

CORE STUDIO: IMAGE

Section D / 4501 Class / Tues & Fri 9:00 am-11:40 am / Rm. 1103 @ 2 West 13th Street

Section B / 2337 Class / Wed & Fri 3:00 am-5:40 am / Rm. 1013 @ 2 West 13th Street

Class Website: danamcclure.com/teaching/

Course Description This course is a hands-on investigation into the concepts and principles of two-dimensional visual organization that are fundamental to design for interactive, print and time-based media. Basic principles of visual composition, typography, color, and image are addressed. Over the course of the semester, increasingly complex problems are examined and realized with both tactile and digital solutions. Exploration, experimentation and problem-solving techniques are encouraged through assignments that create a heightened and critical awareness of the visual world. Students develop a variety of ways to translate their observations and the course culminates in a final project that is based on their research and inquiry.

Overall Class Objectives:

- 1. DEVELOP YOUR OWN RIGOROUS CREATIVE PROCESS** Treat each assignment as a chance to not only apply the methods and techniques learned in class, but also to develop your own unique way of learning and experiencing. The work leading up to your final projects is just as important and valuable as the end result.
- 2. WORK HARD** This class is going to be a fun semester, but an intense one for sure. With a group of such diverse individuals of various backgrounds and technical levels it is SO important that all students fully participate (both in the classroom and on the class blog) to get the most out of this class. Much of what you will learn will be from the input and experience of your peers. The work demands ALL of your effort to bring critical discussions into the classroom and true potential for growth.
- 3. TAKE RISKS** We each have our own set of strengths and different ways of understanding. During this class, it's crucial that you step outside of what is comfortable and re-examine how you think. Take risks. Ask questions. The objective is to develop your weaknesses and explore the unknown, not to simply to underline your strengths.
- 4. DOCUMENT YOUR EXPERIENCE & PROGRESS** During the culmination of this class, each student will present a 'PROCESS BOOK,' which is a formal visual and written document of your class experience. Throughout the course, you will keep a daily sketchbook that collects your observations and findings (notes, drawings, images, collages, scraps, colors, textures, interviews, memorabilia, etc.) The aim of this sketchbook is to document your creative process and the progression of your ideas throughout the course.
- 5. DEVELOP A UNIQUE POINT OF VIEW OR WAY OF SEEING** Eliminate the notion of right and wrong. Through the practice of research, observation, analyzation, experimentation, and documentation comes discovery. You will be asked to articulate your findings and develop a point of view. This is perhaps the most important part of the course. We will begin to see how each student uniquely interprets each assignment and its limitations and makes their own individual use of the fundamentals learned in class.
- 6. ENJOY YOURSELF** Despite the rigorous workload and intensity of the class, the purpose is to have fun! Make this semester a memorable one, work hard and come away with an impressive body of work.

Project 1: Visual Composition *(weeks 1-3)*

- parameters & limitations
 - line weight, shape, scale
 - spacial arrangements, proximity
 - figure/ground relationships
 - symmetry, asymmetry
 - visual continuity and unity amongst a set
 - contrast, balance, dominance, rhythm
 - texture, transformation
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Week 1:

- Introductions / Syllabus Overview
- *Parameters & Limitations Project*: Through a series of tactile exercises that study line and composition, students will explore the possibilities of working within imposed parameters. After evaluating the effectiveness of these parameters, students will develop a new set of limitations used to design more expressive compositions based on their individual intent for the project.

Week 2:

- *Hierarchies & Pattern Project*: In a series of five consecutive tactile and digital experiments, students will explore hierarchical and non-hierarchical imagery in the FIGURE/GROUND relationships of abstracted letter forms, through the use of cropping, arrangement, juxtaposition, FIGURE/GROUND interchange and pattern formation.

Week 3:

- Observational Texture / Sketchbook Assignment
 - *Texture & Value Progression Project*: Students will explore the qualities of tactile and optical texture through the practice of mark making, photography and digital manipulation. Using texture from the marks they make as well as found materials, students will study the value changes in their imagery and construct a composition that demonstrates a textural value progression.
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Resources:

Contemporary Graphic Design (forward), by Charlotte & Peter Fiell
(a note on the developments in graphic design over the past 5 years)

Design Basics, by David A. Lauer
(design process, content and form, thinking looking doing)

Principles of Two-Dimensional Design, by Wucius Wong
(What is Design, interpreting visual language, elements of design)

Architecture: Form, Space & Order, by Francis D.K. Ching
(point, line, plane, volume, shape, size, light, texture, properties of form, golden section, modularity, hierarchy, repetition, rhythm, transformation)

Reflections on the Classroom Critique, by Wendy Richmond
(criticism vs. positive encouragement, participation, methodology)

Project 2: Typography (weeks 4-6)

- history and tradition of typography
 - legibility and clarity
 - expressive compositions
 - anatomy of a letter form
 - type families, kerning, tracking, leading
 - common problems & best practices
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Week 1:

- Found Typography Sketchbook Assignment
- *Typographic Hierarchy Project*: Students research a typographer or type designer (from past or present) in great depth and create a layout in InDesign that explains their work and explores the hierarchy of information. The layout must consist of the following elements: title, subtitle, headers, body copy, and one callout.

Week 2:

- *Typographic Word Compositions Project*: Students choose three expressive words from the list provided and design three corresponding compositions that graphically articulate the word through the use of scale, spacing, placement, orientation and repetition. (Limitations: students must only use futura bold)

Week 3:

- *Type as Image*: Students choose a short piece of writing (poem, phrase, song, expression etc.) and explore the act of mark-making and tactile/digital experiments to create expressive typographic posters that present type as image.
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Resources:

Helvetica, a documentary film by Gary Hustwit
(typography, graphic design and global visual culture, how type affects our lives)

Type & Image, by Phillip Meggs
(information, communication, audience, union of word and image, graphic space, grid systems)

The Importance of Tradition in Typography (from The Form of the Book), by Jan Tschichold
(need to get more updated photocopy)

The Principles of the New Typography, by Jan Tschichold (1995)
(clarity, color, expressiveness, mistakes)

Visual Prose, by Peter Mayer
(books that play games with meaning through space, structure and sequence of typography)

Fluid Mechanics: Typographic Design Now, essay by Ellen Lupton, 2000

Thinking With Type, Ellen Lupton
www.thinkingwithtype.com

Writing with Scala, by Ellen Lupton

<http://ilovetypography.com/>

(contributed pieces, type history, inspirational lettering, interviews, type tips, book reviews, types in use, etc.)

Project 3: Color (weeks 7-9)

- hue, saturation, value
 - color harmonies, tints, shades, tones
 - middle mixtures & transparency
 - Munsell & Pantone
 - additive vs. subtractive
 - color perception / simultaneous contrast / after-image
 - issues for print / screen
 - best practices
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Week 1:

- Observational Color Sketchbook Assignment
- Munsell Color Chart In-Class Exercise (to understand the relationship between hue, saturation and value)
- Digital Color Wheel (to have as a visual reference for future work with color)

Week 2:

- *Color Harmonies Portrait Project*: Using digital photography, students create grayscale portraits of themselves and separate their image into 8 levels of value in Photoshop. Using this grayscale portrait as a value reference, students create a series of six color portraits using Illustrator to explore saturation and hue within the following six color harmonies: monochromatic, analogous, complimentary, split complimentary, triad & tetrad.
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Resources:

Color Theory Made Easy: Traditional Color Theory, by Jim Ames
(additive vs. subtractive, hue, value, saturation, color perception, harmonies)

Interaction of Color, by Joseph Albers
(after-image, simultaneous contrast, middle mixtures)

Color Vision & Art, by Institute for Dynamic Educational Advancement (IDEA)
<http://www.webexhibits.org/colorart/index.html>

After Image Tests, by Carol Shadford
http://www.shadford.net/parsons/links/-color/after_images/after_images_1.html

Project 4: Image *(weeks 10-13)*

- composition basics
 - depth of field, exposure
 - analog vs. digital
 - historic & contemporary imagery
 - juxtaposition
 - rule of thirds
 - manipulation & correction
 - file formats, hi-res/low-res
 - appropriation vs. stealing
 - Gestalt Psychology, laws of organization
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Week 1-2:

- *Connection Progression Project:* (formal qualities of imagery)
Students practice the fundamental principles of photography and create an accordion book of 15 sequential images that explore the properties of gestalt psychology (law of closure, similarity, proximity, symmetry, continuity, & direction). Using photoshop, students manipulate the scale, contrast, and color of their imagery while cropping and framing each image to fit within a rhythmic sequence.

Week 2-3:

- *Single Frame Narrative / Photo Illustration Project:* (meaning and narrative through image juxtaposition)
Students explore the juxtaposition of various types of found imagery (photographs, diagrams, drawings, textures, text) to create new meaning in a single frame narrative that portrays their alter ego. Students move from recording and representing to speculating, altering, and re-imagining through the use of photomontage and experimental mark-making.
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Resources:

Sensation and Perception, by E. Bruce Goldstein
(gestalt psychology, laws of organization, figure/ground relationships)

Photomontage, by Dawn Ades
(history of Photomontage, Dada, Constructivism, propaganda, meaning through juxtaposition)

Cut & Paste, www.cutandpaste.com
(A comprehensive history of Photomontage)

Ways of Seeing, by John Berger

Surrealist Manifesto, by Andre Breton (1924)
<http://www.seaboarcreations.com/sindex/manifestbreton.htm>

Project 5: Information Design *(weeks 12-15)*

- historical, cultural, social, observational research
 - data analysis & organization
 - information design / visual organization
 - print and screen-based media
 - grids
 - conceptualization and point of view
 - integration of type and image / layout
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Week 1:

- *Subculture Project:* Students conduct extensive research (historical, social, cultural) and hands-on observation of a NYC sub-culture. Through data analysis and observation, students develop a point-of-view and design objective for a printed piece that speaks directly to that audience. (poster campaign, brochure, cd packaging, way-finding system, etc.) The goal of this project is clear effective communication of concept through the organization and design of type and image.
- Research & Observation

Week 2:

- Analysis, Ideation & Presentation

Week 3:

- Methodology & Execution

Week 4:

- Final Critique
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Resources:

The Craft of Research, by Wayne C. Booth, Gregory G Colomb, Joseph M. Williams

The Grid, by Allen Hurlburt

First Things First 2000: A Design Manifesto

<http://www.xs4all.nl/~maxb/ftf2000.htm>

(design ethics, a 1964 manifesto signed by 22 visual communicators updated in 2000)

Graphic Design and the Next Big Thing (from Looking Closer 4), by Rudy VanderLans
(future of design, rising above trends, effects of technology)

Supply List:

- Class Reader
- Process Book (9" X 12" Black Hardcover Sketchbook)
- Portable Hard Drive or Flash Drive
- Metal Ruler
- Exacto Knife & Blade
- Mattboard (for cutting)
- Glue Stick & Rubber Cement
- 30" X 40" Black Presentation Board
- 18" X 24" Bristol Board Pad
- Graphite Pencil & Black Markers (wide, medium, fine, extra fine)
- Circle Template, Compass, Right Angle Triangle (optional)

Course Requirements

Students are expected to:

1. Attend and participate in class and class critiques.
2. Keep a backup disk of all work completed in class
3. Follow the file naming conventions presented in class.
4. Keep notes, sketches and handouts in their PROCESS BOOK and bring it to each class.
5. Turn in a CD at the end of the semester containing all digital work created during the semester.

Absence

Core 1: Image meets for a two-hour and forty-minute session two times per week, and at least 12 hours of work per week is expected from each student. Students are responsible for knowing the attendance policy and for keeping track of their individual attendance records. FOUR ABSENCES ARE GROUNDS FOR FAILURE. Sleeping in class or leaving the class before it is over will be considered an absence, as well as dismissal from class due to disruptive behavior. Also, coming to class without the required materials, or doing other coursework in class with result as an absence for the day). Students who must miss a class session should notify his or her instructor and arrange to make up any missed work as soon as possible. Students who anticipate a potentially lengthy absence must immediately inform the program Chair or Director and must explain the extenuating circumstances in writing. Students must receive advance approval for the absence in order to ensure successful completion of the course. A Leave of Absence or Withdrawal from Program will be recommended if the absence would compromise the student's ability to meet course requirements and standards.

Tardiness

Two (2) tardies will be counted as one absence. Class begins on the hour sharp. The door to the classroom will be closed at that time. Anyone walking in more than 5 minutes after the class has begun will be marked late. Over 20 minutes tardiness will be considered one absence.

Academic Warning

Students who do not complete and submit assignments on time and to a satisfactory standard will fail this class. It is a student's responsibility to obtain missed assignment sheets from other classmates and to make-up the work in time for the next class. FAILURE TO COMPLETE WORK BY ITS DEADLINE BECAUSE OF AN ABSENCE IS NOT EXCUSED.

Grading

The following criteria will be used in evaluating your work during the semester:
according to the following percentages:

(50 %) FINAL PROJECTS

Final Projects will be graded based on problem solving (both creative and technical); your sketches, research, exploratory and design resolution will be considered as well as the final execution of your piece. Did you complete the assignment on time? How well did you complete the assignments? Did you surpass the requirements and push the boundaries of the assignment?

(20 %) HOMEWORK & IN-CLASS WORK

How well did you complete each of your in-class and homework assignments? Were they prepared properly and in time for class presentations? How well did you complete the assignments? Did you surpass the requirements and push the boundaries of the assignment?

(10 %) CLASS PARTICIPATION (Progress, Growth & Effort)

How much did you contribute to class discussions, lectures, and critiques? Were you a valuable asset to your fellow students? How much time and effort did you put into each assignment? Have you shown progress in your creative and technical capabilities?

(10 %) DOCUMENTATION (Process Book / Blog)

How dedicated were you to your process book and blog? Did you keep a consistent index of your work? Can you track your process with these documentation/exploratory devices? How well did you complete each of the assignments in your process book and blog?

(10 %) CRITIQUE

How clear, concise, and articulate was your presentation? How successful was your use of the visual elements learned in class to communicate your ideas?

A = Work of exceptional quality.

A- = Work of high quality.

B+ = Work of high quality, higher than average abilities.

B = Very good work that satisfies goals of course.

B- = Good work.

C+ = Average work, understanding of course material.

C = Adequate work; passable

C- = Passing work but below good academic standing.

D = Below average work; does not fully understand the assignments.

F = Failure, no credit