

## COURSE CONTENT

<b>Course Code</b>	DV2007
<b>Course Title</b>	Issues in Visual Communication Practice
<b>Pre-requisites</b>	DV2004 Typography II <u>and</u> DV3010 Visual Communication III
<b>No of AUs</b>	3
<b>Contact Hours</b>	39 hours studio contact

### **Course Aims**

This intermediate level course will examine critical issues within visual communication practice. It will investigate contemporary and critical discussions that shape the discourse of design and its relationship to socio-political structures, and consider the responses of designers towards these issues. Through a combination of creative design projects, writings and publishing that is closely tied to the analysis, interpretation and expansion of readings, this course challenges students to critically engage with the complexity and challenges of design with the zeitgeist of our times.

### **Intended Learning Outcomes (ILO)**

By the end of this course, you should be able to:

1. Describe critical contemporary discussions that shape visual communication practice and discourse.
2. Critically analyse, interpret and expand on readings through written responses and discussions.
3. Interpret and create design projects effectively based on educated decisions & responses from readings.
4. Present, reflect and evaluate research findings, ideas, progress development and prototypes related to reading responses.
5. Participate in class discussion, collaborate with your peers and constructively critique work in progress of various design project.

### **Course Content**

#### **First Things First? Or Not?**

An investigation into graphic design and its relationship to capitalism, you will examine the First Things First manifesto written by Ken Garland in the 1960's, the debates surrounding it and the lead up to a rewritten manifesto in year 2020. You will critically reflect on design's relationship to capitalism and examine the struggles and responses to that.

#### **Transgressing Graphic Design**

Looking into graphic design as a social, political and cultural practice, you will begin investigating the issues design face on an ethical level. You will look into the challenges and issues of Design Thinking and examine the moral and ethical considerations of a designer in solving today's problems. By studying design's contribution to environmental and social instability and its incompatibility with models of sustainable or even survivable futures, this section will begin to ask how to facilitate change in these areas.

#### **Decolonizing Design**

Exploring the representations, languages and structures that shape design from under-represented frameworks not limited to indigenous knowledge, queer theory and non-anglo/Eurocentric ways of seeing, knowing and acting in the world; you will study the voices from the fringe and the marginal and learn how to negotiate its effect within design practice.

**Radical Design**

In this section, you will examine design as a learning and investigative practice that does not relate to capital gain. Investigating themes relating to stupidity, unlearning and failure you will study speculative perspectives and point of views to see how design can interrogate existing structures of dominance.

**New Established Topics**

This section is provided to include emerging issues within the practice of visual communication design that responds to the zeitgeists of our times. This will change every semester following the urgent and pressing changes that affects design in our continuous shifting landscape.

**Field trips and academic and cultural collaborations**

You will be able to share your ideas on topics of individual and collective interest and learn from invited guest professors speakers and/or cultural and research institutions in Singapore.

**Project 1: Counterpoints**

This project invites you to create two visual responses to a selected theme based on the readings, lectures and discussions in class. The two visual responses ought to be counterpoints of a single discourse or theme that you pick representing the essence of an idea within the context of a debate, a dialogue or a conversation. The medium of choice for this project is open but should be related and justified.

**Project 2 (Final): Design Reader**

This project invites you to critically evaluate your readings in the class and all your learning's derived from the lectures, presentations, and discussion related to the discourse of design and develop a design reader as a response. You will need to identify a master text from the readings provided and curate a series of text (minimum 4) following a theme to form this reader. The reader will require a preface and an afterword written by you (300+words) to provide contexts to the selection of text. It should also include at least 5 images relating to the topic selected. The selection of text alongside your preface and afterword will be compiled and published as a design reader. It could also later be compiled as a class design reader.

**Weekly Reading Journal**

As a weekly response to readings assigned in this course, you are asked to maintain a journal online in which you will write a brief response to the readings each week. This can take the form of summarising key ideas of the reading or personal notes and reflections. All weekly readings need to be posted online. This exercise should contain no less than 150 words per week.

