

ART 183: VISUAL DESIGN SYLLABUS

SEMESTER: Summer II, 2000 Eiben 203, M-F 9:40 a. m. - 12:50 p. m.

INSTRUCTOR: Walter Takeda, Eiben 205

OFFICE HOURS: Afternoons, appointment at 735-4716 (message after 4 rings)

Art 103 is a basic visual design studio course that may fulfill the general education requirement and is a pre-major course for all BFA candidates. As a studio course, it meets for 6 hours a week.

SYLLABUS RESPONSIBILITY: The student is responsible for reading, comprehending, and abiding by the terms and directions of this syllabus and cannot claim ignorance of its contents as an excuse.

ATTENDANCE is mandatory! Students are expected to be on time and stay the full period. Instructions come at the beginning of class. Anything over two unexcused absences (e.g. a tardy, leaving early, or a 3rd unexcused absence will result in a full letter grade drop for the ENTIRE COURSE. Anything over 4 absences will result in two letter grade drops for the entire course. Any three combinations of tardies or early leaving will constitute a full absence. All excused absences must fulfill two requirements: 1. the student will call the instructor before the absence (message after 3 rings), and 2. upon return, some evidence (doctor's slip, service station invoice) MUST be produced.

DUE DATES and TIMES are strictly adhered to. A project is due at the beginning of class on the due date of the class schedule. If this is not met and no valid excuse is provided, one letter grade is deducted from the project. Each subsequent day of lateness will result in another letter grade drop. No makeup or extra credit projects exist for this class. It is also necessary to state that during presentation and critiques of projects, students still working on that project will have a full letter grade deducted.

PRESENTATIONS by the student and CRITIQUE by the class will be conducted when projects are due; this will be the case for projects on the Principles of Design, not the Elements section. A poor presentation will detract from the grade of the project; this is NOT to be taken lightly, so prepare some thoughts of explanation, methodology, etc. As important is the experience of presenting material to an audience.

SIGNIFICANT WORK IN THE CLASS is vital. Bring your materials and ideas to do MEANINGFUL work during the classtime. Nothing is more disconcerting than to see a student wasting time or idly toying with impoverished ideas, usually because materials were forgotten. No significant help or suggestion can be rendered under these conditions. This is an extremely bad habit than begins a downward spiral over the semester.

GRADING is a subjective matter and all the more so in the artistic area. A mere compliance with the requirements of the project warrants a grade of C. There is nothing wrong with a C - it denotes adequate work if correctly fulfilling the requirements. Any higher grade requires more creativity with

parameters, a higher degree of execution, greater aesthetic quality, excellent presentation, etc.

MATERIALS will be explained on the first day, and purchased and brought the second day of class. Do not get in the habit of borrowing from your fellow students.

1. 11x14" white drawing pad with wire spiral at top
2. Acrylic paints: black and white (not iridescent colors)
3. Brush: soft synthetic bristle, 1 inch wide chisel or flat type
4. Container for water
5. Cutting tools: scissors, Xacto blade knife
6. Rubber cement
7. Pencils, fine-tip pens; later possibility: technical pen
8. Optional: Color-aid paper packets will save you collecting magazine colors; watercolor pencils (Supracolor brand); pastel colors, etc.

CRAFTSMANSHIP AND NEATNESS count. Avoid submitting sloppy, poorly executed work. Respect the studio and its facilities; do not cut on the tables or put foreign matter down the sink. Please clean your work area before leaving.

GRADING CRITERIA will be on a 4.0 scale.

THE FOLLOWING SCHEDULE MAY BE ADJUSTED BY THE INSTRUCTOR. The student, if absent, is **STILL RESPONSIBLE** for any verbal changes of assignments and due dates stated in class; if absent check with your classmates.

July 5	Line	All projects are due at the beginning of the next class (except July 13-14 project) Example: We will work on Line today, submit it at the beginning of class on July 6, then use the rest of the period working on Shape
6	Shape	
7	Space	
10	Value	
11	Texture	
12	Color	Shape
13	Focal point by size variation	
14	Focal point size variation due	112 hr before class' end
17	Focal point by isolation	
18	Transition	
19	Transition	
20	Unity	
21	Unity	
24	Symmetrical balance	
25	Symmetrical balance	
26	Asymmetrical balance	
27	Asymmetrical balance	
28	Logo	
31	Logo	
Aug 1	High contrast	
2	High contrast	
3	Low contrast	
4	Low contrast	

ELEMENTS OF DESIGN

This course is based on the elements and principles of design, which underlie mostly all design. The elements of design are the physical components of the visual field, not unlike a "vocabulary". In the case of the visual arts, many consider the physical aspects of the visual field as being SPACE, SHAPE, LINE, VALUE, TEXTURE and COLOR.

SPACE: Space is the "container" in which forms exist. Usually in design, the limits or dimensions of space are given. Space can be either two or three dimensional. In a given space, all points on that space are not homogeneous or of equal importance; certain positions in that space are more important than others, such as the center, the horizontal or vertical axis, or either diagonal axis. The space near edges and corners are also more charged.

Our project will deal specifically on how we can impart the illusion of the third dimension (depth) on a two-dimensional surface. An awareness of the effects of these methods can be of significant future importance. For example, you may for some reason wish to avoid any semblance of depth to a wall, and yet may be unconsciously allowing it to occur instead of scrupulously and consciously avoiding such effects.

IMPORTANT NOTE: As in all projects, please read all instructions thoroughly before asking questions. Try to comprehend the instructions on your own first, before consulting with others. This will pay dividends in the long run. Train now for real life on this first project, especially the dimensions, layout, etc.

SPACE PROJECT (1 point - ea pt x 2.5 for %) - **THE ILLUSION OF THE THIRD DIMENSION** (1 page)
You must design a page with 8 rectangles and enough room to write short explanations beneath each rectangle, and a top heading. The design of this page is part of the project. You must then consider margins between the configuration's border and explanation, and between explanation and next configuration. The explanations must be pithy. The rectangles will illustrate the following:

1. Size: smaller objects appear more distant
2. Vertical position: higher objects appear farther
3. diminishing intervals: smaller intervals appear more distant
4. Colors: warm colors advance, cools recede
5. Diagonals: allude to depth more than horizontals and verticals
6. Objects merging with the background appear farther
7. Transparency allude to depth
8. Overlapping: the most powerful indicator of depth

In most cases, two configurations per rectangle are necessary to make the point. Also, do not use another indicator to HELP illustrate a point; for example, do not use a large and small circle, with a warmer color for the larger circle.

As in all projects, the grade is based on visual excitement without losing the clarity of the point being made. Do not **make** the work so complex as to lose this point.

Printing your headings and explanations are critical; architectural block printing is much preferred. Practice! No Jimi Hendrix album cover flower-lettering garbage, please!

SHAPE: A two-dimensional shape is an area distinguishable from the background with its own outline, color, texture, and/or value. Sometimes, the shape-space distinction is called figure-ground or positive (form) versus negative (space). A shape can be naturalistic, distorted, ideal, abstract or non-objective. A shape can also have other attributes as rectilinear or curvilinear in nature, hard-edged or loosely defined, and varied in elements of design - color, texture, value, etc.

SHAPE PROJECT (1 point): **DESIGNING SHAPES "FITTED" TO ITS CONTAINER** (1 page)

The purpose of this project is to design forms in the context of a given space. Much of this aesthetic value is Western, as opposed to Indian or Chinese/Japanese views of less limiting spatial dimensions.