ART 209 Core Design - Spring 2018

Course Inf.: College of Arts and Sciences  
TTR 9:30 – 12:00 pm, 12:30 – 3:00 pm

Instructor Inf.: Professor Pendleton  
TTR 3:00 pm, REC 303, by appointment  
Best contact - robynp@udel.edu

Course Description
Development of image-making techniques and processes with the intention to communicate: graphic translation and representation, semiotics, design systems. Utilization of design language and fundamentals for composition and communication of visual form.

Course Rational
This course is intended to help you establish a working knowledge of the principles and elements of design, and design process (a process for problem solving). As compositional skills improve, creative thinking skills will be emphasized to help students learn to express surprising, original, and inevitable solutions to problems. Your own motivation is what will make you successful in this class.

This course is a difficult one because all successful visual imagery and communication is based on the understanding of the principles and elements of design. The processes taught and used in this course are most often those that students have never actively used before. It requires more attention, focus, and detail than is expected, and thus difficult to make a shift in conceptual thinking and problem solving past the initial visual response to the problem or first idea that comes to mind.

Learning Objectives
1. To apply the fundamental principles of design and how they translate through materials to clearly communicate a concept.
2. Given a problem, be able to determine a variety of strategies through experimentation that would yield a solution.
3. Apply a model of the creative process in completing design projects, resulting in multiple forms of conceptualization, experimentation and communication.
4. Be able to critically analyze personal work as well as others, and communicate that analysis articulately.
5. Use design lexicon (specific professional vocabulary) to analyze and communicate.
6. Create work that demonstrates technical proficiency with emphasis on craftsmanship.

Class Structure
Students are expected to pay attention to lectures, take organized notes from the lectures and from the white board, ask questions, and apply methods learned in class to the assignments. Please ask questions based on your consumption of the given material. Please try not to ask questions without reading the semester schedule about what is due and when. This information is given to you so that you will have it at your fingertips. Student are expected to read and review the syllabus for course expectations, class schedule information, office hours, location of my office, grading criteria, and any other information surrounding the structure of the course.

STUDENTS ARE EXPECTED TO READ ALL MATERIALS DISSEMINATED IN CLASS, and is NOT OPTIONAL.

All of these activities are vital to your understanding the specification of the problems. Your participation is key in order to share, experiment and grow.

You will be working in class, participating in critiques, or listening to lectures, or a combination of these during class meeting times. Materials must be brought to class on a regular basis in order to work in class and apply methods learned. Please purchase the materials in advance of the class session when materials are needed. When thumbnails and sketches are due, you are required to bring them to class, and be prepared to discuss them in a preliminary critique, and/or one on one with me.
On days your assignments are due, the assignment to be critiqued should be created to the specifications of the assignment brief. (meaning: correct medium, size, colors, and quantity). Please follow the Course Schedule closely to be prepared for class. You will be notified of any changes to the course schedule.

**Class Critiques and Student Presentations**

Critiques will be held on all major assignments during the semester. Students are expected to participate with maturity, enthusiasm, and respect. A class critique is the best way to learn about your artwork in relation to the artwork and comments of your peers. Class critiques are not a time for just the professor to talk about your work. Your peers are expected to have input and point of view.

**Attendance**

Attendance is required and should be 100%. More than three absences will lower your grade ONE WHOLE LETTER GRADE. These three absences include being out sick with a cold. If you are out sick or for some other reason, you are responsible for finding out what you missed, either from me or another RELIABLE source. You are also responsible for turning the work in on time. **It is possible to fail this course based on poor attendance and participation.**

Having nothing to do in class means you have come unprepared. Coming in late, or skipping out early will also count towards an absence and lower your grade. If you miss the medium demonstrations, they will not be redone. Attendance will be taken daily. Participation during class discussions are MAJOR components of your grade.

Excused absences require a written note from a physician, including all of the following:
1. Physician's full name and phone number
2. Physician's signature
3. Your full name
4. Date of absence
5. Reason for absence

It is your responsibility to be aware of the University’s Attendance Policies, available here:

http://catalog.udel.edu/content.php?catoid=11&navoid=399

**Grading**

The breakdown of your midterm and final grades are based on assignments, class participation, preparedness, and attendance.

You need to be a constructive participant in the classroom. Preparedness is also very important. You should be prepared on class days with materials for working in class, and any exercises assigned for outside of class time. Do not come to class without sketches or thumbnails associated with the current assignment you are working on. It has a direct effect on the assignment’s discussion, and ultimate outcome. Working outside of class is necessary to complete work on the schedule in a timely fashion. Failure to do so normally result in inadequate visual solutions and will affect grades.

**Assignments**

Assignments and due dates will be described for each project. **MEET YOUR DEADLINES!!** Late assignments WILL lower you grade. These assignments along with the creative process outline, and the VC lexicon, will help you achieve the objectives listed on this syllabus.

Assignments will be graded according to a 5 – 1 point grading scale in various categories listed below, with 5 points representing the highest number of points, and 1 representing the lowest.

- **5 – Outstanding** investigative effort. Design process is utilized, and creative risks are taken. Outcome is inevitable. Idea is unique and original, and goes beyond classroom discussion. Design elements are well used. Strong appropriate technical application.
- **4 – Above average** work. Substantial investigative process. Good, appropriate, communicative technique. Good and harmonious design.
- **3 – Average** outcome. Solution is simply stated. No substantial investigative effort. Visually restates the problem. Design structure has no excitement.
- **2 – Marginal** effort in all areas of the solution
1 – Unsatisfactory effort. Well below average. Unacceptable.

Assignments will be evaluated on the following categories and relate to the 5-1 scale:

Research, concept, imagination and creativity – Depth of ideas explored though preliminary work and experimentation.

Originality – Uniqueness of the solution

Technical Proficiency – Structural integrity and attention to details.

Execution – Degree of success in realizing the goal of the solution

Composition – Principles and elements of design used successfully

Assignment Points

25 – Black and White Scribble
25 – Lines and Shapes
25 – Simplified Form
25 – 101 Solutions
25 – The Emblematic
25 – UPC CODE
25 – Sequential Frames of Reference

175 Total Assignment Points

25 pts Class Participation

200 Total class points

Surprising – The visual solution must be compelling and impactful to the viewer.

Original – The assignment solution must be fresh and uniquely the student’s. Google is not a good source for originality, as what is posted has already been created by others, and therefore is not original. The instructor and the students in the course will serve as a sounding board for this process.

Inevitable – The goal of the solution is that it’s the “ONLY” solution to the problem. This looks very different than, it “could be”, or “maybe” the solution. If the viewer feels like it could have been executed another way, or there is another conceptual solution to the problem, then it isn’t inevitable.

Letter Grade Descriptions

The following Letter Grade Descriptions detail the criteria for earning grades. Plus and minus grades fall between the straight letter grades in achievement. To receive a grade of C or better on any assignment, it must be turned in on time unless a prior arrangement has been made or there is an emergency situation.

A = Outstanding. Expansive investigation of ideas and excellent composition. All assignments completed on time. Insightful contributions to critiques. Student goes substantially above and beyond average requirements. Extraordinary work, extra effort. Work goes beyond assigned expectations, pursues concepts and techniques above and beyond the requirements of the assignment. Risks are taken in the pursuit of creative ideas through a design process. Thorough investigation of ideas through thumbnails and sketches.

B = Above Average. Substantial investigation of concepts and compositions. Insightful contributions to critique. Good technique and evidence of the use of creative process. A “B” is a very good grade, but not outstanding. Solutions move beyond average. Investigation of solutions through thumbnails and sketches.

C = Average. All assignments done competently and completed on time participation in critique. Creative process is limited. Investigation of possible solutions is minimal. A “C” is an average grade, meaning you did not succeed beyond the average effort of your classmates. All assignments completed on the schedule with average effort and good attendance. Some thumbnails and preliminary work, but average or minimal effort. Student settles for the first ideas.
**D = Marginal Work.** Late projects, very limited investigation of ideas, incoherent compositions. Limited contributions to critiques. Creative process is lacking or nonexistent. Not committed to working the problem through. Poor attendance, and class participation.

**F = Unsatisfactory Work.** Course failure due to minimal or no idea development, disjointed compositions, lack of participation, late assignments, and/or excessive absences.

**Field Trips**
We will be going to NYC on February 22. There will be an itinerary for students. Payment should be made as soon as the list is open in the Art Office, and will be on a first come first served basis. We will depart Old College at 6:30 am, and we will leave NYC at 9 pm, returning to Old College by 12 am. Sites visited during this trip will be discussed in detail before the trip.

**The American Alliance of Museums**
http://aam-us.org/membership/member-types-and-benefits/individual-membership

$50 yr. for students. $90 for faculty
Gets you into museums all over the country.

**Attire**
We expect you to wear proper attire when attending classes. This also pertains to field trips and other events organized by Art Department faculty. Shorts, tee shirts, jeans with holes in them (Even if they are expensive) are not allowed on field trips if you are attending a scheduled visit. If you are wearing clothing that makes others feel uncomfortable, you are not wearing proper attire. You are not permitted to wear clothing that is intended to be worn while sleeping.

**Facilities**
There is no access to the building past 2:00 am. Public safety at Please be mindful of others that must use the space after you. There are other students that must use this room. You are not allowed to cut on the tables. There is a space for cutting boards. You will need to buy board to cover your work area. You are responsible for cleaning up your work area when you are in class and when you come in to work outside of class.

Eating and drinking is permitted in the room providing that all trash is put in the waste receptacle, and not left on the tables and floors.

**Cell Phone Use**
You will not be permitted to use cell phones or ear phones in class. Put your ringers on mute and keep phones off of the tables at ALL TIMES. This is a HUGE distraction problem.

There will be **NO TEXTING, NO TEXTING, NO TEXTING** during class. You will get a verbal warning. If it persists there will be other measures taken. If you need to contact someone in an emergency, please step outside the classroom. You will not be permitted to study or do other course work while you are in this class.

**Safety**
Pay attention to safety in the building and throughout campus. Be careful working in the studio at night, and during the day. Report any unusual behavior, or people wandering around. Working in the building alone is not allowed by anyone. Do not walk home late at night alone. To arrange for a walking escort on campus call Public Safety at 831-2222, or use one of the 200 blue light emergency phones. These are not just for emergencies.

**Special Needs**
Any student who needs special consideration in the course due to a disability of any sort, please make an appointment to discuss accommodations.
The following materials will be required for Core Design projects. You will be expected to acquire any additional materials as needed for specific projects as explained below.

The following are available at www.dickblick.com and other online sources. If ordering or purchasing locally from a source other than www.dickblick.com, be extremely careful to order/purchase the exact items listed below as identified and described on www.dickblick.com.

- You are expected to acquire the listed equipment and materials for projects.
- There will be additional materials expenses for projects as the semester progresses, including printing/photocopying costs and refills for frequently used supplies.
- Needs may vary based on individual student project ideas.

Digital SLR Camera (The same as what you will use for ART284 Core Photography)
Large self-healing cutting mat (18” x 24”)
Straight edge (24” metal ruler)
Xacto knife and blades (also used for ART 235 Core Drawing)
Utility knife and blades
Rubber cement, rubber cement pickup, glue sticks, spray adhesive
Art supply box or large tackle box (also used for ART 235 Core Drawing)
Portfolio case to transport your work to and from class (also used for ART 235 Core Drawing) Spiral bound sketchbook at least 11” X 14”
Variety of drawing pencils 6B, 4B, 2B, HB, 2H (provided in ART235 Core Drawing)
Art gum eraser, kneaded eraser (provided in ART235 Core Drawing)
1 steadtler mars white plastic eraser
1 14 x 17 layout paper pad
Quill nibs
Quill holder
1 bottle of permanent waterproof black ink
1 plastic water container
2 Sharpie Pens – 1 thick, 1 thin
Black fine tip pigment markers, e.g. Sakura Micron, Faber-Castell PITT pens, etc.
Optional, recommended: a range of synthetic watercolor and sumi brushes

Links
1 14 x 17 layout paper pad
http://www.dickblick.com/items/10604-1017/
or
https://www.dickblick.com/items/10607-1007/
Large self-healing cutting mat 18” x 24” http://www.dickblick.com/items/57522-7509/ item # 57522-7509
Straight edge 24” metal ruler
http://www.dickblick.com/items/55632-1024/
item # 55632-1024
X-acto knife and blades
Utility knife and blades
http://www.dickblick.com/items/57514-1000/
item # 57514-1000

One Pad - 2 Ply Bristol board or 100 lb. Bristol Board (vellum surface) 9” x 12”
http://www.dickblick.com/items/13312-1013/
item # 13312-1013

At least 4 Crescent brand Illustration boards – 20” x 30”
item # 13407-1003

Glue Stick http://www.dickblick.com/items/23822-0131/ item # 23822-0131


Problem 1 – Black and White Scribble Design

Using a black marker of various sizes, scribble lines on 4” x 4” Bristol board card-stock, with the intent of interesting mark making. Choose a 1” x 1” square area on your card-stock composition, mark it as a 1” square in black small tipped marker on the 4” x 4” square. Blow up the 1” square with a scanner or copier, and redraw to 4” x 4” using India ink. Split the composition down the middle making a new symmetrical composition in ink on 4” x 4” cardstock. On another 4” x 4” square create another composition in ink that is radically symmetrical. Affix all 4” x 4” squares to illustration with ½” in-between, and a 1” border all the way around.
Design / Creative Process

Initiation
Creative Brief or Personal Interest
(The initial spark of an idea or central reason/motivation for engaging in a process)

Definition (Assignment)
Establishing Purpose / Criteria for Evaluation
(This is your end goal and should not be visual or a certain ’style’)

Ideation / Conceptual Development
Metaphor, Personification, Mind-Mapping ... to think around the project’s definition

• Selection
  ... of a strong and identifiable concept (idea) for your form generation

Exploration / Experimentation
Unrestricted Play and Making Visual Form to represent your idea(s)
(Defer All Judgement: Make a large quantity of “Stuff”)
Iteration (Composition)
Working through more and more versions (multiple sketches)
(Returning to the Exploration part, yet based on what worked)

• Selection
  Deciding What Works according to the Definition (Assignment)

Finishing
Making the final outcome reflect the process that you went through to get there, and communicate your idea.
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Feb. 6 – Beginning class. Syllabus discussion Begin Problem 1  
Scribble and Basic Design – Page 3 – 12 in class, pages 87 – 109 outside of class. Work in class with measurement and discussion of materials.  
8 – Work in class - Problem 1  
13 – DUE Problem 1 – Intro to Problem 2 – Line & Shape Inventory.  
READ for Feb. 15: p. 127 - 150  
15 – Thumbnails Problem 2  
19 – Last Day for Add/Drop  
20 – Problem 2 due - Problem 3 Intro – Simplification of Form  
22 – NYC Trip  
27 – Objects chosen – Bring copies to class - Work in class  

March 1 – Work in class  
6 – DUE Problem 3 – Intro to Problem 4 – 101 Solutions READ for March 8: Chapter 8  
8 – Materials due (Boards cut and measured) - Subject chosen - Work in class  
13 – Work in class – READ for March 15: Chapter 9  
15 – Work in class  
20 – DUE Problem 4A and Problem 4B - Introduction to Problem 5 – Emblematic – Writing paragraphs in class  
22 – Paragraph revision and thumbnails due - Work in class on more thumbnails – Make Copies of working thumbnails  

April 3 – 3 compositions due – Work in class  
5 – Final Compositions due - Work in class  
10 – Work in class  
12 – DUE Problem 5 - Intro to Problem 6 – UPC Code – Work on thumbnails in class  
17 – DUE Thumbnails  
19 – Final comps due – Work in class  
24 – Work in class  
26 – DUE UPC Code – Work in class – Intro to Problem 7 – Sequential Frames of Reference  

May 1 – DUE Thumbnail stories in sequence  
3 – 3 Best Story Sketches in sequence  
8 – Final Sketches – Work in class  
10 – Work in class  
15 – Final critique  
17 – Finals week
Design Lexicon

**Form:** Aspects of the constitution of something as perceived that are separate from issues of content and meaning, typically referencing visual qualities of something as experienced.
*Examples: Shape, Contour, Color, Texture, Curvilinear/Rectilinear*

**Idea:** A cognitive ‘object’ or concept that only exists in the mind.
*Examples: Emotions, Metaphysics*

**Point of View:** A stand-point, perspective, attitude or position from which one exists or acts. This can be subjective (first-person), relational (second-person), and/or objective (third-person).
*Examples: Opinion, Value Judgement, Interpretation*

**Communication:** The conveyance of an idea, through form, as positioned by the designer and interpreted by an audience.

**Composition:** A putting together of parts to form a whole; creation of relationships between forms Aesthetics: Principles used for critical judgments of culturally shared artistic attributes such as the beautiful, the ugly, the sublime, the comic, etc. Aesthetics can be culturally specific, changeable, and subjective.

**Perception:** Awareness derived from sensory processes

**Cognition:** The act being known, as through perception, reasoning, or intuition; knowledge

**Technical Proficiency:** The qualities of something constructed, especially related to proficiency in craftsmanship

**Process:** A series of continuous actions taking place in a definite manner, not necessarily toward a specific end result

**Method:** A formalized procedure, technique, or way of doing something

**Voice:** The expression of one’s individual point of view
Experience: The observing, encountering, or undergoing of sensations as they occur in the course of time

Experimentation: The act of conducting a test or investigation

Awareness: The implication of knowledge gained through one's own perceptions or by means of information

Style: Particular reference to form, appearance, or character, typically referring to formal qualities existent in culture or society

Character: The aggregate of features and traits that form the individual nature of some person or thing

Media: Materials and technology used to communicate ideas