

SPRING 2013 **Arts 3363 Design 2 - Typography, Technology + Image** Monday 10:00 – 12:45 p.m. Room 1.116

PLEASE NOTE THIS DOCUMENT IS SUBJECT TO CHANGES AND UPDATES AT THE DISCRETION OF THE PROFESSOR, THEREFORE ATTENDANCE IS EXTREMELY IMPORTANT. THANK YOU.

Professor Contact Information

Lorraine Tady **Office:** AS 2.118 **Phone:** 972-883-6753
Office Hours: Monday 1 – 3 p.m., Tues 4 – 5 p.m., and by appointment
Email: Please specify in the subject header of your UTD email, "Design Class"
lorraine.tady@utdallas.edu

In general, let's talk about issues before they become problems. Face-to-face/ in-person discussions (before or after class or by appt.) are preferred over lengthy phone or email correspondence.

Course Pre-requisites, Co-requisites, and/or Other Restrictions

Course Description

ARTS 3363 Design (3 semester hours) Explores concepts and techniques in design including color theory, composition, and 2D and 3D design. May be repeated for credit as topics vary (6 hours maximum). Three hours of lower-division studio art coursework. May be repeated for credit as topics vary (6 hours maximum). Catalog Prerequisites: ARTS 1316, ARTS 2316, ARTS 2350, ARTS 2380, or ARTS 2381

ARTS 3363 Design II is a studio workshop that provides students opportunities to explore the challenges of visual design communication through color, text and image, an important endeavor considering the emphasis on visual language in our contemporary world. Whether participating as a designer or visual artist, this class encourages individuals to strengthen and grow their artistic sensibilities. Small lab projects and larger, more resolved and developed works will investigate:

- (1) The elements and principles of design as applied to complex problems.
- (2) Projects exploring the language of, concepts in, and the history of design.
- (3) Strategies for idea development and problem solving.
- (4) Current design dialogues.
- (5) Contemporary design
- (6) Design and practice in art and everyday life
- (7) 2D influences on 3D design

Assignments invite digital works, traditional materials, and other various mediums as preferred by the student.

Student Learning Objectives/Outcomes

1. Students will explore the subject of visual art and design, developing a broader understanding of the history and meaning of design in culture, various artistic practices, and contemporary visual arenas.
2. Students will practice creative problem solving using various mediums, building skill and understanding with regards to color theme and manipulation, and striving towards personal interpretation and vision.
3. Students will work with the design elements and the visual language, engaging with verbal analysis and studio practice.

Recommended Textbooks:

"Graphic Design Essentials: Skills, Software, and Creative Solutions" by Joyce Macario and Joyce Walsh Macario (2008, Paperback)

"Meggs' History of Graphic Design", Fourth Edition, by Phipp B. Meggs and Alston W. Purvis

"The Visual Display of Quantitative Information" and other books by Edward R. Tufte

Required Reading:

PLEASE CHECK YOUR UTD EMAIL FOR HELPFUL PROJECT RESEARCH LINKS THAT ARE REQUIRED READING/LOOKING. (Various current design blogs, Internet magazines and design research sites.)

Technical Support If you experience any problems with your UTD account you may send an email to: assist@utdallas.edu or call the UTD Computer Helpdesk at 972-883-2911.

Required Materials:

It is required that you have appropriate supplies to develop artwork during and outside of class. You may need to replenish items during the semester. Projects require traditional materials, computer and digital work, and other various mediums of the student's preference. You may be required to provide a professional large color print of your best digital work for the student exhibition, therefore, save your files at a high dpi just in case. (Files – average recommended size is 8x8 inches at 300 dpi)

Digital materials:

Computer access in Visual Art Lab or bring your laptop, use of scanner, Photoshop, Illustrator
Download a free one month version of Photoshop
flash drive or other storage device
color printing costs
camera phone or digital camera

Some recommended traditional materials:

small sketch pad or notebook with grid, tracing paper
cheap BIC or Pentel 0.7 mechanical pencil, ink, ruler, triangle

Possibly, for "Tactile" investigations that are then scanned into the computer:

large drawing pad, preferably cream and top bound, such as Strathmore Drawing Pad (Series 400) 18x24" or similar smooth surface type
rubber cement
miscellaneous color materials, such as water based paints and colored papers
Color-Aid 220 Colors, 4.5x6
Triangle, 30/60, 8"
X-acto Knife
Rubber Cement
Ruler with cork back, 15"
Palette Kit #1013 or similar (clean plastic palette, 9 3/4" x 13 1/2", for watercolors, large mixing area, 20 tubs/wells, lid, storage; enables you to mix and save dry/re-wettable gouache)
Artificial synthetic brushes, firm bristles, both flat and round (at least one, students may find 2-3 helpful) such as #6 American Painter 2300 Shader
Designer Colors Gouache, Winsor/Newton: (do not substitute): Ivory Black, Zinc White, Cadmium Yellow Pale, Cobalt blue, Magenta red (14ml)
Bristle pad paper
Sketch book, spiral bound, 9x12

Local Art Supplier:

Asel Art: SE corner of Coit and Beltline next to Jason's Deli & Whole Foods, Ph 972-690-6320
Hobby Lobby, MJDesigns, Michaels, Sav On Office, Office Depot, Office Max

Internet Art suppliers:

www.danielsmith.com

www.dickblick.com

www.utrecht.com

www.pearlpaint.com

www.cheapjoes.com

Art Supply Warehouse aswexpress.com or aswsale.com 1-800-995-6778

Jerry's Catalog 1-800-827-8478, jerrycatalog.com or jerryssale.com, Jerry's Artarama

Assignments & Academic Calendar

The following is subject to change.

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| Jan 14 | First class, introduction of expectations, material requirements; individual goals and objectives. Begin 100 Variations of One Letter Project. Screening of Helvetica , a documentary film about typography, graphic design and global visual culture. Photoshop and Illustrator demo for select students. |
| Jan 21 | Martin Luther King Day, No class |

- Jan 28 **“100 Variations of One Letter” Project** - collecting and making variations on one selected letter including a minimum of 50 original/made letters, 5 original/made typeface words; and 10 found, unoriginal typefaces. Include all variation themes. **Lecture:** Logos and Variation of Form theories; typography examples, historical and contemporary; Research links provided.
Critique of work in progress from last class and work day; Photoshop and Illustrator demo for select students
- Feb 4 Work day, critique/review and development of progress of 100 variations
- Feb 11 Critique/PROJECT DUE - **100 Variations Project**
- Feb 18 Introduce **“Text as Image” Project (Font variation from 100 Variations is the image design)**; historical and contemporary examples
- Feb 25 Work day, critique of work in development for “Text as Image”
- Mar 4 PROJECT DUE, **“Text as Image” Project**
[Midterm grades due Mar 9]
- Mar 11 SPRING BREAK
- Mar 18 Introduce **“Text and Image” Color Variations Project** (10 jpegs of 1 design exploring color theory variations)
Lecture – Color and mood in Visual Communication: subverting or marrying content; exploring color theory
Outside work:
1. Required Color Meaning and Logo research – see internet links via UTD email
2. Select color quote or statement from research links, record source, and design for “Text and Image”
3. Complete your Company/Client-based needs handout for **Logo Project: Meeting client-based needs and solutions**
- Mar 25 Work day, critique of work in development for main design - “Text and Image” Color Project
DUE – Company/Client-based needs handout
- April 1 PROJECT DUE – “Text and Image” Color Variations Project
- April 8 Introduce **Logo Project: Meeting client-based needs and solutions** (minimum 3 logos and verbal description of intent)
Receive randomly assigned Company need outline; begin thumbnail designs
- April 15 Logo work in development critique day
- April 22 PROJECT DUE – “Logo”; Last day to turn in any late or revised projects
- April 29 Introduce **Infographics Project: Statistical Diagrams or Explaining How-To**
Lecture: Edward Tufte Examples and Guidelines for the Infographics Project
Present subject and work in progress ideas (background layer of design must communicate/function as an information point; overall design includes 8-10 information points)
- May 6 No Class, reading day.
- May 13 PROJECT DUE: Infographics Project: Final Exam/ critique during regular class day/time

Grading Policy

Evaluations take into consideration the following equally:

1. Project completion and result/ outcome as outlined in critique criteria.
Critique criteria involves:
 - (1) Overall results of work and understanding of objectives
 - (2) Personal concept & interpretation of the problem into a visual image/ creativity in visual concept
 - (3) Mastery and development of skills and technique in the use of materials/craftsmanship
 - (4) Results of/ use of composition and formal elements in the work (design, spatial concerns, color, etc.)

- (5) Ability to verbalize personal connection to the work (concept), verbal analysis of the formal issues (visual elements), and to verbally connect the work to other artists modern or contemporary
 - (6) History and development of work during previous “work in progress” days or “critique in development” days
2. Critique sessions and group evaluations are like major tests. Attendance and participation are graded. Attendance is required for verbal analysis and evaluation of visual projects. If missed, student must set up an appointment with the instructor at a later date. If more than one critique session is missed the student’s grade will be lowered.
 3. The preparatory and exploratory investigations assigned will be graded for evidence of thoughtfulness and intent for discovery.
 4. Each project begins with a lecture that explains each assignment and is not repeated. Attendance is important to grasp the project’s objectives. If a student misses more than one slide lecture, their grade could be affected.
- i. Projects must be completed by due dates for full credit.
 - ii. All projects are equally important. Expectations rise as the course advances through individual and group critiques.
 - iii. ALL grade concerns should be discussed PRIOR to the end of the semester. If you are worried about your GPA or scholarship, be pro-active with your concerns & meet with me periodically DURING the semester when suggestions are effective for improving your outcome.
 - iv. Portfolio of assigned work thoughtfully exhibits growth or understanding of objectives; and shows results, commitment, effort, focus, complexity, and willingness to be open to new ideas. Work shows demonstrated awareness of problems involved, experimentation within objectives, variety in solutions and investigations. Work exhibits good craftsmanship, care, presentation and execution.
 - v. Participation in class studio and discussions, critiques, and activities; maintains a good attitude and has a good work ethic. The commitment to attend full classes regularly and to be prepared with the proper materials for working. Respects fellow students and studio property.

Course & Instructor Policies

The third and each next absence automatically lowers your grade by one letter grade. A total of 5 absences will result in a failing grade. Please note these guidelines apply to all “excused” and “unexcused” absences, such as sickness, work schedule, family commitments, and transportation problems. I am available to provide guidance with challenges and wish to ensure your attendance and successful completion of this course.

Extra credit in the form of additional or revised/improved works of art can help improve the grade.

The use of cellphones in the classroom is a distraction, please do not use them in class.

A good work ethic and attendance during class “work in progress” days and “critique of work in development” days will only help improve the grade. At least a 4-6 hour commitment each week outside of class, utilizing the studios and working on projects, outlines the expectation of this course. Habitual or frequent breaks or long absences from class are discouraged and will affect your grade.

Students must retain all artwork until the end of the semester, even if the work is stored at the student’s residence. Some student work may be selected and retained by the professor temporarily or for the student show. Work will be returned to the students or informed of pick up dates. You may be required to provide a large, professional color print of your best digital work for exhibition purposes.

These descriptions and timelines are subject to change at the discretion of the Professor.

Please review the web page that describes University policy:
<http://go.utdallas.edu/syllabus-policies>
