**Overview**

The city of Rome is a city layered over millennia with cultural influences from regions both near and far. As has been said, Rome, indeed, was not built in a day, but has formed over thousands of years in what can fundamentally be understood as four identifying layers: first, imperial rule; second, its dark ages; third, under papal rule; and fourth, as part of unification of Italy’s numerous city-states. Rome is a city of creativity, a city built on centuries of tradition and an ability to innovate and adapt to the particular, changing circumstances of each place and each time. These productive intersections of tradition and innovation suggest a dynamic approach to design, and Rome is a virtuoso in this regard.

The goal of this studio course is to expose students to the productive intersection of ideas, using the city of Rome and its makers as inspiration and context for interdisciplinary design work. As a conceptual framework, we will be looking at four fundamental approaches to making: additive making, subtractive making, forming/shaping, and individual units that multiply into a whole.

**Interdisciplinary Work:** This is an interdisciplinary studio course. Students from across the College of Design, including retail merchandising, apparel, graphic, interior, architecture and landscape architecture, as well as students from other universities (with foundational skills in the visual arts and/or design) will be working together to realize a shared project goal.

**Myriad Makers:** Students in this course will be introduced to a range of people, places, materials and processes that comprise the "makers" in Rome. Designers, fabricators and craft-workers in ateliers, workshops and studios all around Rome are making designed objects and working in myriad media, including, e.g.: glass and ceramic arts;
bead work and jewelry; fiber arts, textiles, weaving; hat, dressmaking, apparel and costume design; furniture and set design; photography and printmaking; metal working, etc. We will take field trips to (minimally) three of these makers while in Rome to observe, learn and participate in some of their making processes.

**Idea Lineages:** Students in this course will explore the blending of tradition and innovation in the material production of ideas. Students will consider both processes and materials as part of an historical past, contemporary present and imagined future; the design project will be related to the museum and exhibition culture of Rome, and the design work itself will tell a compelling story about this lineage of materialized ideas.

**Liberal Education and Global Perspectives**

This course meets (pending approval) University of Minnesota Liberal Education Global Perspectives Theme requirements.

Students in this course exercise design as a mode of thinking and practice in an interdisciplinary context. Design is a process of analyzing, interpreting and evaluating information from multiple viewpoints, and iteratively developing a response that synthesizes information into a cohesive solution. *In this way, this interdisciplinary design studio has an intriguing synergy with the values of a liberal education:*

**A liberal education prepares students to engage a complex, diverse and changing world by seeing problems from multiple viewpoints.** Design problems are complex by nature and require expansive thinking. Students who think like designers actively seek a variety of perspectives as part of the design process. Students who think like designers are naturally curious about almost everything, and see inspiration and opportunity everywhere. Immersion in another culture naturally piques curiosity and presents an immediate challenge to practice seeing (things and processes big and small) from other perspectives.

**A liberal education prepares students to engage the world as informed, ethical citizens.** Design and making are deeply human endeavors that addresses who we are as physical, psychological, social, political and spiritual beings in relationship with the constant, changing and limited resources of our planet. Students in this course learn how the particular circumstances of time and place can have dramatic implications for our designed environment, from the scale of objects to the scale of cities.

**A liberal education prepares students to value diverse ways of knowing and modes of inquiry.** Designing the material world—whether apparel, graphic, landscape architecture, architecture or interior design—invites a fusion of art and science. As a mode of inquiry, students in this course pursue design thinking as a rigorous and analytical process with a role for intuition and creativity. Designed objects and places express cultural aspirations and make our experiences with the physical world poetic as they meet functional, practical needs. In this way, design students practice diverse ways of knowing in every design project they tackle.

Moreover, **Global Perspectives Theme** courses through the University of Minnesota “offer opportunities for students to consider timely and engaging questions in all of their complexity; to reflect on ethical implications; to discuss and to debate; to formulate opinions; to have their opinions respectfully challenged and to respectfully challenge the opinions of others; and to connect what they are learning to their own lives and to the world around them. Courses in these areas offer students a sustained opportunity to engage in difficult debates around moral, legal, and ethical issues that require critical inquiry from a variety of perspectives and the cultivation of independent thinking.” (http://asr.umn.edu/)

**DES 3151: Italian Design Studio: Blending Tradition and Innovation develops theme course habits of mind in the following ways:**

**In this course, you will be thinking ethically about important challenges facing our society and world.**
You will be asked as an emerging designer to extend your direct observations and analyses of Roman designers, makers and material culture to propose an exhibition that challenges your initial assumptions and preconceptions about Roman maker culture. You will be challenged to think ethically about the social, political and economic implications of Italian luxury brands, for example, and/or about whether the materials and processes you have observed are inherently sustainable for our planet. You will also be challenged to think ethically about what we value in our global society as you collectively propose a team design project as guest students in a host culture; your design project may be a direct response to current and local events.

In this course, you will be reflecting on building and maintaining community. You will be regularly reflecting on and discussing the issues and implications that emerge from your immersion in Roman design culture. You will be documenting your reflections in a sketchbook or journal, and will be presenting your findings to the entire studio. You will complete a self-assessment at the start of the studio as well as at its conclusion; this assessment is specifically focused on how each individual can contribute to a broader community and/or shared goals. Likewise, you will be negotiating the terms of a shared group project from your individual disciplinary perspectives and from the experiences you have documented and reflected on. As an interdisciplinary design studio, this course will directly engage questions, issues and opportunities that arise when many disciplinary and cultural perspectives are brought to a single project.

In this course, you will be connecting knowledge and practice as an active and on-going dialogue with your project team as well as with the entire studio cohort. You will be observing and sometimes making alongside designers in Rome as a precursor to developing your own team design project. Your interdisciplinary team will be developing a design project as a response to your collective experiences with Roman maker-material culture. As part of an interdisciplinary team, you will bring your disciplinary knowledge to the practices observed in Roman maker culture, and you will be expected to present your knowledge and understanding of what you in particular observed to the interdisciplinary team.

In this course, you will be developing a stronger sense of how we, as designers of the material world, act as historical agents. An overarching goal of this course is to develop an awareness for how certain design issues, problems and phenomena emerge from, and are shaped by, the particular circumstances of place and time. In this way design students can begin to understand their role as historical agents, i.e., as participating in a lineage of design issues and ideas that are manifest in the constructed environment at all scales. In this course, you will consider Rome’s maker culture in the context of four key historical layers present in the city’s physical environment and material culture (antiquity, middle ages, papal era, unification). You will be introduced to these layers at a three-hour walking orientation on your first day in Rome. The instructor participates in the walking tour and will be asking you to reflect on these layers as you analyze the materials and processes you observe in the maker studios. Finally, you will then consider these traditional materials and processes relative to innovative, contemporary, forward-leaning materials and processes (including issues of sustainability) in Italian design culture and practice in your design project proposal.

Student Learning Outcomes
This course contributes to each of the seven learning outcomes for undergraduate students at the University of Minnesota, as well as the Liberal Education theme of Global Perspectives.

As a Global Perspectives Theme course, this studio addresses the particular design issues, problems and phenomena that emerge from, and are shaped by, the particular circumstances of place and time.

Certainly, the vibrant context of Rome and the nature of study abroad itself will contribute to an awareness of diverse perspectives. As an interdisciplinary design studio, this course will directly engage questions, issues and opportunities that arise when many disciplinary perspectives are brought to a single project. Likewise, students
will be challenged to extend traditional, disciplinary-based ways of working and communicating into meaningful work and communication with others outside of their own discipline.

As such, this course will address these SLOs most fully:

Students will observe and participate in Rome’s maker culture through four field trips. Students are expected to document and reflect on their field trip experiences, and their findings will extend into how they frame their group Exhibition Project. Students must demonstrate an authentic, careful and curious observation and idea exploration, rigor and clarity in these assignments.

Students work in interdisciplinary teams (of 3-4 and determined by the instructor) for the remainder of the course. Students represent their own discipline as they negotiate and incorporate the ideas and attitudes of group members from other disciplines as they develop a single Exhibition Project. The instructor evaluates the group Exhibition Project in terms of its rigor, clarity, the breadth of exploration as well as the depth, and the extent to which the ideas are synthetically developed.

Course Learning Objectives
The goal of this project-based, studio course is to expose students to the productive intersection of ideas using the city of Rome as the inspiration and context for interdisciplinary design work.

By the end of the semester, students will:

- **have developed new appreciation for what it means to study abroad and be globally aware;**
- **have practiced operating and developed self-awareness** as an individual designer (with specific skills, perspectives and ways of working) in an interdisciplinary team of designers working toward a shared project goal;
- **have a better understanding of** how design thinking operates across disciplines in shared and unique ways;
- **have a better understanding of** the world of “makers” in Rome, their shared and unique languages, people, places, materials and processes, as well as how the particular conditions of place and time play an essential role in the shaping those materials and processes;
- **have considered** the traditions of making generally in light of forward-leaning, innovative possibilities for the material production of ideas;
- **have explored** more specifically one tradition of making in Rome, and reinterpreted or re-presented this tradition in an innovative and compelling way.

Methodology
This study abroad studio course will be a combination of individual exercises and group assignments, including self and peer assessments; field trip observations and reflections; in-class presentations, discussion and exercises; and a team project (with students working interdisciplinary design teams of three or four). A summary document and/or digital archive of student coursework is required at the end of term.

This course will have four phases: 1. Immersion, 2. Reflection, 3. Design Proposition, 4. Design Development

1. IMMERSION

In this phase, students will be immersed in designer/maker/craft clusters of Rome through field trips, and will document their observations in textual and visual formats. Wherever possible, students will participate in some
aspects of these making processes. Students may also take field trips on their own, outside of class, with guidance from the instructor. *Field Trip sites TBD; designers, craftworkers and makers in Rome.*

**Assignments:**

*Field Trip Reports:* Students are expected to document their observations for each trip as a report. A field report is a short statement, not more than one page, which gives a quick overview of observations from the field trip.

*Journal/Sketchbook:* It is important that students take notes and make field sketches while they are in the field. Notes could include material presented by designers/masters, plus one’s own reflections or questions about people, places, materials and processes. Students are expected to demonstrate careful, curious observation and exploration of ideas.

**In Class Activities:**

*Self Assessment (Strengths/ Skills):* Students will complete a hard and soft skills assessment at the beginning of the semester. The goal of this exercise is solely to build self-awareness about when, where and how to employ individual strengths, areas to improve, and how and when to collaborate with others in a productive way to balance one’s strengths.

*Field Trip Debriefings:* Students will share and discuss their experiences (focusing on people, places, materials and processes), comparisons they would make with the U.S. context, comparisons with other field trip locations. Students will pause to consider the “field of ideas,” i.e., what they have been individually and collectively observing during their field trips and relative to their experiences in the city.

*Mind Map:* At the end of all three field trips students will individually develop a mind map of their overall experience and knowledge they gathered by being immersed in the field. This activity will enable students to visualize connections and comparisons they have made across disciplines and cultures.

### 2. REFLECTION

This phase is about student’s personal reflection about the immersion in the field and another culture. Students are expected to question the effect of the overall experience on their specific design field and present this in text and collage format and share with classmates.

**Assignments:**

*Reflection summary:* Students will write a reflection summary citing their reactions, feelings and analysis of field trip experiences within the context of their own design discipline.

*Reflection Collage:* This can be in a video format capturing sketches, photos, recordings and sounds students gathered during their stay in Rome.

**In Class Activity:**

*Reflection Presentation:* Students will present their reflections to their classmates and invited reviewers.

### 3. DESIGN PROPOSITION

In this phase students will be assigned to teams and asked to develop a design proposal to apply their acquired knowledge to a specific design embodiment. Each team will develop three design proposals to be discussed for
selection with the instructor. Once a design proposal is selected teams develop a roadmap plan to develop their design proposition.

Students will be asked to consider, e.g.:

- using a traditional maker-process with an innovative, contemporary or disruptive material
- using a traditional material with an innovative process (e.g., using digital software/fabrication of parts, crowdsourcing or ...) to develop their design proposals.

Assignments:

*Design Proposal*: Teams develop a document that details what they propose to make by using their new knowledge developed through immersion in Rome’s craft clusters. Teams are expected to create three alternative design proposals for discussion with the instructor; these alternatives will consider the historical layers of Rome as well as the ethical implications of contemporary issues and culture ethical. Final design proposal selection will be made under instructor’s guidance.

*In Class Activity:*

*Roadmap Plan*: Once teams settle on a design proposal they develop a roadmap plan to make/prototype the design embodiment and present it in three weeks time and assign roles and responsibilities to each team member

4. DESIGN DEVELOPMENT

Assignments:

*Final Presentation*: Students are expected to tell the story of the whole process of how they applied understanding of craft processes to a modern design embodiment. Final presentation can be a mix of digital (video, image renders, software modeling, screenshots, etc.) representations of the process and physical representations of design embodiments.

*Self Assessment (Strengths/Skills)*: Students repeat self-assessment and compare their design consciousness and individual strengths with the beginning of semester.

*In Class Activity:*

*Peer Review Assessment*: Students will be asked to critically evaluate the work of their peers, as a collaborator in one’s own group and as a project reviewer for other groups. The goal of this exercise is to develop one’s awareness and ability to evaluate contributions relative to stated intentions, and project development relative to the assignment goals, and then to provide feedback to others in a meaningful, productive way.

*Workload*

At the University of Minnesota, 3 semester credits represents a total of 135 hours of work effort (typically 45 hours of class time and 90 hours outside of class) for an average student to meet minimal course requirements and achieve an average grade (C). Professional design norms and the nature of design studio may require more studio time, as well as more than the standard average of 90 hours of academic work outside of class to minimally meet course requirements. A good way to consider minimal workload is to double the contact hours (class time).

Students in design studio — and especially one where a semester of credit-hours is compressed into six weeks — should expect to devote considerable time to their design coursework. Work effort outside of class may be 16-20 hours per week. The instructor is further committed to the goals and ideals of student learning, whether abroad or
at home, and design learning is possible and relevant at every scale, from the the object to the city. The instructor will make every effort to monitor and adjust assignments as appropriate and especially to construct assignments in ways that students learning abroad feel fully immersed in the city itself, and not trapped in studio.

**Grading**
Design projects will be evaluated by self, peers, guest reviewers and the instructor, with the instructor determining the grade for each student. Exercises and each phase of the design project will be variably evaluated for creativity, idea development, rigor, clarity (verbal and visual), care and craft in making/representations. See each exercise/assignment for specific evaluation criteria.

15 % — Self and peer assessments [authenticity, demonstration of meta-thinking about participation and critique]
20 % — Journal/sketchbook/field trip reflections [demonstration of careful, curious observation, idea exploration]
15 % — Exhibition Project Proposal [rigor, clarity]
25 % — Exhibition Project at Interim Review [broad exploration, idea development, rigor]
25 % — Exhibition Project at Final Jury [idea synthetically developed, rigor, clarity, care/craft]

A — Represents outstanding achievement relative to course requirements.
B — Represents achievement significantly above course requirements.
C — Represents achievement that meets the course requirements in every respect.
D — Represents achievement worthy of credit even though it fails to fully meet course requirements.
F — Represents failure to minimally meet course requirements.

**Note:** Design students are expected to continually improve project work based on interim feedback up to the final due date or final project review. Late work or missing a review will have a significant impact on assignment or review grade; assignment or project letter grade will be reduced on full grade after due date/time has passed and an additional letter grade each 24 hours subsequent. Out of fairness to all students, no extra credit assignments or projects are allowed to improve grade past each assignment due date. No final grade will be awarded to a student until his/her team's digital archive has been submitted to the instructor.

*See grading standards in the policies and statements section of this syllabus.*

**Required Texts**
There are no required textbooks for this class, however, students may be asked to read texts as ideas, issues and questions emerge in the class in order to fully participate in discussions, the exercises and project assignment. Readings will be readily available online or supplied by the instructor, and may include:


**Deterding, Sebastian.** *What your designs say about you*. TED x Hogeschool Utrecht: November 2011.


**Required Materials and/or Course Expenses**
Laptop and camera expected; analog tools for making; other required materials will be determined from each team project’s proposal while in Rome. Cost and availability of materials will be considered as part of the design proposal.
STATEMENTS and POLICIES

COMMUNITY AND STUDIO SPACE
Students in this study abroad studio will have access to studio space in the Rome Accent Center in partnership with the university's Learning Abroad Center. This is a community space that requires students to share workspace, pin-up space and storage. There are working surfaces and storage areas that allow students to work in the studio while other workshops are in session. Students must take responsibility for cleaning up after each work session and leaving the area welcoming for other students. Students have 24-hour access to the studio and working in studio is highly encouraged. Studies show that students who work in studio are more likely to embed the tacit knowledge of others, and the studio space can operate like a small city, where the diversity of ideas and serendipitous meetings enhance creativity. During, and certainly at the end of this course, your process and final work should be documented for your portfolio, and—unless retained by the instructor—should be removed from the studio.

LATE WORK POLICY
No late work will be accepted without penalty, except in the case of bona fide emergencies. Granting work extensions raises issues of fairness all students. Perceptions of unfair treatment should be directed to the instructor and/or the program director. There are no extra credit options in this course.

ATTENDANCE POLICY
There is a zero tolerance for unexcused absence in studios and workshops, and students are expected to be on time at the beginning of class even for scheduled work days. The final course grade will be lowered for even one unexcused absence, or for repeated late arrivals/early departures. Absence from any scheduled review is very serious and should be avoided. Any students with three or more unexcused absences may be asked to withdraw from the course if the instructor feels they are falling too far behind. This decision will be left to the discretion of the faculty and the program director. In case of an emergency, contact your instructor as soon as possible (ideally before the class period missed.)

WORKLOAD
At the University of Minnesota, one credit represents 42-45 hours total (i.e., including lectures, recitations, field work, assignments in and outside of class, and so on) for an average student to meet minimal course requirements and achieve an average grade (C). Professional norms and the nature of design studio activities may require more than an average three hours per week per credit to minimally meet course requirements. A good way to consider minimal workload is to double the contact hours (class time).

Students in design studio — and especially one where a semester of credit-hours is compressed into six weeks — should expect to devote considerable time to their design coursework. The instructor will make every effort to monitor and adjust assignments as appropriate and especially to construct assignments in ways that students studying abroad feel fully immersed in the city itself, and not trapped in studio.

The related university policy is available at:
http://policy.umn.edu/Policies/Education/Education/STUDENTWORK.html

More information on BDA workload is available at:
http://arch.design.umn.edu/programs/bda/students.html

GRADES and GRADING
Grading Standards: The nature of design work is highly dependent on evaluations that can only be done when the work is complete. While every attempt will be made to identify and warn students who are working at a level below that required for a passing grade, passing review grades imply only the expectation of a passing final grade, not a guarantee. Grading criteria are based on the following standards:

A — Excellent work that not only fulfills the stated objectives of the studio syllabus and project statements, but extends them through new discoveries, insights and proposing issues beyond the stated scope. Students who earn
this grade demonstrate through their work a high degree of rigor, a love of exploration, open-mindedness and resourcefulness. They also demonstrate that they have developed the ability to build upon a variety of feedback and excel independently. The resultant sequence of work clearly shows educational progress, is rigorously thought-through, well crafted and clearly communicates the breadth and depth of their daily investigations.

B — Very good that work not only fulfills the stated objectives of the studio syllabus and project statements, but also further expands the stated issues by allowing those issues to direct the investigations and developments in the work. Students who earn this grade demonstrate a medium degree of inquisitiveness, systematic rigor and limited resourcefulness. They show that they are developing the ability to build upon a variety of feedback and their emerging independent voice. The resultant sequence of work is competently thought through, well crafted and clearly communicates the breadth and depth of their daily investigations of the issues presented in the projects.

C — Adequate work that fulfills and clearly demonstrates the stated objectives of the workshop syllabus and projects statements. The school expects that everyone entering a BDA workshop is capable of this level of performance. Students who earn this grade demonstrate less self-critical and self-motivated attitude and their work development requires excessive guidance on what to do next. C work lacks personal authorship manifested through additional and related contributions to the investigations of a project. The adequate student’s work demonstrates an understanding of the problem but show deficiencies in basic design or communication skills, time management, or the lack of breadth and depth of daily investigations.

D — Deficient work that does not demonstrate how the stated objectives of the studio syllabus and project statements have been fulfilled. The work is fragmentary, not synthesized, incomplete, and does not show the ability to learn from one’s own mistakes. D work may be the result of a lack of self-confidence, a closed-minded attitude, a lack of time management skills, or not being able to prioritize academic work.

Incomplete: Per university policy, a grade of "Incomplete" can only be assigned "at the discretion of the instructor when, due to extraordinary circumstances (as determined by the instructor), the student who has successfully completed a substantial portion of the course’s work with a passing grade was prevented from completing the work of the course on time." In such a case, the instructor will specify the due dates and other conditions for resolving the Incomplete. Grades of Incomplete automatically lapse to an “F” after one year from the end of the course, unless the instructor agrees to an extension, which will be limited to no more than one year. For more information on grading, see: http://policy.umn.edu/education/gradingtranscripts

SUBJECT TO CHANGE
Because the nature of design and design instruction can be unpredictable, some of the intended exercises and assignments are subject to change with advance notice, as deemed appropriate by the instructor. Major deadlines, grading standards and policies are not subject to change.

MENTAL HEALTH, WELL-BEING and STRESS MANAGEMENT
As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. New feelings and emotions can emerge especially while studying abroad. Any of these mental health concerns or stressful events may lead to diminished academic performance and may reduce your ability to participate in daily activities. University of Minnesota services are available to assist you. You can learn more about the broad range of confidential mental health services available on campus via the Student Mental Health Website: http://www.mentalhealth.umn.edu.

SCHOLASTIC CONDUCT
Academic dishonesty in any portion of the academic work for a course shall be grounds for awarding a grade of F
for the entire course. See information and help defining and avoiding dishonesty, see University Office of Student Conduct and Academic Integrity: http://oscai.umn.edu/avoid-violations/avoiding-scholastic-dishonesty/

DISABILITY SERVICES and ACCOMMODATIONS
Every effort will be made to accommodate students with diagnosed disabilities. Please contact the instructor to initiate a discussion about how we can best help you succeed in this class. This syllabus can also be made available in alternative formats upon request. Further information is available from Disabilities Services (230 McNamara) or at University Disability Accommodations Statement: https://diversity.umn.edu/disability/

SEXUAL HARASSMENT
"Sexual harassment" means unwelcome sexual advances, requests for sexual favors, and/or other verbal or physical conduct of a sexual nature. Such conduct has the purpose or effect of unreasonably interfering with an individual's work or academic performance or creating an intimidating, hostile, or offensive working or academic environment in any University activity or program. Such behavior is not acceptable in the University setting. For additional information, please consult Board of Regents Policy:
http://regents.umn.edu/sites/regents.umn.edu/files/policies/SexHarassment.pdf

EQUITY AND DIVERSITY
The university provides equal access to and opportunity in its programs and facilities, without regard to race, color, creed, religion, national origin, gender, age, marital status, disability, public assistance status, veteran status, sexual orientation, gender identity, or gender expression. For more information, please consult Board of Regents Policy:
http://regents.umn.edu/sites/regents.umn.edu/files/policies/Equity_Diversity_EO_AA.pdf

RETENTION OF WORK
The College of Design has the right to retain any student project for display, accreditation, archive, documentation or any other educational or legal purpose. In addition, the college reserves the right to reproduce and publish images of any such student work in collegiate publications, printed or electronic, for the purposes of research, scholarship, teaching, publicity and outreach, giving publication credit to the creator/student. Students may be requested by the instructor or program director to submit materials (including process work) for course/program archives. For additional information on copyright ownership of student work, see:
https://policy.umn.edu/research/copyright

ADDITIONAL UNIVERSITY OF MINNESOTA POLICIES
University of Minnesota policies — including:
- Student Conduct Code
- Scholastic Dishonesty
- Appropriate Student Use of Class Notes/Course Materials
- Sexual Harassment
- Disability Services and Accommodation
- Academic Freedom and Responsibility
- Use of Personal Electronic Devices
- Makeup Work for Legitimate Absences
- Grading and Transcripts
- Equity/Diversity/Affirmative Action
- Mental Health and Stress Management

— can be found posted in the studio and with more detail at:
http://www.policy.umn.edu/Policies/Education/Education/SYLLABUSREQUIREMENTS_APPA.html

============
<table>
<thead>
<tr>
<th>Schedule [tentative]</th>
<th>Tuesday</th>
<th>Thursday</th>
</tr>
</thead>
</table>
| **Week 1** [5/30, 6/1] | Introduction and orientation  
In Class Activity: Self Assessment (Strengths/Skills)  
Issue: Field Trip Report Assignment  
Field Trip 1 | Due: Field Trip 1 Report  
In Class Activity: Field Trip 1 Debriefing  
[Note: Friday study tour in Naples] |
| **Week 2** [6/6, 6/8] | Field Trip 2 | Field Trip 3 |
| **Week 3** [6/13, 6/15] | Field Trip Reports 2+3 DUE  
In Class Activity: Field Trips 2+3 Debriefing,  
Journal Checks  
Issue: Mind Map and Reflection Summary/Collage Assignments | Due: Reflection Summary, Reflection Collage  
Team Assignments  
In Class Activity: Team Building Exercises  
Assign: Three Alternative Design Proposals |
| **Week 4** [6/20, 6/22] | Design Proposal Selection  
**In Class Activity:** Roadmap Plan | Due: Design Proposals  
In-class presentation and discussion of Proposals |
| **Week 5** [6/27, 6/29] | **Design:** Teams ideate about the design embodiment they will prototype/make  
**Assigned:** Final Presentation Guidelines + Deliverables; work in studio/team desk crits | **Assigned:** Self Assessment (Strengths/Skills)  
Work in studio/team pin-ups  
**Prototype/Make:** Teams prototype/make the design embodiment |
| **Week 6** [7/4, 7/6] | **Prototype/Make:** Teams prototype/make the design embodiment  
**In Class Activity:** Peer Review Assessment | Due: Final Presentations  
**Present:** Teams present projects to classmates and to invited reviewers  
Self Assessment (Strengths/Skills) |