

FACTS

SECTIONS	COURSE WEBSITE
01 John Caserta jcaserta@risd.edu Room 501	<a href="http://ds1416.risd.gd">http://ds1416.risd.gd</a>
02 Tom Ockerse tockerse@risd.edu Room 601	<p>GRADING</p> <p>Grades in D.S. 1 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:</p> <p>20% <u>Contribution</u> Attendance, participation, motivation and personal commitment</p>
03 Jiminie Ha jha01@risd.edu Room 704	
04 Benjamin Shaykin bshaykin@risd.edu Room 404	
05 Dylan Fracareta dfracare@risd.edu Room 801	

OBJECTIVES	
1 Develop habits for self-directed research and inquiry	20% <u>Inquiry</u> Search, research, study, and networking of knowledge and insights
2 Develop critical thinking skills	20% <u>Breadth</u> Range of experience, willingness to experiment, take risks and broaden horizons
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)	20% <u>Depth</u> Attention to the quality of ideas, critical thought and authenticity and voice
7 Place present day challenges within historical context	20% <u>Finish</u> Demonstration of skills in craft, visual design, presentation and communication

SEMESTER-LONG DELIVERABLES

1 Sketchbook	<p>ATTENDANCE</p> <p>Students should arrive on time and prepared for each class. Three unexcused absences will result in failure of the course.</p>
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.	
	<p>ETIQUETTE</p> <p>Please turn off all cell phones — no txtng or emailing during class.</p>

TIMELINE

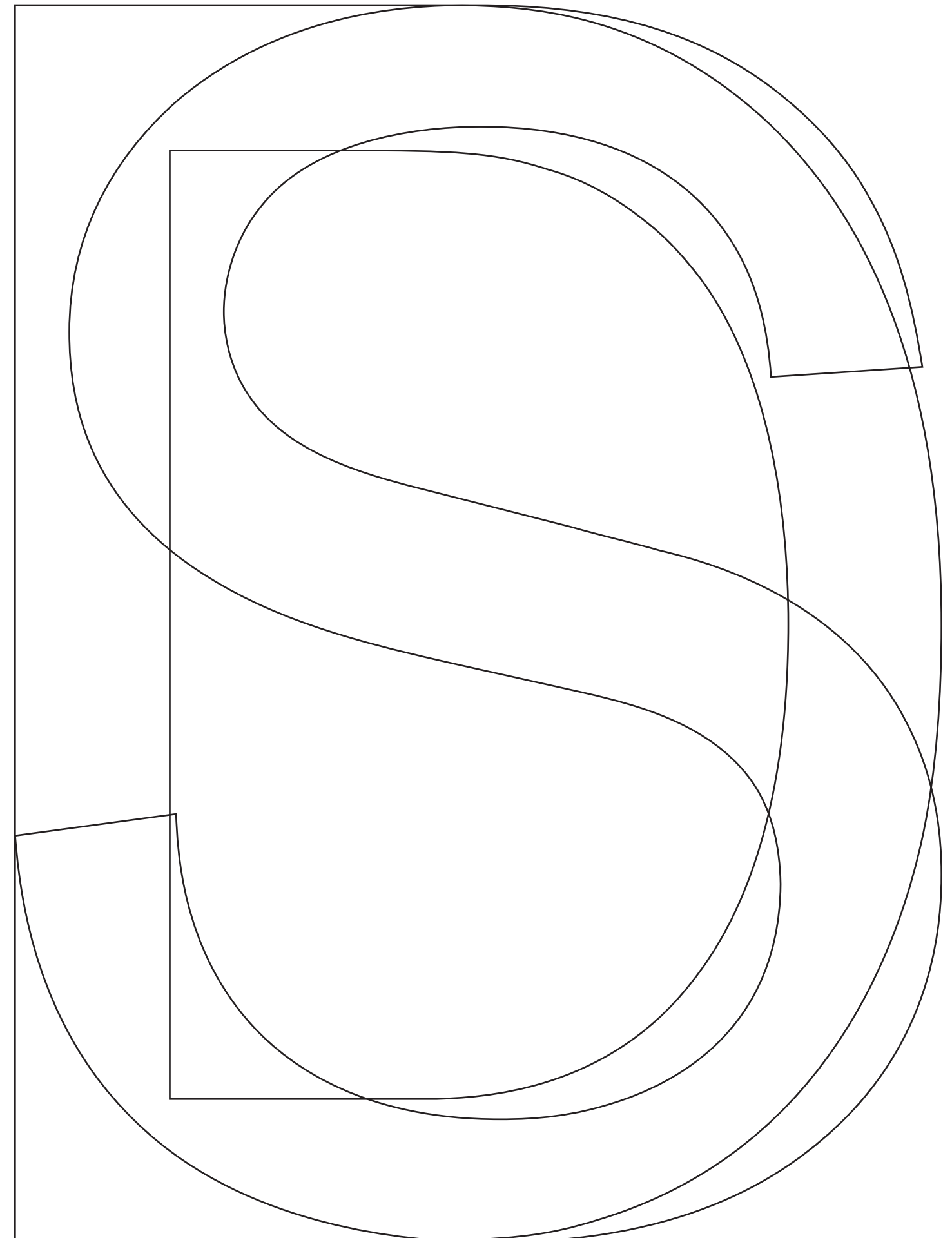
Week	Date	Events
01	09/10	Welcome to the Department Course Overview Unit 1, Given (John Caserta)
02	09/17	Unit 1, Review Unit 2, Given (Tom Ockerse)
03	09/24	Unit 2, Review
04	10/01	Unit 3, Given (Benjamin Shaykin) Unit 2, Due
05	10/08	Unit 3, Review
06	10/15	Unit 4, Given (Jiminie Ha) Unit 3, Due
07	10/22	Unit 4, Review
08	10/29	Unit 4, Review
09	11/05	Unit 5, Given (Dylan Fracareta) Unit 4, Due
10	11/12	Unit 5, Review
11	11/19	Unit 5, Review  Thanksgiving
12	12/03	Unit 5, Due
13	12/10	Reflective Documentation, Due

INSPIRATION

**QUESTIONS  
BECOME MORE  
IMPORTANT  
THAN ANSWERS**

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
Question	How can we make use of everyday observations in our work?
Summary	Designers are often asked to contribute in areas where they are novices — needing to regularly learn new content and contexts in order to design. One component skill is the ability to see, to make sense of what one sees, and then communicate that clearly back to others. Put more broadly, how do you make sense of an existing condition? How do you distill or find meaning in what is already there? And how can you make use of it?
UNIT 02	Tom Ockerse
Question	How does the medium <i>massage</i> the message, and why?
Summary	Since any object is an interface for human experience, its language system is the essential ground to generate meaning for that experience. In graphic design we use primarily visual and verbal devices to represent ideas. While these devices have assigned meanings, interpretation depends on awareness of relationships that determine such meaning. We know, for example, that tone, volume, and accent commonly affect and often determine how a spoken word is interpreted. The same holds true for the written word, and how the graphic means of visual form and structure affect and even determine content and interpretation. We will inquire into this phenomenon of equating verbi-visual factors that reflect and massage meaning, and why.
UNIT 03	Benjamin Shaykin
Question	How do the tools we use influence the things we make?
Summary	The study and practice of graphic design is not simply a matter of mastering the latest digital tools. Each successive piece of software or physical tool we encounter has its own preferences and proclivities. As engaged critical designers, we must learn to recognize the assumptions that our tools make (and that they encourage us to make), and to see beyond them. At the same time, we should be nimble — able to adopt things which are not standard tools of our trade, and consider ways to adapt them to our own purposes.
UNIT 04	Jiminie Ha
Question	How does space influence concept and process?
Summary	To foster a more critical approach to design, we enlist the parameters of a physical space to challenge, and stimulate the creative process. The design of public space centers on functionality, yet everyone relates to these spaces differently, triggered by memory and experience. Leverage this ‘personalization of space’ to influence a set of site-specific work/s.
UNIT 05	Dylan Fracareta
Question	How can collaboration be a catalyst for making?
Summary	Working in pairs, this unit challenges preconceived notions of collaboration, and promotes a method of making that emphasizes spontaneity and responsiveness — encouraging pro- and re-active design situations that generate content, champion indeterminate endpoints, and demand the participants to relinquish control.