

FACTS

SECTIONS	COURSE WEBSITE
01 John Caserta jcaserta@risd.edu Room 210	http://ds1517.risd.gd
02 Rich Rose rrose@risd.edu Room 208	GRADING 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 Dinah Fried dfried@risd.edu Room 209	
04 Joe Marianek jmariane@risd.edu Room 211	
05 Clement Valla cvalla@risd.edu Room 212	
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
1 Sketchbook	Students should arrive on time and prepared for each class. Three unexcused absences will result in failure of the course.
2 Research/Inspiration Blog (i.e. tumblr) to communicate ongoing findings for projects.	
3 Reflective Notes/Documentation as insights or awareness on a curiosity, excitement, or experience.	
	ETIQUETTE
	Please turn off all cell phones — no txtng or emailing during class.

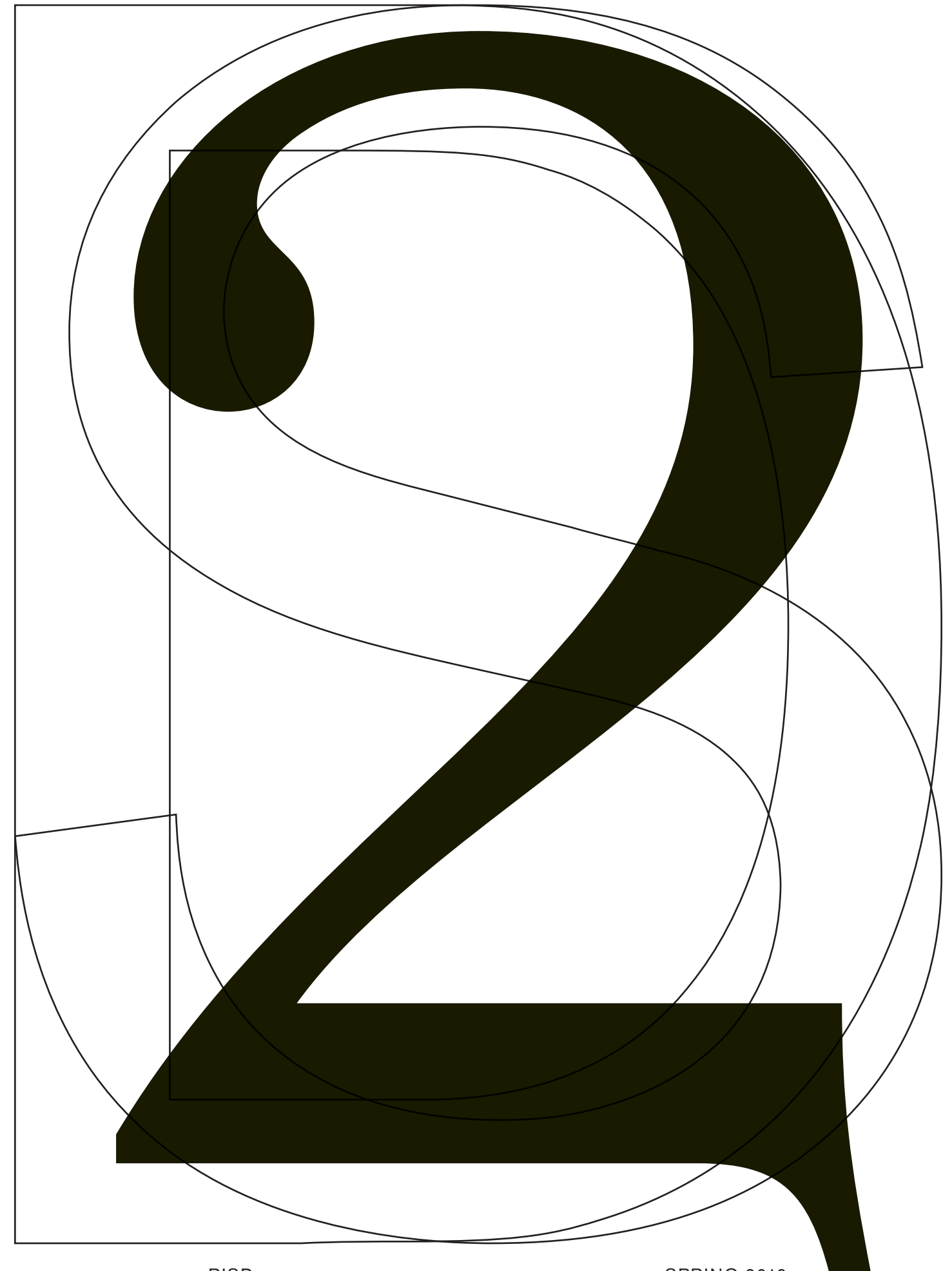
TIMELINE

Week	Date	Events
01	02/18	Course Overview Unit 6 Given (Clement Valla)
02	02/25	Unit 6 Review Unit 7 Given (Dinah Fried) * Michael Rock of 2x4, 6:30p
03	03/03	Unit 7 Review Unit 8 Given (Joe Marianek)
04	03/10	Unit 8 Review Unit 9 Given (Rich Rose) * Keetra Dean Dixon, 6:30p
05	03/17	Unit 9 Review Unit 10 Given (John Caserta)
06	03/24	Unit 10 Review Choose one unit to continue
		Spring break
07	04/07	Continue chosen unit * Vinca Kruk of Metahaven, 6:30p
08	04/14	In-class workshop Continue chosen unit
09	04/21	Unit final critique Choose second unit to continue
10	04/28	Continue second chosen unit * Luna Maurer of Moniker, 6:30p
11	05/05	In-class workshop Continue second chosen unit
12	05/12	Unit final critique
13	05/24	Reflective Document Due Sophomore Review

* Visiting Designers lectures are optional but strongly encouraged

DESIGN

STUDIO 2



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 06 Clement Valla
Question How does form shape content?
 We will interpret an object by looking at it 13 different ways, thinking deeply about how its form shapes its meaning and content. In this unit we will consider how form is content in its own right. This unit is about form and ways of looking at form: we will use Thomas McEvilley's "Thirteen Ways of Looking at a Blackbird" as the basis for exploring objects from different formal perspectives.

UNIT 07 Dinah Fried
Question How can designers distill a narrative to its essence?
 Designers are editors, interpreters, organizers, and remixers of meaning. In this content-rich world, we have the opportunity and obligation to communicate complex narratives using curated elements and visual shorthand; to infuse new meaning and point-of-view into the old; to capture something long and layered in an instant. In this unit, you will explore methods of making—including compression, deconstruction, abstraction, and translation—with the goal of telling a familiar story in a new way.

UNIT 08 Joe Marianek
Question How can we make the intangible tangible?
 You will find 50 ways to lend form to a common action or gesture. Designers today are tasked with inventing forms that address large abstract problems and communicate across multiple contexts. We will examine what happens when we use iteration as a way of making the intangible tangible, and discover how the process itself can be a material to build meaning with. Ultimately, this method of repetitive formal inquiry is a means to clarify and convey a nuanced idea.

UNIT 09 Rich Rose
Question How can we communicate a complex idea using very few visuals?
 Before a company, organization, or cause can create collateral, launch websites, pitch products or conduct campaigns, that entity must have a well-conceived identity. A well-conceived identity is not just a memorable mark (logo), it is the careful synthesis of language and type, image and environment. For this unit, students will encapsulate a socially responsible cause using a simple yet sophisticated combination of words, type, and image. The resulting forms may serve as a catalyst for further investigation into identity systems, messaging, or audience engagement.

UNIT 10 John Caserta
Question How can technology be used to bring people together?
 The Internet age has accelerated the use of automated processes and machines at the expense of the one-off design artifact. How we choose to make our work, and the way it is consumed, has an inherently social function. This unit asks you to form an ethical stance with the technical choices that you make. What effects do your choices have on the way people interact?