

DESIGN STUDIO 2

FINE 3464
SPRING 2014

NORTH
ROOM 1407

In a studio environment students will develop advanced projects using animation, interactivity and motion graphics to create innovative solutions to design problems. Students will learn to apply design theory to practice through discussion, critiques and assigned projects. Max hours: 3 Credits. Prereq: FINE-BFA DIG: FINE 3434, and 3444 or FINE-BFA SMD: FINE 3434 and 3444 or DIGD-MIN and FINE 3415, 3414, 3424, and 3434 Restriction: FINE-BFA DIG or FINE-BFA SMD or DIGD-MIN

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to schedule an appointment,
email the address above

*We only think when we are confronted
with problems.*

—John Dewey, Experience and Education

COURSE LEARNING OUTCOMES

KNOWLEDGE

This course is designed to teach you how to:

- Articulate the process of research and idea development
- Understand analysis and proposition
- Understand the ideas of narrative and non-linear narrative structure, point of view, mediation, and time and form structures
- Conduct artist and design research
- Demonstrate how to fully research a problem and develop a comprehensive solution

SKILLS

As a student in this class you will:

- Define design and its process
- Integrate idea generation, client relationships, audience research, style, and usability into designs
- Apply advanced concepts of client driven initiatives to design projects
- Manage expectations, negotiations, and the creation of professional quality work

DISPOSITIONS

Upon completion of this class you will be able to apply design theory to practice through discussions, critiques, and demonstrate this through design work completed during the semester.

COLLEGE OF ARTS & MEDIA

VISION
art changing lives

MISSION

The College of Arts & Media exists at the intersection of art, technology, and commerce, and as such, faculty and students use powerful art making, expansive teaching/learning, and strategic service to connect deeply with the arts disciplines and the creative industries—as these currently exist and as they might become.

VALUES

Experimentation and Innovation
Excellence and Professionalism
Community
Creative Research and Scholarship
Leadership

Entrepreneurship
Technological Innovation
Critical Thinking
Diversity, Accessibility, and Equity
Intellectual Freedom and Artistic

Integrity
Sustainability
Civic Engagement
Experiential Learning
Social Responsibility

TEXTS AND SUPPLIES

Design Studio 2
Spring 2013

REQUIRED TEXT

Why Johnny Can't Brand: Rediscovering the Lost Art of the Big Idea

(Hardcover)

Bill Schley (Author), Carl Nichols Jr.

Supplemental readings will be available on Canvas.

RECOMMENDED TEXTS

Grid Systems in Graphic Design/Raster Systeme Fur Die Visuele Gestaltung (Hardcover)

Josef Muller Brockmann (Author)

ISBN 10: 3721201450

ISBN 13: 978 3721201451

Publisher: Arthur Niggli; Bilingual edition (October 2001)

The Elements of Typographic Style [Paperback]

Robert Bringhurst (Author)

ISBN 10: 0881792063

ISBN 13: 978 0881792065

Publisher: Hartley and Marks Publishers; 3rd edition (October 9, 2004)

The Brand Gap – How to Bridge the Distance Between Business Strategy and Design

(paperback)

Marty Neumeier (author)

Hoopla - Crispin Porter

Purple Cow - Seth Godin

The Cultural Creatives - Paul Ray

RECOMMENDED ITEMS

1. Digital camera or equivalent
2. Flash drive
3. Portable Firewire Drive – 60 GB or larger, 7,200 RPM or Solid State drive is strongly recommended. If not using for video, USB 2.0 drives are also acceptable.
4. Paper for color printing and presentation

COURSE ANNOUNCEMENTS

All notifications will be sent by email to your official ucdenver.edu email address exclusively. If you do not have a ucdenver.edu address you must activate it in order to get emails and have access to the Canvas system for discussions and other course materials which will be posted online.

CLASS FORMAT

LECTURE

Presentations will include relevant artists, designers and studios, discussion of readings and detailed scenarios of professional practice, discussion of readings both in class and on-line using Canvas.

RESEARCH

Much of this class will be devoted to understanding the “rules” of design and its function in contemporary culture. Each project will have a specific goal but should also be considered an opportunity for you to explore constraint, creativity and meaning-making.

CRITIQUES

On the project due date there will be a critical discussion and presentation of the work with fellow students and faculty.

PROJECTS

Four major projects will be assigned that will demonstrate a sophisticated knowledge of the foundations of design and its appropriate use in design. The integration of image, type, and content is important to each project assignment. Two will be collaborative.

TESTS

Three tests will be given throughout the semester on the readings and class discussions.

STUDENTS WITH SPECIAL NEEDS

If you have special needs please contact me during my office hours and be sure that you have registered with Disability Resources and Services (Arts Building, room 177, (303) 556 3450)

COURSE POLICIES

HOMework/CLASSWORK EXPECTATIONS

This is a studio class and will be taught as such. Students should prepare and bring the required materials in class to work on each project, significant class time will be available for work and in progress critiques.

MISSED/LATE ASSIGNMENTS

Projects are due at the beginning of class on the due date. **Submitting a project on-time means that you are physically in class on the project due date, submit complete work at the beginning of class, and participate fully in the project critique.** Work that is turned in after the beginning of class, or is not complete at the beginning of class is considered late. Any work turned in late will be graded one letter grade lower, and will be accepted up to the next class session. Any student who misses critiques or fails to turn in all homework and/or papers for the semester will fail the course.

PROCESS JOURNAL

Students are required to create a journal, akin to a sketchbook, for completion of projects given in class, as well as to record all aspects of your process. If you prefer, you may use tumblr, wordpress or a digital method for archiving project elements. For each project, include and complete the following items:

1. 4 to 5 resource images (computer printouts, photos, or images from magazines, newspapers, or museum publications) of various works that demonstrate the design concepts for each project. Images that do not correlate to the project do not count. Label each image with that artist's name, title of work, media/materials used, size of work, and source of image. No duplicates can be used.
2. For static projects: A minimum of 3 color sketches, 4" x 5" in size, of your project's possible design options. For motion projects: a complete storyboard
3. A 2-3 paragraph self critique of your finished product, discussing how well you used the required design elements/principles, and any other positive or negative feedback you would like to give yourself.

The process folio for each project will be checked throughout the semester during class. The best way to create this book is to get a 2-3" binder and fill it with white sketch paper, Bristol board, and/or tracing paper. Journal assessment for each project is equally weighted.

GRADING

Grades for the semester will be calculated as follows:

Projects = 150 possible points each project

Discussion posts = 50 possible points each post

Journal/Research = 20 possible points each evaluation (evaluated at mid-term and final)

Quizzes and Tests = 50 points each quiz/test

Progress/participation = 10 points for each progress or participation check

Final grades will be based on the standard scale (below), a calculated percent of total possible points for the semester.

| GRADE | POINTS PERCENTAGE |
|-------|-------------------|
| A | OVER 92.5% |
| A- | 90 – 92.499% |
| B+ | 87.5 – 89.999% |
| B | 82.5 – 87.499% |
| B- | 80 – 82.499% |
| C+ | 77.5 – 79.999% |
| C | 72.5 – 77.499% |
| C- | 70 – 72.499% |
| D | 60 – 69.999% |
| F | UNDER 60% |

CANVAS AND EMAIL

All communication through email will take place exclusively using the ucdenver.edu official email addresses that you are required to activate this semester. I plan to use the Canvas system to post grades, make announcements, post the syllabus and to conduct class discussions.

Online Discussions are a required component of this class, you must have access to Canvas and be able to post to any discussion forums. See "Participation" above for specific grading criteria and weighting.

COURSE PLAN

| Week | Date | In class we will... | Due on this day |
|------|-----------|---|-----------------|
| 1 | 1/22/2014 | Go Over Class Materials Syllabus Project #1 Assigned | |
| 2 | 1/27/2014 | Studio time – Review examples of conference promotional designs – End of class : Progress grade #1 | |
| 2 | 1/29/2014 | Studio time – adapt designs to three different conference item formats | |
| 3 | 2/3/2014 | In class critique Project #2 assigned | Project #1 due |

| Week | Date | In class we will... | Due on this day |
|------|------------|--|--|
| 3 | 2/5/2014 | Studio time – review final design proposals, create teams to work on the components. Revision due by end of class (posted to designucd.com) | |
| 4 | 2/10/2014 | Studio Time End of class: Progress Grade #2 | |
| 4 | 2/12/2014 | Studio time Project #3 and #4 assigned | Project #2 due (Design Team) |
| 5 | 2/17/2014 | in-class critique | Project #2 due (Everyone Else) |
| 5 | 2/19/2014 | Studio time Watch Video: Objectified | |
| 6 | 2/24/2014 | Studio time Video: “Art and Copy” | |
| 6 | 2/26/2014 | Studio time | |
| 7 | 3/3/2014 | Project #3 due | |
| 7 | 3/5/2014 | Studio time – Typography, refinement | |
| 8 | 3/10/2014 | Studio time | Discussions post due |
| 8 | 3/12/2014 | Progress Grade #3 | |
| 9 | 3/17/2014 | Case Study Assigned Project #5 assigned | Project #4 – Due |
| 9 | 3/19/2014 | Continue Critique Project #4 Studio time | Discussion post due |
| 10 | 3/24/2014 | Spring Break | |
| 10 | 3/26/2014 | Spring Break | |
| 11 | 3/31/2014 | Studio time | |
| 11 | 4/2/2014 | Studio time | |
| 12 | 4/7/2014 | Studio time Project #6 assigned | Project #5 due to printer by end of class |
| 12 | 4/9/2014 | Studio time | Discussions post due - Positioning |
| 13 | 4/14/2014 | | Printing of Project #5 |
| 13 | 4/16/2014 | Project #5 critique | Documentation due for Project #4 |
| 14 | 4/21/2014 | Progress Grade #4 | Case Study Due Cover and Layout pencils due |
| 14 | 4/23/2014 | Discussion in class | Group wireframe Due |
| 15 | 4/28/2014 | Progress Grade#5 Studio time | Comps for Project #6 due |
| 15 | 4/30/2014 | Studio time | Grid System due |
| 16 | 5/5/2014 | Discussion/Studio time | |
| 16 | 5/7/2014 | Studio time | |
| | Finals TBD | Project #6 due | Final project due |

ISSUES

Art History scholarship and Art Studio practice, along with art teaching and learning, are complex endeavors. They involve the critical exploration of ideas, theories, art-making practices, and art movements, and encompass such things as the human body, sexuality, race, gender, ethnicity, politics, strong languages, religions, and cultures. This course may cover one or more of the above categories and each student will be required to be an active participant in all course assignments, discussions, and tests. Given this information, it is the student's obligation to determine whether the course content and requirements conflict with the student's core beliefs. If a student determines that there is a conflict with his or her core beliefs, one of the following actions must be taken prior to the last day to drop a course without penalty: 1) drop the class; 2) meet with the instructor to determine if an accommodation can be made. Faculty will ascertain if an accommodation can be made; however, faculty are not required to grant content accommodations.

If critiques, discussions, or lectures are not being conducted in a way that is beneficial for you, please come by my office or email me so that we can discuss and make constructive changes.

Finally, this syllabus is a plan and guideline to work that will be assigned over the course of the semester. To create an optimal student learning experience, the contents of the syllabus may be changed at the sole discretion of the instructor. Changes will be discussed in class, or through the Canvas system.

ADDITIONAL DOCUMENTS

Additional policies for this course (for the entire Digital Design area) are covered in the following documents:

- Attendance and Course Work.pdf
- CAM Syllabus Addendum Spring 2013 approved Final.docx
- Evaluation of Semester Grades.pdf
- Explanation of Assignment Grading Criteria.pdf

These documents are considered part of this course syllabus, and are found in the "Documents" section of Canvas".