

## **Class: DMST 4000 | Digital Design Concepts**

**Meeting times: Mondays and Wednesdays 6:00 pm to 9:00 pm**

### **Professor:**

Rafael A. Fajardo

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Shwayder 212

Office hours Monday and Wednesday from 4:00 pm – 5:30 pm, or by appointment.

(303) 871-3265 [NB. Voice mail is the least reliable form of communicating with me, email is better]

### **SYLLABUS**

**Prerequisite:** Graduate Standing in Digital Media Studies, or special permission of the instructor.

**Expectations:** This is a demanding course intended for mature students. I will expect a full and consistent commitment of time and effort. Those who do not complete assignments on time, or repeatedly hand in work of poor quality, will be asked to leave the class. Projects that are late for critiques and deadlines will be failed.

### **Objectives:**

**DMST4000 is a graduate level introductory design course.** The objective is for students to be high level practitioners of design methodologies by the end of the ten week quarter.

**This is challenging** because the course assumes no prior knowledge or experience on the part of the student with respect to said design methods.

**The challenge is further aggravated** by the object of study itself which is experiencing dynamic flux, in its tools, in its audiences, and in the definitions of its domain of operation. The instability of designerly practices forces us to employ and deploy an array of traditional and non-traditional approaches to the study of design.

**A restatement of the objective:** To explore the questions, “What is design?” and “How can I become a good designer?”

### **Strategy:**

Our strategy will necessarily be an evolving one. We will explore the questions through reading and through making. We will assess acquisition of the ideas through seminar-like discussion, and assess the work through verbal, public, critique.

### **Readings:**

There are several layers of readings available for this class. There is one pre-requisite text, which you should have read before your arrival to the University of Denver. There is one required text, several recommended supplementary texts, and many texts that have acted as a resource for this class.

#### ***Pre-requisite text***

Berger, John. *Ways of Seeing*. Penguin Books; Reprint edition (January 1, 1995). ISBN: 0140135154

This text is an introduction to a critical engagement with images. It is particularly interested in helping the reader develop a skill for reading images. The language and examples from popular culture are dated, nevertheless it is a fine introduction to some difficult ideas.

#### ***Required text***

Hauffe, Thomas. *Design: An Illustrated Historical Overview (Crash Course Series)*. Barron's Educational Series; 1st ed. for the U.S. and Canada edition (September 1, 1996). ISBN: 0812097726

This text provides exactly what the title advertises. It has several attributes to recommend it beyond this: it

has a broad ranging vision that covers the traditional disciplinary divisions of graphic design, industrial and product design, and architecture; it covers methods as well as artifacts; its visual examples are rendered in color, for the most part; it manages to be concise; and, it manages to be inexpensive.

***Recommended supplementary texts***

Bang, Molly. *Picture This: How Pictures Work*. Seastar Books; (August 1, 2000). ISBN: 1587170302

The supplementary texts aim to provide enrichment material for the student. The text by Molly Bang will provide a very good explanation of how abstract shapes can be harnessed and be made communicative. It was written as a children's book, but is sophisticated beyond expectation.

***Resource texts***

Many of these would be suitable as texts for this class, unfortunately it has become difficult to find the best of these. If you run across a copy of one at a used book store I recommend you pick it up. A more exhaustive bibliography is included later in this syllabus.

Bowers, John. *Introduction to Two-Dimensional Design*. John Wiley & Sons; (January 4, 1999). ISBN: 0471292249

Gerritzen, Mieke ed.. *Everyone Is A Designer!: A Manifesto For The Design Economy*. Netherlands Design Institute; (May 1, 2003). ISBN: 9072007697

Kepes, Gyorgi. *Language of Vision*. Dover Publications; (July 1, 1995). ISBN: 0486286509

Kunz, Willi. *Macro+Micro Aesthetics: Fundamentals of typographic design*. Niggli. Switzerland. 1998.

Potter, Norman. *What Is A Designer*. Chronicle Books Llc; (May 1, 2002). ISBN: 0907259162

Poynor, Rick. *Obey the Giant: Life in the image world*. Birkhäuser. Switzerland. 2001.

**Required Materials [prices are approximate, equivalents will be acceptable]:**

Steel Tee-square with ink edge; 24"

Triangle with ink edge; 45° 45° 90°, 6"

X-acto® type knife and blades

Black Letramax® presentation boards (as needed)

Either Glue-stick (UHU® is my favorite) or Spray-mount (3M Spra-ment 77 is best)

Pencil and Pencil Sharpener

Sketchbook

CD-R Media or DVD-R Media.

### **Classroom Policies:**

**Attendance:** Attendance and participation in all class meetings is required. A student may be absent from class three times during the semester without his or her final grade being affected. There are no excused absences beyond those three. Any further absences will result in the student being dropped from the class with the grade of "F" due to lack of participation. Attendance will be rigorously monitored. Each student is expected to come to class fully prepared to work.

Students who will be absent on religious holidays will notify the instructor in writing within fifteen days of the beginning of the semester in which those days will occur. Pending assignments will be completed and submitted prior to those days.

**Tardiness:** A student entering class after roll has been taken is tardy. Tardiness beyond three times is considered chronic and will result in a reduction of the student's semester grade by one lettergrade for each additional incident beyond three. A student arriving in class after the first 30 minutes of the class will be considered absent. Those who realize that promptness and attendance might be or is becoming a problem should drop the class.

**Grading:** Individual assignments will be graded on adherence to the criteria (both in letter and in spirit) of the problem. All assignments will be completed. Incomplete or late assignments will receive a grade of "F."

A final, cumulative, grade for the semester will be assigned by adding the average of the grades of individual assignments to the average of the grades of the exams given in class - if any. Points will then be deducted for tardiness, if applicable. The assignments will count for 80% of the final grade, while the exams will count for 20% of the final grade. If the final grade point is between two lettergrades, factors such as participation in class critiques, ability to verbalize concepts given, professional attitude and work habits will raise or lower the lettergrade.

**Delay of Grade:** If a student finds it impossible to complete assignments due to non-academic reasons (major health or personal problems), a written request stating the reason for a semester grade of "incomplete" will be given the instructor prior to the deadline for the final assignment. A grade of incomplete must be cleared before the end of the next semester. See page 26 of Undergraduate bulletin for procedural details.

**Plagiarism:** Solutions to assignments you submit will be your own work. A student who is discovered to have plagiarized another's work will immediately receive a grade of F for the course, and a recommendation for disciplinary action will be forwarded to the Dean of Students.

### **Additional note:**

If a student has a documented disability and wishes to have special arrangements made to facilitate a more effective learning environment, I must be notified by the student within the first two weeks of the start of the course. The student must also provide proper documentation stating the condition of the disability. This will remain confidential unless the student chooses otherwise.

## Evaluation Criteria

### *Grading Criteria*

Grades:

- A.- Exceptional. Conceptualization, hand skills and visual skills are all close to a professional level. Concepts presented in class are used as a base for advanced exploration.
- B.- Above Average. Responses adhere to requirements of assignments, exhibit an understanding of the concepts presented. Solutions are unique, noteworthy and beyond competent. Hand and presentation skills are advanced.
- C.- Average. Student understands requirements of the assignment and is able to present an adequate solution with proper execution.
- D.- Below Average. Student exhibits little understanding of the requirements of the assignment. May indicate below average conceptual skills, hand skills, or presentation skills.
- F.- Failure. Student exhibits no understanding of the requirements of the assignment.

### *An explanation of ratings and criteria:*

- 4 = excellent
- 3 = good
- 2 = satisfactory
- 1 = unsatisfactory
- 0 = fail

**Contact:** Student-teacher contact is an essential aspect for the process of learning in higher education. How regular or active was student-teacher contact?

**Course Participation:** Beyond student-teacher contact there is a commitment to the process and to participate beyond one's personal work. What was the course participation for in-class discussions and group critiques? Was work performed in a timely fashion? What was the student's attendance record?

**Motivation:** Motivation forms enthusiasm and devotion to the tasks and the studies for the road ahead. How motivated is the student (in studio work, or the major, or the course, or the subject)?

**Craft:** Craft is a skill that is essential to all design and product making. Craft is viewed in all respects of product making and product presentation. How good is the student's craft?

**Visual Skills:** Students develop concepts and skills in visual language (perception, aesthetics, and use of form). They become visually literate, but also skillful in the use and application of this language. How skillful is the student with the visual language?

**Conceptual Skills:** Design is a conceptual process, requiring critical thinking, correlating theory and practice as well as inquiry into the subject at hand. Visual form, after all, is the visual representation of ideas and of content. This thinking becomes evident in the work itself, adding depth and value to content. How skillful is the student in this conceptual process?

**Search:** Design is a process of search: to experiment and seek alternative solutions. The product is a fall-out of this process. How much of this process does the student involve to resolve a design solution?

**Risk Taking:** The creative individual, in search for something other than imitation and mere adoption of convention, is willing to take risks. From failure we learn, and trial and error make essential components in design. How is risk taking evident in the work?

**Final Products:** The final product is, after all, part of the process, and a test of that process. How beautiful in form and structure is the final product? How clear is the communication? How well do form and content relate to their purpose?

**Personal Development:** Over time it becomes more evident how one's development of knowledge and skills relate to the individual. How is the individual developing over the time of a project, semester, or more?

**Other:** (an opportunity to suit a special circumstance...)

## **Bibliography**

There is a considerable wealth of information available that does not fit within the time constraints of this course. These materials will enrich and deepen understanding of design practice, theory, history and criticism.

### **Essays**

- Barrett, Terry. "Modernism and Postmodernism". Chapter 7 - Theory: Is It Art?. A Survey of Theoretical Positions. Pages 156-161.
- Kepes, Gyorgy. "Function in Modern Design". Looking Closer 3: Classic Writings on Graphic Design. Allworth Press. New York. Pages 98-105.
- Bonsiepe, Gui. "Visual/Verbal Rhetoric". Looking Closer 3: Classic Writings on Graphic Design. Allworth Press. New York. Pages 167-173.
- Barthes, Roland. "Chapter 6: Rhetoric of the Image". Rhetoric of the Image. Pages 70-73.
- Saussure, Ferdinand. "Chapter I: Nature of the Linguistic Sign". Course In General Linguistics. Pages 65-70.
- Saussure, Ferdinand. "Chapter II: Immutability and Mutability of the Sign". Course in General Linguistics. Pages 71-78.
- Holtzman, Steven. "Augmented Space".

### **Books**

- Albrecht, Donald et al. Design culture now: National Design Triennial. Princeton Architectural Press. 2000.
- Arnheim, Rudolph. Visual Thinking. University of California Press. 1969.
- Barnard, Malcom. Art, Design and Visual Culture: an introduction. St. Martin's Press. New York. 1998.
- Beirut et al, eds. Looking Closer: Critical Writings on Graphic Design. Allworth. New York.
- Beirut et al, eds. Looking Closer 2: Critical Writings on Graphic Design. Allworth. New York.
- Beirut et al, eds. Looking Closer 3: Classic Writings on Graphic Design. Allworth. New York.
- Beirut et al, eds. Looking Closer 4: Critical Writings on Graphic Design. Allworth. New York.
- Blackwell, Lewis. Whereishere: impounded at the borders of mass communication: ideas, materials, images, naratives, toxins. Ginko Press. 1998.
- ed. Cutting Edge, The Women's Research Group. Desire By Design: body, territories and new technologies. I.B. Tauris Publishers.
- Dondis, Donis. A Primer of Visual Literacy. MIT Press. Cambridge (September 15, 1973). ISBN: 0262540290
- Elkins, James. The domain of images. Cornell University Press. 1999.
- Feldman, Edmund Burke . Art As Image and Idea. Prentice-Hall. 1967.
- Haraway, Donna Jeanne. Simians, cyborgs and women: the reinvention of nature. Routledge. 1991.
- Heller, Steven ed. Texts on Type: Critical writings on typography. Allworth. New York. 2001.
- Kirby, Vicki. Telling flesh: the substance of the corporeal. Routledge. 1997
- Mitchell, W.J.T. Picture Theory: Essays on verbal and visual representation. University of Chicago Press. 1994.
- Mirsoeff, Nicholas. An introduction to visual culture. Routledge. London. 1999.
- Rand, Paul. "Art for Art's Sake". Paul Rand: A Designer's Art. Yale. 1985. Pages xi-xiv.
- Rand, Paul. "The Beautiful and the Useful". Paul Rand: A Designer's Art. Yale. 1985. Pages 1-3.
- Rand, Paul. "The Designer's Problem". Paul Rand: A Designer's Art. Yale. 1985. Pages 4-6.
- Rand, Paul. "Politics of Design". Paul Rand: A Designer's Art. Yale. 1985. Pages 233-235
- Rand, Paul. "Computers, Pencils, and Brushes". Design Form and Chaos. Yale. 1993. Pages 179-187.
- Roberts, Lucienne. The Designer and the Grid. RotoVision SA / Watson-Guptill. New York. 2002.
- Ruder, Emil. Typographie: Ein Gestaltungslehrbuch. Niggli. Switzerland. 1967.
- Ruder, Emil. Typographie, student edition. Hastings House. New York. 1981.
- Tufte, Edward. The Visual Display of Quantitative Information. Graphics Press. 1983.
- Tufte, Edward. Envisioning Information. Graphics Press. 1990
- Tufte, Edward. Visual Explanations. Graphics Press. 1997.
- VanderLans, Rudy. Emigre: Graphic design into the digital realm. Van Nostrand Reinhold. 1993.  
z253.3.v36.1993
- Venturi, Robert. Learning from Las Vegas, revised edition. MIT Press. 2001.

## Magazines

eye  
id  
design issues  
visible language  
wired  
afterimage  
leonardo  
artbyte  
october  
affiche  
emigre  
archive  
res  
readymade  
zing magazine  
raygun  
design quarterly  
print  
how  
communication arts

## Web Sites

Ascott, Roy. "Turning On Technology". [<http://www.cooper.edu/art/techno/essays/ascott.html>]  
blind spot [<http://www.blindspot.com/>]  
racehorse [<http://www.ecst.csuchico.edu/%7Eany/>]  
art throb [<http://www.artthrob.co.za/>]  
entropy8zuper [<http://www.artthrob.co.za/>]  
Critical Inquiry [<http://www.uchicago.edu/research/jnl-crit-inq/main.html>]  
speak magazine [<http://www.speakmag.com/>]  
Invisible Culture [[http://www.rochester.edu/in\\_visible\\_culture/ivchome.html](http://www.rochester.edu/in_visible_culture/ivchome.html)]  
Journal of Visual Literacy [<http://www.cameron.edu/jvl/>]  
Metaphor and Symbolic Activity [<http://citd.scar.utoronto.ca/Metaphor/8.3.html>]  
ERIK ADIGAARD/PATRICIA McSHANE= MAD sausalito, california  
[<http://www.adobe.fr/web/gallery/mad/main.html>]  
[<http://hotwired.lycos.com/livewired/cd/ambient.htm>] [<http://www.funnel.com>]  
BORRISBALLY= Providence, Rhode Island [[http://www.designresource.org/idra97/Bally\\_ProSecondPlace.html](http://www.designresource.org/idra97/Bally_ProSecondPlace.html)]  
ART CHANTRY= Seattle, washington, archeologist turned designer [<http://www.svcseattle.com/>]  
[<http://cocaseattle.org/archives/gallery/achntry.html>]  
FUNNY GARBAGE & PETER GIRARDI= graffiti artist from new york city [[www.funnygarbage.com](http://www.funnygarbage.com)]  
[<http://www.funnygarbage.com/kipple/experiments/>]  
CHRIS WARE= chicago, il ACME Novelty Library [<http://quimby.gnus.org/warehouse/>]  
Loop 7. AIGA [<http://loop.aiga.org/content.cfm?ContentAlias=tableofcontents>]  
Loop Archive. AIGA [<http://loop.aiga.org/content.cfm?alias=archive>]  
"Semiotic Terms". Principia Cybernetica Web. [<http://pespmc1.vub.ac.be/SEMIOTER.html>]  
Chandler. "Semiotics For Beginners". [<http://www.aber.ac.uk/media/Documents/S4B/semiotic.html>]

## **Bibliographic References on Semiotics**

### ***Primary Texts***

#### **Saussure, Ferdinand. Course in General Linguistics. McGraw-Hill. 1959.**

This is the ur-text that brings semiotics into being on the continent of Europe  
Semiotics is the science and study of signs and sign systems.

An informal definition of semiotics is the study of how things, utterances and situations come to mean.  
pp 1-17, history of linguistics (esp 15-17)  
pp 23-25, graphic representations of language  
pp 65-78, nature of the linguistic sign  
pp 111-122, linguistic value

### ***Secondary Texts***

#### **Culler, Jonathan. Ferdinand de Saussure. Cornell. 1976.**

Culler synthesizes and explains Saussures ideas in a rich and concise way  
pp 15-20  
pp 105-150

#### **Blonsky, Marshall. "Endword: America On The Move". On Signs. Johns Hopkins University Press. 1985**

In this last essay of the collection Blonsky is asked to introduce semiotics to the vice president of DDBO, the global advertising conglomerate.  
Collected essays applying semiotic theory and analysis; too comprehensive and abstract to be useful for an intro class.

#### **Sontag, Susan. "In Plato's Cave". On Photography. Anchor Books. 1990. pp 3-24.**

This essay is an inventory, a catalogue, a grammar, of how photographs, as image and artifact, function and mean. It is written from a very personal perspective. Although it is rigorous and exhaustive, I suspect, and hope, that it is incomplete.  
This because of a practical reality of semiotic systems. If one can classify them completely, if one can nail down every single component, then the system is closed, finite. The system will not grow, it will not evolve. If this were to happen to a language, then that particular language is considered dead. My hope for photography, and other visual "systems" or "structures" or media is that they be vital, alive, and growing. They should evolve, and change and mutate.

#### **Lupton, Ellen. "A Natural History of Typography". Looking Closer. Allworth Press. 1994. Pages 19-25**

In this essay, Lupton investigates typography as a semiotic system and draws upon Saussure for her argumentation.

This essay has been presented in other forms in other collections, In Emigre Magazine as "Type Writing: Structuralism and Typography", In Design Writing Research as "Laws of the Letter."

#### **Lupton, Ellen. "Type Writing: Structuralism and Typography". Emigré Magazine. Issue Number 15. 1990. Pages i-viii.**

#### **Lupton, Ellen. "Laws of the Letter". Design Writing Research. Kiosk. 1996. pages 52-61.**

#### **Forty, Adrian. Objects of Desire.**

This is a book length examination of some watershed designed artifacts and situations. It looks deeply and broadly at the economic and social contexts and implications of Wedgewood China, bathroom fixtures, the

London Underground (poster),

**Mitchell, William. The Reconfigured Eye: Visual Truth in the digital era. MIT. 1992.**

Synthetic history of "photo-realistic imaging"

Provides a digestible, intelligible overview of highly technical processes

explodes notion that silver-hallide photography had a golden age of documentary truth telling. Forces all of photography to be morally relative.

Very useful for a studio class will be Chapter 9: "How to do things with pictures"

**Potts, Alex. "Sign". Critical Terms for Art History. Chicago. 1996. Pages 17-30.**

**Mitchell, WJT. "Word and Image". Critical Terms for Art History. Chicago. 1996. Pages 47-57.**

**Gerstner, Karl. A Compendium for Literates. MIT. 1974.**

**Dondis, Donis. A primer of Visual Literacy. MIT. 1973**

**McCloud, Scott. Understanding Comics.**

McCloud provides us with a book-length investigation and articulation of the syntax, or grammar or structure, of the medium he calls "comics". He also illustrates how meaning(s) attach and accrue to these structures through use. He does this by and through the very medium he is analyzing, that is to say, he uses comics to explain his ideas about comics.

It is difficult to recognize the semiotic content unless one has a firm grounding in semiotics before approaching the material.

**Johnson, Steven. Interface Culture. Harper Collins.**

Introduction: Proposes that there is no divide between technology, which he typifies by engineers, and culture, which he typifies by artists. He removes the divide between left and right brain, claiming that the segregation is an historical aberration, and that the idea will fall, much the way phrenology has fallen into disrepute. He positions his thoughts as addressing the whole brain, the whole intellect, the whole person. He points to DaVinci, and other inventor/artists to support his idea that the potential has been realized and recognized in humans already. He implies that all humans should, innate, have the capacity for systematic thinking, and fuzzy intuition, and the spark of invention.

Bitmapping: Begins with strong historical outline of the technological inception of the information space, the bit-mapped grid. It picks up speed and proposes meta-television forms as a logical precursor -- extentions to newer forms mapped on that space. This second part (the new proposal) forces one to read on to see how it will be linked to his greater thesis. Making use of the whole chapter, alone, without the context of the rest of the book, can cause confusion. The linkage between Englebart and e-television is not immediately clear. "In the days before Gutenberg, cathedrals were the great signifying machines of public life." -- Johnson in Interface Culture. P 42.

**Cobley. Introducing Semiotics**

This illustrated volume provides a comprehensive look at the field of semiotics  
Introducing Semiotics is too comprehensive to be useful to us.

**Bolton, Richard ed. The Contest of Meaning. MIT. 1989.**

Collected essays in photographic criticism and theory

Individual essays are too specific and detailed to be useful in an intro  
collection displays diversity of discourse in visual meaning(s)

**Betsky, Aaron ed. Icons: Magnets of Meaning. SFMOMA. 1997.**

Catalog for exhibition of same name. Four essays plus high quality images.



pp 66-71 Pearlman, Chee. "Opining on Icons"  
Pearlman interrogates famed creators of "icons" about their favorite icons

**Lunenfeld, Peter. Snap To Grid. MIT Press. 2000.**

Chapter 5: Digital Photography: The Dubitative Image. pp 55-  
looks at the still image, both photochemical and digital and proposes a reconceptualization or repositioning of the semiotics of the image based on the "doubt" that images inspire.  
Pierce developed semiotic as photography and cinema were being developed.  
Pierce claimed that photographs were indices, though they may seem iconic.

**Friedman, Ken. "Language and Culture in the Information Age." Art & Design Magazine No 45: The Multimedia Text. Nicholas Zurbugg, ed. Academy Group Ltd. 1995. pp 56-59.**

This essay presents the idea of money as an information artefact, and as an information system, and explores the potential for language(s) as it is influenced by electronic information exchange technologies.  
Ken Friedman is moderator of the PhD Design listserve.

**Ockerse, Tom. "Semiotics as design method." Spirals '91, book 5. RISD. pp177-188.**

This essay reveals the specific methodologies developed by Ockerse and Van Dijk to analyze and generate visual meaning(s). It is based on work by Pierce.

***Tertiary and Mass Market Texts***

**Frank, Thomas. "Brand You". Harper's Magazine. July 1999. pp 74-90.**

Abstract: Discusses account planning in advertising and marketing. How advertisements earn our loyalty; Job description of account planners; Information on the events at the Account Planning Conference; Audience-research techniques; Revolution against institutional hierarchy.

**Shalit, Ruth. "The Return of the Hidden Persuaders". Salon.com. 1999.**

"Driven by a booming economy, a corporate obsession with brand-building and a feel good philosophy, a motley crew of ex-grad students, starry-eyed admen and hypnosis gurus are probing the consumer unconscious to sell soap."

Probe the unconscious/sub-conscious desires and aspirations through hypnosis, freudian and jungian analysis, and semiotic decodings

In the Chrysler example, reveals pragmatic struggles in the interface with pre-existing corporate structure(s).

**Shalit, Ruth. "Hypnotizing Slackers for Starbucks, and other visionary acts of marketing research". Salon.com. 1999.**

"Through hypnosis, deconstructive theory and other advanced techniques, marketing experts have definitively established that champagne is associated with romance."

**Van Ham. "The Rise of the Brand State". Foreign Affairs. September 2001.**

"Over the last two decades, straightforward advertising has given way to branding -- giving products and services an emotional dimension with which people can identify. In this way, Singapore and Ireland are no longer merely countries one finds in an atlas. They have become "brand states," with geographical and political settings that seem trivial compared to their emotional resonance among an increasingly global audience of consumers. A brand is best described as a customer's idea about a product; the "brand state" comprises the outside world's ideas about a particular country."

**Gladwell, Malcolm. "The Cool Hunt". The New Yorker. pp 78-. 17 March 1997.**

Certain very highly paid consultants can read culture and spot the next big thing.

**Gladwell, Malcolm. "The Naked Face: Can you read people's thoughts just by looking at them?".**

**The New Yorker. 5 August 2002. p 38.**

Author profiles academic who has investigated a structuralism and a grammar of facial expression, and posits that facial expressions are universal (or the result of evolution and adaptation) across cultures. If this is so, then facial expressions will be an immutable, objective meaning bearing system.

**Helfand, Jessica. Screen. Princeton Architectural Press.**

Chapter: New Media New Narrative

Helfand offers Kurasawa's Rashomon as an exemplar for new media, with its multiple entry points to the overall narrative, each thread being aesthetically riveting. Each thread exhibiting different points of view on a single reality.

In 2002s fall television season, NBC experimented with a Rashomon-like narrative strategy for a weekly police drama. This show was called Boomtown.

We may find it useful to analyse Rashomon, and look at what each of the narrators finds meaningful. What are the elements of the story he or she includes, what are the elements he or she excludes.

**Cave, Damien. "Air Jordans". Salon.com. 2002.**

"What changed leisure footwear forever and created the wonderful, hideous behemoth of contemporary consumer culture? It's gotta be da shoes."

This is a personal reading of the meaning(s) that have attached to the famed basketball shoe.

Introducing Semiotics is too comprehensive to be useful to us.

**O'Neill, Molly. "The Viking Invasion: How trophy stoves took over the kitchen". The New Yorker. 29 July 2002. p 40.**

**Heller. Visual Literacy. Allworth.**

This volume is a collection of essays or criticisms of individual pieces. Heller, and his collaborator Pomeroy, propose to provide context and history and consequences of each of the pieces selected for the collection. These can be looked at as "readings" [can they?].

**McMahon, Karen. "Have Sign Will Travel: Cultural Issues In Design Education." The Education Of A Graphic Designer. Heller, ed. Allworth Press. 1998.**

**Lynch, David. Mulholland Drive**

**Ortega, Francisco. An Introduction to Semiotics. website**

especially useful will be the concrete examples

**Freeman, Judi. The Dada & Surrealist Word/Image. MIT Press. 1989.**

As he noted in the 1950s, "The onlookers are the ones that make the picture." [The author is quoting Duchamp from an essay by Jean Schuster, 1957.] p. 24

Freeman uses the word "language" interchangeably with the meaning(s) of alphabet, calligraphy, and typography.

Freeman notes how the mixture (montage) of language [see above] with image destabilizes meaning, and promotes ambiguous, multiple, layered meanings. This was a major innovation in thinking and in performance. It presages deconstruction and post-structuralism in literary criticism.

**Spiekermann, Erik. Stop Stealing Sheep & Figure Out How Type Works. Adobe Press. 1993.**

can be said to lay out a grammar of typography. Others have also attempted this enterprise, namely (in no particular order): Gerstner, Lupton, Bringhurst, Williams (Robin).

This volume is useful as a gentle, humorous, primer.

**Agreement**

I have read the syllabus for DMST 4000 thouroughly. My questions and concerns as of this date have been asked and I understand the content of the course and what is expected of me.

Name\_\_\_\_\_

eMail address\_\_\_\_\_

**Signature**\_\_\_\_\_

Date\_\_\_\_\_

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**Signature**\_\_\_\_\_

Date\_\_\_\_\_