

Visual Design

Spring 2009, MW 9:00am-11:30am, Yoon

instructor: So-Yeon Yoon, Ph.D.

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office hours: by appointment

Course Description & Objectives

A studio course in basic creative development emphasizing principles of visual organization, exploration of perception, notions of structure, empathetic realization of the designed environment, nature of materials, and a sense of phenomenal space.

This course is intended to immerse the student in the act and art of visual communication. To that end, it focuses not on reading or writing, but on a series of exercises and presentations on design principles/elements. Computer software-Photoshop and Premiere in particular- will be used for more effective design procedure, for image editing, and for basic video editing.

In addition to 'message' of each exercise, it is important to learn the all lessons of inspiration, analysis, how to start, how to finish, and good craftsmanship.

This course starts from two-dimensional black and white compositions, to two-dimensional color compositions, and to three-dimensional artifacts. Thus, it moves from the simple to more complex issues.

It is hoped that the student begins to arrive at some personal design sense, to understand good/bad design, to practice effective presentation techniques and to develop creative/critical thinking.

Attendance & Time Management

Attendance

Attendance and active participation is required. Seven absences may result in being dropped from the class. While students are expected to be at their workstations during class sessions and contribute to the design studio experience, they are also expected to work on their project between classes. Attendance at each class is required because learning from critical response to the work of other through all peer critiques is as meaningful as learning from working on each project. Your participation in the discussion of projects is always encouraged. Coming late to class or leaving early will affect the grade. The instructor is not responsible for updating students on the information or handout they missed by absence. Students who must miss class for just cause will need to make prior arrangements with the instructor. It is the instructors' sole discretion to accept or deny the student's request for missing class. Late policy: class begins at 9am, students arriving after 10am will be counted the half class absence and the project will graded accordingly.

Design Philosophy

One of the hallmarks of a professional designer is the discipline to perform under "planned inspiration." For most of us the creative process is stimulating, boring, painful, filled with self-doubts and satisfying-in varying degrees and sequences, depending on the particular stage of the project. Because creativity is so idiosyncratic, it may be difficult to manipulate all the variable forces toward planned inspiration. But you must learn to "turn on" your talent when it is needed. Similarly, students must stick with their design concept once they have been developed, and seek to further enhance and support the design philosophy with the final design presentation.

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Planning

Staying up all night is an inefficient way to compensate for lack of time management. Careful planning to avoid a time crunch at the end of a project is critically important to achieve success. Consider developing a schedule based on the tentative timetable. Identify and prioritize all the tasks and requirements for the project during the whole term. Deadlines are extremely important in the real world, so learn to respect them.

Criticism

The essence of the studio experience is the development of design solutions under criticism. The interaction between peers and instructors in class has been the cornerstone of design education since the 19th century. Make sure that your work is reviewed and discussed as openly as possible by both your peers and your instructor. This is your responsibility, but will also be facilitated by the instructor. We expect to have active peer to peer criticism during reviews and informal pin-ups.

Collaborative environment

Talk to your classmates. Collaborative learning is strongly encouraged. This can take place in the presence of the instructors as well as at times when students work independently. Cultivate the habit of listening and talking about everything you hear, read, and see in the class.

Evaluation

Assignments, Projects

Student work is evaluated based on the appropriateness of approach and problem solving, the quality of design, finishing (craftsmanship), and presentation. Completion and in-time submission of each project are necessary to get a good grade.

To arrive at your final grade, all of your grades will be added and divided by the number of assignments. Some assignments will be worth more than others but it will be announced when they're given.

Grade

I will grade each assignment on a 1(D-) to 5 (A+) scale. If you don't turn in an assignment, your grade is a F. Late submission will lower your grade by one letter grade.

A+ 96-100	A 93-95	A- 90-92	Excellent	B+ 87-89	B 83-86	B- 80-82	Above Average
C+ 77-79	C 73-76	C- 70-73	Average	D+ 67-69	D 63-66	D- 60-63	Below Average
F 59 and below	Failure						

Grades will be assigned at the end of the semester based on the student's performance. Grade criteria of each assignment will be announced when the assignment is introduced. In general, each assignment is worth approximately 10% of the final grade.

Final grade = 80 % assignments + 20 % participation & attendance

Grading of this class is important only if it helps the student reflect on what was good and bad about the project. No matter what objective criteria exist and no matter how fair your instructor wants to be, there will always be an element of subjective judgment. This means that your instructor may occasionally have different opinions from other professionals. Do not lose sight of the bottom line-the work itself. Try to perform at your highest level. Acknowledge and discuss the reasons behind uneven performance. Move ahead. Continue to grow toward your professional objectives, and identify your optimal rhythm and niche.

Texts and Other References

1. Design Basics, 7th Edition, Lauer & Pentak (required)
2. Graphic Design the New Basics, Lupton & Philips
3. Design Principles and Problems, Zelanski, Fiser
4. <http://www.graphicdesignbasics.com/>
5. <http://info.med.yale.edu/caim/manual/contents.html>
6. <http://library.queensu.ca/webedu/workshop/graphicdesign/>
7. http://www.net-campus.com/Campus/Html/Services/Information/Graphic_Design.htm
8. <http://desktoppub.about.com/cs/designelements/>
9. <http://char.txa.cornell.edu>

Supplies/ Material List (Tentative)

Media for each assignment the student can use will be flexible. For instance, you are allowed to use a fountain pen, technical pen, a paintbrush, or all together to draw black & white drawing assignments.

Sketch book (w/ grids helps) for idea sketches, Pencils and Erasers, Technical Pen

Illustration boards or Bristol papers, Circle compass, straight edge, X-acto knife

Watercolors / acrylics, brushes

USB thumb drive (min. 512 MB)

*Additional material may be required as the class progresses. Supplies for the next class will be announced ahead along with project.

Special Needs

If you need accommodations because of a disability, if you have emergency medical information to share with me, or if you need special arrangements in case the building must be evacuated, please inform me immediately. Please see me privately after class, or at my office.

To request academic accommodations (for example, a notetaker), students must also register with the [Office of Disability Services](http://disabilityservices.missouri.edu), (<http://disabilityservices.missouri.edu>), S5 Memorial Union, 882-4696. It is the campus office responsible for reviewing documentation provided by students requesting academic accommodations, and for accommodations planning in cooperation with students and instructors, as needed and consistent with course requirements. For other MU resources for students with disabilities, click on "Disability Resources" on the MU homepage.

Plagiarism Policy

Academic Dishonesty

Academic integrity is fundamental to the activities and principles of a university. All members of the academic community must be confident that each person's work has been responsibly and honorably acquired, developed, and presented. Any effort to gain an advantage not given to all students is dishonest whether or not the effort is successful. The academic community regards breaches of the academic integrity rules as extremely serious matters. Sanctions for such a breach may include academic sanctions from the instructor, including failing the course for any violation, to disciplinary sanctions ranging

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from probation to expulsion. When in doubt about plagiarism, paraphrasing, quoting, collaboration, or any other form of cheating, consult the course instructor.

Intellectual Pluralism

The University community welcomes intellectual diversity and respects student rights. Students who have questions concerning the quality of instruction in this class may address concerns to either the Departmental Chair or Divisional leader or Director of the [Office of Students Rights and Responsibilities](http://osrr.missouri.edu/) (<http://osrr.missouri.edu/>). All students will have the opportunity to submit an anonymous evaluation of the instructor(s) at the end of the course.



Syllabus

[1100syllabus2009.pdf](#) (32.242 Kb)

Grading Criteria:

Eight assignments (70%) + Presentation (10%) + Attendance (20%)

Each presentation will cover assigned topics in two books: 1) Lauer & Pentak's "Design Basics" and 2) Lupton & Phillips' "Graphic Design the New Basics"

Additional references, online materials are encouraged to enhance your presentation



Tentative Schedule

Jan 28-Feb23 (Last day to drop course without a grade): Drop only | Mar 21-29: Spring Break
| Apr 6: Last day to withdraw from a course | May 7: Classwork ends

1.21 (W) Introduction to Visual Design
1.26 (M) Chapter 1. Design Process Composition Basics
1.28 (W) Circle transformation (assignment 1) Work in class, peer review (WP)
2.02 (M) Chapter 2. Unity (Kayla & Danica) Lines of music illustration, (assignment 2)
2.04 (W) Work in class, peer review (WP)
2.09 (M) Chapter 3. Emphasis & Focal Point, Lupton's Point, Line, Plane, Rules & Randomness (Becky & Reginna) Chapter 4. Scale & Proportion Lupton's Scale, Grid (Zack & Justin) Metamorphosis (assignment 3-1)
2.11 (W) Work in class, peer review (WP)
2.16 (M) Photoshop tutorial -digital image basics, scanning, retouching image, selection In-class photoshop exercise, Less is More (assignment 4)
2.18 (W) Work in class, peer review (WP)
2.23 (M) Chapter 5. Balance, Chapter 6. Rhythm Lupton's Rhythm & Balance (Emily & Stephanie) Morphing basics, Morphing (assignment 3-2)
2.25 (W) Premiere tutorial, Metamorphosis animation (assignment 3-3)
3.02 (M) Chapter 7. Line, Frame Lupton's Modularity, Grid (AJ & Andrew)
3.04 (W) Work in class, peer review (WP)
3.09 (M) Chapter 8. Shape/Volume, Chapter 9, Pattern & Texture, Lupton's Pattern, Texture (Amanda & Greg) 3D scale/layer (assignment 5)
3.11 (W) Work in class, peer review (WP)
3.16 (M) Chapter 10. Illusion of Space Lupton's Figure/Ground, Layer (Ronnell & Nate) Work in class, peer review (WP)
3.18 (W) Work in class, peer review (WP)
3.23 (M) Spring Recess - No Class
3.25 (W)
3.30 (M) Chapter 11. Illusion of Motion Chapter 12. Value, Lupton's time & Motion (Frank & Erika) Photoshop tutorial-color management, print output, layers Color/texture collage (assignment 6) ,
4.01 (W) Work in class, peer review (WP)
4.06 (M) Chapter 13. Color, Lupton's Transparency, Color (Shannon & Kevin) Visual Documentation of selected architecture (assignment 7)
4.08 (W) Work in class, peer review (WP)
4.13 (M)
4.15 (W) WP

4.20 (M) Presentation
4.22 (W) Lamp design (assignment 8)
4.27 (M) WP
4.29 (W) mid-presentation
5.04 (M) WP
5.06 (W) Final Presentation (Last day of class)