

ART 391: **Design II**

Development of form and concept.
Visual rhetorical strategies such as metaphors, puns, irony, and metonymy.

(Pre-requisites: ART 291, 292, AND 293.)
3 Credits / Section BD / Monday & Wednesday
Building L1, Room CL 101: 9:05am-12:05pm

Course Objective

This studio course will focus on application of graphic form (fundamentals and style) and your development of a personal voice as a designer. Conceptually, you will apply visual rhetorical strategies such as metaphor, pun, irony, and metonymy as a way to communicate in your work. Coursework will include research, sketches, readings, lectures, presentations, consultations and execution of personal projects and mockups using Mac computers and external devices, and Adobe Creative Suite software.

Mediums

Your choice of software will, at times, be entirely up to you. There will also be times you will be asked to use specific software. The software you use will be dictated by what is appropriate in the design industry. I recommend that you always try to learn something new, and, if possible, try to choose software practice that most relates to where you envision yourself in the future as a designer.

Readings

Good design is not just about skill and creativity. It also involves thought, interpretation and society. Reading will sharpen your mind, enhance your understanding of our world and the niche of the designer. Any readings not found in *Stylepedia* will be posted on Blackboard or the Richter course reserves.

Project Evaluations & Grading

Your grades will be posted on Blackboard after the critique or project due date. Project evaluations are based on the following considerations:

- Brainstorming, organization, planning and neatness
- Completion of projects by the due date and following directions as given in the syllabus, Blackboard and lectures
- Creativity and originality
- Participation in the critiquing, presentation and reading process
- Attendance and promptness
- Improvement, attitude and effort
- Technical mastery and incorporation of learned skills

Instructor: **Mariah F. Hausman**

Office Hours: (Building L1, Room 109C)
By Appointment: M/W 6:15 - 7:45
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Email: m.hausman@miami.edu

University of Miami

College of Arts & Sciences
Department of Art & Art History
Fall Semester 2010

REQUIRED TEXT

Homework and readings will be assigned from this text. Order online or obtain from a local bookstore ASAP.

STYLEPEDIA: A GUIDE TO GRAPHIC DESIGN MANNERISMS, QUIRKS, AND CONCEITS

By Steven Heller, Louise Fili
Publisher: Chronicle Books;
(November 9, 2006)
ISBN-10: 0811833461

RECOMMENDED TEXTS

THINKING WITH TYPE: A CRITICAL GUIDE FOR DESIGNERS, WRITERS, EDITORS, & STUDENTS

By Ellen Lupton
ISBN-10: 1568984480

MEGGS' HISTORY OF GRAPHIC DESIGN

Philip B. By Meggs, Alston W. Purvis
Publisher: Wiley; 4 edition
(December 7, 2005)
ISBN-10: 0471699020

MATERIALS

Please bring sketchbook to each class and use for note taking, thumbnails and brainstorming. Rather than buy all materials ahead of time, I recommend buying them as needed throughout the semester. These are available at Pearl Art or Utrecht (art stores near to campus), as well as office supply stores.

- Sketchbook (whatever size is comfortable but not too small)
- Portable external hard drive
- High-quality (matte and/or glossy) laser and inkjet photo paper
- Black matboard
- X-acto knives and extra blades
- Metal cork backed ruler
- Spray mount adhesive

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Examinations

- Instead of tests and exams, students will be required to submit a series of projects over the course of the semester
- Some projects will be submitted digitally, some will be physical samples
- Class critiques will be held on the day projects are due. Missing a critique will affect the grade on that assignment
- You may ask about extra credit opportunities to raise your grade
- Projects submitted late will be accepted but missing the deadline will affect the grade on that assignment
- The final project can be submitted anytime before 12/13/10. Your presence will also be expected at a final critique.

Attendance Policy

The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excused days are to be submitted in writing for the instructor's approval. **Absence and lateness will absolutely adversely affect the final grade.** Students are expected to borrow notes on lecture material and assignments covered when they are out.

L1 Computer Graphics Lab Policies

The more time you spend practicing your skills, the more proficient you will be. Your level of commitment will determine your technical fluency. Students are expected to attend all lectures and apply studio time to execute the project assignments. Students who attend class and apply lab time regularly will have an advantage.

Honor Code

Students are expected to follow the Honor Code of the University of Miami. All assignments must be original and completed independently during the Fall 2010 semester.

Disabilities

Reasonable accommodation will be made for those with documented disabilities.

BUILDING L1 LAB HOURS

Early in the term, official weekend and evening hours will be posted. Find postings on bulletin boards outside the classroom doors of Building L1. There are two labs equipped with Adobe Creative Suite software (CL 145 and CL101). You may do work outside of class in either lab as long as there is no class in session or by obtaining permission from the instructor teaching at the time you wish to work. The lab hours (subject to change) are below:

Monday-Thursday	9am-9pm
Friday	12pm-6pm
Saturday	CLOSED
Sunday	TBA

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Lecture, Assignment and Studio Schedule*

Instructor: **Mariah F. Hausman** / Fall Semester 2010




Email: m.hausman@miami.edu

* Schedule subject to change as per University closures and instructor's discretion












LEGEND

-  Lecture
-  Open lab studio time
-  Homework
-  Reading
-  Project due date

WEEKS 1-2 INTRODUCTION

- Aug 25 Classes Begin. Orientation to ART 391.
- Get your book
 - Be familiar with the syllabus and course expectations.
 - Ensure you can log into the ART 391 Blackboard pages.
- Aug 30  **Lecture: Metaphor, Pun, Irony, Metonymy, Paradigm & Rhetoric**
- Completion of class exercise (index card Q & A)
 - Find graphic (visual) examples from the real world that convey the use of metaphor, pun, irony, metonymy, paradigm and rhetoric. Bring to next class and share. You may write brief statements to support or clarify your visuals.
- Sept 1  **Lecture: Style Evolution**
- Group Discussion and Individual Consultations
- Sept 3 Last Day for Registration and to Add a Course
- Sept 6 **HOLIDAY (LABOR DAY)**
-  Read *Logos, Flags, and Escutcheons* by Paul Rand

WEEKS 3-6 METONYMY & PARADIGM THROUGH SYMBOLS

- Sept 8  **Lecture: Symbols, Meanings & Metonymy**
- Work on sketches & research
 - Individual Consultations
- Sept 10 Last Day to Drop a Course Without a "W"
- Sept 13  **Lecture: Bass, Brodovitch, Basquiat**
- Review sketches/individual consultations
 -  Studio time: work on sketches & research
- Sept 15  **Lecture: What Works on a T-shirt (The screen printing process. About iron-ons)**
-  **Demo: Spot colors & Pantone Libraries in Illustrator**
-  Revised sketches due/individual consultations
- Sept 18  **Demo: Tracing, the Pen & Shapebuilder Tools**
- Sept 21  Studio time
- Sept 25  Studio time
- Sept 29  Studio time
- Oct 4  **Critique: Present matboards and wear your t-shirt**

PROJECT I

Personal Symbol (25 points)

If you were an animal, what one would you be? If you were a color, which one? An object? Answer these and the others on the questionnaire. The answers will help lead you to your project concept. We will brainstorm through sketching, discussion and consultation until we have developed a personal symbol concept that represents YOU. It will then be created in the computer, outputted to paper and mounted on matboard (or displayed onscreen for time-based projects).

Concept

Learning to distill ideas and words to their simplest and clearest graphic form.

Medium(s)

Adobe Illustrator

Color(s)

Not more than three spot colors

Requirements



















- Completion of class exercise (index card Q & A)
- Sketches
- Create a digital image/word combination
- Physical sample mounted on 16" x 20" black matboard and on a t-shirt.
- For full credit, all samples must be presented and submitted on critique day

Readings

Logos, Flags, and Escutcheons by Paul Rand (Blackboard)

STYLEPEDIA: Introduction, Bass, Schutzmarken, Object Poster, Lubalin, American Patriotic, Kinetic Type

WEEKS 7-11 STYLE, HISTORY & TYPE

Oct 6	 Lecture: Irony in Style– DIY Design  Demo: Importing and Editing Line Art  Read <i>STYLEPEDIA: Introduction</i>
Oct 11	 Research day  Studio time
Oct 13	 Lecture: Grids  Demo: Creating a Grid in InDesign  Read <i>STYLEPEDIA: Constructivist</i>  Studio time  Sketches due/individual consultations.
Oct 18	 Lecture: Rules of Type  Studio time  Read <i>SCREEN: The Cult of the Scratchy</i>
Oct 20	 Demo: Type shortcuts and techniques  Studio time
Oct 25	 Studio time
Oct 27	 Studio time
Oct 29	Last Day to Drop a Course
Nov 1	 Critique: Present Graphic Design History Poster

PROJECT II

Graphic Design History Timeline (25 points)

Select and research a movement or artist from the history of graphic design (look at Meggs' History of Graphic Design for ideas). Write, edit and submit a 200 hundred word summary about the topic and a paragraph about why this art interests you. Then design a poster in the style of the movement, artist or time period. Include all pertinent details, paying attention to historical accuracy, visual hierarchy, typography and personifying the style you selected. Use imagery if appropriate. Make a 5 minute presentation to the class about your topic.

Concept

Exploring style and color, visual rhythm, legible typography, informational hierarchy.

Medium(s)

Layout in InDesign. Incorporate other programs as needed.

Color(s)

Whatever is appropriate for your topic.

Requirements

- Write and submit a paragraph about why this topic or individual interests you
- Size: 24" x 36"
- Verbal Presentation will accompany your poster electronically projected in class.

Readings













MEGGS' HISTORY OF GRAPHIC DESIGN

STYLEPEDIA: Street Sign, Underground, Cheap Chic, Handlettering, Vernacular, Ray Gun, Push Pin, Pastiche, New Wave, Kodolith, Hip Hop, Grunge, Cuba, Constructivist, Bauhaus, Arts & Crafts, Art Nouveau

SCREEN by Jessica Helfand. *The Cult of the Scratchy* page 97

Cultural Identity by Wendy Richmond

WEEKS 12-16 SOCIAL RELEVANCE & RHYTHM

- Nov 3  **Lecture: Conceptual & Figurative Irony
Charlie Chaplin to Snickers**
 Studio time
 Read *The Remembered Image* by Jessica Helfand
- Nov 8  **Lecture: Rhythm and Repetition**
 Studio time
- Nov 10  **Lecture: Puns in Language and Advertising**
 Studio time
- Nov 15  Sketches due/individual consultations.
 Studio time
- Nov 17  Studio time
- Nov 22  Studio time
- Nov 25 - 28 **THANKSGIVING RECESS**
- Nov 29  Studio time
- Dec 1  Final Critique/feedback session
 Studio time
- Dec 3 Last day of class
- Dec 4 - 7 Reading Days

Dec 13 @ 3pm Last Day to submit final projects and portfolio (5 pts)

PROJECT IV: FINAL

Public and Private Event Invitations (20 points)

Create an invitation for a either a public or private event (corporate conference, lecture, birthday party, fundraiser, baby shower, costume party, etc). The theme of the event will revolve around a pun, and this should dictate the mood of the visuals. Research puns in language first... advertising, jokes, even Shakespeare or bumper stickers to get a feel for working with them. For this final project, you will send an e-vite to the class and bring your polished invitation mockup (including envelopes and other elements) to the final critique.

**Dec 13 @ 3pm
Last Day to submit final projects
and portfolio (5 pts)**

Concept (s)

Using puns and wordplay to create theme and convey sarcasm, humor or a particular stylistic aesthetic.

Medium(s) Any

Requirements Design three pieces:

- A save the date "teaser" e-vite which you will email to the class prior to the final critique.
- An invitation and RSVP element to be delivered or mailed
- Make a physical mockup of your invitation & RSVP

Size(s) Any!

Color(s) Any!

Readings

STYLEPEDIA: Big Idea, Ripley's, Pun

PROJECT III

Social Responsibility Campaign (25 points)

Select a topic from current world events for your project such as environmental clean up, human or animal rights, voting, arts in schools, armed conflict, the mortgage crisis, literacy, racism, etc. Websites such as amnestyinternational.org and thegraphicimperative.org will help you with ideas. Research your topic thoroughly so that you can create appropriate visuals. Create a one color newspaper ad, a web page layout and a handout (brochure, flyer, object/gimmick) that emphasizes a specific "call to action." Once your idea is approved by me, begin conceptualizing, sketching and executing your project.

Concept(s)

Using irony and paradigm to create arresting graphics that call attention to the message. Rhythm and repetition in separate design pieces.

Medium(s) Any

Color (s) Newspaper ad must be black and white. Color may be used for the web page and poster.

Size(s) Newspaper ad: 3 col x 10", Web page: 800 x 600, Handout: your choice

Requirements

- Design three separate communications pieces (newspaper ad, web page and handout)

Readings

STYLEPEDIA: Kruger

<http://www.thegraphicimperative.org/>

The Declaration of the Common Rights of Humanity by Jeff Stansbury.

SCREEN by Jessica Helfand.

The Remembered Image. Page 151

*All dates subject to change as per University closures and instructor's discretion

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Questionnaire

Thanks for filling this out. It will help me to streamline our work and also to get to know each other.

Name _____

Email address you check regularly: _____

Age (optional) Year in college Degree you are seeking BA BFA Other: _____

Major _____

Minor _____

Where are you from? _____

Previous software, internship or relevant experience: _____

Do you own or have access to a Macintosh outside of this classroom? Yes No _____

What do you want to learn in this class? _____

How do you plan to apply what you learn in this class? _____

Other comments? _____

Please cut this off, finish the statements and return to me. We will discuss your answers together soon– they are the clues to your first assignment. Feel free to take some time to think about your responses...

My full name is _____

If I were an animal I would be _____

If I were an an object I would be _____

If I were a color I would be _____

If I were a natural element (fire, rain ,wind etc), I would be _____

If I were a place I would be _____

If I were an adjective I would be _____