

# 107b

## San Jose State University

DSGD 107b, Sec 01, Code 32178  
Special Topics  
Design and Innovation  
Spring '07

## Prerequisites

DsGD 107a portfolio review.

## Instructor

Chuck Byrne

## Office

Room: 213, Art Bldg.  
Phone: 924-5448  
*Do not leave messages about missing single classes.*  
Office Hours: 2:00 pm-3:00 pm  
Tuesday, Thursday

## Faculty/Class Web Site

<http://ad.sjsu.edu/~cbyrne/>

## Class Purpose

The purpose of the course is to develop an understanding of the concept of "innovation" in contemporary graphic design practice.

## Class Structure

The first part of the semester will be devoted to individual students working on the "generation of ideas," the effect of outside influences on design and the identification of "information products."

The second part of the semester will be devoted to 4 or 5 groups of students working on the development of an innovative "information product."

## Attendance

Students are expected to attend class, be on time and initial the attendance sheet. More than three unexplained absences is discouraged. Students are asked not to abuse faculty office hours in an effort to make up for missed classes. If you are going to miss a single class, please do not leave a message on my office voice mail. It is unnecessary, and the voice mail is unreliable.

## Grading

### First Projects

Each project will be graded within as short a period as is possible and assigned a letter grade by the instructor using the school's basic grading policy. Late projects are subject to a loss of one letter grade. Assignments may be redone for portfolio purposes, but a project grade is assigned based on the original submission. Project grades and final grades are not changed except when there is an error in recording the grade.

Each project returned to the student will be accompanied by a form containing the grade for the project and scoring that produced the grade based on the following criteria:

### Individual project grades are based on:

- The fulfillment of the objectives of the assignment as stated on the project sheet and as qualified or revised in class by the instructor.
- The quality of the intellectual concept and creativity behind the student's solution.
- The quality and appropriateness of the implementation and details of the student's project related to the student's concept.
- The craftsmanship displayed in executing the project as well as its presentation.

### Final Project

- The grades of individual students will be based on the collective group grade.

### The course grade is based on:

The average of the grades from individual class projects and a single grade equivalent

to a project grade that reflects the instructor's evaluation of the following:

- Aptitude: The apparent aptitude or ability of the student for the course material and graphic design.
- Motivation: The student's apparent motivation, effort and interest in the course and the study of graphic design.
- Progress: The apparent progress made by the student during the course.
- Participation: The apparent participation of the student in class discussions and activities.

## Tools and Materials

A computer and graphic arts software. General studio tools will be required as well as an 18"x24" plastic cutting board (available at the book store.)

## Expenses

Estimated cost for semester supplies/materials will vary according to the individual. There is \$40 printing fee for this class.

## Reading

### Required

*The Geography of the Imagination*, Guy Davenport, David Godine, Publisher, 1997, Available from David Godine

### Optional

*The Idea of Design*, Victor Margolin & Richard Buchanan, The MIT Press, 1995  
*Design Research*, Brenda Laurel, The MIT Press, 2003

### Recommended

The following books are located in the campus library:

*The All New Universal Traveler: A Soft-systems Guide to Creativity, Problem-solving, and the Process of Reaching Goals*, Don Koberg and Jim Bagnall.  
(1st or 4th Editions Only)  
*Conceptual Blockbusting: A Guide to Better Ideas*, James L. Adams.  
*A History of Graphic Design*, 3rd edition, 1992, Philip Meggs, Van Nostrand, Reinhold.

## General Comments

Beepers and cellular phones should be turned off during class.

Please feel free to discuss any problems you may have concerning this class or its content with me.

## University Policy Information

### Academic integrity

Academic integrity statement (from Office of Judicial Affairs): "Your own commitment to learning, as evidenced by your enrollment at San José State University and the University's Academic Integrity Policy requires you to be honest in all your academic course work.

Faculty are required to report all infractions to the Office of Judicial Affairs.

The policy on academic integrity can be found at <http://www2.sjsu.edu/senate/S04-12.pdf>

### Academic Honesty.

Faculty will make every reasonable effort to foster honest academic conduct in their courses. They will secure examinations and their answers so that students cannot have prior access to them and proctor examinations to prevent students from copying or exchanging information. They will be on the alert for plagiarism. Faculty will provide additional information, ideally on the green sheet, about other unacceptable procedures in class work and examinations. Students who are caught cheating will be reported to the Judicial Affairs Officer of the University, as prescribed by Academic Senate Policy S04-12.

### Disabilities

Campus policy in compliance with the Americans with Disabilities Act: "If you need course adaptations or accommodations because of disability, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities register with DRC to establish a record of their disability."

### Campus Emergency Numbers

Police 911  
Escort Service 4-2222

### Reading (list incomplete)

*The Geography of the Imagination,*

*Guy Davenport,*

"Charles Ives"

"Wittgenstein"

"Ralph Eugene Meatyard"

"Ernst Machs Max Ernst"

*The Civilization of Illiteracy*

Mihai Nadiin

<http://www.nadin.name/>

"The Sense of Design" (pp. 590-611)

"Language and the Visual" (pp. 321-352)

"A Sense of the Future" (pp. 729-767)

"Omit the Unimportant," Dieder Rams  
class web site

### Tentative Project Schedule

#### Project 1

Jan 25 Th Review semester work  
Jan 30 T Discussion "Information/  
Design Products  
Feb 1 Th Preliminary Crit (project 1)  
*Feb 6 T Hugh Dubberly visit to class*  
Feb 8 Th Preliminary Crit, Discussion  
Feb 13 T Project 1 due

#### Project 2

Feb 15 Th  
Feb 20 T  
Feb 22 Th  
Feb 27 T  
Mar 1 Th  
Mar 6 T Project 2 due

#### Project 3

Mar 8 Th  
Mar 13 T  
Mar 15 Th  
Mar 20 T  
Mar 22 Th  
*Mar 26-30 (Spring Break)*  
Apr 3 T Project 3 due

#### Project 4

Apr 5 Th  
Apr 10 T  
Apr 12 Th  
Apr 17 T  
Apr 19 T  
Apr 24 T  
Apr 26 Th  
May 1 T  
May 3 Th  
May 8 T  
May 10 Th  
May 15 T Project 4 presentations

### Projects

#### Project 1

Present 6 digital photographic images from the vernacular world each of which demonstrates unique characteristics useful in Graphic and/or Information Design. Arrange the images on an 11"x17" color print with a text explanation as to the useful characteristics of in each image.

#### Project 2

- Identify a theory or influence from outside the world of design that you believe has an application, in either Graphic or Information Design.
- Use that theory or influence in the redesign of a previous SJSU project (to be determined.)

#### Project 3

- Identify 4 existing "Information/Design Products."
- Identify 4 possible new "Information/Design Products."
- Select one of these possibilities and develop a written and visual explanation and justification for it in a 15" x 20" information poster.

#### Project 4

- Form 4 or 5 project groups for the team development of a new "Information/Design product."
- Groups organize and determine work to be done, assignments and schedule
- Each group determines for it's project:  
*process*  
*research*  
*concept selection*  
*rationale*  
*design development*  
*marketing*  
*production*  
*distribution and sales*
- Groups develop 6"x9" spiral bound brochure incorporating all of the above information, and present the product.
- Groups produce and give a digital projected version of the their products.