

SECTIONS

- 01 Paul Soulellis  
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Room 209
- 02 Lucy Hitchcock  
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Room 210
- 03 Hammett Nurosi  
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Room 211
- 04 Jacek Mrowczyk  
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Room 208 Mon  
Room 212 Wed

GRADING

Grades in DS. 3 reflect the necessary work that leads to successful end products. These criteria should be visible in process blog and final documentation, as well as successful completion of units as directed by the faculty:

Contribution Attendance, participation, motivation and personal commitment

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

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

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

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 txting or shopping or emailing during class. Check with each teacher for eating policies.

**IT IS IMPERATIVE YOU COME TO THE BEGINNING OF CLASS PROMPTLY AT 1:10**

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 Research/Inspiration Blog (i.e. tumblr) to communicate and share ongoing findings.
- 2 Process/Finished work on blog for class viewing.
- 3 Physical Documentation for each Unit.

SCHEDULE

MON Sep 14  
Welcome / **OVERVIEW**  
UNIT 1 GIVEN (SOULELLIS)  
WED Sep 16  
Unit 1 review

MON Sep 21 Unit 1 review  
WED Sep 23 Unit 1 review

MON Sep 28 Unit 1 review  
WED Sep 30  
**UNIT 1 DUE / WALKABOUT**  
UNIT 2 GIVEN (HITCHCOCK)

MON Oct 5 Unit 2 review  
WED Oct 7 Unit 2 review

**MON Oct 12 NO CLASS**  
WED Oct 14 Unit 2 review

MON Oct 19 Unit 2 review  
WED Oct 21  
**UNIT 2 DUE / WALKABOUT**  
Workshop Prep work

MON Oct 26 **WORKSHOP**  
WED Oct 28 **WORKSHOP**

MON Nov 2  
UNIT 3 GIVEN (NUROSI)  
WED Nov 4 Unit 3 review

MON Nov 9 Unit 3 review  
WED Nov 11 Unit 3 review

MON Nov 16 Unit 3 review  
WED Nov 18  
**UNIT 3 DUE / WALKABOUT**  
UNIT 4 GIVEN (MROWCZYK)

MON Nov 23 Unit 4 review  
WED Nov 25 **NO CLASS**

MON Nov 30 Unit 4 review  
WED Dec 2 Unit 4 review

MON Dec 7 Unit 4 review  
WED Dec 9  
**UNIT 4 DUE / WALKABOUT**

MON Dec 14 Review Day?  
WED Dec 16 Review Day?

READINGS

There will be readings assigned with each Unit, usually linked from our class website. Please be on the look out for these.

**AN IMPORTANT NOTE:**  
It is very important to be ON TIME to the start of each class. If you have to print, or have some complication with work, You must still ALWAYS FIRST COME TO CLASS ON TIME because many classes will have important announcements at the start of class. Class format will change throughout the term. For instance, sometimes we will start in room 212 and other times we will be in our sections.

**IT IS IMPERATIVE YOU COME TO THE BEGINNING OF CLASS PROMPTLY AT 1:10**

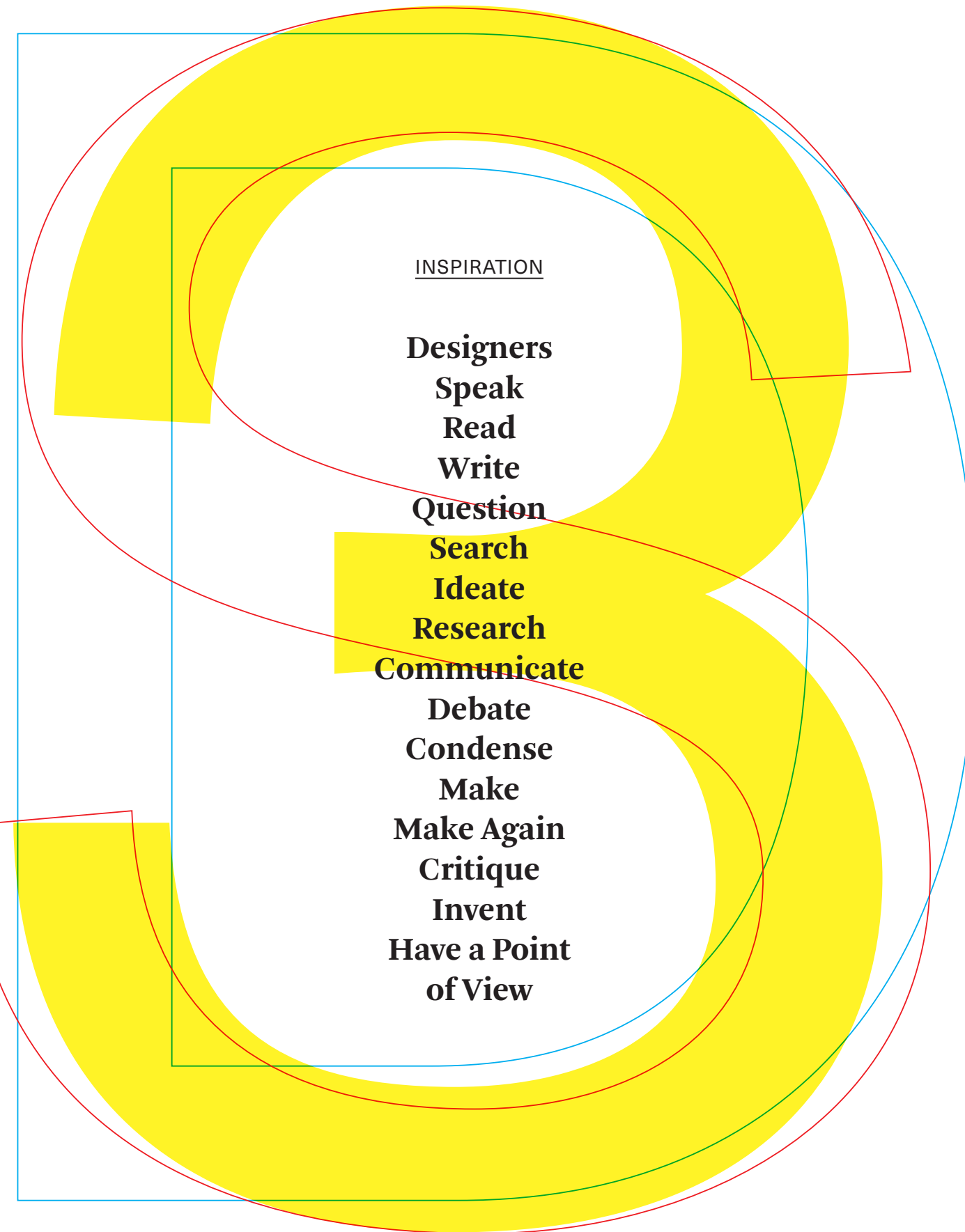
CLASS WEBSITE

**DS1416.RISD.GD**

This is where you will find Unit overviews, assignment write-ups, links and resources.

This is where we will post information relating to this course, including links to readings and other pertinent information or communications. Please check this site every day.

Please get in the habit of using your RISD email address and Google Drive for sharing work



Design Studio — the GD Department’s core studio track — is an opportunity for students to form working methods, to build a body of work, to grow as critical and engaged designers and thinkers, and to improve their craft. The four-semester sequence builds the discipline and self-reliance to research, ask questions, find precedents, form groups, experiment, and shape what students have learned or uncovered or discovered, into defensible visual (or experiential) responses to faculty-posed questions.

The Design Studio course asks many questions of the students, all stemming from the overarching question: “*how does (graphic) design operate*”? This course is the continuation of your studies already begun in DS1 and DS2. As juniors ready to jump in to the third phase of this four-phase sequence, you will be given longer-term projects intermixed with one shorter project posed by a visiting critic. Students should complete the Design Studio track with a developed sense of self, and able to start framing questions and lines of inquiries of their own. End forms will be more emphasized than in Design Studio 1 and 2, in part as evidence that craft and working methods are sufficiently evolved.

### CONTEXT

Graphic design occupies an expanding, and ever-evolving territory at the intersection of verbal and visual languages. Its media spans everything from websites to postcards, film to signage, typefaces to billboards, networks and systems. 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, writers, makers, 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, inquiry, discovery, and play. You will encounter and engage the tools, materials, and processes of graphic design in a functional context, as a means to self-directed ends. The emphasis will be on methodologies of making — observation, analysis, ideation, translation, curation, research — and on developing a process whereby concept and form come together to shape communication and experience for others. 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. In DS3 Units will last approximately five class sessions and will end with an all-section viewing, as well as an in-class critique.

**Design Studio 3** asks you to dig deeper, to use your research and ideation skills, to iterate, and to develop more finished and considered deliverables than in the previous two Studios.

Units will begin with questions that define the territory for investigation, set up the problems or the context or the limitations, but outcomes or prescribe media will not be defined. Rather, Units will aim to inspire lines of inquiry, challenging students to explore unfamiliar subject matter, tools, media, and processes by their own initiative.

**UNIT 01 / THE ARCHIVE** Paul Soulellis  
**Question** *How do we use curation to tell stories?*  
**Summary** We’re swimming in data. The relentless production of digital material has shifted us into a new condition where the foundation of graphic design — image and language — cannot exist without somehow touching (or being touched by) the Internet. Massive archives, from digitized libraries to the quantified self, are part of the new landscape that artists and designers rely on for the production and communication of networked culture. In the face of this overwhelming accumulation of stuff, curation is key. In this unit, we’ll look at how archives, collections and curation can be used to investigate memory, authorship and storytelling.

**UNIT 02 / THE ‘READ’** Lucy Hitchcock  
**Question** *How can we design narrative experiences and or environments?*  
**Summary** Graphic designers are often tasked with shaping visual or verbal stories using conventional typographic and illustrative methods. Can we go beyond these conventions in order to create multi-media experiences (or narratives) using design thinking in spatial and dimensional ways? Can we design an *experience*? What is an *experiential* narrative? How can we create narrative using symbol and metaphor in non-verbal, non-linear ways. This Unit explores how we might leave the typical, flat surface of the graphic designers world behind in order to design spaces, places, and experiences.

**UNIT 03** FOOD CULTURE Hammett Nurosi  
**Question** *How can designers engage audiences around issues pertaining to the most fundamental human activity of all: FOOD. Its procurement, consumption, ritual, and economies.*  
**Summary** In our ever more global world, one thing we all have in common is the need to eat. Our bodies need food for sustenance, and our souls need to gather with others for the health of our communities and for human contact. Design is complicit in how we think about food— how we buy it, see it, use it, learn about its politics and problems, its rituals and complexities. This Unit turns the lens toward something seemingly basic: Food and Food Culture, and asks you to consider possibilities for design intervention, communication, and expression.

**UNIT 04** DESIGN for CHANGE Jacek Mrowczyk  
**Question** *How and to what extent can design change, or influence the world around us.*  
**Summary** There have never been times like these: technology, politics, environmental challenges, and social unrest are colliding with remarkable force, shaking the earth and its inhabitants to the core. Can designers make a difference in this complicated world, and if so how? We often hear about design as a tool for change. This Unit asks you to question this premise, to look closely at the world around you, at both large and small-scale issues, and identify areas where design has made change. Through research, inquiry, debate, and design, in what ways (and to what extent) might we change, impact or influence our world.