

Design One 22 238

Prerequisites: 239 and 142 (242). Must be completed prior to enrollment in this class.

Tues/Thurs 10.20–12.30

rooms AC#S215, S201

Edwin Jager

AC325

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If you must, call my office only: 424 0492

office hours: Tues–Thurs: 9am–10am
2pm–3pm

Design and Language

Study in this course will be focused in the language of graphic design. Exercises will concentrate upon training in the manipulation and arrangement of formal elements in graphic composition. Through projects, discussions, lectures and critiques, you will develop your ability to understand the nature of design problems, research, articulation and presentation. Areas of investigation include manipulation of form in two-dimensional space, visual hierarchies, layout techniques, computer applications, craftsmanship, semantics, gestalt principles, visualization and creative problem solving.

Over the course of the semester you will gain facility in the language of design so that you may effectively describe phenomena and procedures as you execute and evaluate your work. History plays an important role, with lectures in this course surveying design history and technology.

We will also explore letterforms as essential tools of communication. The role of typography may be transparent, focusing attention on the content in the words. It may supplement and clarify the reading, allowing the construction of additional messages to be carried through the form and the style. Projects address mechanics and proportion, as well as the relationship of text to image. You will work with type—learn its form and shape, history and classification. Use only the OpenType format fonts in Linotype Font Explorer.

Digital technology is necessary to complete your assignments. InDesign is the main software we will use and assignments, demonstrations and practice will help you to become more competent with it and support applications. However, you are expected to develop most of your knowledge and abilities through independent exploration and practice. Images will be an aspect of all projects completed in this class. You may not use stock-photography or ANY internet sources for your work. Concentrate on creating original imagery and use print sources only when necessary.

Assignments

There will be four major assignments or **Projects** that you will complete this semester. You will also be expected to complete **Workbook Assignments** that contribute to your project grades.

1. **Exhibition Poster** 25%

Develop a black and white poster that advertises an upcoming exhibition by art students at the University of Wisconsin Oshkosh.

2. **Movie Marketing** 25%

Combine both type and image to create color advertisements for a movie.

3. **Type Broadside/Poster** 25%

Create two posters that illustrate a typeface, using both text and image.

4. **Design History/Book** 25%

Based on lectures and reading throughout the semester, you will choose a design subject and write a short analytical paper. Produce a multi-page booklet using the paper as main content.

Criteria

Each assignment, upon completion, is evaluated relative to the goals expressed at the introduction of the project. Projects will be evaluated for **Idea/Concept; Research/Preparation; Articulation/Technique; Presentation.**

Questions that are important to ask:

- How does the solution relate to the assignment goals?
- Are all the elements appropriate?
- Does the work express understanding of the concepts learned in class?
- Does the final submission demonstrate progress in the development of the project from beginning to conclusion?
- Did you ask appropriate questions to clarify assignment intentions?
- Have you organized your thoughts and research, sketches, drawings, trials, proofs and comprehensives? Do all elements have corresponding research and notes?
- Did you research historical and contemporary design practice?
- Did you effectively discuss your work and the work of others during critique?
- How far does the final project go to explore the possible solutions?
- How original is the concept?
- Does the work explore the possibilities of design and form?
- Have your abilities and experiences been tested? Does the conclusion demonstrate personal growth?

Deadlines

To succeed as a professional in the field, you must be able to organize your work and meet deadlines. Each assignment will be discussed in critique. Sketches, Layout Diagrams and Comprehensives will all be required for critique during the project period. Lack of preparation will affect the research/preparation portion of your grade.

Final projects must be formatted according to the guidelines and ready for presentation at the beginning of class.

Projects that are not ready for critique at the beginning of class are reduced by **one grade step**.

Grade is further reduced for each class period that the project is not submitted.

Assignments are still due on the announced date even if you are absent. You are responsible for getting your work to me on time.

Independent Work

You will have time to work on projects in class but to complete assignments, you will need to spend considerable time working outside of the class period. Two hours of homework per hour of class is considered to be a good starting point. Graphic design requires significant creative development, technique and attention to detail. A great deal of your experience will be a result of practice and revision. The time you spend working will contribute significantly to your overall abilities in the discipline.

Workbooks

In addition to completed projects, you will maintain a project workbook, also called a journal or process book. This book is a record of your project research and includes assignments, lecture notes, drawings, reference material, notes, and intermediate stages. It is an important resource for your design practice where you work out assignment problems and present your ideas and interests to others. Proofing is an important aspect of this process. Printing your work regularly will help you to develop your ability to work back and forth between the screen and paper. All designers keep a process book as a means to organize work and ideas and also to demonstrate abilities to clients. Keep your materials. You will want to return to your workbooks in the future!

I look at your workbooks carefully when I evaluate your projects. Your contribution to critiques and discussion, through completion of assignments, drawings and comprehensives is essential to the success of the class. I look for evidence of research, image sources and a rationale for the type you use.

Use a three ring binder for this workbook so that you may add research over the course of the semester. You must develop a system for organizing your information within the structure of the binder that allows it to be accessible to you and others who may wish to see your notes.

Please print your **name** and the **class title** clearly along the spine in large block letters.

Binders are submitted along with each assignment and will contribute to your assignment grade.

Final Grade Calculation and Attendance

Final grades are calculated according to the percentages outlined in this syllabus. Letter grades are converted to numerical grades according to the chart in the student handbook.

You will work on your assignments in class and they will be a frequent focus of discussion. This class, instructor and fellow students are a valuable resource for you in your project development and you must take advantage of all of your opportunities. Assignments will be related to the lectures and discussions that take place over the course of the semester. It is important that you are present and punctual for class. If you are not present, arrive late, or leave early, you are not participating and your assignments will reflect this lack of dedication and participation. It is very important that you arrive for class on time and work for the entire period.

You will be allowed **two** unexcused absences this semester. Use these absences, if you must, for personal reasons, including the Chicago trip.

Absences beyond this limit will result in your final grade being lowered by **one grade step for each class missed**.

Excused absences must be verified with a Doctor's Note or notice from the Dean of Students.

Three late arrivals and/or early departures will count as one absence.

Portfolios

Keep your projects handy throughout the semester. Do not throw them out or put them somewhere that you can't access them. All projects will be required for a group critique at the end of the semester.

Lab Fee

Fifteen Dollars. Paid with course fees.

Color Printing Costs

Graphic communications is an expensive field. During this semester you will be required to print projects in color. You will be responsible for all costs related to color output and should budget accordingly.

Required Equipment

Digital Camera: Minimum 5 Megapixels

Required Computer Manual

Adobe InDesign CS5: Visual Quickstart Guide Sandee Cohen

Supplies

The following supplies will be useful for completing assignments.

two-dimensional assignments must be mounted on black illustration board

illustration board, neutral-tone heavy weight construction/drawing paper

double stick tape, spray adhesive (must be used in the spray booth only!)

x-acto knives and a good quality utility knife are a must!, sharp blades

drawing supplies, including paper, markers, pencils will be very useful

portable data storage: Firewire/USB drives, ipods, CD R/RW and DVD-R disks

Remember to back up files—you have plenty of server space but don't let it get too full!

cameras may be signed out from the Art Department Computer Lab and Learning Technologies (Polk basement) on a limited basis

Suggested Computer Manuals

Photoshop CS5 (Visual Quick Start Guide) Elaine Weinmann and Peter Lourekas, *Illustrator CS5 (Visual Quick Start Guide)*

Elaine Weinmann and Peter Lourekas, *InDesign CS5 (Visual Quick Start Guide)* Sandee Cohen

Suggested Reading

Typographic Design: Form and Communication, Rob Carter; Ben Day, Philip Meggs. *Notes on Graphic Design and Visual Communication*, Gregg Berryman; *Meggs, A History of Graphic Design*, Philip Meggs; *Pocket Pal—Graphic Arts Production Handbook*, International Paper; *Type and Image*, Philip Meggs; *Geometry of Design*, Kimberly Elam; *Typographic Workbook*, Kate Clair

Magazines

At the Library—*Eye: the international review of graphic design*, *Graphis*, *Communication Arts*, *Print*

Also of Interest—*Baseline: international typographic magazine*, *I.D.* (International Design), *How*

Unattended Personal Effects

The Department of Art is not responsible for any personal items, materials, tools or artwork left unattended.

Grade:

Idea/Concept appropriateness of concept, originality, depth of exploration

Research/Preparation understanding of subject matter; workbook assignments, sketches, participation in critiques, exploration, additional information, research of solution elements, for example: typefaces, imagery, content, organization

Articulation/Technique revisions, formal qualities, technical aptitude, experimentation, execution, layout, clarity of information and idea

Presentation spelling, consistent type, details, color matching, trim and mounting, labels and cover; tidiness, follow assignment guidelines

January 30, 2011

Design One

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will meet in S215.