

FACTS

SECTIONS	COURSE WEBSITE
01 John Caserta jcaserta@risd.edu Room 210	<a href="http://ds1517.risd.gd">http://ds1517.risd.gd</a>
02 Tom Ockerse tockerse@risd.edu Room 208	<b>GRADING</b>  Grades in D.S. do not emphasize end products, but the necessary work that leads to successful end products. Evidence of the below are visible in process blog, sketchbook, completion of units as directed by the faculty:  20% <u>Contribution</u> Attendance, participation, motivation and personal commitment  20% <u>Inquiry</u> Search, research, study, and networking of knowledge and insights  20% <u>Breadth</u> Range of experience, willingness to experiment, take risks and broaden horizons  20% <u>Depth</u> Attention to the quality of ideas, critical thought and authenticity and voice  20% <u>Finish</u> Demonstration of skills in craft, visual design, presentation and communication
03 Lucinda Hitchcock lhitchco@risd.edu Room 211	
04 Michelle Bowers mbowers@risd.edu Room 212	
05 Thomas Wedell twedell@risd.edu Room 209	
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OBJECTIVES	
1 Develop habits for self-directed research and inquiry	
2 Develop critical thinking skills	
3 Develop rhetorical, communication and presentation skills	
4 Encourage a pluralistic approach to design problems	
5 Encourage work with emerging media	
6 Address and participate in contemporary social and cultural issues (in design)	
7 Place present day challenges within historical context	

SEMESTER-LONG DELIVERABLES	ATTENDANCE	ETIQUETTE
1 Sketchbook	Students should arrive on time and prepared for each class. Three unexcused absences will result in failure of the course.	Please turn off all cell phones — no txtng or emailing during class.
2 Research/Inspiration Blog (i.e. tumblr) to communicate ongoing findings for projects.		
3 Reflective Notes as insights or awareness on a curiosity, excitement, or experience.		

TIMELINE

Week	Date	Events
01	09/15	Course Overview Unit 1, Given (John Caserta)
02	09/22	Unit 1, Continues
03	09/29	Unit 1, Review Unit 2, Given (Lucinda Hitchcock)
04	10/06	Unit 2, Continues
05	10/13	Unit 2, Review Unit 3, Given (Tom Ockerse)
06	10/20	Unit 3, Continues
07	10/27	Unit 3, Review Unit 4, Given (Michelle Bowers)
08	11/03	Unit 4, Continues
09	11/10	Unit 4, Review Unit 5, Given (Thomas Wedell)
10	11/17	Unit 5, Continues
11	11/24	Unit 5, Review
12	12/01	Final class
13	12/15	Review day

NOTES

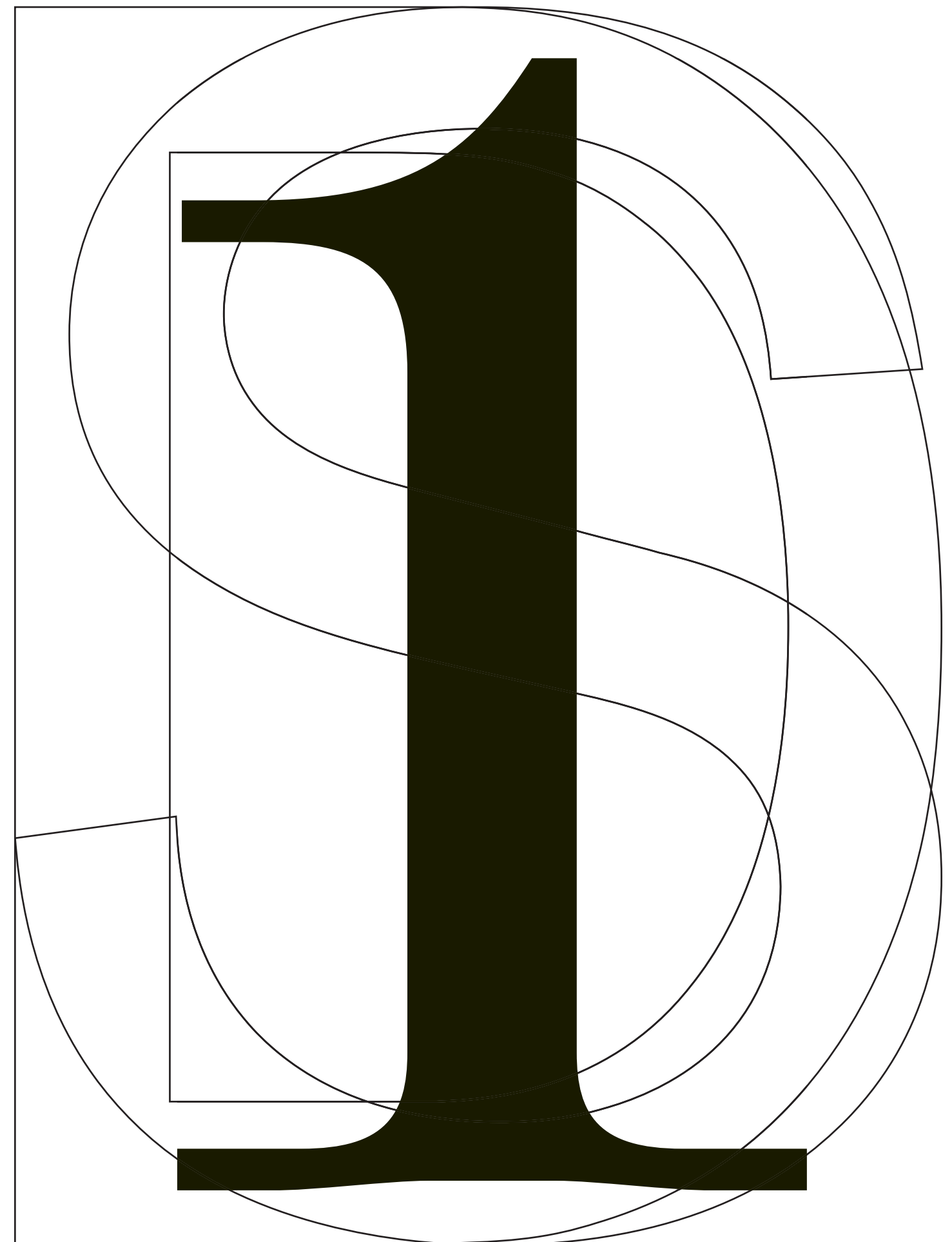
All sections meet on the 2nd floor. In general, classes will start in section, with units beginning as a whole class starting mid-class in room 212.

Do not fly home before December 15.

END

DESIGN

STUDIO 1



Graphic design occupies an ever-expanding, ever-redefined territory at the intersection of verbal and visual languages. Its media spans everything from websites to postcards, film to signage, typefaces to billboards. Its methods make use of both sides of the brain: pairing logic, critical analysis, research, and planning with intuitive search, mark-making and visual expression. Graphic designers are inquirers, observers, poets, editors, curators, analysts, researchers, commentators, and critics.

Rather than attempt to codify this expansive landscape, or to delineate a sequential path through it, this course takes this ambiguity as license for experimentation, discovery, and play. You will encounter and engage the tools, materials, and processes of graphic design in functional context,

as means to self-directed ends. The emphasis will be on methodologies of making — observation, analysis, ideation, translation, curation, research — and on developing a personal voice and approach.

Design Studio will take the form of a series of question-based units, each initiated by a faculty member and contextualized by a presentation, event, or workshop. Units may span the entire term, a few weeks, or a single class period. Design Studio is a fast-paced course that necessitates a self-directed, open-ended, experimental and playful mindset. Units will not define outcomes or prescribe processes, but rather will aim to inspire lines of enquiry, challenging students to explore unfamiliar subject matter, tools, media, and processes by their own initiative.

UNIT 01	John Caserta What do you value in what you see—and how can you communicate it to those who weren't there?  Designers often work with unfamiliar content, environments and contexts. An essential skill for the designer is to make sense of what she sees, and then communicate it clearly back to others. How do you distill or find meaning in what is already there? And how can you make use of it? Placed within the context of a design process, this is defined as observational research, assessing what <i>is</i> before anything <i>is to be done</i> .
UNIT 02	Lucinda Hitchcock How can you alter an existing space to create narrative?  Although graphic design exists in a multitude of places, spaces, and surfaces, it is often considered to be mostly a two-dimensional enterprise. But in fact our work is often multi-dimensional dealing with everything from space-making, wayfinding, and system design to exhibit design, information environments, and complex networks and interfaces. Here you will play with various materials, forms, scales, and associations as you introduce design into chosen or designated spaces/places.
UNIT 03	Tom Ockerse How can the graphic medium <i>enhance</i> and <i>enrich</i> the verbal message?  In our engagement with the world around us, and our routine to <i>make sense</i> out of complexity, we take for granted the perceptual principles this interaction involves. We will look into the power of graphic design to discover how an abstract (non-visual) object like a “word” (a verbal means to represent an idea) can be enriched significantly toward a deep sense of poetic insight due to its graphic/visual delivery, and thus provide a lasting impression of value for the ideas it holds.
UNIT 04	Michelle Bowers How can collaboration be a catalyst for making?  Collaboration is important across many fields of creative work and the discoveries made through it can be invaluable. This unit promotes methods that emphasize teamwork, spontaneity and responsiveness. You will see how methods of shared creativity can produce a form of knowledge that is experiential and intuitive. Beginning with a collaborative writing process, students will start to recognize emerging relationships upon which to build work, and from which to proceed into unexpected territory.
UNIT 05	Thomas Wedell How can time be communicated?  One of the main concepts necessary to understanding the design process is the use of time. In our discipline, time plays an even bigger role—not only in how we engage in the design of an exhibit or screen based project, but also in the considerations we must build into two-dimensional “fixed” surfaces, such as signs, books, posters, and charts. Today’s designer must learn to master pacing. How a viewer encounters a sequence of events, and the pace that those events are viewed, forms one of the basic elements of communication.