

Social Theory Design Thinking

August 5, 2025

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Part I

Lecture Note.

Chapter 1

Week 1. Day 1.

05 August 2025.

1.1 Syllabus.

SOCIAL THEORY & DESIGN THINKING

(2410302)

Politics & Global Studies (PGS)

1st Semester 2025 (1/2025-26)
Tuesday: 1-4 p.m.
Building POL3, Room M08

Instructor: Dr. Keerati Chenpitayaton
Email: keerati.chenp@gmail.com
Office Hours: Tuesday/Thursday 11 a.m.- 1 p.m.
(or by appointment), Line Group,
Online Meetings & Room 908/21

Teaching Assistant: Piyangkoon Thaweephon (Game)
Email: Piyangkoon.t@gmail.com

Course Description: Through a combination of reading classic and contemporary texts, analyzing case studies and group projects, this course examines the many ways that “design” – conceived broadly to include any intentional plan, process, or product – can influence individuals’ sense of identity and possibility, structures and systems of social organization, and the expression of political power.



Format: Lecture/Discussion/Individual & Group Works. Students should keep pace with the assigned readings and bring these readings to class.

Course Goals and Objectives: (1) Facilitation of comprehensive and intensive understanding and applicability of ideas of design and design thinking in relation to the contexts of self and society and (2) Development of analytical, critical, and design thinking skills in relation to reading texts.

Evaluation: (a) attendance, participation, and group exercises (30%), (b) quizzes (40%), (c) final written assignment (30%).

- A. **Attendance, Participation, and Group Exercises:** Your attendance and participation in class discussions, activities, and group exercises are mandatory and will count for 30% of final grade.

In terms of participation, it is imperative that you come to class prepared, and read to share your thoughts on the reading. Please note that effective contribution does not mean constant intervention in discussion. You can contribute both by making comments and raising questions and by knowing when to allow others to speak. Please be attentive to your mode of participation; if you tend to speak up often, make sure you leave room for others; if you tend to be quiet, make an effort to share your thoughts.

DON'T EVER COME TO CLASS UNPREPARED!!!

In terms of group exercises, you will be asked to form a group of 4-5 people. Each group will be responsible for working on miscellaneous exercises with your group members in every session that has the exercise throughout the semester, according to the syllabus. The aim of these exercises is to help you develop your critical and design thinking skills relevant to your understanding and using of social thoughts and conceptual frameworks in relation to the various topics of design. The specific requirements and guidelines for these exercises will be discussed in class in all the sessions they occur.

- B. **TWO In-Class Computer Typewritten Quizzes:** In each quiz, you will be asked to answer 4 questions on the major themes encountered in the syllabus, assigned readings, talks, group exercises, and emerging conversations during the course. The quizzes, which correspond to the university's schedule of the midterm and final exams (Tuesday, September 23; and either on Tuesday, November, 25, or Tuesday, December, 2, 2025), count for 40% of final grade (each quiz is worth 20%). The specific requirements for the quizzes will be discussed in class, when I give some study guidelines in the meetings prior to both quizzes.
- C. **ONE Individual Final Written Assignment:** You will be asked to write 1 short essay (6-8 pages maximum in length including illustrations, citations, quotes, footnotes, and references) on the prompted questions and tasks to be handed out in the final assignment sheet. The final essay counts for 30% of final grade. The specific requirements for this essay will also be discussed in class on the day of assignment. There will be several sessions toward the end of the course designated for the workshops of this assignment. Each student is mandatorily required to participate in these workshops, as some extra credits of the final grade will be given during these sessions.

Schedule of Individual Final Written Assignment Submission:

Individual Final Written Assignment: DUE BY Tuesday, December 16, 2025 by 4 p.m.

- Individual **PDF Only** Digital Copy Submission by Self-Uploading to the “Final Written Assignment” Folder of the Course’s Google Drive

Late Papers: The penalty for late papers is one grade for each day it is late (i.e., a B becomes a B- if one day late, etc.). Exceptions will be made only in the following cases: verification of illness from the student health service or a doctor’s notice, or notification from a parent in the case of a family emergency. Incompletes grades will not be given for this for this course.

Grading Guidelines:

Letter Grade	Range of Percentage (%)	Description
A	93-100	Consistently exceptional work that demonstrates mastery of course material and skills.
B+	85-92	Consistently good but not exceptional work.
B	77-84	
C+	69-76	Adequate understanding of course content and demonstration of satisfactory skills required for course.
C	61-68	
D+	53-60	Course requirements completed but consistently inferior work.
D	45-52	
F	44 & Below	Weak or no evidence of learning acquired. Not completing course requirements. Excessive absences. Missed assignments.

NOTE: This table only provides the principles for grading guidelines that reflect the objective standard of the instructor in all the courses given. In practice, these guidelines might be adjusted to fit the performances of a particular cohort, course, and individual student in each semester. In any case that it may happen, the instructor will inform the students in advance, and he reserves the right to modify this table in any anticipated or unexpected circumstances.

Incompletes Policy: NO incomplete grades will be given unless an emergency situation arises.

Policy on Attendance and Lateness:

- Absences justify some grade reduction and a total of four absences mandate a reduction of one letter grade for the course.
- More than four absences mandate a failing grade for the course, unless there are extenuating circumstances, such as the following:
 - an extended illness requiring hospitalization or visit to a physician (with documentation)
 - a family emergency, e.g. serious illness (with written explanation)

The attendance and lateness policies are enforced as of the first day of classes for all registered students. If registered during the first week of the add/drop period, the student is responsible for any missed assignments and coursework. For significant lateness, the instructor may consider the tardiness as an absence for the day. Students failing a course due to

attendance should consult with an academic advisor to discuss options. Some instructors might stipulate different guidelines for attendance based on the nature of the course assignments (such as studios, laboratories, workshops) or the course schedule (half-semester classes, classes meeting once a week). For additional information about attendance and lateness, please refer to the syllabus.

Plagiarism:

Plagiarism is the unacknowledged use of someone else's work as one's own in all forms of academic endeavor (such as essays, theses, examinations, research data, creative projects, etc.), intentional or unintentional. Plagiarized material may be derived from a variety of sources, such as books, journals, internet postings, student or faculty papers, etc. This includes the purchase or "outsourcing" of written assignments for a course.

A detailed definition of "plagiarism" in research and writing can be found in the 8th edition of the *MLA Handbook for Writers of Research Papers* (2016), which can be read online at

The MLA Style Center website at <https://style.mla.org/plagiarism-and-academic-dishonesty/>

and at the CU Graduate School (บัณฑิตวิทยาลัย) Catalog at

<http://www.grad.chula.ac.th/download/files/Plagiarism.pdf>

PLAGIARISM IS A CRIME FOR THIS COURSE and will automatically result in the grade of F

Course Attendance Policy: Attendance will be taken for all class meetings (beginning from Week 2 due to the PGS program policy). If you are sick or feel sick, **do not come to class**, but send an email message prior to the class meeting concerning your status. Participation is key to active-learning pedagogy. Students are expected to attend classes regularly and promptly.



OUTLINE OF COURSE AND ASSIGNED READINGS:

Week	Month/Date	Assigned Readings and Activities
Week 1: Introduction to the Course	8/5	<ul style="list-style-type: none"> Syllabus Distribution and Course Orientation Introducing Group Exercises Group Exercise Warm Up: The Mideer Distinctive Magnetic-Tiles: The 100 Pieces Set Michael Fearn, <i>The LSP Method: How To Engage People and Spark Insights Using The LEGO® Serious Play® Method, Part I: The Foundation: Chapter 1: Introduction, pp. 3-25; Chapter 2: The World of LEGO Serious Play, pp. 27-39; Chapter 3: People Using LSP, pp. 41-52. [Recommended for Group Exercise; Skim the Entire Book]</i>
Week 2: NO CLASS (Mother's Day)	8/12	<ul style="list-style-type: none"> Group Exercise Homework: The Self and Group Written Introduction Group Exercise Homework: The Mideer Magnetic-Tiles: The Marble Run Set
Week 3: The Ideas of Design 1: Wicked Problems This Week's Content Has 2 Questions/Items on Quiz#1. Group Exercise Round 1: The First 3 Groups Will Be Selected to Give a Presentation on Solving Wicked Problems.	8/19	<ul style="list-style-type: none"> Richard Buchanan, "Wicked Problems in Design Thinking," <i>Design Issues</i>, 8: 2 (1992), 5-21. [Required] Jeff Conklin, "Wicked Problems & Social Complexity," in <i>Dialogue Mapping: Building Shared Understanding of Wicked Problems</i> (2005), 2-20. [Required]
Week 4: The Ideas of Design 2: The User-Centered Perspective or the Human-Centered Design (HCD) This Week's Content Has 2 Questions/Items on Quiz#1.	8/26	<ul style="list-style-type: none"> Don A. Norman, <i>The Design of Everyday Things</i> (2013), <u>Chapter 1</u>: The Psychology of Everyday Things, pp. 1-36. [Required] For the Same Book: <u>Chapter 2</u>: The Psychology of Everyday Actions, pp.

<p>Group Exercise Round 1: The Second 3 Groups Will Be Selected to Give a Presentation on Design Analysis and Criticism Using Norman's Key Design Parameters.</p>		<p>37-73; <u>Chapter 3</u>: Knowledge in the Head and in the World, pp. 74-122; <u>Chapter 4</u>: Knowing What to Do: Constraints, Discoverability, and Feedback, pp. 123-161. [Highly Recommended for the In-Depth Continuation of the Required Chapter]</p> <ul style="list-style-type: none"> • Don A. Norman, <i>Design for a Better World: Meaningful, Sustainable, Humanity Centered</i>. [Recommended] • Don A. Norman, <i>Living with Complexity</i> (2011), <u>Chapter 4</u>: Social Signifiers, pp. 88-108; <u>Chapter 6</u>: Systems and Services; pp. 142-180. [Recommended for Self-Study for Quiz#1; Skim the Entire Book]
<p>Week 5: Design and Self</p> <p>This Week's Content Has 2 Questions/Items on Quiz#1.</p> <p>Group Exercise Round 1: The Third 3 Groups Will Be Selected to Give a Presentation on Their Groups' DIY Video Clips.</p>	9/2	<ul style="list-style-type: none"> • Mihaly Csikszentmihalyi & Eugene Rochberg-Halton, <i>The Meaning of Things: Domestic Symbols and the Self</i> (1981), <u>Part I: Chapter 1</u>: People and Things, pp. 1-19; <u>Chapter 2</u>: What Things Are For?, pp. 20-54. [Required] • Sherry Turkle, <i>Evocative Objects: Things We Think With</i> (2007), <u>Introduction</u>: The Things That Matter by Sherry Turkle, pp. 3-10; Four Additional Excerpted Vignettes; and What Makes an Object Evocative? by Sherry Turkle, pp. 307-326. [Required; Skim the Entire Book].
<p>Week 6: Design and Democracy</p> <p>This Week's Content Has 2 Questions/Items on Quiz#1.</p>	9/9	<ul style="list-style-type: none"> • Langdon Winner, <i>The Whale and the Reactor: A Search for Limits in the Age of High Technology</i> (1986/2020), <u>Part I: A Philosophy of Technology: Chapter 1</u>: Technologies as

<p>Group Exercise Round 1: The Fourth and Last 3 Groups Will Be Selected to Give a Presentation on Contents and Case Studies Using Winner's Philosophy of Technology .</p>		<p>Forms of Life, pp. 3-18; <u>Chapter 2</u>: Do Artifacts Have Politics?, pp. 19-39; <u>Chapter 3</u>: Techne and Politeia, pp. 40-58 [Required]; <u>Part III</u>: <u>Chapter 11</u>; pp. 179-196. [Recommended; Skim the Entire Book]</p>
<p>Week 7: Design and Gender</p> <p>This Week's Content Has 1 Questions/Items on Quiz#1.</p> <p>Group Exercise Round 2: The First 3 Groups Will Be Selected to Give a Presentation on Case Studies about Technologies that Create Winners and Losers.</p>	<p>9/16</p>	<ul style="list-style-type: none"> • Ruth Schwartz Cowan, <i>More Work for Mother: The Ironies of Household Technology from the Open Hearth to the Microwave</i> (1983), <u>Chapter 3</u>: The Invention of Housework: The Early Stages of Industrialization, pp. 40-68; <u>Chapter 4</u>: Twentieth-Century Changes in Household Technology, pp. 69-85. [Required]; <u>Chapter 4</u>: pp. 85-101. [Recommended; Skim the Entire Book Especially Chapter 1, 2, & 5] • Chris Brickell, "Gendering," in Steve Matthewman et al. (eds.), <i>Being Sociological</i> (2007), pp. 193-211. [Required]
<p>Extra Made-Up Class for Week 2: Design and Sexuality</p> <p>This Week's Content Has 2 Questions/Items on Quiz#1.</p> <p>Group Exercise Round 2: The Second 3 Groups Will Be Selected to Give a Presentation on Designing Soft Power.</p> <p>Quiz#1 Overview Will Be Handed Out.</p>	<p>Month/Date/Time (TBA)</p> <p>(Should Be After Week 7; Must Be Before Quiz#1; Can Be Either Onsite or Online)</p>	<ul style="list-style-type: none"> • George Chauncey, "Privacy Could Only Be Had in Public," <i>Gay Uses of the Street</i> (1995) (Chapter 33), in <i>The People, Place, and Space Reader</i> (2014), pp. 202-206. [Required] • Sara Ahmed, "Conclusion: Queer Use," in <i>What's the Use? On the Uses of Use</i> (2019), pp. 197-229. [Required] • Michael Stevens, "Sexualizing," in Steve Matthewman et al. (eds.), <i>Being Sociological</i> (2007), pp. 213-231. [Required] • George Chauncey, <i>Gay New York: Gender, Urban Culture, and the Making</i>

		of the Gay Male World 1890-1940. [Recommended]
Week 8: Mid-Term Examination Week (9/22-9/26, 2025)	9/23	In-Class Computer Typewritten Quiz #1 (September 23, 1-4 p.m.)
Week 9: The University-Wide Graduation Ceremony Week (9/29-10/1, 2025)	9/30 (NO CLASS)	(Monday, 9/29, Morning Ceremony for Faculty of Political Science)
Extra Made-Up Class for Week 9: Urban Design This Week's Content Has 2 Questions/Items on Quiz#2. Group Exercise Round 2: The Third 3 Groups Will Be Selected to Give a Presentation on Contents and Case Studies Based on Kunstler's and Jacobs' Principles of Urban Design.	Month/Date/Time (TBA) (Should Be Before Week 10 Or 11; Can Be Either Onsite or Online)	<ul style="list-style-type: none"> • James Howard Kunstler, <i>The Geography of Nowhere: The Rise and Decline of America's Man-Mad Landscape</i> (1993), <u>Chapter 6: Joyride</u>, pp. 85-112; <u>Chapter 7: The Evil Empire</u>, pp. 113-131. [Required; Skim the Entire Book] • David Brooks, <i>On Paradise Drive: How We Live Now (And Always Have) in the Future Tense</i>. [Recommended] • Jane Jacobs, <i>The Death and Life of the Great American Cities</i> (1961/1992), <u>Part II: The Conditions for City Diversity: Chapter 7: The Generators of Diversity</u> pp. 143-151; <u>Chapter 8: The Need for Mixed Primary Uses</u>, pp. 152-177; <u>Chapter 9: The Need for Small Blocks</u>, pp. 178-186; <u>Chapter 10: The Need for Aged Buildings</u>, pp. 187-199; <u>Chapter 11: The Need for Concentration</u>, pp. 200-221. [Required]; <u>Part II: The Conditions for City Diversity: Chapter 12: Some Myths about Diversity</u>, pp. 222-238. [Recommended; Skim the Entire Book] • Jane Jacobs, <i>The Uses of Sidewalks: Safety</i> "The Death and Life of Great American Cities (1961/1992) (Chapter 39), in <i>The People, Place, and</i>

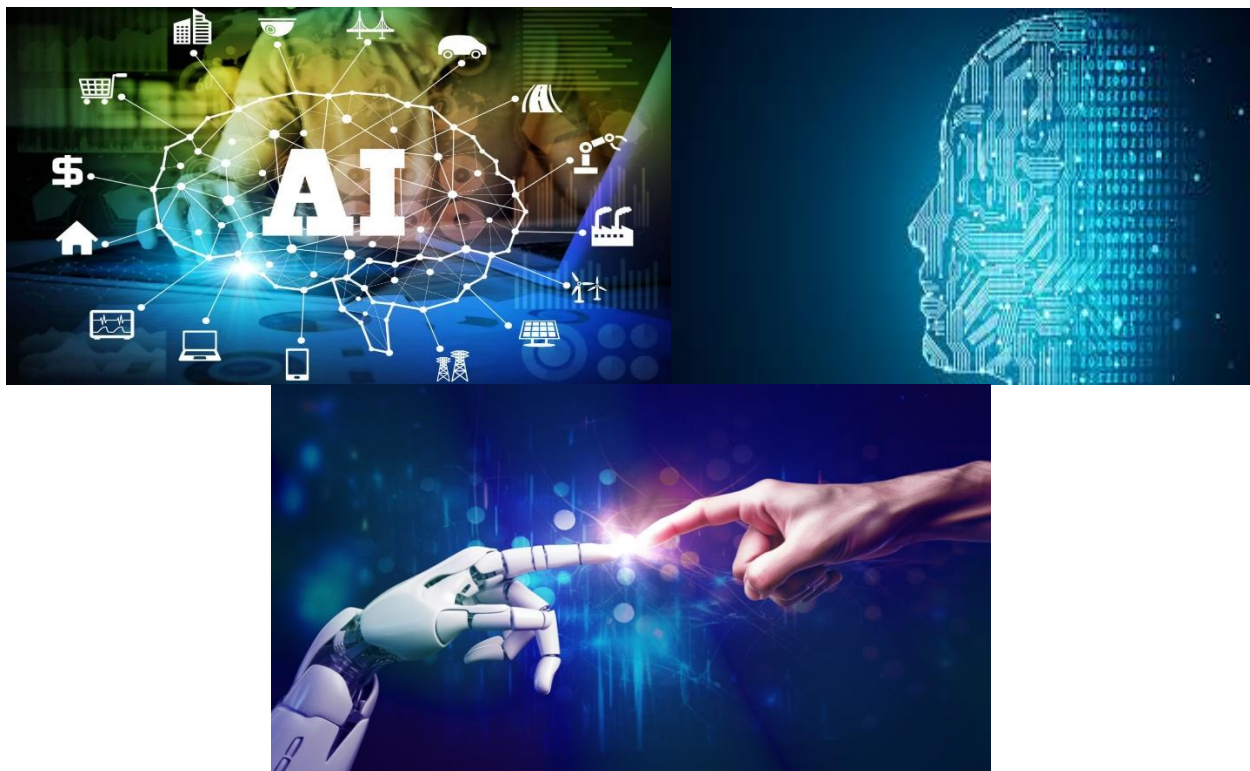
		<p><i>Space Reader</i> (2014), pp. 237-240. [Required]</p> <ul style="list-style-type: none"> Sharon Zukin, <i>Naked City: The Death and Life of Authentic Urban Places</i>. [Recommended]
<p>Week 10: Sensory Design</p> <p>This Week's Content Has 1 Question/Item on Quiz#2.</p> <p>Group Exercise Round 2: The Fourth and Last 3 Groups Will Be Selected to Give a Presentation.</p>	10/7	<ul style="list-style-type: none"> Joy Monice Malnar & Frank Vodvarka, <i>Sensory Design</i>, <u>Chapter 1</u>: Spatial Constructs, pp. 1-19; <u>Chapter 2</u>: The Mind's Eye, pp. 21-39; <u>Chapter 3</u>: Sensory Response, pp. 41-58. [Required; Skim the Entire Book]
<p>Week 11: Discursive Design</p> <p>This Week's Content Has 1 Question/Item on Quiz#2.</p> <p>Group Exercise Round 3: All 12 Groups Will Select One Member to Give a 5-Minutes TED Talks about a Discursive Design Your Group Will Be Selecting from a Magic Box of Objects.</p>	10/14	<ul style="list-style-type: none"> Bruce M. Tharp & Stephanie M. Tharp, <i>Discursive Design: Critical, Speculative, and Alternative Things</i> (2018), <u>Part I</u>: Discursive Design: In Theory: Background, <u>Chapter 4</u>: What Is the Four-Fields Framework?, pp. 42-55; <u>Chapter 5</u>: What Can and Can't a Four-Field Approach Do?, pp. 56-71; <u>Part I</u>: Discursive Design: In Theory: Foundation: <u>Chapter 6</u>: What Is Discourse, Discoursing, and Discursive Design?, pp. 72-81; <u>Chapter 7</u>: What Isn't Discursive Design?, pp. 82-98; <u>Chapter 8</u>: How Do Discursive Objects Communicate—In Theory?, pp. 100-108; <u>Chapter 9</u>: How Do Discursive Objects Communicate—In Practice?, pp. 110-119; <u>Chapter 10</u>: What Are the Domains of Discursive Design?, pp. 120-133. [Required; Skim the Entire Book] Carmine Gallo, <i>Talk Like TED: The 9 Public Speaking Secrets of the World's Top Minds</i>

		[Recommended for Group Exercise]
<p>Week 12: Design, Technologies, and Everyday Life</p> <p>This Week's Content Has 1 Question/Item on Quiz#2.</p> <p>Group Exercise Round 3: All 12 Groups' Members Will Conduct a 10-Minutes Comedy Talk Show that Has Some Real-Time Conversational Storytelling and/or Other Kinds of Performances about a Case of Radical Technologies Your Group Will Be Selecting or Assigned.</p>	10/21	<ul style="list-style-type: none"> • Adam Greenfield, <i>Radical Technologies: The Design of Everyday Life</i> (2018), <u>Introduction</u>: Paris Year Zero, pp. 1-8; <u>Chapter 10</u>: Radical Technologies: The Design of Everyday Life, pp. 273-299; <u>Conclusion</u>: Of Tetrapods and Tactics—Radical Technologies and Everyday Life, pp. 301-315; [Required PLUS One Chapter from 1-9 that Your Group Will Be Selecting or Assigned for Group Exercise; Skim the Entire Book] • David Garfinkel, <i>The Persuasion Story Code: The Magic of Conversational Storytelling</i> [Recommended for Group Exercise] • George Fox, <i>Comedy Step by Step: How to Be Funny: Honing Your Humor for Stand-Up, Improv, Writing & Everyday Life</i> [Recommended for Group Exercise]
<p>Week 13: Design and Sustainability</p> <p>This Week's Content Has 1 Question/Item on Quiz#2.</p> <p>Individual Final Written Assignment Workshop: Topic [First Six Groups]</p>	10/28	<ul style="list-style-type: none"> • Nathan Shedroff, <i>Design Is the Problem: The Future of Design Must Be Sustainable</i> (2009), How To Use This Book, pp. ix-xvi; Frequently Asked Questions, pp. xvii-xxiv; Forward, pp. xxv-xxviii; <u>Introduction</u>, pp. xxix-xiiv; <u>Chapter 1</u>: What Is Sustainability?, pp. 1-38; <u>Section 1</u>: Reduce: <u>Chapter 5</u>: Dematerialization , pp. 207-224; 482-487. [Required; Skim the Entire Book] • Victor Margolin, <i>The Politics of the Artificial</i>:

		<p><i>Essays on Design and Design Studies, Part I:</i> Design: Expansion or Sustainability: Two Models of Development, pp. 78-91; Design for a Sustainable World, pp. 92-105. [Recommended]</p> <ul style="list-style-type: none"> • William McDonough & Michael Braungart, <i>Cradle to Cradle: Remaking the Way We Make Things</i>, Chapter 1: A Question of Design, pp. 17-44. [Recommended]
<p>Week 14: Design and the Pluriverse</p> <p>Conclusion to the Course (Tentative)</p> <p>This Week's Content Has 1 Question/Item on Quiz#2.</p> <p>Individual Final Written Assignment Workshop: Topic [Last Six Groups]</p> <p>Quiz#2 Overview Will Be Handed Out.</p>	11/4	<ul style="list-style-type: none"> • Arturo Escobar, <i>Designs for the Pluriverse: Radical Interdependence, Autonomy, and the Making of Worlds</i>, Introduction, pp. 1-21; Part III: Designs for the Pluriverse: Chapter 5: Design for Transitions, pp. 137-164; Chapter 6: Autonomous Design and the Politics of Relationality and the Communal, pp. 165-201; Conclusion: pp. 202-227. [Required; Skim the Entire Book] • For the Same Book: Part I: Design for the Real World: But Which "World"? What "Design"? What "Real"? Chapter 1: Out of the Studio and into the Flow of Socionatural Life, pp. 25-48 and Chapter 2: Elements for a Cultural Studies of Design, pp. 49-76; Part II: The Ontological Reorientation of Design: Chapter 3: In the Background of Our Culture: Rationalism, Ontological Dualism, and Relationality and Chapter 4: An Outline of Ontological Design, pp. 105-134. [Highly Recommended for Theoretical and

		Philosophical Background of This Important Book]
Week 15: Practice Session Individual Final Written Assignment Workshop: Outline [First Six Groups]	11/11	<ul style="list-style-type: none"> Wayne C. Booth et al., <i>The Craft of Research</i>, 5th Edition. [Recommended for Final Written Assignment] Howard S. Becker, <i>Tricks of the Trade: How to Think about Your Research While You're Doing It</i>. [Recommended for Final Written Assignment]
Week 16: Practice Session Individual Final Written Assignment Workshop: Outline [Last Six Groups]	11/18	
Week 17-19: Final Examination Weeks (11/24 - 12/8, 2025)	11/25 Or 12/2	In-Class Computer Typewritten Quiz #2 (Date & Time: TBA)
End of the First Semester	12/9	
Individual Final Written Assignment: DUE BY Tuesday, December 16, 2025 by 4 p.m.		
<ul style="list-style-type: none"> Individual PDF Only Digital Copy Submission by Self-Uploading to the "Final Written Assignment" Folder of the Course's Google Drive 		

*** All required and some recommended readings are available on the Course's Google Drive. They are distributed into the weekly folders corresponding to the thematic weeks in the syllabus.



COURSE SCHEDULE:

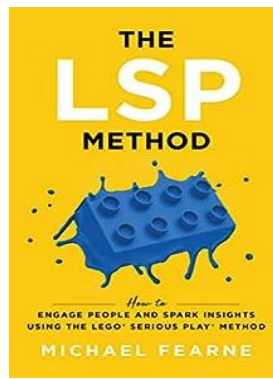
WEEK 1 (8/5/25): Introduction to the Course

Syllabus Distribution and Course Orientation (30 Minutes)

Introducing Group Exercises (15 Minutes)

Group Exercise Warm Up: The Mideer Distinctive Magnetic-Tiles: The 100 Pieces Set (1.30 hrs.) and Chit-Chat session (30 Minutes)

Background Reading: Michael Fearne, *The LSP Method: How To Engage People and Spark Insights Using The LEGO® Serious Play® Method*, Part I: The Foundation: Chapter 1: Introduction, pp. 3-25; Chapter 2: The World of LEGO Serious Play, pp. 27-39; Chapter 3: People Using LSP, pp. 41-52 [Recommended; Skim the Entire Book]



WEEK 2 (8/12/25): NO CLASS (Mother's Day)

Group Exercise Homework: Free Writing Exercise: Introducing Yourself and Your Group Members and Reflection on the Dystopia



Design of Your Own Choosing (See Handout)

Group Exercise Homework: The Mideer Magnetic-Tiles: The Marble Run Set (See Handout)

Documentary Film Recommendation: "PressPausePlay" (Directed by David Dworsky and Victor Köhler, 2011; 1.20 hr.)(Available on a Specific URL Sent on the Course's LINE Group)



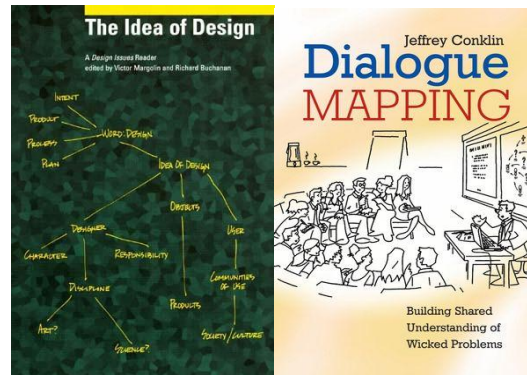
Recommended Reading: Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," *Illuminations* (1968), pp. 217-251.

WEEK 3 (8/19/25): The Ideas of Design 1: Wicked Problems

Required Readings:

Richard Buchanan, "Wicked Problems in Design Thinking," *Design Issues*, 8: 2 (1992), 5-21.

Jeff Conklin, "Wicked Problems & Social Complexity," in *Dialogue Mapping: Building Shared Understanding of Wicked Problems* (2005), 2-20.



This Week's Content Has 2 Questions/Items on Quiz#1.

Group Exercise Round 1: The First 3 Groups Will Be Selected to Give a Presentation on Solving Wicked Problems.

WEEK 4 (8/26/25): The Ideas of Design 2: The User-Centered Perspective or the Human-Centered Design (HCD)

Required Reading:

Don A. Norman, *The Design of Everyday Things* (2013), "Chapter 1: The Psychology of Everyday Things," pp. 1-36.

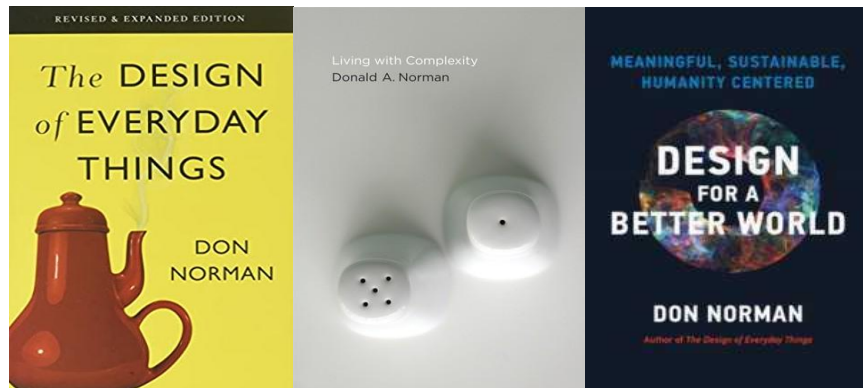
Recommended Readings:

Don A. Norman, *The Design of Everyday Things* (2013), "Chapter 2: The Psychology of Everyday Actions," pp. 37-73; "Chapter 3: Knowledge in the Head and in the World," pp. 74-122; "Chapter 4: Knowing What to Do: Constraints, Discoverability, and Feedback," pp. 123-161. [Skim the Entire Book]

Don A. Norman, *Design for a Better World: Meaningful, Sustainable, Humanity Centered* (2024). [The Entire Book Is a Must Read for His Latest Release.]

Recommended Readings for Self-Study for Quiz#1:

Don A. Norman, *Living with Complexity* (2011), Chapter 4: Social Signifiers, pp. 88-108; Chapter 6: Systems and Services; pp. 142-180. [Skim the Entire Book]



This Week's Content Has 2 Questions/Items on Quiz#1.

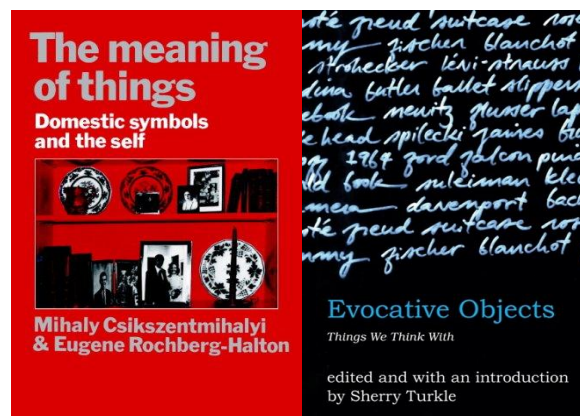
Group Exercise Round 1: The Second 3 Groups Will Be Selected to Give a Presentation on Design Analysis and Criticism Using Norman's Key Design Parameters.

WEEK 5 (9/2/25): Design and Self

Required Readings:

Mihaly Csikszentmihalyi & Eugene Rochberg-Halton, *The Meaning of Things: Domestic Symbols and the Self* (1981), Part I: Chapter 1: People and Things, pp. 1-19; Chapter 2: What Things Are For?, pp. 20-54.

Sherry Turkle, *Evocative Objects: Things We Think With* (2007), "Introduction: The Things That Matter" by Sherry Turkle, pp. 3-10; The Four Following Excerpted Vignettes: "The Archive" by Susan Yee, pp. 30-37; "Ballet Slippers" by Eden Medina, pp. 54-61; "The Elite Glucometer" by Joseph Cvetello, pp. 62-69; "The Radio" by Julian Beinart, pp. 102-109; and "What Makes an Object Evocative?" by Sherry Turkle, pp. 307-326. [Skim the Entire Book; The Other Remaining Excerpted Vignettes Are Extremely Good Reads.]



This Week's Content Has 2 Questions/Items on Quiz#1.

Group Exercise Round 1: The Third 3 Groups Will Be Selected to Give a Presentation on Their Groups' DIY Video Clips.

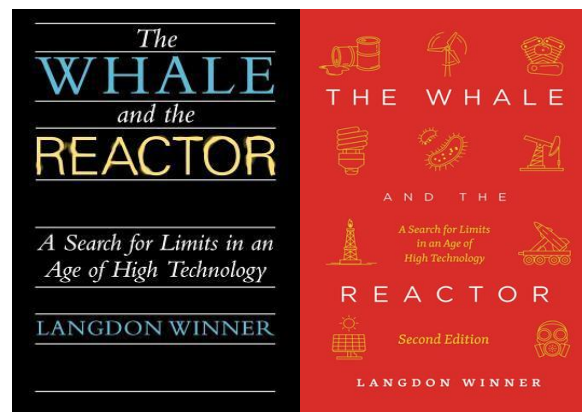
WEEK 6 (9/9/25): Design and Democracy

Required Readings:

Langdon Winner, *The Whale and the Reactor: A Search for Limits in the Age of High Technology* (1986/2020), "Part I: A Philosophy of Technology": "Chapter 1: Technologies as Forms of Life," pp. 1-18; "Chapter 2: Do Artifacts Have Politics?," pp. 19-39; and "Chapter 3: Techne and Politeia," pp. 40-58.

Recommended Reading:

Langdon Winner, *The Whale and the Reactor: A Search for Limits in the Age of High Technology* (2020), "Chapter 11: Beyond Techno-Narcissism: Self and Other in the Digital Public Realm," pp. 179-196. [Skim the Entire Book]



This Week's Content Has 2 Questions/Items on Quiz#1.

Group Exercise Round 1: The Fourth and Last 3 Groups Will Be Selected to Give a Presentation on Contents and Case Studies Using Winner's Philosophy of Technology .

WEEK 7 (9/16/25): Design and Gender

Required Readings:

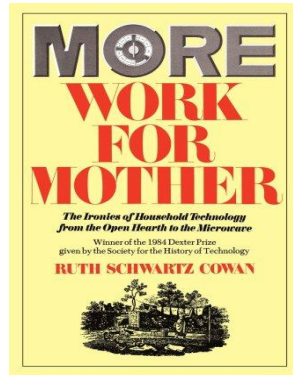
Ruth Schwartz Cowan, *More Work for Mother: The Ironies of Household Technology from the Open Hearth to the Microwave* (1983), "Chapter 3: The Invention of Housework: The Early Stage of Industrialization," pp. 40-68 and "Chapter 4: Twentieth-Century Changes in Household Technology," pp. 69-85.

Chris Brickell, "Chapter 9: Gendering," in Steve Matthewman et al. (eds.), *Being Sociological* (2007), pp. 193-211.

Recommended Readings:

Ruth Schwartz Cowan, *More Work for Mother: The Ironies of Household Technology from*

the Open Hearth to the Microwave (1983), "Chapter 1: An Introduction: Housework and Its Tools," pp. 3-15; "Chapter 2: Housewifery: Household Work and Household Tools under Pre-Industrial Conditions," pp. 16-39; "Chapter 4: Twentieth-Century Changes in Household Technology," pp. 85-101; "Chapter 5: The Roads Not Taken: Alternative Social and Technical Approaches to Housework," pp. 102-150. [These Three Additional Chapters Are Highly Recommended for Their Extended Conceptual and Historical Contexts for the Assigned Chapters; Skim the Entire Book]



This Week's Content Has 1 Questions/Items on Quiz#1.

Group Exercise Round 2: The First 3 Groups Will Be Selected to Give a Presentation on Case Studies about Technologies that Create Winners and Losers.

Extra Made-Up Class for Week 2 (Mother's Day; 9/12/25): Design and Sexuality (Month/Date/Time; TBA)

Should Be After Week 7; Must Be Before Quiz#1; Can Be Either Onsite or Online

Required Readings:

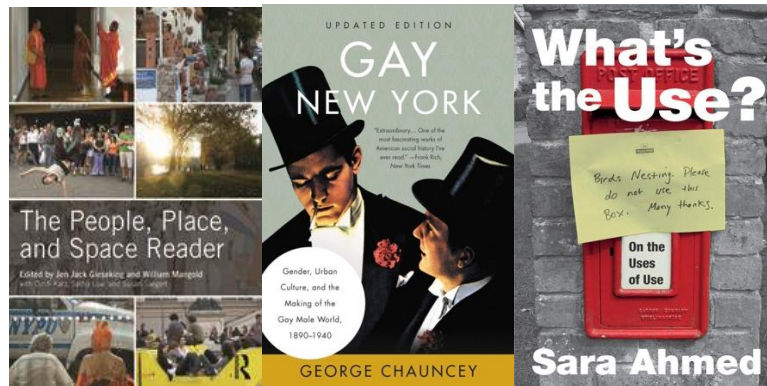
George Chauncey, "Chapter 33: Privacy Could Only Be Had in Public," *Gay Uses of the Street* (1995), in *The People, Place, and Space Reader* (2014), pp. 202-206.

Sara Ahmed, "Conclusion: Queer Use," in *What's the Use? On the Uses of Use* (2019), pp. 197-229.

Michael Stevens, "Chapter 10: Sexualizing," in Steve Matthewman et al. (eds.), *Being Sociological* (2007), pp. 213-231.

Recommended Reading:

George Chauncey, *Gay New York: Gender, Urban Culture, and the Making of the Gay Male World 1890-1940* (1994). [The Entire Book Is a Good Read.]



This Week's Content Has 2 Questions/Items on Quiz#1.

Group Exercise Round 2: The Second 3 Groups Will Be Selected to Give a Presentation on Designing Soft Power.

Quiz#1 Overview Will Be Handed Out.

WEEK 8 (9/23/25): Mid-Term Examination Week (9/23-9/27, 2024): Quiz #1 (Regular Class Time)



WEEK 9 (9/30/25): The University-Wide Graduation Ceremony Week (Monday, September 29 to Wednesday, October 1, 2025)

Morning Ceremony for Faculty of Political Science, Monday, September 29, 2025

Extra Made-Up Class for Week 9 (The Campus Closed for the Graduation Ceremony; 9/30/25): Urban Design (Month/Date/Time: TBA)

Should Be Before Week 10 Or 11; Can Be Either Onsite or Online

Documentary Film Screening: "The Human Scale" (Directed by Andreas Dalsgaard, 2012; 1.17 hrs.) (Available on Documentary Club Thailand; <https://documentaryclubthailand.com/> and for free on another website)

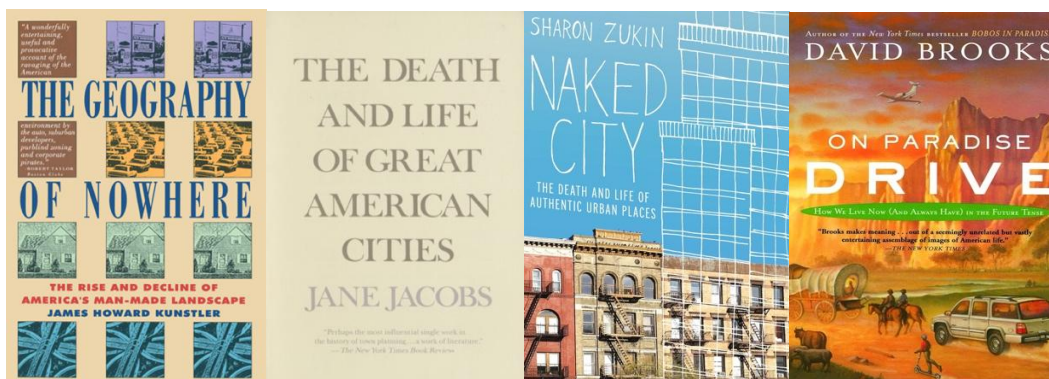


Required Readings:

James Howard Kunstler, *The Geography of Nowhere: The Rise and Decline of America's Man-Mad Landscape* (1993), "Chapter 6: Joyride," pp. 85-112 and "Chapter 7: The Evil Empire," pp. 113-131. [Skim the Entire Book; The Other Chapters Are Such Good and Joyful Reads for Their Critical and Sarcastic Proses.]

Jane Jacobs, *The Death and Life of the Great American Cities* (1961/1992), "Chapter 7: The Generators of Diversity," pp. 143-151; "Chapter 8: The Need for Mixed Primary Uses," pp. 152-177; "Chapter 9: The Need for Small Blocks," pp. 178-186; "Chapter 10: The Need for Aged Buildings," pp. 187-199; "Chapter 11: The Need for Concentration," pp. 200-221.

Jane Jacobs, "Chapter 39: The Uses of Sidewalks: Safety" *The Death and Life of Great American Cities* (1961/1992), in *The People, Place, and Space Reader* (2014), pp. 237-240.



Recommended Readings:

David Brooks, *On Paradise Drive: How We Live Now (And Always Have) in the Future*

Tense. [This Book Is Highly Recommended for Its Critically Acclaimed Tragedy of Urbanization.]

Jane Jacobs, *The Death and Life of the Great American Cities* (1961/1992), "Chapter 12: Some Myths about Diversity," pp. 222-238. [This Should Actually Be Required.]

Sharon Zukin, *Naked City: The Death and Life of Authentic Urban Places* (2010). [Written by the Jane Jacobs of Our Generations; This Book Is Highly Recommended]

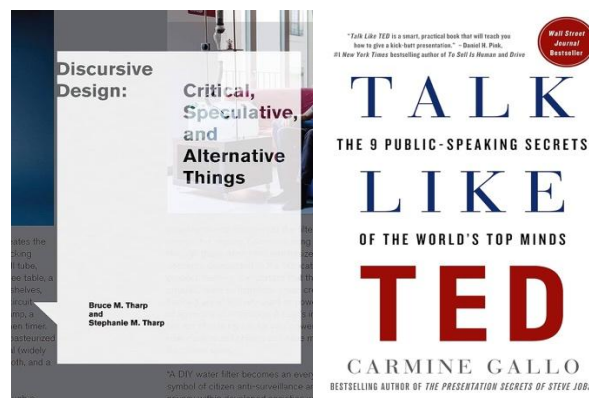
WEEK 11 (10/14/25): Discursive Design

Required Readings:

Bruce M. Tharp & Stephanie M. Tharp, *Discursive Design: Critical, Speculative, and Alternative Things* (2018), Part I: Discursive Design: In Theory: Background, Chapter 4: What Is the Four-Fields Framework?, pp. 42-55; Chapter 5: What Can and Can't a Four-Field Approach Do?, pp. 56-71; Part I: Discursive Design: In Theory: Foundation; Chapter 6: What Is Discourse, Discoursing, and Discursive Design?, pp. 72-81; Chapter 7: What Isn't Discursive Design?, pp. 82-98; Chapter 8: How Do Discursive Objects Communicate—In Theory?, pp. 100-108; Chapter 9: How Do Discursive Objects Communicate—In Practice?, pp. 110-119; Chapter 10: What Are the Domains of Discursive Design?, pp. 120-133. [Skim the Entire Book]

Recommended Reading:

Carmine Gallo, *Talk Like TED: The 9 Public Speaking Secrets of the World's Top Minds*. [This Book Is Recommended for Group Exercise.]



This Week's Content Has 1 Question/Item on Quiz#2.

Group Exercise Round 3: All 12 Groups Will Select One Member to Give a 5-Minutes TED Talks about a Discursive Design Your Group Will Be Selecting from a Magic Box of Objects.

WEEK 12 (10/21/25): Design, Technologies, and Everyday Life

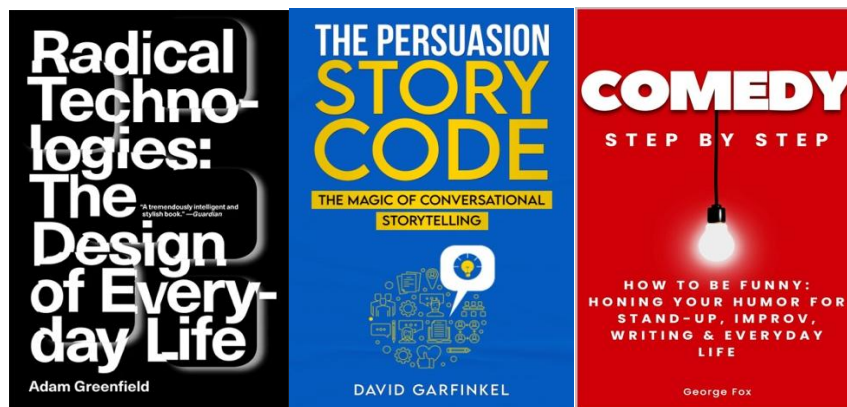
Required Readings:

Adam Greenfield, *Radical Technologies: The Design of Everyday Life* (2018), Introduction: Paris Year Zero, pp. 1-8; Chapter 10: Radical Technologies: The Design of Everyday Life, pp. 273-299; Conclusion: Of Tetrapods and Tactics—Radical Technologies and Everyday Life, pp. 301-315. [Required PLUS One Chapter from 1-9 that Your Group Will Be Selecting or Assigned for Group Exercise; The Entire Book Is a Provocative, Captivating, and Entertaining Read.]

Recommended Readings:

David Garfinkel, *The Persuasion Story Code: The Magic of Conversational Storytelling* [This Is Also Recommended for Group Exercise.]

George Fox, *Comedy Step by Step: How to Be Funny: Honing Your Humor for Stand-Up, Improv, Writing & Everyday Life* [This Is Also Recommended for Group Exercise.]



This Week's Content Has 1 Question/Item on Quiz#2.

Group Exercise Round 3: All 12 Groups' Members Will Conduct a 10-Minutes Comedy Talk Show that Has Some Real-Time Conversational Storytelling and/or Other Kinds of Performances about a Case of Radical Technologies Your Group Will Be Selecting or Assigned.

WEEK 13 (10/28/25): Design and Sustainability

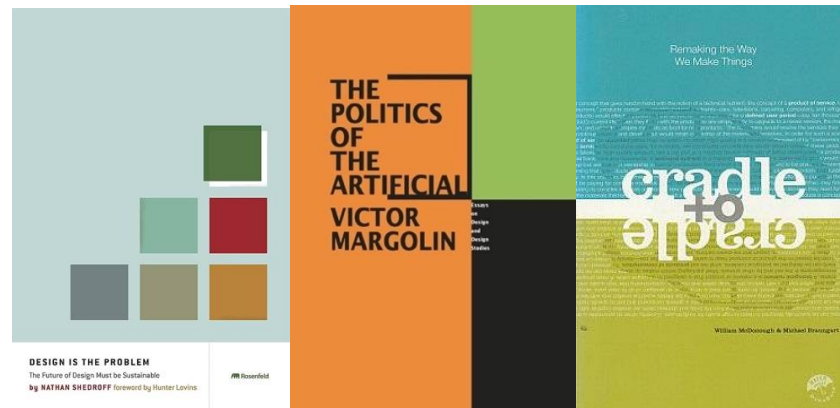
Required Readings:

Nathan Shedroff, *Design Is the Problem: The Future of Design Must Be Sustainable* (2009), How To Use This Book, pp. ix-xvi; Frequently Asked Questions, pp. xvii-xxiv; Forward, pp. xxv-xxviii; Introduction, pp. xxix-xiiv; Chapter 1: What Is Sustainability?, pp. 1-38; Section 1: Reduce; Chapter 5: Dematerialization, pp. 207-224; 482-487. [Skim the Entire Book; The Other Chapters on Reduce, Reuse, Recycle, Restore, and Process Are Equally Good Foods for Thought.]

Recommended Readings:

Victor Margolin, *The Politics of the Artificial: Essays on Design and Design Studies*, Part 1: Design, "Expansion or Sustainability: Two Models of Development," pp. 78-91 and "Design for a Sustainable World" (2002), pp. 92-105.

William McDonough & Michael Braungart, *Cradle to Cradle: Remaking the Way We Make Things* (2002), "Chapter 1: A Question of Design," pp. 17-44.



This Week's Content Has 1 Question/Item on Quiz#2.

Individual Final Written Assignment Workshop: Topic [First Six Groups]

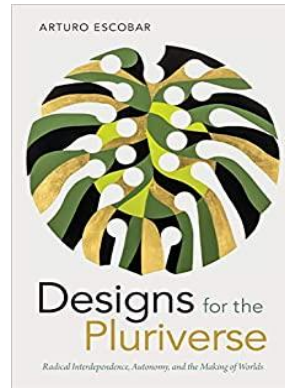
WEEK 14 (11/4/25): Design and the Pluriverse

Required Readings:

Arturo Escobar, *Designs for the Pluriverse: Radical Interdependence, Autonomy, and the Making of Worlds* (2017), Introduction, pp. 1-21; Part III: Designs for the Pluriverse: Chapter 5: Design for Transitions, pp. 137-164; Chapter 6: Autonomous Design and the Politics of Relationality and the Communal, pp. 165-201; Conclusion: pp. 202-227.

Recommended Readings:

Arturo Escobar, *Designs for the Pluriverse: Radical Interdependence, Autonomy, and the Making of Worlds* (2017), Part I: Design for the Real World: But Which "World"? What "Design"? What "Real"?: Chapter 1: Out of the Studio and into the Flow of Socionatural Life, pp. 25-48 and Chapter 2: Elements for a Cultural Studies of Design, pp. 49-76; Part II: The Ontological Reorientation of Design: Chapter 3: In the Background of Our Culture: Rationalism, Ontological Dualism, and Relationality and Chapter 4: An Outline of Ontological Design, pp. 105-134. [The Rest Is Highly Recommended for the Theoretical and Philosophical Background of This Important Book.]



Conclusion to the Course (Tentative)

This Week's Content Has 1 Question/Item on Quiz#2.

Individual Final Written Assignment Workshop: Topic [Last Six Groups]

Quiz#2 Overview Will Be Handed Out.

WEEK 15 (11/11/25): Practice Session

Individual Final Written Assignment Workshop: Outline [First Six Groups]

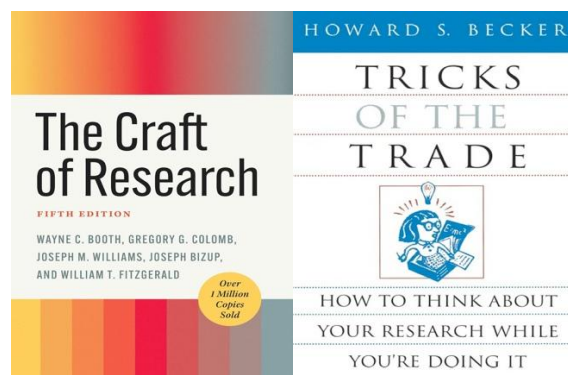
WEEK 16 (11/18/25): Practice Session

Individual Final Written Assignment Workshop: Outline [Last Six Groups]

Recommended Readings:

Wayne C. Booth et al., *The Craft of Research*, 5th Edition. [This Is Recommended as a Companion for Final Written Assignment.]

Howard S. Becker, *Tricks of the Trade: How to Think about Your Research While You're Doing It*. [This Is Recommended as a Companion for Final Written Assignment.]



WEEK 17-19: Final Examination Weeks (11/24 - 12/8, 2025): Quiz #2 (Date & Time: TBA; Either 11/25 Or 12/2)

Individual Final Written Assignment: DUE BY Tuesday, December 16, 2025 by 4 p.m.

- Individual **PDF Only** Digital Copy Submission by Self-Uploading to the "Final Written Assignment" Folder of the Course's Google Drive

End of the First Semester: Wednesday, December 9, 2025



Merry X'Mas 2025 and Happy New Year 2026!

LINE Group QR Code and Link for the Course

<https://line.me/ti/g/ddGMPcfrJ7>



1.2 Group Exercise.

SOCIAL THEORY & DESIGN THINKING

(2410302)

Politics & Global Studies (PGS)

1st Semester 2025 (1/2024-26)
Tuesday: 1-4 p.m.
Building POL3, Room M08

Group Exercise Warm-Up: Week 1 (8/5/25): The LEGO® Serious Play® (LSP) and the STEAM (Science Technology Engineering Arts and Mathematics) Creative Toys—The Magnetic Tiles

The LEGO® Serious Play® (LSP) Method:

Developed by the LEGO Group in the 1990s, the LEGO® Serious Play® (LSP) has recently been used to stimulate engagement, conversation, creative thinking, problem solving, and strategic planning in business and public organizations around the world. There are basically FIVE steps in conducting this play.

- 1) **Set** the topic(s) and question(s) relevant to the problem(s) that you want the players to engage with.
- 2) **Build** the model (or structure) pertaining to the problem(s) assigned.
- 3) **Demonstrate** the model (or structure) being built using storytelling techniques to explain the model to others.
- 4) **Share** your thoughts and reflections about the model (or structure) built with others.
- 5) **Conclude** what you have learned from this play with others.



The STEAM (Science Technology Engineering Arts and Mathematics) Creative Toys–The Magnetic Tiles:

Utilizing the LSP method for this year's course, we, however, switch to a new set of instructional media, the magnetic tiles, which can be classified under a subcategory of the newly designed and launched category of creative toys called STEAM (Science Technology Engineering Arts and Mathematics) from Mideer Thailand (see Illustration #1 below).¹



Illustration #1: The variety of the magnetic tiles, a category of the creative toys called STEAM (Science Technology Engineering Arts and Mathematics) from Mideer Thailand

The magnetic tiles, despite vary by the numbers of pieces contained in the merchandises, can be further categorized into two types: the generic, classic sets and the specific model sets, according to what specific models the pieces in the packages can possibly be assembled into. On the one hand, the generic, classic sets offer high creative flexibility and discretion, by featuring the assorted pieces of different shapes and forms in the merchandises, that allow the users/players to design and assemble various models (see Illustration #2 below). On the other hand, the specific model sets are pre-designed to enable the users/players to build only certain models using the specified pieces in the merchandises, for example, safaris, dinosaur parks, metropolitans, castles, houses, buildings, space stations, roads, racing tracks, etc. One of the most popular specific model sets is the Marble Run, a rolling ball sculpture that is also a form of kinetic art (see Illustration #3 below).



Illustration #2: The generic, classic 100-pieces distinctive magnetic-tiles set from Mideer Thailand
Illustration #3: The 100-pieces specific model set: The Marble Run from Mideer Thailand

¹ The URL for Mideer Thailand:

https://www.mideerthailand.com/?srsltid=AfmBOorYBL7vvPkno2X_87BsLPOyT_EhrgG3c5_bhamYXiDc8En5Bcn

Task: Please get into the groups of 4-5 members for the total of 12 groups. Your group members will likely stay the same for the entire semester for the other group exercises throughout the course. Then, follow the instruction below. You have the total of 1.30 hrs. to finish the entire process through the five steps of the LSP method specified above. After that, we will go around the room and chit-chat with all groups. It's an ice-breaking session for us to get to know each other and for you all to reflect on your teams' experiences at the end of the course. *Be relaxed and let your imagination run free!*

Design for Mobility and Dystopia Challenges

Assignment 1: Design for Mobility (To Be Completed in Class on Week 1: 8/5/25)

Task: In a world increasingly connected through daily crossings of borders, transportation of resources, and the spread of ideas and knowledge, mobility has become a pressing issue. Using the Mideer Distinctive Magnetic-Tiles: The 100 Pieces Set provided, design and construct a vehicle or transport-related object. Your design must address one of the following goals (please choosing only one):

- Increase accessibility for people with disabilities
- Reduce environmental impact
- Solve a specific mobility issue in your community (e.g., traffic, last-mile transport)
- Enable mobility in a difficult environment (e.g., desert, flood zones, war zones)



Your group must:

1. Collaborate to ideate, sketch, and build a prototype using the tiles.
 2. Name your design and describe its function, users, and impact in a short (2-minute) group presentation.
 3. Reflect briefly (in writing) on how your design reflects social needs and how design choices were made.
-

Assignment 2: Dystopia Design Challenge (To Be Completed as Your Homework before Week 3: 8/19/25)

Task: Imagine your group is living in a dystopian future where society has drastically changed (due to climate collapse, authoritarian rule, extreme inequality, AI takeover, etc.).

Design a sociotechnical structure or system using the Mideer Magnetic-Tiles: The Marble Run Set that helps people survive or resist within this dystopia.



Your group must:

1. Define your dystopian world: What happened? Who has power? What are the living conditions? (Write a short paragraph and put it in your group portfolio; see below.)
2. Build a prototype of sociotechnical structure or system that helps with survival, rebellion, communication, or adaptation.
3. Take some digital photos of your design. Present your design by writing short paragraphs and put them in your group portfolio (see below), explaining:
 - o The context of the dystopia
 - o The purpose and function of the design
 - o Ethical questions or trade-offs the design raises
4. Reflect briefly (in writing) on how design can both oppress or empower in times of crisis.

Homework: Week 2 (8/12/25): Individual and Group's Free Writing Exercise

For each group's member, please write (either handwriting or typewriting) only 1-2 pages *introducing yourself to us*. This introduction should at least include your biographical history such as what school you went to, what would be your future career, and why you want to come to pursue a degree with PGS, etc. An illustration in terms of your photo will be highly appreciated in order for us to remember you throughout the course.

Then, please assemble all of your group members' self-introduction into one group portfolio. The portfolio should include your team's reflection of the dystopia design challenge (see above).

Even though you will have one week off because Week 2's meeting is a national holiday (Mother's Day; Tuesday, 8/12/25), we suggest that you spend only an hour or two on this exercise, as your group members get together to assemble everything into a group portfolio. Submit a PDF digital copy by uploading it into Week 1's folder in this year's course Google Drive before the next two weeks' meeting: **Week 3: 8/19/25.**

Nice to Meet You All and
Thank You for Your Cooperation,
You Instructor and TA

1.2.1 Group Exercise Warm-Up.**1.2.1.1 Task.**

Please get into the groups of 4-5 members for the total of 12 groups. Your group members will likely stay the same for the entire semester for the other group exercises throughout the course. Then, follow the instruction below. You have the total of 1.30 hrs. to finish the entire process through the five steps of the LSP method specified above. After that, we will go around the room and chit-chat with all groups. Its an ice-breaking session for us to get to know each other and for you all to reflect on your teams experiences at the end of the course. Be relaxed and let your imagination run free!

1.2.1.2 Procedure.

1. Set the topic(s) and question(s) relevant to the problem(s) that you want the players to engage with.
2. Build the model (or structure) pertaining to the problem(s) assigned.
3. Demonstrate the model (or structure) being built using storytelling techniques to explain the model to others.
4. Share your thoughts and reflections about the model (or structure) built with others.
5. Conclude what you have learned from this play with others.

1.2.1.3 Work.

NOTE: In Class Ice-Breaking.

1.2.2 Assignment 1: Design for Mobility.**1.2.2.1 Task.**

In a world increasingly connected through daily crossings of borders, transportation of resources, and the spread of ideas and knowledge, mobility has become a pressing issue. Using the Mideer Distinctive Magnetic-Tiles: The 100 Pieces Set provided, design and construct a vehicle or transport-related object. Your design must address one of the following goals (please choosing only one):

- Increase accessibility for people with disabilities

- Reduce environmental impact
- Solve a specific mobility issue in your community (e.g., traffic, last-mile transport)
- Enable mobility in a difficult environment (e.g., desert, flood zones, war zones)

1.2.2.2 Procedure.

1. Collaborate to ideate, sketch, and build a prototype using the tiles.
2. Name your design and describe its function, users, and impact in a short (2-minute) group presentation.
3. Reflect briefly (in writing) on how your design reflects social needs and how design choices were made.

1.2.2.3 Group 2: Work.

Topic: Enable mobility in a difficult environment (e.g., **desert**, flood zones, war zones)



Figure 1.1: Sharky.

Name, Function, and Impacts.

- Name:

Sharky.

- Function:

A special type of bus that specialised in transporting vast about of people in the desert environment.

Sharky composed of:

1. Drill head.

Use for drilling, and opening a path way, that may be difficult to normal mean of transportation.

2. Coach.

Sharky has an interlock system for it's coaches, allowing more capacity for a trip.

3. Solarcell.

Sharky is designed for a long trip in the harsh environment such as desert; this solar cell act as an alternative fuel.

4. Hydraulic Suspension System.

In the case that Sharky got stuck in a scenario that it cannot be move, Sharky can use it's Hydraulic Suspension System to sway, and jump out of the tight spot.

- Impacts:

Sharky allows more mobility in the harsh environment—in this case, a desert—which can be further adapt into many mission. Whether it's to be means to transport citizens, helping or rescuing people in needs, or transporting goods and materials.

Reflect:

1.3. *BOOK: THE LSP METHOD: HOW TO ENGAGE PEOPLE AND SPARK INSIGHTS USING THE LEGO*

1.3 Book: The LSP Method: How to Engage People and Spark Insights Using The LEGO Serious Play Method.

Chapter 2

Week 2. Day 1.

12 August 2025 **NOTE: NO CLASS.**

Chapter 3

Week 3. Day 1.

Part II

Homework.

Chapter 4

Week 1. Day 1.

NOTE: NO HOMEWORK.

Chapter 5

Week 2. Day 1.

5.1 Assignment 2: Dystopia Design Challenge.

To Be Completed as Your Homework before Week 3: 19/08/2025.

5.1.1 Task.

Imagine your group is living in a dystopian future where society has drastically changed (due to climate collapse, authoritarian rule, extreme inequality, AI takeover, etc.). Design a sociotechnical structure or system using the Mideer Magnetic-Tiles: The Marble Run Set that helps people survive or resist within this dystopia.

5.1.2 Procedure.

1. Define your dystopian world: What happened? Who has power? What are the living conditions? (Write a short paragraph and put it in your group portfolio; see below.)
2. Build a prototype of sociotechnical structure or system that helps with survival, rebellion, communication, or adaptation.
3. Take some digital photos of your design. Present your design by writing short paragraphs and put them in your group portfolio (see below), explaining:

The context of the dystopia

The purpose and function of the design

Ethical questions or trade-offs the design raises

4. Reflect briefly (in writing) on how design can both oppress or empower in times of crisis.

5.2 Week 2 (12/08/2025): Individual, and Group's Free Writing Exercise.

To Be Completed as Your Homework before Week 3: 19/08/2025.

5.2.1 Task.

For each groups member, please write (either handwriting or typewriting) only 1-2 pages introducing yourself to us. This introduction should at least include your biographical history such as what school you went to, what would be your future career, and why you want to come to pursue a degree with PGS, etc. An illustration in terms of your photo will be highly appreciated in order for us to remember you throughout the course.

Then, please assemble all of your group members self-introduction into one group portfolio. The portfolio should include your teams reflection of the dystopia design challenge.

Last Update: 8/5/25 - 5

Even though you will have one week off because Week 2s meeting is a national holiday (Mothers Day; Tuesday, 8/12/25), we suggest that you spend only an hour or two on this exercise, as your group members get together to assemble everything into a group portfolio. Submit a PDF digital copy by uploading it into Week 1s folder in this years course Google Drive before the next two weeks meeting: Week 3: 8/19/25

Part III

Course Summary.

Chapter 6

Topic