T2

SPRING 2015

university of arkanas, art department, visual design course syllabus

TYPOGRAPHY 2

COURSE DESCRIPTION

Typography 2 is an in-depth examination of the principles and potential of typography with empha-sis on meaningful typographic composition. Through a series of studio exercises that introduce letterforms and text in relation to images, texture, color, hierarchy, grid structures, and a range of media, students will explore a variety of design problems and build skills in communicating visual meaning.
Prerequisite: ARTS 4363

COURSE OBJECTIVES

THROUGH THE COMPLETION OF COURSE PROJECTS YOU WILL BE ABLE TO:
• Clearly communicate a message for the intended audience and context
• Communicate memorably using logos, pathos and/or ethos
• Explore typographic and graphic hierarchy (across 2 and 3 dimensions)
• Investigate the process and work of a designer to inform and inspire your own work
• Apply a graphic system across a range of media and objects
• Select content to integrate with your own visual assets for a cohesive visual language, while also responding to specific contexts
• Organize complex information in a consistent grid
• Develop an engaging and dynamic reading experience using the grid that responds to specific contexts
• Apply magazine content (body copy, headlines, images, icons, diagrams) and visual language (type, color, look and feel) to a touch screen environment, making changes necessary for the medium change.
• Demonstrate an understanding of how wireframes function as a means to articulate concepts

COURSE OBJECTIVES

THROUGH THE COMPLETION OF COURSE DISCUSSIONS, CRITIQUES AND PRESENTATIONS YOU WILL BE ABLE TO:
• Use comprehensive typographic vocabulary
• Develop an advanced understanding of typographic connotation
• Explain design concepts clearly to an audience

COURSE STRUCTURE
• Four projects (time and weather permitting)
• Assigned readings from required, recommended, on-line, or reserve texts
• Process documentation reviews at midterm and finals

COURSE MATERIALS
• Course blog: check it often
• Course textbook: Thinking With Type by Ellen Lupton
• Sketching and note taking materials (you must bring to every class)
• High quality paper for printing, adhesives, push-pins, mounting surfaces (to be provided)
• Production materials (xacto, metal straight edge, self healing mat)
• Process binder
• Flash drive & back-up hard drive (backup all work to prevent data loss)
• Digital camera to document work (can be checked out)
• Lynda.com online library of training materials

PROCESS WORK

Keep ALL of your physical process (including sketches, interim print-outs, notes, etc.) throughout the semester and organize everything neatly and chronologically in a binder. This work may be periodically checked throughout the semester and will be evaluated at midterm and at the end of the semester.

COURSE POLICIES

USE OF CLASS SPACE AND TIME

The frequent interactions occurring in a creative class environment greatly enhances the individuals as well as the groups overall quality and progress. Students are expected to plan and manage their time properly, and are required to be actively working in the class area during class time, with the following allowances (with instructor's permission): working in the shop, library research, etc. Leaving to get supplies, food, etc is not acceptable, and should be done before or after class. On days when you are expected to have printed work (most days), I will allow you 15 minutes at the start of class to print, trim and hang your work.

USE OF COMMUNICATION TECHNOLOGIES

Practice the utmost respect for classmates, guests, instructors and your own intellectual development. Cellphones must be on silent. Inappropriate use of texting, instant messaging & web browsing (facebook!) during course time will not be tolerated.

ATTENDANCE/TARDINESS

Absences negatively impact your overall grade and learning experience. "Late" is defined as being out of the classroom during roll call at the beginning of class or leaving class early. "Absent" is defined as being late or leaving class early by 30 minutes or more. Being asleep, disengaged or working on non-class related projects during designated class time can also qualify you for a marked absence. Please take note of the following policy for absences:

• 3 lates = 1 absence
• 3 absences = 1 letter grade reduction
• 5 absences = 2 letter grade reduction
• 6 absences = course failure

This attendance policy allows for a reasonable number of missed classes, for illness, emergencies and special circumstances. If you have extenuating circumstances, please let me know.

CRITIQUES

Each project includes process- or desk-crits (one-on-one or small group) and more formal final-crits. You will be evaluated via one of these formats in almost every class. You are expected to have your work ready for review at the beginning of each class period (with the 15 minute grace time for printing, prepping). Your contribution to the atmosphere and critique quality will be reflected in your "participation" grade. Arriving tardy or pinning-up after the start of a final critique will result in being marked absent for the day and your work not being addressed in crit. Being absent for final critique will result in letter grade reduction for the course. Any project not submitted at all will result in an F for the course. Therefore, if you miss a deadline, the completed project should still be turned in. This must be arranged with the instructor within 24 hours of the pre-existing deadline.

Students that know they will miss a class or final critique must make arrangements with the instructor a head of time and will be expected to make up all studio work in addition to homework assignments and will not be granted extension to project deadlines.

COURSE AND PROCESS DOCUMENTATION

Your process binder will be included as a percentage of your "process" grade and judged on the basis of thoroughness and quality of content. I may be inspecting binders throughout the course so do not postpone your process collecting. At the end of the semester, in addition to final process binders I will require a digital folder containing hi res pdfs and/or and good quality digital photographs of all final solutions.

GRADING CRITERIA

All work completed in this course will be evaluated as a collective body. You will receive a written mid-term grade and a final grade, based on the following four criteria:

OBJECTIVES

Ability to meet stated objectives as outlined. Exhibits learning through risk taking and considered decision making. Ability to creatively solve problems within parameters.

PRESENTATION / CRAFT

Attention to detail and sense of craft. Level of quality and refinement achieved in final presentation design, and clarity of project presentation in final critiques and reviews.

PARTICIPATION

Ability to articulate ideas in group settings, with the instructor and in writing. Contribution to a positive and critical atmosphere. Maintains a professional and respectful demeanor. Brings enthusiasm and curiosity to every class.

PROCESS

Generative & consistent level of effort. Demonstrates lateral thinking and ability to follow intelligent, thorough & creative path from research and concept to refinement and completion. Process is divided by daily progress (evidence of progress made between classes and/or completion of assigned in-class projects) and process binders.

Shorter exercises and exams will be graded on other criteria more appropriate to their purposes. Extra credit may be offered at instructor discretion. All areas will be totaled for a final project grade with 100 points being the maximum possible grade.

THE GRADING SCALE IS AS FOLLOWS:

A	100 – 90	superior (work shows outstanding creative thought, effort and execution)
B	89 – 80	above average (work shows creative thought, effort and execution)
C	79 – 70	average (work simply fulfills the minimum requirements)
D	69 – 60	below average (work shows little or no understanding of concepts and poor effort)
F	59 – 0	failure

Students will be graded against the instructor's perception of their full potential, as well as in relation to upholding a BFA/BA degree and meeting expectations upon entrance into professional practice and career longevity. If your work stands out as highly effective, innovative, and memorable in how it satisfies all grading criteria, you will earn an above average or superior course grade. If your work satisfies the grading criteria in a basic way but is not memorable or does not demonstrate significant learning, you will earn a course grade of average or below. At any point, during the semester, if you feel that you need more assistance in order to be successful, please reach out to me during office hours or via email. If you have a question about your grade, the appropriate channel to contact me is to set up an appointment for office hours. I am happy to meet with you to provide further clarification if you follow those steps.

UNIVERSITY OF ARKANSAS POLICIES

ACADEMIC HONESTY SYLLABUS STATEMENT:

As a core part of its mission, the University of Arkansas provides students with the opportunity to further their educational goals through programs of study and research in an environment that promotes freedom of inquiry and academic responsibility. Accomplishing this mission is only possible when intellectual honesty and individual integrity prevail.

Each University of Arkansas student is required to be familiar with and abide by the University's 'Academic Integrity Policy' at provost.uark.edu/academic integrity. Students with questions about how these policies apply to a particular course or assignment should immediately contact their instructor.

EMERGENCY PREPAREDNESS

The University of Arkansas is prepared for a wide range of emergencies. Detailed information and contact numbers: emergency.uark.edu

COURSE SCHEDULE

WEEK 1: PROJECT ONE: PACKAGING

MONDAY 1/12
In class: intro to class, intro to project, lecture.

Homework: Purchase 2 – 3 options, note current modes of appeal used in each.

WEDNESDAY 1/14
In class: Select packaging to redesign, work day to begin homework.

Homework: 15 thumbnails of each mode of appeal (5 of each), all should be type dominant. Complete packaging questionarre.

WEEK 2

MONDAY 1/19: MLK HOLIDAY
No class. Consider volunteering for your community, in the name of a day of service.

WEDNESDAY 1/21
In class: Review questionarre and sketches. Choose best 3 (one of each mode of appeal).

Homework: Create larger sketches (2 of each for a total of 6), include all required content. Bring color and typeface options on a mood board.

WEEK 3

MONDAY 1/26
In class: Review all, check for success of each mode of appeal, select strongest idea.

Howework: 5 digital options, printed at full size.

WEDNESDAY 1/28
In class: Review all, select best. Make changes as needed.

Homework: Apply design to all three packages. Print and create rough mockups (black and white with tape is fine)

WEEK 4

MONDAY 2/2
In class: Review and refine.

Homework: Create color mockups and photograph in context.

WEDNESDAY 2/4
In class: Review photos and mockups, make changes as needed. How to improve the packages based on placing in context?

WEEK 5

MONDAY 2/9
In class: Review changes and make final refinements.

Homework: Make final refinements and color print outs.

WEDNESDAY 2/11
In class: Assemble packages

Homework: Photograph in context and in studio. Create project document.

WEEK 6 PROJECT TWO: **LECTURE CAMPAIGN**	MONDAY 2/16 Project Due + Assign next project. Homework (3hrs): research (1.5hrs) + photograph (1.5 hrs)	WEDNESDAY 2/18 In class: Work day. Design Slam: Hierarchy (single, angled, multiple vertical, crossed, free) exercises. Homework (3hrs): Keynote presentation
WEEK 7	MONDAY 2/23 In class: Presentations Homework (3hrs): Axial hierarchy exercises, details to be provided.	WEDNESDAY 2/25 Work day: Application of photos to 5 best hierachy exercise, resulting in 5 VARIED visual directions. Homework (3hrs): Refine 5 directions. Have printed at 50% in black and white for crit.
WEEK 8	MONDAY 3/2 Tentative Type and Image Workshop	WEDNESDAY 3/4 In class: Review poster ideas, choose best 2 to move forward with. Discuss postcards, and other collateral. Homework (3hrs): 3 more versions of each 2 for a total of 5. Printed (50% color), trimmed.
WEEK 9	MONDAY 3/9 In class: review 5 new posters. Work day + desk crits. Homework (3hrs): Refine + 3 slight variations. Print one at 100% b&w, 2 others at 50% in full color.	WEDNESDAY 3/11 In class: Desk crits + workday. Homework (3hrs): Final color poster.
WEEK 10: PROJECT **THREE: MAGAZINE** **ARTICLE**	MONDAY 3/16 In class: Project Due. + Introduce project three Homework (3hrs): determine content research approach, find magazine to analyze + gather supplies and find article text	WEDNESDAY 3/18 In class: Lecture + Analyze magazines Homework (3hrs): 2 different digital layout sketches (one 3 column, one 5 column). Sketch two spreads per each direction. Print one spread of each direction, with the grid on. Taped and trimmed for crit.
WEEK 11: SPRING BREAK	MONDAY 3/23	WEDNESDAY 3/25

NO CLASS

WEEK 12	MONDAY 3/30	WEDNESDAY 4/1
	In class: Review spreads, determine best direction. Work day: begin to refine.	In class: Desk crits + work day. Refine Refine Refine.
	Homework (3hrs): Refine 2 spreads. Printed, trimmed and taped for crit.	Homework (3hrs): Apply design to remaining spreads. Create mockup.

WEEK 13 PROJECT FOUR: **IPAD MAGAZINE**	MONDAY 4/6	WEDNESDAY 4/8
	In class: review mockups + work day	In class: Project Due + introduce last project
	Homework (3hrs): prepare final mockup	Homework (3 hrs): View blog videos and come with observations. Begin to think about how your print article will translate to the digital space.

WEEK 14	MONDAY 4/13	WEDNESDAY 4/15
	In class: Lecture + Workday: Analog wireframes. Generate at least 10 different scenario concepts.	In class: Review wireframes + work day. Take best idea into the digital space and begin to design. Utilize a grid and pay careful attention to how the type size and face work in digital space. (need instructor approval)
	Homework (3 hrs): Choose best 3 scenario concepts and create flushed out analog wireframes.	Homework (3hrs): Design entire scenario, 2 versions.

WEEK 15	MONDAY 4/20	WEDNESDAY 4/22
	In class: Review Design. Select best and refine.	Keynote Demo In class: Work day + desk crits.
	Homework (3 hrs): Refine, Refine, Refine.	Homework (3 hrs): Refine, Refine, Refine. Start Keynote demo.

WEEK 16	MONDAY 4/27	WEDNESDAY 4/29: LAST DAY
	In class: Work day + Desk Crits	Final crit.
	Homework (3 hrs): Prepare for final presentation.	Homework (3 hrs): Prepare final course disk and process binder, turn into my mailbox by Monday at 5pm.

WEEK 16: FINALS	MONDAY 5/4	WEDNESDAY 5/6
	NO CLASS	

This project is an exercise in: understanding the retail context, designing dimensionally and systematically, appealing to viewers in a specific way.

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project one, five weeks

PACKAGING REDESIGN

Re-design an existing grocery store package series to clearly communicate one primary mode of appeal to your audience. The package must contain three varieties [e.g. flavors, sizes, etc].

OBJECTIVES
- Clearly communicate a message for the intended audience and context
- Communicate memorably using logos, pathos and/or ethos
- Apply a graphic system across a range of media and objects
- Explore typographic and graphic hierarchy (across 2 and 3 dimensions)

CONSIDERATIONS
- Must include all existing package content, except special offers or sales pricing.
- How do people identify products in a grocery store? How do they discover new things on the shelf?
- How does the context [grocery store shelf — high or low, with particular lighting, adjacent to other similar products, etc, etc] affect scale and legibility of text and image?
- In what ways does packaging affect the user's experience once it's home? How might that be altered, improved, or made more meaningful?
- How do various surfaces work together to tell a complete product story, including govt. regulated information?
- What is the current mode of appeal? Why? Would other appeals work better?

PROCESS OVERVIEW *(details to be posted daily to the course blog)*
1. Purchase products, analyze the buying experience via questionnaire
2. Sketch
3. Check success of modes of appeal
4. Modify
5. Design
6. Apply to all objects, mockup
7. Place in context
8. Refine, Revise
9. Final mockups, photographed in context and in studio

DELIVERABLES
- Printed and assembled package mock-ups
- High-res digital files of professionally photographed product shots — studio and context
- 11" x 17" color project pages printed out

Investigate the process and work of a
designer to inform and inspire your own work

OBJECTIVES
• Explore typographic and graphic hierarchy
• Investigate the process and work of a designer to inform and inspire your own work
• Apply a graphic system across a range of media and objects (if time allows)

DESCRIPTION
Explore typographic and graphic hierarchy through the design of a poster announcing a hypothetical
design lecture at The University of Arkansas. The goal is to visually represent the designer's
approach to their work, not to copy their style. We will discuss this at length throughout the project.

PROCESS OVERVIEW *(details to be posted daily to the course blog)*
1. Research your designer in the library and online, collecting images representative of their work,
quotes (from the designer or others) representative of their ideology, philosophy and influence as
well as historical, biographical information. Make sure to take notes and cite all of your sources.
Develop an understanding of why they are well-known or respected so you can share that informa-
tion with the rest of class.

2. Photograph. After you've done your research, go to Vol Walker Hall or the Fine Arts Building
and photograph it from your designer's perspective: How would they look through the lens? What
would be important to them to illuminate: inside or outside, detail/micro or aggregate/macro,
somewhere in between, or both? Minimum of 30 photographs. The lecture will be taking hypotheti-
cal place in either: Room 250, Vol Walker Hall or 212, Fine Arts Building.

3. Presentations. Assemble your research and photos into a presentation to give to the whole
class. This will be projected, and you will talk us through your research to give us a picture of your
designer. Keynote is required. Put your photos (minimum 30, with at least 5 edited) at the end of
the presentation and tell us why you shot what you did. An example presentation will be provided.

4. Hierarchy Exercises. Working in InDesign at 5 x 8 size, create 30 hierarchy compositions, 5 of
each of the following: leading, indent, weight/style, scale, orientation, freestyle.

5. More Hierarchy Exercises. Create 25 more exercises exploring type placement along different
axial systems, 5 of each: single axis, angled axis, multiple vertical axes, crossed axis, free axis.
Within these new compositions, freely mix and use the previous text styling requirements as you
wish. Create five each of the following examples of axial alignment. Your axis lines are for orienta-
tion only, do not include them in the compositions. Draw your axis lines and put them on a separate
locked layer for reference.

6. 24 x 36 Posters. Using your best exercises as sketches, integrate an image of Vol Walker of
FNAR into the compositions. Consider color: How does your designer deal with color? How can you
use your color theory to create striking type/image contrast or complements? Keep in mind that
introducing an image into the mix will alter your type compositions. Consider type: How does your
designer deal with typography? Change typeface and composition from the initial exercises as you
see fit.

7. Additional collateral. If we have time, you will expand your poster design into other
materials. Postcards, email blasts, facebook event page, etc. This will be discussed more as the
project progresses.

Build on your knowledge of grids in the design of a magazine article.

project three, three weeks

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MAGAZINE ARTICLE LAYOUT

SPRING 2015

OBJECTIVES
• Select content to integrate with your own visual assets for a cohesive visual language, while also responding to specific contexts
• Organize complex information in a consistent grid
• Develop an engaging and dynamic reading experience using the grid that responds to specific contexts

DESCRIPTION
Explore the grid, hierarchy, composition and the control of complex elements through the design of a 3 spread (6 individual pages) magazine article. Your content will be a found article (or something written by you) relating to a non-studio arts course that you are currently taking or have previously taken. Your visual content will be a combination of found imagery and visual assets you create.

PROCESS OVERVIEW *(details to be posted daily to the course blog)*
1. Content Research. Using your external course subject matter, find existing magazine articles, book essays, online articles, or self-written copy. While searching consider separate threads of information that may be useful in the article. An article can contain a main text as well as a subtext running through it. Also consider the breakdown of information within the article, among many elements, you will be required to use subheads in your version, and these can be self-authored to support your theme. Also gather images that relate to or support the article content. I recommend finding: photographs, illustrations, diagrams, etc.

2. Form Research: in class exercise. Find and purchase a magazine, content is irrelevant, but, its design must inspire you in some way. Is the layout beautiful, elegant, ugly, bold, rigid, chaotic? The magazine should not be a "picture-book" or textless, we are looking for text and image, happily cohabiting. Draw the underlying grid structure in a multi-spread article from your found magazine. You can draw on top of a photocopy of your article or on transparency overlays. Define the page edges, margins, columns, rows and gutters. Include both left and right pages as a single spread. On a second sheet try to define the content elements of the article, including headlines, intro, pull quotes, sidebars, captions, subheads, body copy, folios, graphic elements & images.

3. Design. You will begin by creating 2 different layout digital sketches (one 3 column, one 5 column). Sketch two spreads per each direction. Print one spread of each direction, with the grid on. You will work towards refining the best direction and applying it to the remainder of the article.

Explore how typography directs reading in
a touch screen, online environment.

projectfour, three weeks

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MAGAZINE ARTICLE LAYOUT, ON THE IPAD

SPRING 2015

OBJECTIVES
- Select content to integrate with your own visual assets for a cohesive visual language,
  while also responding to specific contexts
- Organize complex information in a consistent grid
- Develop an engaging and dynamic reading experience using the grid that responds
  to specific contexts
- Apply magazine content (body copy, headlines, images, icons, diagrams) and visual language
  (type, color, look and feel) to an online environment, making changes necessary for
  the medium change.
- Demonstrate an understanding of how wireframes function as a means to articulate concepts

DESCRIPTION
Explore the iPad as a typographic space through the design of a magazine article. At a minimum,
your article must demonstrate one task scenario. This can be a user navigating to a video, a user
taking a closer look at a photo, etc. This is wide open, so use your imagination! Think about the
affordances of the iPad environment and how it is different than print.

PROCESS OVERVIEW *(details to be posted daily to the course blog)*
1. Additional Content Research. Consider mediums that will leverage the affordances of an interac-
tive, touch-based device.

2. Analog wireframes. You will generate at least ten different scenario concepts, working towards
one refined direction.

3. Design. Working with your print design as the foundation, make necessary changes to typefaces,
grid, color, etc for the screen environment. For these visual directions, work with the first screen we
see in the article and one step deeper (2 screens per direction). We will then select the most suc-
cessful visual direction and you will continue to refine it and apply it to the entire article.

4. Demo. Using Keynote, you will create a demonstration of the user interaction in your
task scenario.