

FACTS

SECTIONS

01 John Caserta
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Room 210

02 Rich Rose
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Room 208

03 Hammett Nurosi
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Room 209

04 Tom Ockerse
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Room 211

05 Clement Valla
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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

1 Sketchbook
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.

COURSE WEBSITE

<http://ds1416.risd.gd>

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% Contribution
Attendance, participation, motivation and personal commitment

20% Inquiry
Search, research, study, and networking of knowledge and insights

20% Breadth
Range of experience, willingness to experiment, take risks and broaden horizons

20% Depth
Attention to the quality of ideas, critical thought and authenticity and voice

20% Finish
Demonstration of skills in craft, visual design, presentation and communication

ATTENDANCE

Students should arrive on time and prepared for each class. Three unexcused absences will result in failure of the course.

ETIQUETTE

Please turn off all cell phones — no txtng or emailing during class.

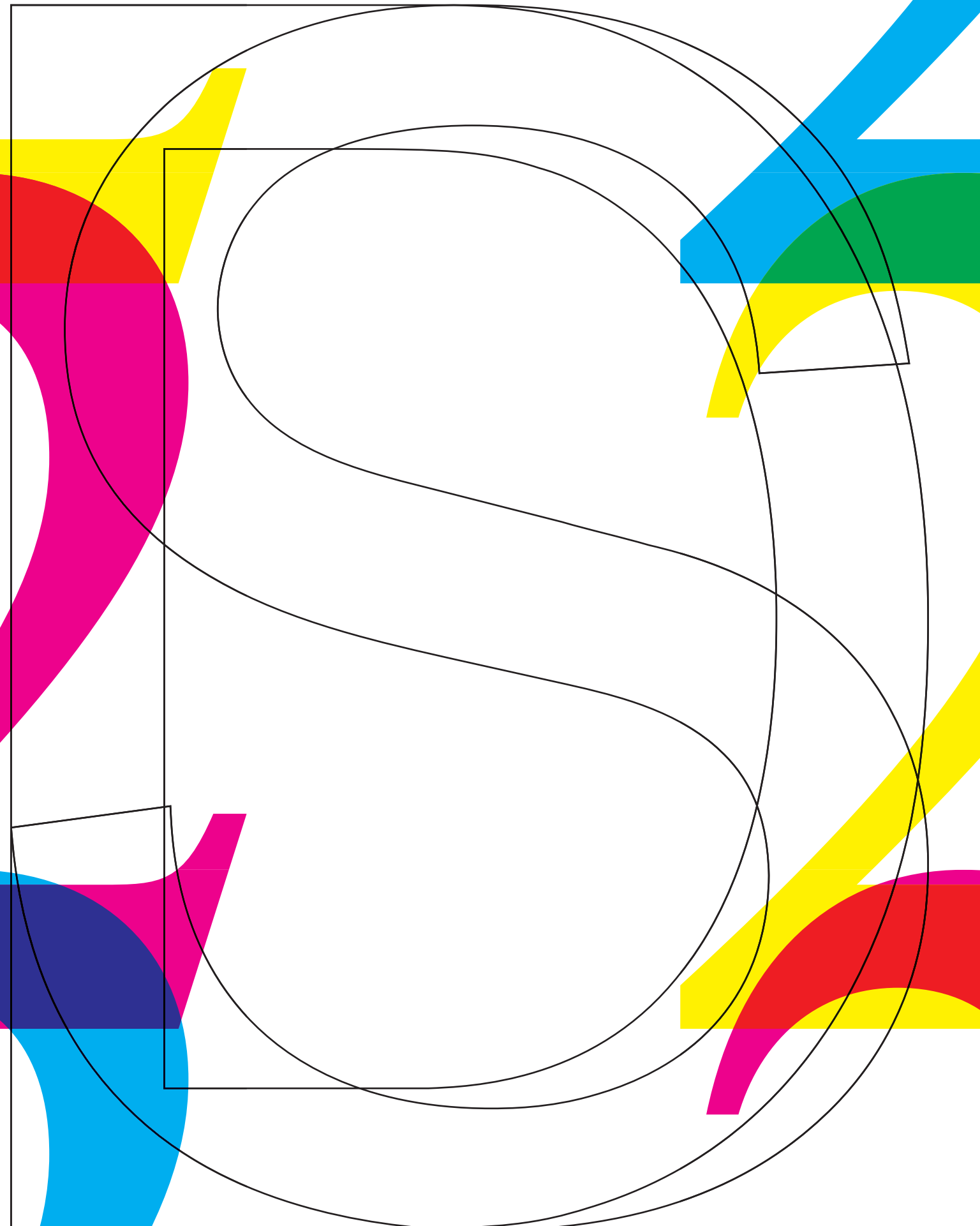
TIMELINE

Week	Date	Events
01	02/12	Course Overview Unit 1, Given (Clement Valla)
02	02/19	Unit 1, Review Unit 2, Given (Tom Ockerse)
03	02/26	Unit 2, Review Unit 3, Given (John Caserta)
04	03/05	Unit 3, Review Unit 4, Given (Hammett Nurosi)
05	03/12	Unit 4, Review Unit 5, Given (Rich Rose)
06	03/19	Unit 5, Review Choose one unit to continue
07	04/02	Continue
08	04/09	Continue
09	04/16	Unit final critique Choose second unit to continue
10	04/23	Continue
11	04/30	Continue
12	05/07	Unit final critique
13	05/19	Reflective Documentation Sophomore Review

END

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 Question	Clement Valla How does the structure of information shape action?
	We will use the Internet as a case study for closely looking at and analyzing how the structure and layout of information on a web page affects the way we navigate. We will adapt a technique called <i>the dérive</i> to experience, analyze and map a small portion of the web. This technique privileges subtle, actual, lived experience over abstract analysis. The unit will go on to explore how we can propose to re-design an experience (online or offline, digital or analog) and shape actions based on insight from our <i>dérives</i> and mappings.
UNIT 07 Question	Tom Ockerse How can we reveal the subtle in the obvious, the limitless in the limited?
	Human beings are intrinsically organizers and pattern seekers — there is a drive within us toward wholeness and integration, toward a sense of order, harmony and unity. When we perceive such unifying holistic relationship, it informs us and gives us deeper insight. Students will learn to identify and create the operating patterns that produce their holistic properties, or systems view. This unit will inquire into the basics of pattern and its role in dynamic complexity as well as its creative potential.
UNIT 08 Question	John Caserta In this era of automation, where do we draw the line between humans and machines?
	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.
UNIT 09 Question	Hammett Nurosi What is the task of a designer in today's cultural context?
	Not only has a designer to deal with the accelerating pace of change but also a deeper understanding and engagement with the complexity of its visual language. The designer's customary role as a consumer and form-giver has shifted to the author or co-author or the interpreter of the content. The designer's particular visual ability and skills to organize, create a process and present the content in different platforms is this unit's theme and question.
UNIT 10 Question	Rich Rose 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.