context of globalization.

We will examine sociological ideas around value creation - such as Social Value and Cultural Capital (Bourdieu). The classic principles of design as defined by modernists like Buckminster Fuller and Eames will be explored, along with applications of these ideas in diverse global contexts from the 1960’s to the present. Viktor Papanek argued that ‘(g)reatly accelerated technological change has been used to create technological obsolescence. This year's product often incorporates enough technical changes to make it really superior to last year's offering. The economy of the market place, however, is still geared to a static philosophy of purchasing-owning' rather than a dynamic one of 'leasing-using', and price policy has not resulted in lowered consumer cost’.

Papanek’s thinking will serve as an entry point to explore ideas around innovation, invention, intellectual property and social versus commercial value. How do principles of obsolescence get treated in the social entrepreneurship world? Have we moved beyond some of the problems of ownership that Papanek describes? What examples from the USA and Brazil address social problems in innovative ways that don’t simply produce another product to be bought, owned and disposed of to solve a problem? How can analyses of the design of everyday objects and mass media in Brazil help to understand how design functions?

**Required Readings:**


**Assignment (10%):**

**Everyday Object (written visual analysis and action research):** This assignment brief will be discussed and all questions will be clarified in this class. Choose two everyday objects that to you represent (a) local Brazilian or indigenous culture (this object must come from Brazil) and (b) of global culture. Find a way to (1) visually document them (it could be a photo, a drawing, a recreation) and (2) justify and explain your choice in a 1-page essay. In this essay, you need to explain what makes this “an everyday object”, what makes it local or global, where it comes from, who uses it, who made it, who designed it, what is culturally specific about it, what is generic?
Mass Communication (written visual analysis): This is a written exercise in which you will analyze an instance of interpellation by dominant cultural, political and market forces in Brazil. You need to choose a striking or common advertisement that you have encountered for the first time in Brazil (it could be on TV, online, in the streets, in printed media, on a billboard, etc) and analyze the message and the medium. Who provides information, who is the consumer, what is the product, what are the symbols and visuals that you think are culturally specific and which are generic or representative of a global culture, what are some of the values and social norms embedded in the image? In your assignment you need to provide a representation of the image/visual that you are analyzing. This could be an image you find online, a photograph you took yourself or a drawing that you made.

Assignment due date: Wednesday September 7th

Note: The 10% is for both visual and written components

CLASS 3: Designing for the Human-service design and patterns of consumption
(Thursday, September 8th)

Since the last class we have realized that very deep philosophical questions are an integral part of design as a practice – along with strategies of making the familiar unfamiliar, questioning everything and taking no lens or position for granted. Therefore, we begin this class by asking: What does it mean to be human? Is the ability to design an innate part of being human? What conceptions of being human have informed designers traditionally and how has anthropology and in particular, design anthropology, enriched ideas about being human? To begin to answer these questions we will look at strategies from development, anthropology and psychology to define human needs versus human desires. What kind of human is the centre of design – how does class, race, gender figure in this? This class will resonate strongly with the ASC class on globalization, modernity and world systems from a design, production and aesthetics perspective.

Students will be introduced to the idea of service design: the activity of planning and organizing people, infrastructure, communication and material components of a service in order to improve its quality and the interaction between service provider and customers. The purpose of service design methodologies is to design according to the needs of customers or participants, so that the service is user-friendly, competitive and relevant to the customers. Service designers watch and interpret needs and behaviors and transform them into potential future services. In the process, exploring, generating and evaluating approaches are used similarly and a redesign of existing services is just as much a challenge as the development of new ones. As an example of service design – the visit to Instituto Tellus will be given some context and history in this class. Students will be introduced to the range of design thinking frameworks available to them from IDEO, Stanford, Frog Collective etc.

In addition, the practical exercise for this week will look at ways of visualizing and analyzing human needs and behaviors from the perspective of food consumption. The cultural, social and economic dimensions of this basic human need will be investigated through a real life example.

Required Readings:

3. Cipolla, C; Joly, MP; Watanabe, B and Tavares, MFZ. Service design for social innovation: the promotion of active aging in Rio de Janeiro

Required Design Thinking Frameworks:
- Human-Centered Design Toolkit: http://www.designkit.org/resources/1

Assignment (10%):

Home Economics (action research, visual and written assignment): This assignment brief will be discussed and all questions will be clarified in this class. Sit down with a member of your home-stay family and get an understanding of how the home shops for food, cooks and eats. Some of the questions that you might ask are - how are tasks divided, what is the social role of meal-times, where does the food come from, is it seasonal, how much time is taken up by preparing, purchasing, consuming food? How much of the food culture of the household has been passed down over generations and how much is new to youngest generation in the house? Using photography, infographics, mapping and note-taking find a way to tell the food story of your home-stay family. Your final product should contain a written component (maximum 1 page) and visual components (images and infographics). You will need to present your story in the following DT/ HCD class – you may use a projection to show your story and you will be given 5 minutes each. You will also submit your assignment to the faculty at the end of the class for assessment. You might also utilize techniques of participant observation, interviewing, field-note making and mapping. In terms of HCD techniques, you will likely ask for a guided tour, co-create a resource flow diagram and perhaps use drawing or collage techniques.

Assignment due date: Tuesday September 13th
Note: The 10% is for both the visual and written components.

CLASS 4: Non-Human Design – the environment, technological innovation and warfare (Tuesday, September 13th)

If not for humans, then who/ what is design for? Do we design for the environment? Do we design for animals? Is human-centeredness a good in itself? We are often told that creativity and innovation are values in themselves, but many innovations and technologies that we take for granted and that can play a transformative social role were born out of imperatives that were not necessarily socially responsible. This class will explore some thinking around the darker side of ‘human centered design’ which looks at the wealth of design technologies and innovations that have been born from the intention to control, dominate and suppress humans, environments and territories. From maps to tele-communications, to drones and even the internet itself, we will explore examples of design innovations that came from the military.

In this class we will also be introduced to the ways in which design discourses are affecting
and being affected by dominant debates about the environment. Malthusian versus Cornucopian perspectives will be examined and questioned. We will examine the concept of ‘Spaceship Earth’ – which considers the earth as possessing finite resources that are common to all humankind. From a Design perspective, the legendary Buckminster Fuller will be our guide to understand earth as a spaceship, populated with astronauts who have an obligation to maintain and care for their spaceship, lest the ship falls apart.

The practical exercise this week urges students to take a second look at the products that we so easily consume, to gain an understanding of the ecological, social and political footprint of consumption and production in a globalised market.

**Required Readings:**


**Assignment (10%):**

**Journeys of Consumption and Creation (action research, visual and written assignment):** This assignment brief will be discussed and all questions will be clarified in this class. In this exercise we will be mapping patterns of consumption in order to understand the movement of people, goods and services involved in the consumption of a single item. Create a flow chart about (a) an item of clothing in your bag and (b) a food product that you have consumed in Brazil. Where do these items come from, what are their ingredients, who made them, who designed them, how are they transported, what is the profile of people who were involved in their creation/ movement, how did you choose the item/ product, where will this item/ product go once you have no use for it? The assignment will be submitted in hard copy – whether you have created the chart by hand or digitally. You will also be asked to present your chart to your class on Friday 29 September in 10 minutes. You will need to conduct *interviews and/ or secondary research* to complete this assignment.

**Assignment due date:** Friday September 23rd

**Note:** The 10% is for the visual and written components.

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**DELHI, INDIA**

**SUMMARY**

**Sessions in India**

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<th>CLASS</th>
<th>Lecture Topic</th>
<th>Key Concepts or Topics</th>
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| 5     | Signs, Symbols and Traces – visual literacy and interpreting material culture | Mass Media and personal media  
Taste and Class  
Everyday Objects |
| 6     | Personas and Storytelling- identifying stereotypes and archetypes | BOP  
Cultural Bias  
Class and Taste  
Cultural Imperialism  
Othering |
| 7     | Poverty and Empathy–learning to listen | Emotions and design |
In this class we refer to classical modernist and post-modern design thinking to appreciate the symbolism and meaning of everyday objects. Ray and Charles Eames and Jean Baudrillard seek in different ways to analyze everyday objects such as TV sets, clay water jugs, sofas and cell-phones. Within the (most-likely) unfamiliar and yet familiar context of Delhi, how can we apply these principles of analysis to start understanding the values, relationships and ideals embedded in the everyday? How does this help us to understand human behaviors and consumer choices, and in turn how might these skills help to imagine potential ‘design challenges’ in some of the contexts we encounter. This will relate to some of the tensions about local vs global and nature vs culture that we have been introduced to in cultural anthropology.

We will explore ideas like ‘Collective Creation’, the design mantra: form follows function, the relationship between social mores and aesthetics and between taste and class. The basic theories of Bourdieu, De Certeau and others will be presented, as well as new media technologies in domestic contexts. We will apply a critical ethnographic perspective on everyday consumer practice, drawing on audience ethnography methods and anthropology of media. We will look at the power of media texts to determine the meanings made by their readers; the relationship between media genres and the social patterns of taste; the day-to-day settings and dynamic social situations of reception; and the cultural uses and interpretations of communication technologies in the home.

**Required Readings**


**Assignment (10%)**

**Everyday Object (visual analysis and action research):** This assignment brief will be discussed and all questions will be clarified in this class. Choose two everyday objects that to you represent (a) local Indian or indigenous culture (this object must come from India) and (b) of global culture. Find a way to (1) visually document them (it could be a photo, a drawing, a recreation) and (2) justify and explain your choice in a 1 page essay. In this essay, you need to explain what makes this “an everyday object”, what makes it local or global, where it comes from, who uses it, who made it, who designed it, what is culturally specific about it, what is generic? In this exercise, you will be required to reflect Ray and Charles
Eames’ analysis of the Lota.

**Mass Communication (visual analysis):** This is a written exercise in which you will analyze an instance of interpellation by dominant cultural, political and market forces in India. You need to choose a striking or common advertisement that you have encountered for the first time in India (it could be on TV, online, in the streets, in printed media, on a billboard, etc) and analyze the message and the medium. Who provides information, who is the consumer, what is the product, what are the symbols and visuals that you think are culturally specific and which are generic or representative of a global culture, what are some of the values and social norms embedded in the image? In your assignment you need to provide a representation of the image/visual that you are analyzing. This could be an image you find online, a photograph you took yourself or a drawing that you made.

**Assignment due date:** Monday October 10th

**Note:** The 10% is for both visual and written components

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**CLASS 6: Personas and Storytelling - identifying stereotypes and archetypes (Tuesday, October 11th)**

Students will have been introduced to several Indian organizations offering products or services to people at the ‘bottom of the pyramid’ (a concept explored in the ASC class) that have been developed using human-centered design. This week, they will also learn about the use of personas, scenarios and storytelling.

A persona is a way to model, summarize and communicate research about people who have been observed or researched in some way. A persona is depicted as a specific person but is not a real individual; rather, it is synthesized from observations of many people. Each persona represents a significant portion of people in the real world and enables the designer to focus on a manageable and memorable cast of characters, instead of focusing on thousands of individuals. Personas aid designers to create different designs for different kinds of people and to design for a specific somebody, rather than a generic “everybody.”

The scenario aims to build a fictional story about the usage of the product or service based on a specific event. The persona can be considered to be the character of the scenario, and acts out a specific scenario related to the product/service. Such fictional scenarios help designers and other stakeholders determine “best” and “worst” case usage scenarios. Storytelling can be used throughout the process of a design research project. It has a broad range of applications, associated processes and variations. While there are no universal standards for implementation, there are a variety of documented processes for using storytelling for different purposes within a design research process.

Applying the theories of objectification and cultural stereotyping explored in previous classes, we will also problematize these processes. When are stereotypes harmful and when are they helpful? What problems might emerge when we categorize cultures and cultural values? How much of what we understand and SEE is relating to our own lens that we cast on the world?

In Uganda, students will be asked to apply their design thinking skills by using a modified version of IDEO’s HCD Toolkit to create a design brief for a real life example. In this class the project brief will be discussed, and students will be given a few tasks to complete by Class 8 in Uganda. These will be to choose groups, to identify a potential topic and to begin with secondary research about their chosen topic.

**Required Readings**
Assignments (20%):

**Story Telling and Character Exploration (action research, written assignment):** In the past weeks in Delhi and in the coming week in Rajasthan, you will have been met a variety of colorful characters and explored many ideas about design in everyday life. It is now time to combine these experiences. Your assignment is to write a story about **how a design object has transformed someone’s life**. You might be inspired by stories you hear in the field, you might want to base your story on interviews that you conduct, you might want to create an entirely fictional character and story.

Remember that this is not an essay – it is a creative exercise. The lead character in your story needs to be introduced through a character sketch (visual components are welcome), and a sense of who they are and what they do can be shown by walking your reader through an imaginary day in their lives. What was their life like before they encountered this object, how do they use it, where do they acquire it, what does it cost them, what does it save them and what does it mean for their identity? Your story should be 2 pages long (double spaced, 12pt. font, 1-in. margins), and you will submit your story to your faculty and share your story with your class on the due date.

**Assignment due date:** Thursday 20th October 2016

**Personal Cultural Heritage Map and Heritage Interview (action research):** Through a chart or mapping mechanism of your choosing, chart your own cultural heritage and influences. This could relate to places where you have lived, communities that you have (or have not) been part of, historical influences from family members or loved ones and personal tastes that you have developed.

Afterwards sit down with a member of your home-stay family, or someone who is local to your neighborhood/ classroom etc., and create a personal cultural heritage map with them. In class we will discuss and workshop a comprehensive list of questions that you might ask yourself and your research participant. You might use techniques of **photo-elicitation, collaborative map/ image making and interviewing**. In terms of HCD techniques, you might use **drawing, collage, storytelling and ‘peer observing peer’ techniques**. You will submit your maps to the faculty on the due date.
Assignment due date: Thursday October 20th  
Note: The 20% is for the visual and written components.

CLASS 7: Poverty and Empathy – learning to listen and listening to learn  
Thursday, October 20th

This class reflects on the emotional and psychological aspects of design research, particularly in relation to inequality, poverty, privilege and cultural difference. We will focus on the notion of empathy, both as it is used and talked about in design thinking discourses: from this perspective, empathy is a strategy to deal with the imperative to design for increasingly diverse users, cultures, and environments. These design challenges can be so systemic and wickedly complex, the task of aligning all of a project’s stakeholders can seem impossible. Design empathy comes in here an approach that draws upon people’s real-world experiences to address modern challenges. When companies/organizations allow a deep emotional understanding of people’s needs to inspire them—and transform their work, their teams, and even their organization at large—they unlock the creative capacity for innovation. Some issues can emerge in scaling and sustaining design empathy, so that its benefits can reach more people and have long-term positive impact throughout organizations.

In relation to the visual and interview research methods that students would have conducted last week in Rajasthan and this week in Delhi, we will reflect on the idea of empathy in practice. How do our own cultural biases and lenses come to play into our interpretation? How do we know if we are feeling empathetic or sympathetic? What is the action that flows from understanding and empathy? Who can our knowledge benefit? This class will relate strongly to the ethics-focused ASC methodology class in the previous week.

Required Readings


KAMPALA, UGANDA

SUMMARY

Sessions in Uganda

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<th>CLASS</th>
<th>Lecture Topic</th>
<th>Key Concepts or Topics</th>
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| 8     | Research Design, Strategy and Immersion | Immersion  
Deep Hanging out  
Discovery |
| 9     | Interpretation and Data Collection    | Ideation  
Interpretation  
Action Planning  
Framing |
Throughout our time in Uganda, we will engage with a number of innovative examples of social enterprises offering products and services in health and financial services developed through the use of human centered design. Students will have the opportunity to meet with designers and social entrepreneurs in Uganda to discuss the challenges and rewards of incorporating human centered design principles into their businesses to deepen their understanding of human centered design in practice.

In addition, the practical **group project** (which culminates in a group presentation on November 25th) will kick off in this class, and students will present feedback on their group composition, their potential topic and their secondary research about their chosen topic. Please see the assignments segment below and the Evaluation and Grading section for more detail.

The HCD process starts by the design team getting out into the community and learning from people. Discovery builds a solid foundation for a design team’s ideas. Creating meaningful solutions for the people for whom a product/service/solution is being developed begins with a deep understanding for the needs of those people. Discovery means opening up to new opportunities, and getting inspired to create new ideas. Whether a ‘deep understanding’ is possible remains to be explored, but the aim here is to collect as many kinds of visual, audio and written data as possible. In anticipation of the group-work to some, students will be asked to consider how different team members respond to the same situation, consider the different conceptual and imaginative strengths of team members. The readings on creative confidence and brainstorming will assist in planning out the research process.

**Required Readings:**


**Design Thinking Frameworks:**

- Human-Centered Design Toolkit: [http://www.designkit.org/resources/1](http://www.designkit.org/resources/1)

**Group Project (30%):**

**Human Centered Design in Uganda:** The final project is a detailed and community
informed/centered design brief. Details of what information your brief should include, and what visual research components you are expected to have, will be provided in class. It will be visual and multi-media in form, it will be created in groups and it will be presented to the class as well as to research participants (see deadline below). In the following weeks in Uganda, specific time slots have been made available for the fieldwork necessary to complete this assignment. All three DT/HCD classes in Uganda will be focused on providing guidance, frameworks, literature and opportunities for class discussion about the final project.

The topic for the projects will be up to individual teams to decide, although the instructor and country coordinator may offer suggestions or guidance in defining actual project scope. Rather than focus on an existing organization or enterprise, this project asks students to identify a real-world social challenge that they feel would benefit from a Human Centered Design approach. For example: water and sanitation, public transport, social marginalization, waste disposal etc. The target group and key informants that will inform the research could be student’s host family, people that students have met through site visits, people living nearby to where students work etc. The country coordinator will assist (where possible and necessary) in enabling meetings with your target group.

**Group Project Presentation Due date:** November 25th

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**CLASS 9: Interpretation and Data Collection**

**Thursday, November 10th**

The second phase of the Human Centered Design process includes brainstorming and exploring many potential ways of framing the context/dynamic/situation/group you have been spending time with. In this class, we will use the HCD frameworks to work through the interpretation, action planning and framing process. In this class, groups will analyze the various data forms collected in the previous weeks and begin to interpret responses and use this to start testing and articulating frames or design questions.

Every design process begins with a specific and intentional problem to address -- a Design Challenge. One of the most difficult parts of the design process is framing a challenge that is approachable, understandable and actionable. It shouldn’t be too big, and it shouldn’t be too small. It shouldn’t be too vague, but it shouldn’t be too simple. Interpretation transforms stories into meaningful insights. Finding meaning and inspiration is how actionable opportunities for design are created. It involves storytelling, as well as sorting and condensing thoughts until a compelling point of view and clear direction has been developed.

The class will be used to reflect on students’ practical experience, to be reminded of the frameworks and theories that are guiding the process and to be introduced to interesting case-studies that might stimulate new ideas.

**Required Readings:**

**CLASS 10: Presentations - Tying it all together**

**Wednesday, November 23rd**

Teams will continue working on their final projects this week, with a focus on how they will be presenting their work and overall findings and experiences. In this week, teams should be finalizing their projects and beginning to think about how to distill and communicate their idea to internal and/or external stakeholders, reflecting on what they learned and how they might recommend moving forward. There are no readings for this week, as the focus will be on addressing practical concerns experienced in the group project.

On Friday 25 November, group presentations will be made to the rest of the class and as far as possible, research participants will also be present to provide feedback.

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**Evaluation and Grading Criteria**

**Description of Assignments**

1. **Pre-departure Assignment (10%)**

The SEN program, like all IHP programs, is based on a comparative and experiential learning model. What is unusual in the SEN program is a focus on creative and visual methods of enquiry and learning. We would like to develop your innate visual, analytic and representational skills through this course. Your pre-departure assignment therefore asks you to share knowledge and information that you already possess, but challenges you to represent it in new and perhaps unexpected ways.

We would like you to create a poster about yourself using photographs, drawings, maps and other media. We would like you to include information/data about your family, places where you have lived, things you like to do, your education, your influences and your aspirations. You should be prepared to share the poster with the group visually and verbally, and through the poster allow us a peak into your past, your mind space and your dreams. Please remember that we will not be assessing you in terms of your aesthetic skill - your poster does not have to look ‘designed’ or ‘beautiful’. Rather, we will be looking for how creatively you analyzed your own data and how experimental you allowed yourself to be. If you would like to create your poster digitally you may, otherwise you are welcome to hand-draw/create your poster (or you may use a combination).

**Pre-departure Assignment due date:** Monday August 15th

2. **Visual Methods (VM) and Reflections on Practice (60%)**

Corresponding to 5 of the 10 classes taught on this course, there will be a Visual Methods component – this will either be in the form of visual analysis or action research or a combination of the two. Your faculty member will tell you upon arrival in each country when each of these assignments are due. Due dates for the assignments have been indicated in the course plan above, these will be confirmed by the faculty when each assignment brief is discussed.

These exercises are mostly completed individually, but through a process that can be inclusive and collaborative. Some of them will only be submitted to faculty and some of them will also be presented by students during class. The aim of this component is to familiarize students with visual methods of research, documentation, reflection, observation and analysis so that by sessions 8, 9 and 10 during which groups work on a Human Centered Design project, a range of tools are available for use. In addition, the exercises are the ‘doing’ part of design thinking – in order to see the world differently we also have to visualize it differently.
As much as possible, students should try to complete assignments in their visual journals: each student will keep an individual journal/sketchbook throughout the semester – this will be presented to students at the launch. The final product will be an organized and evolving collection of both text/written, sketched/hand drawn, and printed/digitally produced notes, ideas, reflections, fieldwork documentation, etc. Creativity is encouraged. Remember that whatever the exercise, aesthetic and drawing skills are not being evaluated; these exercises are intended to help students develop facility in ideation and visually communicating ideas.

Short reflections will form the written component of the Visual Methods that we undertake through the semester. In some cases, the written component will be no longer than a paragraph, other times students will be called upon to reflect on ideas we have explored in the classes, experiences in the field and their bearing on the visual methods exercise. Some reference to readings is expected in these reflections. Reflections are submitted alongside visual exercises. Maximum 1000 words.

Please refer to the Class Plans 2-6 above to read in detail about the 6 Visual Methods assignments.

**Visual Methods 1 due date:** Wednesday September 7th  
**Visual Methods 2 due date:** Tuesday September 13th  
**Visual Methods 3 due date:** Friday September 23rd  
**Visual Methods 4 due date:** Monday October 10th  
**Visual Methods 5 and 6 due date:** Thursday October 20th

3. **Group Project: Human Centered Design in Uganda (30%)**

By the time we get to Uganda, students should be familiar, both conceptually and practically with a variety of visual methods in different cultural contexts, as well as the principles of human centered design. Therefore, for the last 3 DT/ HCD classes, students will organize themselves into 3 groups of 3 to work on their final group project.

The final product will be a detailed and community informed and visually rich design brief that would serve as the basis of a potential practical project. It will be visual and multi-media in form, it will be created in groups and it will be presented to the class as well as research participants. The aim is to perfect the design-framing phase and then see what ideas that frame generates and the extent to which students ideas resonate with their chosen target group.

This project will give students the opportunity to apply most of the human centered design techniques covered in the class to a real-world design project. The topic for the projects will be up to individual teams to decide, although the instructor may offer suggestions or guidance in defining actual project scope. Rather than focus on an existing organization or enterprise, this project asks students to identify a real-world social challenge that they feel would benefit from a human centered design approach. For example: *water and sanitation, public transport, social marginalization, waste disposal etc.* The target group and key informants that will inform the research could be student’s host family, people that students have met through site visits, people living nearby to where students work etc.

The final group project has three components that students will be assessed by (detailed rubrics will be provided in Uganda):

1. Written and visual project report to be submitted to faculty (amount of pages and required visual, mapping and infographic components will be specified). Regardless
of the chosen topic, all final projects will include the following components: 1. Project Declaration 2. User Research and Personas 3. Design Brief Articulation. 4. Presentation & Summary.

2) While working on the final group HCD project, each team member will submit a brief individual weekly status report noting his/her accomplishments, tasks ahead, and any anticipated problems. These will be evaluated individually.

3) Group presentation – time constraints to be specified.

**Group Project due date (presentation and submission):** Friday November 25th

**Note on Group Grades:** Grades for case studies will largely be given as group grades. However, your country coordinator, and case study facilitators will be actively checking in on group dynamics and participation to ensure that all members are participating and contributing equally to a great research experience. In select cases where faculty and staff deem appropriate, an individual grade may be given in the place of a group grade.

**Assessment:**

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<thead>
<tr>
<th>Country</th>
<th>Assignment Details</th>
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<tbody>
<tr>
<td>USA</td>
<td>Pre Departure assignment (10%)</td>
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<tr>
<td>Brazil</td>
<td>Visual Methods 1, 2, 3 (30%)</td>
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<tr>
<td>India</td>
<td>Visual Methods 4, 5, 6 (30%)</td>
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<tr>
<td>Uganda</td>
<td>Group Applied HCD project (30%)</td>
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**Rubrics for individual assignments will be handed out later in the course.**

**Examples of criteria:**
- Strength and effective development of arguments supporting your position
- Clear analytical connections to concepts we have studied
- Effective use of primary and secondary information for descriptive and analytical purposes
- Ability to skillfully synthesize information from various sources
- Clarity and concise communication

**Grading Scale:**

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Grade</th>
<th>Description</th>
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<tbody>
<tr>
<td>94-100%</td>
<td>A</td>
<td>Excellent</td>
</tr>
<tr>
<td>90-93%</td>
<td>A-</td>
<td></td>
</tr>
<tr>
<td>87-89%</td>
<td>B+</td>
<td></td>
</tr>
<tr>
<td>84-86%</td>
<td>B</td>
<td>Above Average</td>
</tr>
<tr>
<td>80-83%</td>
<td>B-</td>
<td></td>
</tr>
<tr>
<td>77-79%</td>
<td>C+</td>
<td></td>
</tr>
<tr>
<td>74-76%</td>
<td>C</td>
<td>Average</td>
</tr>
<tr>
<td>70-73%</td>
<td>C-</td>
<td></td>
</tr>
<tr>
<td>67-69%</td>
<td>D+</td>
<td></td>
</tr>
<tr>
<td>64-66%</td>
<td>D</td>
<td>Below Average</td>
</tr>
<tr>
<td>Below 64%</td>
<td>F</td>
<td>Fail</td>
</tr>
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**Explanation:** An “A” represents truly outstanding work that exemplifies through analysis, superior insights and crystal clear presentation. A “B” signifies highly competent work
that accomplishes the task at hand very well, through considerable thought, reasonable analysis and an organized presentation. A “C” represents adequate work that meets basic requirements but does not demonstrate distinction in terms of analytical insight or organization. A “D” is characterized by poorly or partially completed work that reflects a lack of initiative, inconsistent analysis and/or erratic presentation. Plus and minus indicate relatively better or poorer work within each category. There is no A+.

Papers/reports/presentations without thematic ideas or arguments – those that lapse into mere narration or description, or whose arguments are buried within the text – will be graded with their low level of organization.

Specific rubrics will be provided.

**Expectations and Policies**

**Participation:** IHP is an experiential learning program. You have to show up to have the experience. As such, participation is a minimum expectation, not generally to be rewarded with class credit. Students are expected to attend all classes, guest lectures, and field activities unless they have a medical excuse that has been communicated and approved of by IHP staff, faculty, or Fellow.

**Class Preparation:** Show up prepared and have your readings completed and points in mind for discussion or clarification. Complying with these elements raises the level of class discussion for everyone. This program is built upon the strong belief that your experiences result in deep insights and powerful learning. Course assignments are created to facilitate learning opportunities and experiences. Dialogue in class about these insights and participation in these activities is critical. For this reason, your participation is very important. As a learning community, each one of us will influence the learning environment. Please take responsibility for your role in this environment and come to class prepared and ready to engage with others in a positive and thought-provoking manner.

**Meeting deadlines:** All assignments have to be turned in on the date indicated on the specific country module schedule. Have assignments completed on schedule, printed, and done accordingly to the specified requirements. This will help ensure that your assignments are returned in a timely manner. In keeping with IHP policy, late papers will drop one point per day, unless other arrangements have been made in advance. Course assignments are due at the beginning of the day.

**Technology in the classroom:** Electronic devices are critical tools for learning and communication, but our IHP courses prioritize engaged conversations unhindered by personal electronic devices. Students, faculty, and visitors are expected to keep cell phones, laptop computers, and other devices out of sight, sound, and mind during class sessions – except under extenuating circumstances that have been discussed in advance with the faculty member.

**Academic Integrity:** Academic dishonesty is the failure to maintain academic integrity. It includes, but is not limited to, obtaining or giving unauthorized aid on an examination, having unauthorized prior knowledge of the content of an examination, doing work for another student, having work done by another person for the student, and plagiarism. Academic dishonesty can result in severe academic penalty, including failure of the course and/or dismissal from the institution/program.

Plagiarism is the presentation of another person’s ideas or product as one’s own. Examples of plagiarism are: copying verbatim and without attribution all or parts of another’s written work, using phrases, charts, figures, illustrations, computer programs, websites without citing the source; paraphrasing ideas, conclusions or research without citing the course;
using all or part of a literary plot, poem, film, musical score, computer program, websites or other artistic product without attributing the work to its creator.

Students can avoid unintentional plagiarism by carefully following accepted scholarly practices. Notes taken for papers and research projects should accurately record sources of material to cited, quoted, paraphrased, or summarized, and research or critical papers should acknowledge these sources in footnotes or by use of footnotes.

Respect differences of opinion: (classmates’, lecturers, local constituents engaged with on the visits) You are not expected to agree with everything you hear, but you are expected to listen across difference and consider other perspectives with respect.

Please refer to the SIT Study Abroad Student Handbook for policies on academic integrity, ethics, warning and probation, diversity and disability, sexual harassment, and the academic appeals process.

Suggested Readings

Class 2

Class 3
• Stickdorn, Marc and Jakob Schneider. (2012). This is Service Design Thinking: Basics, Tools and Cases. Wiley Publishing.
• LLC Bridgespan slide presentation from Fall 2014 on Using Social Innovation Labs (http://globalknowledgeinitiative.org/pdf/Social-Innovation-Labs-External-Guide.pdf)

Class 4 and 5

Class 6

Class 7

Class 8 and 9
Other Online Resources

- http://www.rockefellerfoundation.org/blog/how-social-innovation-labs-contribute
- http://www.positivedeviance.org/about_pdi/history.html
- http://www.innocentive.com/
- http://www.tballiance.org/
- http://productrealization.stanford.edu/
- http://extreme.stanford.edu
- MIT Mobile Experience Lab - http://mobile.mit.edu/ (Include in Tech syllabus)
- HBS Cases on Social Enterprise
- http://www.hbs.edu/faculty/topics/Pages/social-enterprise.aspx
- http://www.schwabfound.org/