# GRAPHIC DESIGN STUDIO PRACTICE

Spring 2020

CFA AR 523

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|---|---|
| LEVEL | Studio · client-based |
| CREDITS | 2 |
| MEETS | [confirm] |
| DATES | Spring 2020 |
| LOCATION | [confirm] |
| INSTRUCTOR | Professor Nicholas Rock |
| OFFICE | [confirm] |
| CONTACT | nickrock@bu.edu |
| OFFICE HOURS | [confirm] |

01

## Overview

> To experience, to engage, to endeavor, rather than to watch and to wonder —that's where the real meat of life is to be found. Inspiration and growth only come from adversity and from challenge—from stepping away from what's comfortable and familiar and stepping out into the unknown. —Ben Saunders

Design is as much about process, critical thinking and social responsibility as it is about aesthetics and form. Projects, clients' needs, the field of graphic design are all constantly and rapidly changing. Changes can happen across disciplines or from one medium to another; how we as designers adapt to those changes, employing traditional design techniques and using the newest technology, is about more than aesthetics and form. It is about practicing a process of research and discovery that can solve design problems no matter how content, technology, and styles change over time.

The goal of this course is to function as both a teaching and learning environment. The structure of the course allows for the coverage of a broad range of graphic design related skills in both instruction and practical application. The course is designed to function as a working design studio where the students have the opportunity to work on

real client based projects and engage directly with clients. Ultimately we will be stressing the value of learning through experiences.

02

## Learning Outcomes

### Topics Covered

Creating proposals, scoping workload, conducting meetings, presentations, professional communication, research and design processes, content development, writing, and design production.

03

## Course Structure

### Teaching + Learning Sessions

There will be specifically designed workshop or lecture based sessions and discussions surrounding the following topics.

- **The Space in Which We Work.** We will discuss what makes up a successful graphic design studio environment by researching and touring existing professional studios and digital tools for remote working and discussing how to make best use of our own transient and digital spaces.
- **Communication Part 1: The Design Brief.** Project scope of work, deliverables, budget, schedule and plan will be discussed and implemented with real world projects.
- **Communication Part 2: Professionalism.** How do we communicate with peers and clients in the professional world. How do we present ourselves in public as designers.
- **Communication Part 3: The Art of Presentation.** Nearly as important as the work itself, is the way it is presented. We will discuss and practice speaking and presenting ideas.
- **The Charrette.** The idea of a charrette is when all of the designers in the studio work on design concepts and then come together for critique and dialogue. We will discuss this topic by conducting charrettes in our own studio for every project.
- **Client Feedback.** How do we receive and respond to client feedback. What happens when a client is happy vs. unhappy. How do we process and translate client feedback and direction to continue with a design process.

### Site Visits

Time and logistics permitting we will hopefully visit different environments to study ways of working. Examples of this might be MIT Media Lab, The Design Office, Meridian Printing, Yale Art Gallery and others.

04

## Projects

### Professional Engagements

*Studio · client-based*

For Spring 2020 we plan to engage on a few different real client based projects:

- **Boston University Gastronomy.** Founded in 1991 by culinary legends Julia Child and Jacques Pépin, the trailblazing Master of Liberal Arts in Gastronomy at Boston University's Metropolitan College (MET) offers a unique opportunity to develop, refine, and master your understanding of food and the many needs it fulfills in the world around us.
- **"Representation and How to Get It,"** a play by Joyce Van Dyke, a solo show starring Elaine Van Hogue about the famous feminist, poet, abolitionist, etc. Julia Ward Howe.
- **Peace Love Studios** is a movement of hope and support for communities impacted by mental health disorders. They help people create peace of mind through expressive arts and a symbol of hope. With the sale of merchandise and support of their partners, they have provided over 15,000 individuals with free life-changing experiences.

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05

## Assessment

The following specific points will be factored into your final grade for the course:

- **Quality of Work.** Even though we are creating client based work, your work will not be evaluated based upon whether or not the client is happy with it. I will be evaluating your work outside of the client facing process. The work will be evaluated based upon concept, execution and craft.
- **Attendance.** Attendance at each class is mandatory. This class moves quickly since it is a client based studio course. Discussion and critique are not things that are easily made up and happen regularly. You must contact me in advance if you need to miss a class. Any unexcused absence will reduce your final letter grade. I reserve the right to determine what an unexcused absence is. If you are late, or absent you must follow up with me, as you will still be responsible for the work. I will not chase you down to catch you up. You should be scheduling appointments around your classes since you know your class schedule, and not the other way around.
- **Participation.** Part of the job as a designer is communicating effectively, on a design team, in a studio environment or with clients. You will be expected to be an active member of the studio, particularly during critiques as all feedback is important. Discussion is an important part of the design process. If you are not participating regularly in the discussion you will be asked for your opinion.