COURSE DESCRIPTION

Environmental graphic design is a specialized professional practice in the field of graphic design. It is highly multi-disciplinary, involving many other practices related to architecture, interior design, construction, and more recently interaction design, the product of which is:

Identification and communication systems applied to interior and exterior environments, developed to enhance the visitor experience, connect people to place, and reinforce a visual identity.

This is a studio course that will consist of readings, field research (you will be required to visit and document sites outside of class, as well as conduct interviews with users and stake holders), class discussions, and development of THREE graphic design projects to conceptualize, plan, and design experiences that connect people to place.

COURSE GOALS

> Understand the different areas of environmental graphic design and how it relates to other disciplines including graphic design, information design, architecture, interior design, and user experience and interaction design.

> Articulate design concepts through formal writing and verbal presentation using terminology related to environmental graphic design project planning and implementation.

> Utilize background research on geography, cultural anthropology, demographics, environment, and architecture to develop design concepts.

> Develop strategies and apply principles of design that translate design goals into visual communication solutions that connect people to place.

> Research and understand the main fabrication processes, technologies, and materials involved in the implementation of environmental design projects and create detailed construction documentation that illustrate this knowledge.

PREREQUISITES (2015 / 2016 CATALOG)

Prerequisites: Grade of C (2.0) or better in Art 341, 342A, 345. Computer proficiency required with working knowledge of vector graphics and page layout software consistent with current industry standards. Concurrent enrollment in any prerequisite classes may not be accepted.
**Proof of Completion of Prerequisites:** You must hand-in, as proof of completion of prerequisites, a copy of your transcript no later than the second class of the semester. Highlight your name, Red ID, major, catalog year, and prerequisite classes with grade earned. If you are working out of an earlier catalog year, make copies of the course descriptions and prerequisites and turn in along with your transcript. Preregistered students unable to show proof of prerequisites may be dropped from the class.

**IMPORTANT DUE DATES**

<table>
<thead>
<tr>
<th>Date</th>
<th>Assignment</th>
<th>Deliverables/Projects</th>
</tr>
</thead>
<tbody>
<tr>
<td>February 2</td>
<td>PROJECT 1 - ICONIC CITY INVESTIGATION</td>
<td>Presentation and written summary posted to Blackboard. This will be an individual assignment.</td>
</tr>
<tr>
<td>April 5</td>
<td>PROJECT 2 - WALL MURALS FOR SDSU-DUIP</td>
<td>Completed Art Piece, Design Documentation (Digital File). This will be a team project / shared grade per team.</td>
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<tr>
<td>May 12</td>
<td>PROJECT 3 - PARK SIGNAGE FOR TIJUANA’S COMUNIPARQUES PROJECT</td>
<td>Design Intent Documentation (Printed Booklet &amp; Digital File). This will be a team project / shared grade per team.</td>
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<tr>
<td>May 12</td>
<td>FINALS DAY (Mandatory Attendance)</td>
<td>Deliver Project 3, Final Presentations.</td>
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<tr>
<td>TBD</td>
<td>OTHER OFF-CAMPUS ACTIVITIES</td>
<td>SEGD Events, Sign Shop Tour: CNP Signs (Mandatory).</td>
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</table>

**WEEKLY CLASS SCHEDULE**

**NOTE:** The California Faculty Association is in the midst of a difficult contract dispute with management. It is possible that the faculty union will call a strike or other work stoppage this term. I will inform the class as soon as possible of any disruption to our class schedule.

<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
<th>Deliverables/Projects</th>
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</thead>
<tbody>
<tr>
<td>W2:</td>
<td>1/26, 28</td>
<td>Phase One: Pecha-kucha examples / Discuss initial findings / define theme</td>
<td>Phase Two: Gather photographic research, curate for presentation.</td>
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<tr>
<td>W3:</td>
<td>2/2, 4</td>
<td>PROJECT 1 DUE FEB. 4: In-class Presentations</td>
<td>START PROJECT 2: Review project handout / project site / examples.</td>
</tr>
<tr>
<td>W4:</td>
<td>2/9, 11</td>
<td>Watch Film: &quot;Sign Painters&quot;</td>
<td>Phase One: Site Research, Concept Sketches. Project Site Visit: Feb. 11 at 4pm, meet at the site, address given in class.</td>
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<tr>
<td>W5:</td>
<td>2/16, 18</td>
<td>Phase One: Concept Sketches / critique and refine</td>
<td></td>
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<tr>
<td>W7:</td>
<td>3/1, 3</td>
<td>Phase Two: Design Development</td>
<td></td>
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<tr>
<td>W8:</td>
<td>3/8, 10</td>
<td>Phase Two: Design Development / presentation and critique</td>
<td>Phase Three: Production / gather materials.</td>
</tr>
<tr>
<td>W9:</td>
<td>3/15, 17</td>
<td>Phase Three: Production / start collecting Design Documentation</td>
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<tr>
<td>W10:</td>
<td>3/22, 24</td>
<td>Phase Three: Production / critique</td>
<td></td>
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<tr>
<td>W12:</td>
<td>4/5, 7</td>
<td>Read/Discuss: <em>WF Handbook</em> 2.1–2.2 / Planning &amp; Strategy. START PROJECT 3: Review project handout / project site / examples.</td>
<td>Watch Film: &quot;Urbanized&quot;</td>
</tr>
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</table>
**Project Site Visit:** April 8, TBD

**W13: 4/12, 14**  
Read/Discuss: *WF Handbook* 2.3–2.4 / Sign Types  
Phase One: Concept Design / class visit with GEO570  
Shop Tour: CNP Signs, TBD

**W14: 4/19, 21**  
**READING** *WF Handbook*: 3.1–3.4 / Branding & Visual Elements  
Read/Discuss: "Beyond Zuccotti Park"  
Phase Two: Design Development / critique and refine

**W15: 4/26, 28**  
**READING** *WF Handbook*: 3.5–3.6 / Sign Forms & Materials  
Phase Three: Design Development / Prototypes

**W16: 5/3, 5**  
**READING** *WF Handbook*: 4.3–4.4 / Scale & Documentation  
**READING** "Toward an Experiential Future”. Discussion on digital experience, future of EGD.  
Guest Expert TBD: Brian Dyches, Atmospheric Design Group  
Phase Four: Design Intent Documentation

**FINAL: 5/12**  
1:00–3:00pm  
**FINAL PRESENTATIONS / PARTY** in 316  
**PROJECT 3 DUE:** Present Completed Design Intent and Prototypes

* The instructor reserves the right to modify the schedule at his/her discretion according to need.

### EVALUATION CRITERIA

All class assignments will be evaluated on the following grading scale, which is based on SDSU grading guidelines:

- **A**: Outstanding achievement, available only for the highest accomplishment
- **B**: Praiseworthy performance, definitely above average
- **C**: Average, awarded for satisfactory performance, most common grade
- **D**: Minimally passing, less than the typical undergraduate effort
- **F**: Failing

### DESIGN GRADING CRITERIA

- **10%** Participation in Group Critiques, Quick Fires, Discussions, and Readings  
  Attendance: 2 *excused* absences allowed before grade drop
- **15%** Project 1 - Iconic City Investigation
- **45%** Project 2 - Wall Murals for SDSU-DUIP
- **30%** Project 3 - Park Signage for Tijuana’s Comuniparques Project

> Execution of assignment, following the instructions on the handout and given in-class.  
> Understanding and accomplishment in solving project goals.  
> Presentation of work, professionalism, motivation, enthusiasm, and craftsmanship.  
> Engagement and participation in critiques and other discussions in class.  
> Process and documentation displaying quality, diversity, and risk-taking in discovery of ideas.  
> Creation of visually strong forms displaying focus, clarity, originality, and vitality.

* RE-DO’s FOR GRADE RE-SUBMISSION ARE NOT ACCEPTED  
* LATE PROJECTS: Every day a project is late, will drop half a grade.  
  Example: B will drop down to B-

### CRITIQUES AND FEED-BACK

Group critiques will be the primary opportunity to receive feed-back during this class.  
Part of your Participation grade relies on your participation in critiques:

1. Present the work required (number of sketches, size, format, type of print).
2. Share questions and concerns about your own work with the rest of the class.
3. Voluntarily engage and comment on other students' work in a analytical way.
4. Take notes on what is suggested about your work.
5. Interpret the feed-back given to other students as it applies to your own work.
Individual feedback will only be given to students who, after participating in the group critique, still have questions and need additional help, or by those identified by the instructor as needing additional support. You are encouraged to rely on partner feedback as a source for feedback and to catch-up on information you might have missed.

Feed-Back via email / PDF will only be provided when, for time limitations, a student doesn’t receive feedback during class (in group or individual).

**CRAFTSMANSHIP**

Graphic design is an applied art. You must learn how to present your work in immaculate condition. You will be graded on craftsmanship at all times.

Craftsmanship also applies to the digital media you will use to produce your work. Organize files, save sketches, label properly, build clean files, include typefaces and links, etc.

BACK UP YOUR WORK REGULARLY! Lost or damaged files are not an excuse for missing a critique or a deadline.

You are responsible for solving cross-platform (Mac/PC) and application conflicts when you work on computers other than the graphic design labs.

**ATTENDANCE AND TARDINESS**

ATTENDANCE IS REQUIRED. EXCUSED ABSENCES DURING THE TERM ARE NOT TO EXCEED TWO. THREE TARDIES EQUAL ONE ABSENCE.

Tardiness is defined as being late for class or departing before class is formally dismissed. Attendance will be recorded at the beginning of the class, as well as participation in critiques (see above). It is your responsibility to let me know that you need to be marked late and not absent when you come in after roll is taken.

You will have the chance to make-up for one absence by completing extra-credit assignments, attending one of the events or exhibitions suggested during the semester. Proof of attendance will be required.

If you miss class it is your responsibility to get notes and assignments from other students. Absences are not an excuse for late assignments, in-class projects or final critiques. All assignments, handouts, and announcements are available on Blackboard.

Some participation is recorded through non-measurable criteria such as enthusiasm, growth, curiosity, commitment, and contributions to the class during critiques. Critiques, reading discussions, and attendance to suggested events are the main opportunity to show participation.

**CLASS POLICIES**

**Department Crashing Policy:** Crashers are admitted according to SDSU’s new Wait List policy. Adding students beyond the seat limit is at the discretion of the instructor.

**Preregistered No-Show:s:** If a student does not show up for the first class and is not in class at the beginning of the second class, the student will be dropped from the course.

**In-class protocol:** It is unacceptable to study for other classes or to work on assignments for other courses during class. No lewd language or imagery in work or during critiques. No e-mail, instant messaging and other forms of electronic communication while in class.

**Portable communication devices and laptops:** All portable communication devices must be turned off during class. They disrupt your focus and interrupt activity going on in the classroom. If you need special consideration, please submit a written request.

**Wellness protocol:** If you are ill, and especially if you are contagious, stay home and get well. E-mail the instructor in case of absence due to illness.

**Incompletes:** An incomplete will not be granted automatically and will only be granted under the severest of circumstances. Be realistic about your schedule. If you cannot handle the work load, adjust your schedule to what you are able to manage.
Plagiarism: The SDSU Academic Integrity Policy is enforced. If you are unclear on what constitutes cheating or plagiarism, please see me. Required class assignments must be solely your own work, including all analysis and writing. If you use any text or concepts from published literature, you must cite these sources.

COURSE MATERIALS AND EQUIPMENT * MANDATORY

> Basic drafting equipment (rulers, x-acto knives, drafting paper, pens & pencils, etc.)
> Digital Camera
> Portable hard drive. *** Flash drives are not stable backup

Class Communication: Each student is required to obtain a proper e-mail address to ensure regular communication with the instructor. Your e-mail address must be registered correctly through Blackboard, as all communication for the course will be transmitted through Blackboard, including grades and other course documents.

Printing: Black-and-white (laser) and color (ink jet) output will be required throughout the course. Make sure that you have a budget for this or that you buy your own color printer.

Lab Session: Our computer labs have all the required programs for use in class and during open lab hours, as well as a type library. Free B+W printing will be available only during class/lab hours only for assignments due at the end of the class or to evaluate results during the same session.

Lab Equipment: Any equipment signed-out by a student for use during lab time is the student’s responsibility to return to the instructor at the end of class. The equipment must be returned in the same condition as it was lent. Students must conform to SDSU’s Acceptable Use Policy while using campus equipment.

SUGGESTED BIBLIOGRAPHY

> Additional readings will be available on Blackboard or on-line. IT WILL BE YOUR RESPONSIBILITY TO PRINT THOSE MATERIALS.

WORK DOCUMENTATION

Documentation of your work may be used by SDSU; the School of Art, Design, and Art History; or by the instructor in printed documents, as part of an exhibition, or presentation. You must state in written form if you object to this happening.

SPECIAL ACCOMMODATIONS

If you are a student with a disability and believe you will need accommodations for this class, it is your responsibility to contact Student Disability Services at (619) 594-6473. To avoid any delay in the receipt of your accommodations, you should contact Student Disability Services as soon as possible. Please note that accommodations are not retroactive, and that accommodations based upon disability cannot be provided until you have presented your instructor with an accommodation letter from Student Disability Services. Your cooperation is appreciated.