

# ATEC 2384 -Design I Syllabus

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## Course Information

ATEC 2384 Design I  
Fall 2016

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## Professor Contact Information

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## Course Description

(3 semester credit hours) Provides foundational knowledge of visual structure and problem solving in two- and three-dimensional design. Students will be introduced to design methodology and design processes with emphasis on the formal principles of composition and organization.

## Broad Purpose

This course will involve students in the conceptualization and construction of forms through both physical and digital applications. Students will further their knowledge of design process and theory, by building on the importance of aesthetic and structural principles through individualized two-dimensional design, time and motion, human perception, and critique.

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## Student Learning Objectives/Outcomes

Upon successful completion of this course, students will be expected to:

- Apply personal aesthetic concepts through class assignments, critiques, problem solving exercises and class discussions related to design projects.
- Apply foundational awareness and appreciation of artists and designers who work with both 2D and 3D media.
- Be able to think critically and to tolerate diverse views expressed through art/design practice.
- Be able to identify and apply foundational concepts and terminology such as: The Basic Elements of Design (line, color, value, shape, texture, space, form). The Basic Principles (unity/harmony, balance, emphasis, movement, rhythm and repetition, pattern, contrast and proportion/scale), Foundational Color Theory, and Foundation Typography.
- Be able to recognize and actively work through a design process.
- Be able to comprehend audience and contextual sensitivity.

## Required Textbooks

*Design Basics: 2D and 3D 8th Edition*, Stephen Pentak et al. ISBN-13: 978-0495909972  
*Design Basics Index*, Jim Krause ISBN-13: 978-1581805017

## Suggested Textbooks

*Universal Principles of Design*, William Lidwell et al. ISBN-13: 978-1592530076

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## Course Materials

In addition to an open mind, you will need:

- 1 sketchbook (without lines) 8x10 to 8.5 x11 (11x14 is acceptable)
- A Sharpie
- 4 #2 pencils
- Colored pencils
- 12-inch ruler
- Pentel Elite Eraser
- 1 three-ring binder
- 8.5 x 11 card stock paper
- Digital Camera (Cell Phone camera will do)

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## Assignments & Academic Calendar

### Week 1 – Design Process

August 22-26

- Student Introductions
- Course Introduction

#### **Learning Objectives:**

- Breakdown the elements of Design
- Explain how design is used as a form of Communication
- Understand the design development by thinking about the problem, solution and audience
- Describe the relationship of form and content, as well as form and function
- Explain the different sources that influences a designer's perception of the visual world
- Understand a constructive critique
- Understand the Creative Design Process

**Terms to Know:** Aesthetics, Content, Critique, Design, Form, Icon, Illustration, Interpretation, Logo, Pentimenti, Subject.

**In-class Design Challenge:** Create a Self-Portrait/Critique

#### **Assignment 1:** Due Thursday, Sept. 1

Research the following designers. Choose one to write a 2-page document telling me why you chose this designer. Tell me a little bit of their background and what has made them successful. Also, state their creative design processes.

1. Massimo Vignelli
2. Jessica Helfand
3. Michael Bierut
4. John Maeda

**Readings:** Pentak: *Design Basics 2D and 3D*, Chapter 1 (pages 4-25)  
Krause: *Design Index Basics*, pages 323-341

## **Week 2 – Unity, Emphasis, Scale and Proportion**

August 29 – September 2

### **Assignment 1 due Thursday, Sept. 1**

#### **Learning Objectives:**

- Describe how harmonious parts work to create unity
- Discuss the ways of achieving visual unity
- Understand how unity operates within variety
- Understand how a focal point is significant for attracting the viewers' attention
- Identify how emphasis can operate through contrast, isolation and placement
- Explain how emphasis on one element is an effective design tool
- Understand how scale and proportion are related to emphasis and focal point
- Discuss how scale can be used as a design tool to create psychological effects on the viewer
- Understand how positive and negative shapes effect the overall design

**Terms to Know:** Assemblage, Collage, Composition, Continuation, Continuity, Expressionism, Focal Point, Font, Gestalt, Golden Mean, Golden Triangle, Graphic, grid, Harmony, Minimalism, Negative space, Op Art, Pop Art, Proportion, Proximity, Realism, Repetition, Rhythm, Surrealism, Unity, Value.

**In-class Design Challenge:** Create a Sense of Compositional Unity emphasizing one of the following: proximity, repetition or continuation. Include your creative design process for this assignment.

### **Assignment 2: Mini compositions sketching exercise. Due Thursday, Sept. 8**

**Readings:** Pentak: *Design Basics 2D and 3D*, pages 28 – 85  
Krause: *Design Index Basics*, pages 32 – 35, 50-77  
Buxton: *Sketches are Not Prototypes* (pdf)  
Buxton: *Why Should I Sketch* (online)

## **Week 3 – Balance, Rhythm**

September 6-9 (note: college is closed for Labor Day, September 5)

**Quiz 1:** Chapters 1-4

### **Assignment 2 due Thursday, Sept. 8**

#### **Learning Objectives:**

- Describe how pictorial balance works to achieve a sense of equilibrium
- Discuss how imbalance can be used to create tensions
- Describe the ways in which bilateral symmetry is used to reinforce the subject
- Identify the different types of asymmetrical or informal balance and how it can represent a more realistic, casual experience

- Understand how radial balance can be a refinement of symmetrical or asymmetrical balance
- Understand visual rhythm
- Describe how design elements are arranged to achieve alternating rhythm within an image
- Identify examples of where inherent rhythm is found

**Terms to Know:** Alternating rhythm, Asymmetrical balance, Balance, Bilateral symmetry, Crystallographic balance, Equilibrium, Imbalance, Informal balance, Kinesthetic empathy, Legato, Mandala, Polyrhythmic, Progressive rhythm, Radial balance, Silhouette, Staccato, Static, Symmetry, Texture, Vibrating colors.

**In-class Design Challenge:** Create a composition, which emphasizes the technique of symmetrical, asymmetrical or radial balance. Include your creative design process for this assignment.

**Assignment 3:** Due Thursday, Sept. 15  
Design Challenge - Communicating Without Words.

**Readings:** Pentak: *Design Basics 2D and 3D*, pages 86 -123  
Krause: *Design Basics Index*, pages 52-53 and 74-77

## **Week 4 – Line, Shape, Pattern and Texture**

September 12-16

### **Assignment 3 due Thursday, Sept. 15**

#### **Learning Objectives:**

- Describe the expressive qualities of line
- Identify how different types of line: actual, implied and psychic lines operate in an image
- Describe how the direction of line reinforces the design format
- Understand two types of line, contour and gesture and explain how they work
- Explain how line can both define and suggest form
- Recognize how the separation of figure from ground in an image depicts shape
- Understand the arrangement of shapes in a two-dimensional design
- Describe the different ways pattern captures visual interest
- Identify examples of how order and variety work together to achieve pattern
- Understand how although every texture makes a sort of pattern, not every pattern could be considered texture
- Identify examples of both tactile and visual texture in pieces of art

**Terms to Know:** Abstraction, Anamorphic, Art deco, Art nouveau, Biomorph, Caryatid, Contour, Cross contour, Curvilinear, Distortion, Figure, Folk art, Frottage, Gesture, Ground, Idealism, Impasto, Implied line, Kitsch, Line, Line quality, Lost-and-found contour, Medium, Naturalism, Pattern, Positive shape, Psychic line, Rectilinear, Shape, Tactile texture, Trompe l'oeil, Visual texture, Volume.

**In-class Design Challenge:** Design a collage utilizing objects found in surroundings. The element of texture must be emphasized in this collage.

**Assignment 4:** Thursday, Sept. 22

Design Challenge – Create a design composed of nonobjective shapes which stresses the use of rectilinear or curvilinear shapes. In the former, a strong geometric sense would be expressed; whereas in the latter, a strong biomorphic quality could be presented. Include your creative design process for this assignment.

**Readings:** Pentak: *Design Basics 2D and 3D*, pages 126-193  
Krause: *Design Basics Index*, pages 125-153 and 171-187

## **Week 5 – Typography**

September 19-23

**Quiz 2:** Chapters 5-9

**Assignment 4 due Thursday, Sept. 22**

### **Learning Objectives:**

- Understanding the structures and classifications of type
- Understanding the mechanics of type; leading, kerning
- Choosing and combining type
- Understanding Open Type
- Introduction to Illustrator

**Terms to Know:** Attributes, Centered text, Complementary style, Condensed, Connotation, Contrasting style, Dingbat, Drop Cap, Expanded, Font, Font families, Flush left and right, Headline, Italic, Justified text, Oblique, Legibility, Letter spacing, Monospace, Novelty, Typeface, Typography, Placement, Points, Readability, Serif, Sans Serif, Script, Subhead, Weight,

**In-class Design Challenge:** Word Portraits. Select a dozen or so contrasting fonts. Look them over and consider the “voice” that is conveyed through their characters. For each font, come up with two words whose meaning is amplified when presented in that particular font. Next, find a word whose meaning directly contradicts the look and feel of each of the fonts you have chosen. Note the humorous, sarcastic, intriguing and nonsensical conveyances that can be achieved through this kind of association.

**Assignment 5:** Due Thursday, Sept. 29  
What Font is Your City?

**Readings:** Pentak: *Design Basics 2D and 3D*; pages 30-31, 101, 153, 171, 449-450  
Lidwell, *Universal Principles of Design*; Readability, pages 162-163  
Anderson: *Stand Out*, pages 36-37  
Krause: *Design Basics Index*, pages 231-275

## **Week 6 – Illusion of Space**

September 26-30

### **Assignment 5 due Thursday, Sept. 29**

#### **Learning Objectives:**

- Understand how an artist renders the illusion of space by breaking down a three-dimensional experience to a two-dimensional plane
- Identify the different devices used to represent depth
- Examine how the multiple types of perspective alter the view of a design's subject matter
- Describe how open or closed forms work within the format of a design
- Describe how the devices of space and depth effect a viewer's experience of an image

**Terms to Know:** Aerial perspective, Ambiguity, Amplified perspective, Conceptual, Elevation, Equivocal space, Eye level, Foreshortening, Horizontal line, Isometric projection, Juxtaposition, Linear perspective, Monocular, Montage, Multiple perspective, Multipoint perspective, One-point perspective, Open form, Overlapping, Parallax, Perspective, Picture plane, Plane, Transparency, Two-point perspective, Vanishing point, Vertical location.

**In-class Design Challenge:** Create a design in which an illusion of space is created by employing at least three devices that can be applied to show depth. Include your creative design process for this assignment.

**Readings:** Pentak: *Design Basics 2D and 3D*, Chapter 10, pages 196-227

## **Week 7 – Illusion of Motion / Value**

October 3-7

#### **Learning Objectives:**

- Explain how a deceptive stillness is often employed as a type of movement
- Explain how the implication of movement in art is often caused by our memory and experience
- Describe how creating blurred outlines, fast shapes and multiple images suggests motion
- Understand how afterimage works as a technique to capture movement
- Describe how the devices of space and depth effect a viewer's experience of an image
- Understand the relationship between light and dark
- Understand how value and color are related
- Describe how the artist can create a focal point through value emphasis
- Understand the different techniques of using value to suggest space

**Terms to Know:** Achromatic, Anticipated movement, Blurred outline, Chiaroscuro, Cross-hatching, Kinetic, Lines of force, Mixed media, Repeated figure, Shading, Value contrast, Value emphasis, Value pattern, Wash drawing.

#### **Assignment 6: Due Thursday, Oct. 13**

Create a vertical or horizontal landscape design in which atmospheric perspective creates an illusion of depth.

**In-class Design Challenge:** Create the illusion of motion utilizing one or two of the ways of suggesting motion outlined in the text.

**Readings:** Pentak: *Design Basics 2D and 3D*, Chapter 11, pages 229-241  
Pentak: *Design Basics 2D and 3D*; Chapter 12, pages 243-253  
Krause: *Design Basics Index*, pages 74-77 and 132-133

## **Weeks 8 and 9 – Images and Color**

October 10-21

### **Mid-Term Exam (Cumulative)**

**(Each student will also be required to design an Infographic of the Design Process)**

### **Assignment 6 Due Thursday, Oct. 13**

#### **Learning Objectives:**

- Understand that color is a property of light and how that affects mixing colors
- Describe the effect of light in color
- Differentiate the properties of color: hue, value and intensity
- Understand how the weight of color can balance a composition
- Identify the three basic ways color can be used in painting
- Describe how color can evoke emotion
- Understanding the properties of color (Color Wheel)
- Understanding Color Palettes
- Identifying color with the senses
- Understanding color uses
- Understanding color symbolism

**Terms to Know:** Additive system, Afterimage, Chroma, Chromatic, Color discord, Color symbolism, Color triad, Color Wheel, Complimentary, Constancy effect, Cool color, Emotional color, Heightened color, Hue, Impressionism, Intensity, Local color, Objective, Opaque, Optical mixture, Pointillism, Primary colors, Retinal fatigue, Saturation, Secondary color, Shade, Simultaneous contrast, Spectrum, Subjective system, Tertiary color, Tint, Tonality, Triadic, Visual color mixing, Warm color.

#### **Assignment 7: Due Thursday, Oct. 27**

Render three different color schemes in a single composition with design and color unity. Include your creative design process for this assignment.

**Readings:** Pentak: *Design Basics 2D and 3D*; Chapter 13, pages 254-289  
White: *10 Rules of Color* (provided by instructor)  
White: *What is Color Theory?* (provided by instructor)  
Lidwell: *Universal Principles of Design*, pages 38-39  
Anderson: *Stand Out*, pages 34-35  
Krause: *Design Basics Index*, pages 207-229

## **Week 10 – Identity and Branding**

October 24-28

**Quiz 3:** Chapters 12-13

**Assignment 7 due Thursday, Oct. 27**

### **Learning Objectives:**

- Understanding the importance of branding and branding basics
- Understanding the components of an identity program

**In-class Design Challenge:** Personal Brand Self-Assessment Study, Inside Self and Outside Self.

**Assignment 8:** Due Thursday, Nov. 10

Complete a Creative Brief, defining and inspiring the meaning of your brand identity.

**Readings:** Anderson: *Stand Out*, pages 4-45

## **Week 11 – Putting It All Together**

October 31 – November 4

### **Learning Objectives:**

- Learning and understanding layout and the grid
- Understanding communication and visual hierarchy
- Be able to create a unique visual identity that truly represents your brand

**In-class Design Challenge:** Create a collage of visuals that reflect your brand image and personality. Consider the sizing and alignment of your collage images and the **grid** you will use. The composition of your collage will communicate as much about the story you are telling as the images themselves. Include your creative design process for this assignment.

**Readings:** Anderson: *Stand Out*, pages 28-33  
Krause: *Design Basics Index*, pages 92-95

## **Week 12 – Propositional Density and Icons**

November 7-11

**Assignment 8 due Thursday, Nov. 10**

### **Learning Objectives:**

- Understanding the relationship between the meaning conveyed by a design and the individual elements that comprise the design itself
- Understanding the two types of proposition, surface propositions and deep propositions



**In-class Design Challenge:** Calculate the Propositional Density of a Logo

**Project 1 Introduction:** Due Thursday, Dec. 1

This project will be a group project. Redesign a Logo. Be able to state what is wrong with the current logo using the design principles you have learned so far in this class. Use design principles to improve your logo. (You may use PhotoShop or Illustrator) Along with your prototype of your new design, a minimum of one page paper is due explaining the design principles used or lack of, in this project. What was the beginning PD as opposed to the new? (assignment to take 2 weeks) Include your creative design process for this assignment.

**Readings:** Krause: *Design Basics Index*, pages 155-169

Bradley: Propositional Density: Add Meaning to Your Designs  
<http://vanseodesign.com/web-design/propositional-density/>

Principles of Design #67 – Propositional Density  
<http://www.doctordisruption.com/design/principles-of-design-67-propositional-density/>

Krause: *Design Basics Index*, pages 155-169

**Week 13 – Visual Storytelling and Narrative Form**

November 14-18

**Learning Objectives:**

- Using the Creative Process found in Chapter 1 of Design Basics 2D and 3D, thinking, looking and doing, be able to design your own ad
- Understanding visual storytelling and narrative form
- Understanding the use of symbolism, metaphors and rich descriptive narrative elements

**Project 2 Introduction:** Due Tuesday, Dec. 6

From the poem, Maya Angelou's *On the Pulse of Morning* read, analyze and visually interpret with typography and photographic imagery. The narrative shares the use of symbolism, metaphor, and rich, descriptive narrative elements. A Creative Process analogy is required for this assignment.

(<http://www.ssc.wisc.edu/~oliver/soc220/Lectures220/Angelou.htm>)

**Readings:** Anderson: *Stand Out*, pages 176-178

*Writing for Visual Thinkers: Narrative Structures* by Andrea Marks  
<http://www.graphics.com/article-old/writing-visual-thinkers-narrative-structures>

*Narrative and Storytelling* – National Co-Ordinating Centre for Public Engagement - <https://www.publicengagement.ac.uk/doi/techniquesapproaches/narrative-storytelling>

## **Week 14**

November 28 – December 2

### **Project 1 Due Thursday, Dec. 1**

**Compilation Design Challenge (to complete this week)** – using everything you've learned this semester. This will be a group design and marketing project.

## **Week 15 – End of Semester Showcase**

December 5-7

### **Project 2 Due Tuesday, Dec. 6**

From the previous week's design and marketing project, each group will present their final project. You will include your group's design process in this presentation.

The instructor will ask a few students to show and tell some of the designs that have been done throughout this course.

**\*\*\* (Final exam date and time TBA) December 9 – 15 \*\*\***

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## **Grading Policy**

A list of assigned readings and materials is attached. Supplemental materials may be provided or posted electronically. Advance preparation and enthusiastic participation is an important part of the learning experience and critical to in-class discussions.

15% Attendance  
15% Quizzes  
20% Design Challenges  
20% Assignments  
15% Mid-term and Final Exams  
15% Projects

## **Grading Scale**

Grade	Percentage	GPA
A+	97-100	4.00
A	93-96	4.00
A-	90-92	3.70
B+	87-89	3.30
B	83-86	3.00
B-	80-83	2.70
C+	77-79	2.30

C	73-76	2.00
C-	70-72	1.70
D+	67-69	1.30
D	63-66	1.00
D-	60-62	0.70

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## Course & Instructor Policies

### **Late Work**

Late work is not accepted. The key to success in this course is communication. It is the student's responsibility to correspond via UT Dallas email any absences and issues that might occur. Private Email accounts outside of UT Dallas Email accounts cannot be used for course communication, due to FERPA regulation.

### **Attendance**

Points are assessed every class and will add up to your total attendance grade at the end of the semester. For instance, 30 classes equal 3.33 points per class credit (100 cumulative total divided by 30 class sessions). Each **unexcused** absence will be deducted 3.33 points from the cumulative total of 100 points. A tardy is 1.5 points from the cumulative total. Attendance is 10% of the cumulative grade for the semester. Attendance is necessary for the successful completion of this course.

### **Critique**

You are required to attend every critique, as it is mandatory. You must participate, meaning you must talk and give your opinion. Respect is key during this process. Use constructive language to help emphasize the learning activity.

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## Comet Creed

*This creed was voted on by the UT Dallas student body in 2014. It is a standard that Comets choose to live by and encourage others to do the same:*

"As a Comet, I pledge honesty, integrity, and service in all that I do."

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## UT Dallas Syllabus Policies and Procedures

The information contained in the following link constitutes the University's policies and procedures segment of the course syllabus.

Please go to <http://go.utdallas.edu/syllabus-policies> for these policies.

***The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor.***