

Arts 3363 Design 2 - Typography, Technology + Image Monday 1:00 – 3:45 p.m. ATC 3.904

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:** ATC 4.903 **Phone:** 972-883-6753
Office Hours: Monday 12:15 pm – 12:45 pm; Tuesday 3 pm – 3:45 pm; Wednesday 3 pm – 3:45 pm;
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 appointment) 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

All assignments are completed as digital works. Students should have a working knowledge of Photoshop or Illustrator. Thumbnails in the form of traditional non-digital media are required at the start of each project. Furthermore, work in progress in the form of digital work is expected prior to final critique/project due date.

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 Philip B. Meggs and Alston W. Purvis
"The Visual Display of Quantitative Information" and other books by Edward R. Tufte
"100 Ideas that Changed Graphic Design" by Veronique Vienne
"Typography Workbook: A Real-World Guide to Using Type in Graphic Design" by Timothy Samara
"Designing Brand Identity: An Essential Guide for the Whole Branding Team" by Alina Wheeler

Required Reading:

Via your E-learning and utdallas email, project research links are required for looking/reading. It will include current and experimental design sites, Internet magazines and design collections. 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 8x6 inches at 300 dpi)

Digital materials:

Computer access in ATC 3.904, ATC 3.902 A Computer Lab Arts (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

Traditional materials:

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

Local Art Supplier:

Asel Art:

101 S. Coit Road Suite # 375 (Southeast Corner of Beltline & Coit Next to Jason's Deli) ph 972-690-6320
Store Hours: M-F 8:30 - 6:00 Sat 9:00 - 5:00 Sun 1:00 - 5:00

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, jerryscatalog.com or jerryssale.com, Jerry's Artarama

Assignments & Academic Calendar

The following is subject to change.

Outside assignments may utilize ATC 3.902A Computer Lab

MONDAYS

- Aug 22 First class: Introduction of expectations, material requirements and individual goals and objectives.
- Screening of **Helvetica**, a documentary film about typography, graphic design and global visual culture.
- Assignment 1: Choose one letter of the alphabet. Begin thumbnails for **Variations of One Letter Project** - inventing variations of your ONE selected letter. Interpret some of your thoughts from Helvetica in the drawings.
- Assignment 2: Make three, 3D-Sculptural-standing letters out of materials (tactile study) for your one selected letter
- Aug 29 Assignment 1 - 2 Due, with your thoughts on Helvetica film; discussion and review
- Introduce **Variations of Form/ One Letter Project**: Historical and Experimental Typography lecture and E-learning links
- Sept 5 No class/Labor Day
- Sept 12 Critique and discussion regarding perimeters of **Variations of One Letter Project** Due Sept 26
- Assignment 3: begin digital forms for variation strategies; digital forms: 1x1 inches at 300 dpi
- Sept 19 Assignment 3 due – digital forms work in development critique
- Introduce Compilation Strategies for **Variations of One Letter Project** presentations final Due Sept 26
1-3 page design spread or poster, 300 dpi; variations on 8x6 inch or 8x24 inch format
- Assignment 4: Hand out for imaginary company needs outline, descriptions due Oct 3
- Sept 26 **Due: “Variations of One Letter Project”** Compilation and Presentation
- (Any project may be improved upon following specific instructor feedback from a critique. This additional effort, a decision made by the student and confirmed by the professor, may help to improve an overall evaluation.)
- Oct 3 Assignment 4 Due: Hand out for imaginary company needs outline, descriptions
- Introduce **Logo Project**: Meeting Client-based needs and solutions – introduction and lecture, and E- learning
- Project culminates with Power Point presentation of 3 refined logos for your imaginary company, including the history and reasoning of your investigation from thumbnails to refinement. Logos should be hi-res (approximately 5x5 in at 300 dpi)
- Redistribute company needs outlines. Client/Designer meet up. Gather branding needs information.
- Assignment 5 – Mood Board (non-verbal attitude and mood communication – not industry affiliated) Due Oct 10
- AND Separately include industry and color research for your company; thumbnails as they occur
- (Midterm grades due Oct 15)
- Oct 10 Due Assignment 5 – Mood Board (non-verbal attitude and mood communication – not industry affiliated)
- AND separately included industry and color research for your company; thumbnails as they occur
- Oct 17 Work in development critique; thumbnails and some digital refinement
- Oct 24 Work in development critique; digital refinement
- Oct 31 **Due: “Logo Project”** Powerpoint presentation, all due/ presentation group 1

- Nov 7 **“Logo Project”** Powerpoint presentation group 2
- Nov 14 Assignment 6: Text and Image design focusing on color and content with psd layers intact, 8x6 at 300 dpi
Prepare to present your intent for the design (of image and text) regarding message and mood, and the experimental design in progress for review Nov 28. May be 1-2 pages, poster or spread.
- The overall project Due Dec 12 is two jpegs of the same design, one colored to subvert intent and one colored to integrate intent. Correctly label jpeg with color theory/organization name and your intent to subvert or integrate. One complete psd file of one of the two jpegs are required for professor review by project's end.
- Lecture: Introduce **Text and Image/ with “Words in Freedom” Project** - E-Learning required reading/looking historical and contemporary examples
- Nov 21 Fall Break 21-26
- Nov 28 Lecture: Integrate or Subvert your Content - Color Organization Theories in Design: Limited Palettes and Itten's Contrast Theories; review Limited Palettes and Itten's Contrast Theories handout and e-learning
- Determine which 2 color organization theories you will use with your Text and Image design to best:
(1). Integrate your content (2.) Subvert your content
- Work in development review, Text and Image Project
- Please attend Visual Arts Gallery/ Art Barn/AS Fall Festival opening December 2, 6:30 pm – 8:00 pm and through December 17
- Dec 5 Final Review of psd files; Last day to accept ANY class project revisions.
- Dec 12 Final project Due - **Text and Image/ with “Words in Freedom” Project**, during regular class meeting day/time
Correctly label jpegs with color theory/organization name and your intent to subvert or integrate along with your name. Presentation discussion should clearly identify mood, message and intent; and why each palette integrates or subverts your message

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.
5. Projects must be completed by due dates for full credit.
6. All projects are equally important. Expectations rise as the course advances through individual and group critiques.
7. 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.

8. 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.
9. 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.
10. Students will receive an evaluation for each project, including a numerical grade:

90- 100	A Excellent
80- 89	B Good
70 – 79	C Average
60- 69	D Poor
59 or below	F Failure

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.

Projects must be completed by due dates for full credit. Late work is accepted for review. Revised work in response to critique is encouraged and often improves your overall evaluation.

Texting or working on other courses besides ARTS 3363 in the classroom is a distraction.

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>
