DES 186 – Environmental Graphics

Designing universal wayfinding and graphic navigational systems to help people find their way in the built environment

DES 186 Environmental Graphics, Winter Quarter 2023
Class: Tuesday/Thursday 9:00–11:50 a.m. Cruess Hall 210
Instructor: Professor Tim McNeil
Email: tjmcneil@ucdavis.edu
Phone: 530 752 2589
Zoom room: https://ucdavis.zoom.us/j/5300212369
Web: https://storiedspaces.faculty.ucdavis.edu/tim-mcneil/
UC Davis exhibition and experience design: https://storiedspaces.faculty.ucdavis.edu/
TA: TBD
Email: TBD
Design Drop-ins (office hours): Tuesday/Thursday 4:30–5:15 p.m. or by appointment (ask questions, share project work and interests, or simply have a chat). Zoom room: https://ucdavis.zoom.us/j/5300212369

Please complete the course survey by 11:59 p.m. on January 13.

Course Overview
Design of informational and directional graphics for the built environment. Application and integration of typography, imagery, and symbols into the architectural landscape. Developing universal wayfinding and graphic navigational systems to help people find their way.

Course Description
Environmental Graphic Design (EGD) communicates information in three-dimensional forms and integrates messages into the built and natural environment. These messages are geared towards finding a way from one place to another, identifying a location or a specific destination, or gaining orientation in unfamiliar surroundings. This spatial problem-solving process is termed *wayfinding*. The designer is charged with creating the tools that facilitate wayfinding, and the physical result of a wayfinding problem is a successfully concluded and accessible journey.

Common examples of environmental graphics include directional signage systems, architectural signage, celebratory, interpretative and identity graphics, symbol, pictogram, and map design. Applications of environmental graphics can be found in retail, museum, zoo, park, civic, university, healthcare, sport, urban and theme environments. Environmental graphic design combines the skills of graphic, architecture, interior, landscape, lighting, and industrial design. All are concerned with the visual aspects of wayfinding, communicating identity and information, and shaping the idea of place.

This course will introduce the basic design concepts for developing graphics in the built environment. These concepts will be explored through the study of wayfinding, large format images, universal symbols, information design, typographic scale, and concluding with the design of a signage system for a particular environment. The process will follow a professional environmental graphic design studio model starting with schematic design and ending in design development (design intent). Each project will be captured using environmental graphics presentation standards and techniques. The means and methods of designing signage systems will be explored through lectures, field trips, studio assignments, critiques, and fieldwork. While pragmatic concerns will be stressed in all phases, experimentation is highly encouraged. Individual instruction and group discussion will occur regularly to foster the generation of ideas and monitor progress.

Course Learning Objectives and Outcomes

Module/Phase	Student learning outcomes	Teaching assessments	Learning experiences
Contemporary design practice	Demonstrate an understanding of contemporary design practice as it relates to	Group case studies Precedence/best practice research Written summary	Present case studies to the class for discussion and peer review

	placemaking, wayfinding, and signage systems in the community and public realm	Oral/visual presentation Reflection	
Design principles and methods	Demonstrate an understanding of the design principles associated with creating a range of wayfinding and graphic navigation experiences in cultural, commercial, entertainment and civic environments	Games Group work exercises Quiz Oral/visual presentation Design charettes Interviews	Participate in group class activities and/or rapid response ideation exercises with community partners
Design research and concept development	Accurately survey and document the constraints and potential for projects in the community and public realm: site, audience, message, and graphic navigation	Lectures with reflection and discussion Group based curation of content Role playing Project proposal Mind maps Written summary Oral/visual presentation Experiential learning Interviews	Develop design parameters for a wayfinding and/or experiential environment including brief, message, specifications, spatial studies, and effective graphic communication
Design detailing and intent	Demonstrate proficiency with the design tools to create wayfinding experiences and signage systems in the community and public realm	Lectures with reflection and discussion Skill performance Lab/studio exercises Oral/visual presentation	Develop a wayfinding and signage system using scale models, plans, prototypes, sketches, palettes, visualizations, graphic and material specifications
Design documentation and presentation	Prepare, practice, and refine written, visual, and oral design presentation techniques	Oral/visual presentation Group assessment Skill performance	Develop a design intent document and final presentation for community partners

Summary of Course Topics

- Wayfinding, mapping principles and methodologies
- Messages and the organization of information; sign vocabularies
- People-centered, inclusive, and accessible design (ADA code)
- Graphic communication: typography, imagery, symbols, pictograms
- Spatial communication: color, size, shape, form
- Design intent, style guides, design specification packages
- Materials, budget, fabrication, installation, and maintenance

Summary of Course Assignments

The course is broken down into sections: introduction, design process, and final presentation. Using a scaffold learning approach, each assignment builds on the other and contains phases. There are three smaller projects (1.0, 2.0, 3.0) and one larger project (4.0). The phases in project 4.0 are “rolling” which means students can return to each one to incorporate feedback and make changes before the final project is completed at the end of the quarter. Each phase has a due date which is graded. The phases represent a check-in point to keep the project on track and for instructor and peer review assessment. Course assignments include independent and group visual thinking exercises during class sessions, projects to introduce the

discipline and allow students to share their backgrounds and interests. Project 4.0 will involve community partners who will provide critiques and sharing opportunities.

Week 0–2: Introduction to environmental graphics; Project 1.0 – Finding Your Way
Week 2–3: Messages in the environment; Project 2.0 – Cruess Tattoos
Week 3–6: Placemaking and Navigation; Project 3.0 – Directional Messages
Week 7–8: Signage and wayfinding system; Project 4.0 phase 1 – Visual Language and Sign Typology
Week 8–9: Signage and wayfinding system; Project 4.0 phase 2 – Sign Visualization
Week 9–10: Signage and wayfinding system; Project 4.0 phase 3 – Design Intent and Final Presentation

Summary of Course Schedule and Activities
Each class is divided into three main parts with homework:

1. Warm-up visual thinking and presentation exercises – 15 mins
2. Lecture/reading with group discussion – 45 mins
3. Studio and project work – 110 mins
4. Project homework – 3 hours (outside of class time)

		Winter 2023 Quarter Schedule				
		1.0 Environmental graphics				
WEEK 1	Jan 10	Lecture - course introduction; overview of project 1.0 / PROJECT 1.0 – presentation	Jan 12	Lecture - Navigate; overview of project 2.0 / PROJECT 1.0 – presentation		**PROJECT 1.0 DUE MONDAY JAN 9 @ 11:59 P.M.**
		2.0 Messages in the Environment				
WEEK 2	Jan 17	PROJECT 1.0 – presentation Studio – project 2.0	Jan 19	Studio – project 2.0 Overview of project 3.0		**PROJECT 2.0 DUE SUNDAY JAN 22 @ 11:59 P.M.**
		3.0 Placemaking and Navigation				
WEEK 3	Jan 24	PROJECT 2.0 – installation/presentation	Jan 26	Lecture – Wayfinding; Studio – Guest lecture to launch project 3.0		Reading - *Defund Fear: Safety Without Policing, Prisons, and Punishment* by Zach Norris
WEEK 4	Jan 31	Studio – project 3.0	Feb 2	Lecture – Design; Studio – project 3.0		Reading - *The Wayfinding Handbook*, David Gibson, 2009. Chapter 1
WEEK 5	Feb 7	Studio – project 3.0. Overview of project 4.0	Feb 9	WeidnerCA field trip @ 9:00 a.m.		**PROJECT 3.0 DUE SUNDAY FEB 12 @ 11:59 P.M.**
		4.1 Design Research and Concept Phase				
WEEK 6	Feb 14	PROJECT 3.0 – Presentation and production discussion. Studio – project 4.1	Feb 16	PROJECT 3.0 – Installation at the Mondavi Center		**PROJECT 4.1 DUE SUNDAY FEB 19 @ 11:59 P.M.**
		4.2 Design Development Phase				
WEEK 7	Feb 21	PROJECT 4.1 – Presentation. Studio – project 4.2	Feb 23	Studio – project 4.2. Field trip to Del Rio Trail, Sacramento?		Reading - *The Wayfinding Handbook*, David Gibson, 2009. Chapter 2

WEEK 8	Feb 28	Studio – project 4.2	Mar 2	Studio – project 4.2. Guest speaker: Sydney Patterson?		**PROJECT 4.2 DUE SUNDAY MAR 5 @ 11:59 P.M.**
		4.3 Design Detailing and Intent Phase				
WEEK 9	Mar 7	PROJECT 4.2 – Presentation	Mar 9	Studio – project 4.3		Reading - *The Wayfinding Handbook*, David Gibson, 2009. Chapter 3
WEEK 10	Mar 14	Studio – project 4.3	Mar 16	PROJECT 4.3 – Final process documentation and poster presentation		**PROJECT 4.3 DUE SUNDAY MAR 16 @ 11:59 P.M.** **FINAL PROJECT DUE SUNDAY MAR 19 @ 11:59 P.M.**
Finals week: There is no final exam on Mar 22						

Recommended Reading
These books will help you explore environmental graphic design context, planning, development, and design intent:

- *The Wayfinding Handbook: Information Design for Public Places*, David Gibson, 2009 (book focus – practice)
- *Wayshowing to Wayfinding: Basic and Interactive,* Per Mollerup, 2013 (book focus – principles)
- *Left, Right, Up, Down: New Directions in Signage and Wayfinding,* TwoPoints.net, 2010 (case studies)

Readings and design documents will be assigned for review from the "files" section on the Canvas site.
See Prof. McNeil's bibliography and reference list for further resources, articles, and books.

Pre-requisite Courses
Required: DES 1, DES 14 or 21, DES 15, DES 16. Recommended: DES 150 (CAD), DES 115 (Typography), DES 185 (Exhibition Design) and/or DES 187 (Narrative Environments)

Course Units
This course counts for four units of undergraduate academic credit at UC Davis. Each unit equates to six hours of in-class and six hours of homework outside the classroom per week. This is based on what is known as the Carnegie Rule. Please take into consideration this time commitment and allow at least 12 hours per week for this course.

Grading
Course participation (10%); Project 1.0, 2.0, 3.0 (30%); Project 4.0 phases 1–4 (60%)

A = 90–100 pts. Your work is excellent. You exceeded expectations. Your research is thoughtful and extensive. You explored many different approaches. You were completely engaged by the project and realized your ideas with sophisticated ability. You presented your work in a highly professional manner. You were consistently prepared and met all project deadlines. You excelled in demonstrating your understanding of the project.

B = 80–89 pts. Your work is very good. You went beyond just meeting the expectations of the class, but there are some issues still needing attention. Your research and realization are very good. You met deadlines and were prepared. You were able to show that you understand the project.

C = 70–79 pts. Your work is good and met average standard. You met the expectations of the class but did not put in any extra effort to go further.

D = 60–69 pts. Your work is poor. You did not meet all the expectations of the class.

F = > 59 pts. Your work is unacceptable and far below the expectations of this class

Grades are determined by:
• your work, methodology and design originality
• your ability to explore, develop and refine a wide range of solutions
• your ability to clearly communicate your ideas in person, in images and words
• your active participation in critiques and work sessions
• your response to feedback and willingness to ideate and find solutions
• your craft and professionalism, quality of presentation
• your notebooks, sketches, and documentation of ideas
• your attendance and completing assignments by the specified deadlines
• your active participation and engagement in group/peer review work

Grading rubrics are used for the primary assignments and can be found on Canvas. Consult these rubrics so that you know which elements are due and how work will be assessed. Your final grade is not necessarily an accumulation of assignment grades, but rather a weighted consideration of the above. Grades will be posted on Canvas.

Materials
These materials will be useful to you for this course and other design courses: sketchbook/tracing pad/roll and markers, digital camera, Olfa knife and blades, metal ruler and self-healing cutting mat, white drafting tape, UHU Tac and glues, model making, and mounting materials as needed and specified by the instructor.

Computer Equipment and Software
Access to a laptop or computer with the capability to run the basic design software for this course is highly recommended. The following software (or an equivalent) will allow you to complete the assignments successfully: SketchUp (plans, elevations and 3D modelling, the basic version is available for free online). Other CAD software such as Vectorworks, AutoCAD and Rhino are industry standards that can also be used and are more robust for design detailing; Adobe Suite – specifically InDesign (final presentation book, graphics, and design intent documentation), Illustrator (elevations, modelling, and graphic identity), Photoshop (image adjustment and composition), Acrobat (viewing and editing design documents and sharing with the group).

No laptop - the Cruess Hall and campus computer labs contain the software and are available. Other options:
1. If possible, buy your own copy of Adobe Creative Cloud. This will be the best experience and if you are a design major you will use it all year.
2. Use the UC Davis virtual lab if access to a laptop that can run Creative Cloud is a barrier, the campus has loaner laptops available to students: https://keepteaching.ucdavis.edu/student-resources/need-wi-fi. (Note you will still need to purchase a Creative Cloud license to run on a loaner laptop—the license is not included.)
3. Use open-source alternatives (free options) such as:
    - Photoshop: GIMP https://www.gimp.org/
    - Illustrator: Inkscape https://inkscape.org/
    - InDesign: Scribus https://www.scribus.net/

    These alternatives are not the design industry standard.

IMPORTANT – This course will not teach computer software applications. Quick individual or group tutorials will occur when needed, however, it is expected that students will have a basic understanding of the software used per the pre-requisites.

Expectations and In-class Etiquette
Attendance is required for all classes unless instructed otherwise. This allows for an active studio atmosphere where everyone can learn from each other, and the instructor can guide you and introduce basic design principles and methods. The act of design is participatory and hands-on, students learn best by doing, observing, and listening. Engaging in peer critiques and studying the work of other students on the course is the most effective way to learn and at the heart of design education.

Please be on time for all classes, lectures, studio work and critiques unless instructed otherwise. If you are not on time and consistently late this will lower your final participation grade by 0.5 pt. for each time it occurs. Studio time is valuable. It's essential for the collaborative design process and difficult to make up, so please remain for the entire duration of the class unless excused. Email instructor/TA in advance with a valid reason prior to missing a class. Two absences are allowed during the quarter for unforeseen circumstances unless agreed otherwise with the instructor in advance.

Please attend all project presentations and meet the assignment deadlines. Late work will not be accepted, and you will forfeit a grade unless an arrangement has been made with the instructor in advance and a valid reason presented. Because design is an iterative process it is better to present a project incomplete and on time rather than not at all. Studio time is precious, please do not use it to work on other non-course related projects.

Mobile tablets and laptops should be closed during lecture, discussion, and field trips unless they are exclusively being used for note taking. Project research and work should be conducted on laptops and/or department lab computers and not on mobile phones. During class time, your cell phone, or its equivalent, must be turned off or be set to vibrate/silent. Plan on being present in class and developing efficient work habits. Studies show that multi-tasking is not effective. Searching the Internet, checking email, instant messaging, social media etc. take away from your ability to participate fully in class. Participation counts for 10% of your grade – this can sometimes be the difference between one letter grade and the next.

Zoom Etiquette (if online instruction is required)
The instructor realizes the challenges posed by the online and remote learning environment. This course has been adapted from the in-person version to suit this format and the content and group work has been reduced. Please let the instructor know if you run into any difficulties or have concerns about the privacy issues that online education creates, and we will attempt to find a workable solution. When using Zoom:

- Prepare your physical location and ensure you have a stable internet connection
- Use a headset with a microphone for the best audio quality
- Please sign-in for classes with the Zoom link on Canvas or sent by email in advance using the meeting password
- Arrive at least a few minutes early for each online class session to get settled and say hello
- Make sure your username is the one you'd like to use on the screen and so the instructor can identify you
- Add your pronouns (optional) and your geographic location (e.g., Davis) next to your name (also optional)
- Create a better and more collaborative class environment by turning on your video so that the instructor can see you (optional with consent of instructor) especially if you are talking in lecture or studio sessions
- Avoid distracting backgrounds and use good front facing lighting
- Mute your audio unless you are speaking and minimize any background noise
- Follow the chat and hand raising etiquette provide by the instructor or TA at the beginning of each module/class
- Some content will be shared in advance and all-class lectures/presentations will be recorded and available afterwards
- Be prepared to share your screen to present your work
- Third-party software such as Google products may be used to share and comment on work
- Canvas is our virtual classroom, and we will communicate, collaborate, and share through this portal as much as possible
- Attend the entire Zoom class unless instructed otherwise
- Try to avoid eating during the Zoom class session – drinking is okay
- Discuss any technical or privacy issues in advance with the instructor or TA

Due to the challenges of remote instruction and learning, accommodations, and alternative ways of working to the expectations listed below will be allowed. Everyone must attend the first half of scheduled class times for warm-up activities and short lectures (this is synchronous and will be recorded). The second half of class is studio time and students may opt to work independently (offline and asynchronous). The instructor will let students know if they need to check-in at the end of the class period. The instructor will go over the schedule in advance of each class. Please seek guidance from the instructor about any difficulties you may anticipate or encounter due to the remote learning environment.

Resources that make UC Davis a better to place live, learn and thrive

Accommodations:
The instructor aims to make the learning community as inclusive as possible and welcomes discussion about how we can promote your full participation in this class. If you come across materials that are not accessible to you or experience a barrier to your participation in this class, please bring this to the instructor's attention.

If you have a disability, the instructor welcomes an opportunity to informally discuss your needs in office hours or by appointment. If you prefer, feel free to bring a friend or advocate to your meetings. In addition, the instructor encourages you to contact the Student Disability Center (SDC) at (530) 752-3184 or sdc@ucdavis.edu to set up official accommodations. It can take time to implement accommodations, so if you plan to request them, do so within the first two weeks of class. If you have not registered with SDC considerable additional delays are likely.

Securing formal accommodations may be inaccessible or present additional barriers to you. If you have any concerns or questions, please feel free to reach out to the instructor.

UC Davis Office of Diversity, Equity, and Inclusion
https://diversity.ucdavis.edu/
UC Davis's commitment to social mobility is part of its DNA, which is to say that attention to issues of institutional diversity, systemic inclusion, social equity is paramount to maintaining our relevance to our students, patients, employees, and community.

UC Davis Office of Student Support and Judicial Affairs
https://ossja.ucdavis.edu/
Upholds standards of academic honesty and responsible behavior, promoting student development, and assisting students in need.

UC Davis Aggie Mental Health
https://mentalhealth.ucdavis.edu/
This website is a one-stop-shop for student mental health resources. It is meant to be utilized by students, staff, and faculty as we work together to collectively raise awareness about mental health.

UC Davis Code of Academic Conduct
https://supportjudicialaffairs.sf.ucdavis.edu/code-academic-conduct
Familiarize yourself with what it means to be always honest. Take group as well as individual responsibility for honorable behavior. Collectively, as well as individually, make every effort to prevent and avoid academic misconduct, and report acts of misconduct that you witness.

UC Davis Principles of Community
https://diversity.ucdavis.edu/principles-community
Diversity – a defining feature of California's past, present, and future – refers to the variety of personal experiences, values, and world views that arise from differences of culture and circumstance. Such differences include race, ethnicity, gender, age, religion, language, abilities/disabilities, sexual orientation, gender identity, socioeconomic status, and geographic region, and more.

UC Davis Accommodations and Accessibility
https://sdc.ucdavis.edu/
Reasonable accommodations for people with disabilities can be made by talking with the professor as early in the quarter as possible; solutions that benefit one student can end up benefiting the class, so please feel free to come forward with any questions or suggestions.

UC Davis Harassment & Discrimination Assistance and Prevention Program

https://hdapp.ucdavis.edu/
Supports the university's commitment to a harassment and discrimination-free work and learning environment.

UC Davis Student Resources
https://ebeler.faculty.ucdavis.edu/resources/faq-student-resources/
For questions about academic support, health and wellness, careers and internships, and the campus community.

UC Davis Remote Instruction and Learning
https://keepteaching.ucdavis.edu/student-resources
Includes information about learning effectively while engaging in remote instruction and accessing tech tools and tips.

UC Davis University Writing Program
https://writing.ucdavis.edu/
Offers courses to improve writing and help multi-language students.

UC Davis Global Affairs
https://globalaffairs.ucdavis.edu/siss
Services for international students and scholars.

UC Davis College of Letters & Science Academic Advising and other useful information
https://lettersandscience.ucdavis.edu/sites/g/files/dgvnsk276/files/files/page/UC%20DAVIS%20101%20-%20A%20Quick%20Reference%20Guide.pdf

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Making Informed Design Choices

McNeil's Three-R's

This course introduces a variety of design development techniques and ideation methods for working through the design process. The course will stress how important it is to justify the philosophical underpinnings and practical roots that support the design decisions you make and how this helps to gain buy-in from other stakeholders – the why, what, and how. McNeil's 3-R's are critical to this process:

1. State your design Reference (what design elements are you working with?)
2. Explain your design Reasoning (how will the constraints and attributes dictate the design direction?)
3. Develop your design Rationale (why is your design solution the right solution?)

Some examples of using the 3-R's to justify your design decisions for signage and wayfinding environments:

Sign location: you are designing a sign that will be placed on a street corner (reference); the sign will need to be visible from a distance for both pedestrians and vehicles (reasoning); therefore, the sign will have information on both sides, will be large in scale with clear messages that can be read from a distance and close-up by all users (rationale).

Sign form: you are designing a wall mounted sign for a bowling alley and leisure complex (reference); the sign needs to stand out and evoke the activities inside (reasoning); therefore, the sign will have rounded corners, have dimension, and illuminate to suggest the form of a bowling ball and skittles (rationale).

Sign graphics: you are choosing colors for a sign located in an arboretum (reference); the colors need to be sympathetic to the natural surroundings but remain legible and not blend-in (reasoning); therefore, the sign's background color will be dark green, and the foreground graphic elements (type, arrows, pictograms) will be a bright orange to contrast with the environment (rationale).

Visual Thinking Exercises

Rapid assignments at the beginning, middle or end of each class
https://knowwithoutborders.org/visual-thinking-with-mind-mapping/

Keep a journal that contains notes, ideas, sketches, drawings, diagrams, photographs, and clippings that respond to class based visual thinking exercises and exploratory work for all course projects (this journal will not be graded, it is for your own personal use).

Creativity is at the heart of good design. It is a quality that is highly valued, but not always well understood. Those who study and write about creativity stress the importance of a kind of flexibility of mind. Studies have shown that creative individuals are more spontaneous, expressive, and less controlled or inhibited. They also tend to trust their own judgement and ideas—they are not afraid of trying something new.

A common misunderstanding equates creativity with originality. In fact, there are very few original ideas. Most of what seems to be original is simply a bringing together of previously existing concepts in a new way. Psychologist and author Arthur Koestler referred to this merging of apparently unrelated ideas as *bisociation*. Koestler reasoned that creativity is the ability to see connections and relationships where others have not. Thinking in intuitive, non-verbal, and visual terms has been shown to enhance creativity in all disciplines. See *An Introduction to Design Thinking: Process Guide*.

Your journal begins its life on the first day of class. Over the next ten weeks multiple rapid creative design challenges will be assigned during the class sessions – the ideas and proposals for these design challenges should be captured in the journal. A successful journal (hard bound sketchbook 8.5 x 11 inches) shows experimentation and steady progress throughout the course. It contains sketches and drawings that are observational (from life), transformative (using conventions like perspective) and speculative (from imagination). See Professor Tom Maiorana's video on rapid visual communication to help with sketching technique.

Module/Phase	Student learning outcomes	Teaching assessments	Learning experiences
Design principles and methodologies	Demonstrate an understanding of the design principles associated with creating signage and wayfinding systems	Games Group work exercises Quiz Oral/visual presentation	Participate in group class activities and rapid response ideation exercises

Project 1.0 – DUE WEEK 1

Finding Your Way

DEVELOPMENT PROCESS: Signs and messages saturate our built environment. Think about how many you encounter on a single journey. We fail to notice or glance at most signs for long because they have instinctively become part of our visual vocabulary. For example, a stop sign is recognized by its color and shape rather than the message it contains, or an arrow universally conveys a prescribed route or direction. *Signs* can also take the form of structures and serve as landmarks, such as the Golden Gate Bridge which is instantly recognizable and synonymous with San Francisco.

DESIGN PROCESS: The problem-solving process we use to find our way is called *wayfinding*, and signage systems are just one of the tools we use to navigate in unfamiliar surroundings. A wayfinding signage system is a cohesive and graphically consistent series of sign types, such as those installed at an airport. Air travel would be far more time consuming and frustrating without clear

signs that direct you to departures, gates, and baggage claim. Consult the *Society for Experiential Graphic Design* website for further examples.

PROJECT OVERVIEW: Document and evaluate the design of a sign which makes up part of a wayfinding system. Present your findings to the rest of the class for discussion.

STEP 1: Consider what constitutes a wayfinding signage system; a series of signs that direct you to, and confirm a destination, e.g., (1) highway mile marker sign, (2) off-ramp sign, and (3) street location sign.
STEP 2: Take a photograph of a wayfinding sign from a signage system. Note the specific design features: message, placement, typography, graphics, form, accessibility etc. Consult the "Anatomy of a Sign" diagram for help and previous project examples for reference.
STEP 3: Develop and design a single slide that includes (1) photograph of the sign; (2) summary of the specific design features noting any distinguished characteristics; (4) include your name, date, and project title.
STEP 3: The final presentation should consist of 1 slide. Upload as a single PDF file to Canvas for presentation and grading. Use https://www.ilovepdf.com/ to keep the file size below 5MB. Name the file using your last name and, in this format, (186W23_lastname_01.pdf) and present to the class.

Examples of wayfinding signage systems can be found at shopping centers, libraries, museums, universities, sports facilities, entertainment complexes, airports, health-care facilities, urban environments, parks. **Avoid advertising related signage**

Module/Phase	**Student learning outcomes**	**Teaching assessments**	**Learning experiences**
Contemporary design practice	Demonstrate an understanding of contemporary design practice as it relates to placemaking, wayfinding, and signage systems in the community and public realm	Group case studies Precedence/best practice research Written summary Oral/visual presentation Reflection	Present case studies to the class for discussion and peer review

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Project 2.0 – DUE WEEK 2
Cruess Tattoos

DEVELOPMENT PROCESS: Typographic messages intersect with architecture to identify a buildings purpose, confirm a destination, or convey information. Illuminated signs, large format super-graphics, light projections and LED billboards are used effectively to communicate messages in the built environment. The integration of dynamic media into the architectural landscape has created *dynamic environments* with programmed on-demand content customized to specific locations.

DESIGN PROCESS: The built environment is saturated with messages both formal and informal. Messages are added as a reaction to a wayfinding problem (we need a sign), or advocacy on an issue (think graffiti), or to simply brighten someone's day.

PROJECT OVERVIEW: Create a clever message that responds to the built environment and apply it to a surface using cut vinyl lettering. Present your findings to the rest of the class for discussion.

STEP 1: Identify a clever, challenging, or whimsical message (no more than a sentence) for the built environment. It can relate to an existing sign, animate an architectural element or device, or point to an object or place. Most importantly, it should cause a reaction from those who experience it. Words and simple symbols only.
STEP 2: Keep this project local. Choose a location at Cruess Hall (inside or outside). NOT in the Makerspace area.

STEP 3: Make sure the choice of typography for your message is deliberate and that you can justify its use: What is it responding too? Is it easy to read in the environment? Are there multiple typeface selections? See existing examples around Cruess Hall.
STEP 4: Compose your message in Adobe Illustrator. Keep the elements confined to a 11 x 11-inch square for output on either dark or light grey cut vinyl depending on the surface contrast. The vinyl and backing paper will be provided. It's important that you keep the letter cap height above 0.5 inch for weeding the vinyl. Reduce the file to a single layer and outline the letters and elements. You can rearrange the elements afterwards to make your final composition. Once your design has been cut in vinyl, weed it, apply the transfer paper, and install at your intended location.
STEP 5: The entire class will visit each location to review the results. Submit (1) your final design and (2) a photo of the final installation to Canvas as a single PDF file for grading. Use https://www.ilovepdf.com/ to keep the file size below 20MB. Name the file using your last name and, in this format, (186W23_lastname_02.pdf).

Module/Phase	**Student learning outcomes**	**Teaching assessments**	**Learning experiences**
Design principles and methodologies	Demonstrate an understanding of the design principles associated with creating signage and wayfinding systems	Games Group work exercises Quiz Oral/visual presentation	Participate in group class activities and rapid response ideation exercises

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Project 3.0 – DUE WEEK 3–6
Defund Fear placemaking project

PROJECT OVERVIEW: The 2022-2023 campus book project focuses on **transformative justice/police reform** and features ***Defund Fear: Safety Without Policing, Prisons, and Punishment*** by Zach Norris. This book reimagines safety as care. For further information https://ccbp.ucdavis.edu/

This placemaking project will feature Jonathan Parris's powerful MFA work "Building Your Circle (2020)" benches that are currently in the lobby of Cruess Hall. The book project would like to showcase the benches at the Mondavi Center lobby for the author's campus visit and presentation (February 16, 2023) and design/build an interpretive signage exhibit around them using messaging connected to the book *Defund Fear*.

My research for this seating arrangement was predicated on the idea that furniture is more than just a place where we sit, talk, eat, and relax. Furniture, like architecture, can affect hierarchies, control, and communication between individuals and groups. Seeking to support restorative justice meetings (a process in which an offender, victim, families, and communities, can seek resolution to a harm outside of our criminal justice system), I designed these stools to enable feelings of trust, safety, and comfort during difficult and vulnerable conversations.

"Building Your Circle" encourages participation, creates group connection, and promotes adjustability. Restorative justice participants begin a meeting by building their circle with these modular, linking stools. Each individual stool is not stable itself; Instead, a second stool is needed to provide it balance and support. So, during this process of "circle building", participants observe that as each stool relies on its neighbor, so too, every person relies on and is supported by everyone else within the circle.

Additionally, at the linkage point, each stool can rotate to various angles, as the circle is built, the size can be adjusted to group size, shrinking, or expanding to fit the needs of any meeting.

- Jonathan Parris

PROCESS YOU WILL FOLLOW: Working in groups, respond to the themes and ideas conveyed in the book *Defund Fear*. Present some of the key messages in the form of a graphic signage installation in conjunction with the "Building Your Circle" benches.
Further direction will emerge from discussions about the project in class with representatives from the campus book project and the Mondavi Center for the Performing Arts.

Module/Phase	Student learning outcomes	Teaching assessments	Learning experiences
Design principles and methodologies	Demonstrate an understanding of the design principles associated with creating signage and wayfinding systems	Games Group work exercises Quiz Oral/visual presentation	Participate in group class activities and rapid response ideation exercises

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Project 4.0 – DUE WEEK 7–10
Del Rio Trail wayfinding and placemaking

PROJECT OVERVIEW – Develop and design a wayfinding sign system and placemaking intervention for the Del Rio Trail in Sacramento. The response should acknowledge the history, culture, and geography of the location, and serve the recreational needs of a diverse population of Sacramento residents and visitors.

PROCESS YOU WILL FOLLOW: Work in groups of three to develop solutions to the project brief. Follow the phases as outlined. Further direction will emerge from discussions about the project in class and with representatives from City of Sacramento.

See:
https://arts.cityofsacramento.org/Programs/Public-Art/Del-Rio-Trail
Information sheet

Design research and concept development	Accurately survey and document the constraints and potential for projects in the community and public realm: site, audience, message, and graphic navigation	Lectures with reflection and discussion Group based curation of content Role playing Project proposal Mind maps Written summary Oral/visual presentation Experiential learning Interviews	Develop design parameters for a wayfinding and/or experiential environment including brief, message, specifications, spatial studies, and effective graphic communication
Design detailing and intent	Demonstrate proficiency with the design tools to create wayfinding experiences and signage systems in the community and public realm	Lectures with reflection and discussion Skill performance Lab/studio exercises Oral/visual presentation	Develop a wayfinding and signage system using scale models, plans, prototypes, sketches, palettes, visualizations, graphic and material specifications
Design documentation and presentation	Prepare, practice, and refine written, visual, and oral design presentation techniques	Oral/visual presentation Group assessment Skill performance	Develop a design intent document and final presentation for community partners

Project 4.0, phase 01 – DUE WEEK 7–8

4.1 Design Research and Concept: Visual Language

DEVELOPMENT PROCESS: Symbols and pictograms should not be confused with logos which are designed to capture the personality of a brand, building or business. Typically, the visual identity for an organization or place drives the graphic palette associated with a corresponding sign system. The sign system on the UC Davis campus is a good example, it faithfully emulates the blue and gold color scheme and typography from the university's wordmark. A logo can also be used as branding on a sign system; printed, etched, or cut are a few of the techniques used in the fabrication process. The environmental graphic designer either inherits an existing logo and visual identity to work with or is asked to create one from scratch. The resulting identity needs to work across a wide spectrum of elements including print and digital as well as environmental applications.

PHASE OVERVIEW: Develop a visual language and gather inspiration for the project. Study any of the provided reference materials for the project. Research the project brief, mission and goals, project parameters, site or location, end-users, and the client.

DELIVERABLES FOR PHASE 1 –

1. Look book of reference images: Document inspiration images that inform the project's visual language. Capture distinctive architectural/landscape elements from the site, themes, and stories, existing identity graphics, materials, color, lighting and defining qualities and forms. Document other comparable or competing visual identities and logos for inspiration and reference (3 pages).
2. Audience study: Document four people who are typical of your audience. Note their age, occupation. Are they local or visiting? Why are they at the site and what will make them stop to participate in your design? Include an image/illustration of each person above their description. The people you choose don't have to be real if they are based on the intended audience (1 page).
3. Visual language: Modify/improve or redesign an identity and preliminary sign types for the project with a corresponding color and typographic palette. Develop a preliminary graphic palette for the project: typography, images, pictograms, arrows, color (1 page).
4. Compile the pages (suggested size 11 x 17 in.) to form the beginning of your design process documentation. Scan and place hand drawings if not computer generated. Put each deliverable on a separate page (see DES185 template for guidance) and save as a PDF. Submit the PDF to canvas by the deadline. Use https://www.ilovepdf.com/ to keep the file size below 20MB. Name the file using your last name and, in this format, (186W23_lastnames_4_1.pdf) and present to the class (via Zoom if online).

Project 4.0, phase 02 – DUE WEEK 8–9

4.2 Design Development: Sign Typology

DEVELOPMENT PROCESS: Signage systems are a graphically consistent series of sign types that help people find their way, identify, and confirm destinations, establish codes of conduct, and convey information about a particular environment. Imagery, logos, typography, color, and pictograms come together cohesively to create an identity for a building or place. A well-designed signage system responds to its surrounding environment and fulfills its intended purpose. The appropriate use of materials, scale, height, orientation, mounting, lighting, and placement are critical to the systems success.

PHASE OVERVIEW: Develop a wayfinding and signage system for the project. Include one example of each of the following:

1. Identification/Information sign (establish the identity of a specific place)
2. Orientation sign (provide an overview for a location)
3. Directional sign (recommend a route to a location)

4. Regulatory/Etiquette sign (influence behavior or actions)
5. Recognition/Honorary sign (acknowledge support and giving)
6. Celebratory/Promotional sign (explain something about an event)
7. Interpretive/Content sign (explain something about a place, object, or person)

DELIVERABLES FOR PHASE 2 –

1. Sign location plan: Analyze the major pathways and decision-making points at the site. Prepare a sign location plan marking all the sign types and their locations (1 page).
2. Design palettes: Develop further the appropriate sign contents: messages, typography, pictograms, images, arrows, grid, maps, and logo from first phase. Develop the appropriate sign form: color, size, shape, engineering, materials, and lighting - note their source and purpose (1 page).
3. Vocabulary of sign types: Sketch and ideate the sign system. Design and then render all seven sign types (see above) as a single elevation on the same plane with scale reference lines and scale people (2 pages). Build a scale model to explore your sign system.
4. Compile the pages (suggested size 11 x 17 in.) and add to your design process documentation. Scan and place hand drawings if not computer generated. Put each deliverable on a separate page (see DES185 template for guidance) and save as a PDF. Submit the PDF to canvas by the deadline. Use https://www.ilovepdf.com/ to keep the file size below 20MB. Name the file using your last name and, in this format, (186W23_lastnames_4_2.pdf) and present to the class (via Zoom if online).

Project 4.0, phase 03 – DUE WEEK 9–10

4.3 Design Detailing and Intent: Sign Visualization and Final Presentation

DEVELOPMENT PROCESS: Developing signage and wayfinding systems brings together expertise in architecture, product/industrial, and graphic design. The architecture is about the site and placement, the graphics about the messages and communication, and the product/industrial is about the detailed specifications required for fabricating the physical forms. Understanding how the various elements attach to each other, are mounted securely, and building working prototypes also introduces aspects of engineering.

PHASE OVERVIEW: Produce detailed specifications that enable someone to build the sign types and visualize how they will look in the environment. Use the field trip to WeidnerCA in Sacramento as inspiration.

DELIVERABLES FOR PHASE 3 –

1. Detailed “typical” specifications: Render in detail two sign types from the system (a large and small sign). Visualize them with exploded views, front and side elevations, top views, and cross-section through the sign type as needed. Specify all dimensions, materials, and fabrication techniques (2 pages).
2. In-situ renderings: Visualize how the sign system will be implemented and integrated into the site. Render all seven sign types at a proportional scale in their surroundings with people present for scale. See previous projects for rendering style (3 pages).
3. Compile the pages (suggested size 11 x 17 in.) and add to your design process documentation. Scan and place hand drawings if not computer generated. Put each deliverable on a separate page (see template for guidance) and save as a PDF. Submit the PDF to canvas by the deadline. Use https://www.ilovepdf.com/ to keep the file size below 20MB. Name the file using your last name and, in this format, (186W23_lastnames_4_3.pdf) and present to the class (via Zoom if online).

Project 4.0, FINAL – DUE WEEK 10

Final Presentation

DEVELOPMENT PROCESS: Presenting the design intent in an engaging and thorough way is an important part of selling your concept to a client and/or receiving a commission to do the work.

PHASE OVERVIEW: Based on the project process documentation, produce a final poster to clearly summarize your design process, decisions, and design intent.

DELIVERABLES FOR PHASE 4 –

1. Final presentation poster: Summarize the entire process in a poster (36 w x 48 h inch print). Clearly mark and identify sections with headings, sub-headings, and a title block (see template). Keep all the supporting phase documentation that contains the back-up material and elements from each phase. Your presentation should clearly document your design process, outcomes and include the following:
    - Project title
    - Project introduction
    - Hero image
    - Look book examples
    - Audience study
    - Visual language
    - Sign location plan
    - Design palettes
    - Vocabulary of sign types
    - Detailed views/specifications
    - Sign types in-situ
    - Scale mock-up documentation (optional)
    - Information about the design team (you)
2. Print the final poster and save as a PDF. Submit the PDF to canvas by the deadline. Use https://www.ilovepdf.com/ to keep the file size below 50MB. Name the file using your last name and, in this format, (186W23_lastnames_final.pdf) and present to the class (via Zoom if online). The decision to print the actual poster for display will be made near to the end of the course.