

Class: DMST 4000 | Digital Design Concepts

Meeting times: Mondays and Wednesdays 6:00 pm to 8:00 pm and beyond

Professor:

Rafael A. Fajardo

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Shwayder 212

Office hours Wednesday from 2:00 pm – 4:00 pm, or by appointment.

(303) 871-3265 [NB. Voice mail is the least reliable form of communicating with me, email is better]

SYLLABUS

Prerequisite: Graduate Standing in Digital Media Studies, or special permission of the instructor.

Expectations: This is a demanding course intended for mature students. I will expect a full and consistent commitment of time and effort. Those who do not complete assignments on time, or repeatedly hand in work of poor quality, will be asked to leave the class. Projects that are late for critiques and deadlines will be failed.

Warning: Deadlines do not change for equipment problems. In the case of equipment failures you are to find alternative means of producing assignments. If after reading this syllabus, and hearing the class introduction, you are hesitant about your commitment do not take the class.

Objectives:

DMST4000 is a graduate level/introductory design course on steroids! It bridges the gap between those who claim they're unable to render a straight line and those who proclaim art stardom. It is a rigorous investigation into transcending principles of design, issues of visual communication, popular culture, critical theory. The ever present goal is the ability to communicate clear ideas through the use of images—establishing not just aesthetic presentations but ones that are also based on intent and concept. Creativity and critical approaches are the main principles guiding all that this course presents. by the end of the course, the goal is for all of the students to be aware of how images communicate, how people read visuals and how to construct visuals in a critical and aesthetic way.

Strategy:

Lecture, Reading, Written Response Studio Projects, Critique.

There are several articles to read, analyze and respond to in both writing and orally within groups. The written responses will be at least one typed page evaluating the content of the reading. Collectively they count for 1/3 of your final grade.

There will be six exercises that cumulatively count for one third fo the final grade.

There will be one completed Final Project that counts as 1/3 of the final grade. It is a thoroughly researched, explored, finalized production. It will be developed through several stages of critiques. You will be expected to submit a written proposal including ideas, research, readings and sketches prior to creating the final project. The final critique will occur in a venue outside of class. The final will take place on Wednesday November 19th from 6pm until.... DO NOT make plans that will prevent you from attending this evening. Failure to attend the final critique will result in failure from the course.

Required Textbooks:

Poynor, Rick. Obey the Giant: Life in the image world. Birkhäuser. Switzerland. 2001.

Required Readings:

There are several articles to read, analyze and respond to in both writing and orally within groups. They illustrate issues of design, past and present, theories of visual communication, rhetoric of images, and issues of identity. The written responses will be at least one typed page evaluating the content of the reading. At least one paragraph will be devoted to explaining the article's scope. At least 2 paragraphs are for commenting on the secondary text, the implied meaning of the writing. Lastly, at least 2 paragraphs expressing a personal comment on the reading (Love, Hate, or Next and Why) are expected. Collectively they count for 1/3 of your final grade.

First set of articles:

Barrett, Terry. "Modernism and Postmodernism". Chapter 7 • Theory: Is It Art?. A Survey of Theoretical Positions. Pages 156-161.
Kepes, Gyorgy. "Function in Modern Design". Looking Closer 3: Classic Writings on Graphic Design. Allworth Press. New York. Pages 98-105.

Second set of articles:

Chandler, Daniel. "Semiotics for Beginners". <http://www.aber.ac.uk/media/Documents/S4B/semiotic.html> (helpful link: Semiotic Terms <http://pespmc1.vub.ac.be/SEMIOTER.html>)
Bonsiepe, Gui. "Visual/Verbal Rhetoric". Looking Closer 3: Classic Writings on Graphic Design. Allworth Press. New York. Pages 167-173.

Third set of articles:

Barthes, Roland. "Chapter 6: Rhetoric of the Image". Rhetoric of the Image. Pages 70-73.
Saussure, Ferdinand. "Chapter I: Nature of the Linguistic Sign". Course In General Linguistics. Pages 65-70.
Saussure, Ferdinand. "Chapter II: Immutability and Mutability of the Sign". Course in General Linguistics. Pages 71-78.

Fourth set of articles:

Poynor, Rick. Obey The Giant: Life in the image world. Birkhäuser. Switzerland. 2001.

Fifth set of articles:

Holtzman, Steven. "Augmented Space". http://www.du.edu/~aforster/augmented_space.doc
Hayles, Katherine. "Virtual Bodies and Flickering Signifiers".
<http://englishwww.humnet.ucla.edu/faculty/hayles/Flick.html>
Ascott, Roy. "Turning On Technology". <http://www.cooper.edu/art/techno/essays/ascott.html>

Suggested Reading Materials

There is a considerable wealth of information available that does not fit within the time constraints of this course. These materials will enrich and deepen understanding of design practice, theory, history and criticism.

Books and Essays

Albrecht, Donald et al. Design culture now: National Design Triennial. Princeton Architectural Press. 2000.
na2750.a53.2000
Arnheim, Rudolph. Visual Thinking. University of California Press. 1969. n70.A.693
Barnard, Malcom. Art, Design and Visual Culture: an introduction. St. Martin's Press. New York. 1998.
n71.b32.1998
Beirut et al, eds. Looking Closer: Critical Writings on Graphic Design. Allworth. New York.

Beirut et al, eds. Looking Closer 2: Critical Writings on Graphic Design. Allworth. New York.
Beirut et al, eds. Looking Closer 3: Classic Writings on Graphic Design. Allworth. New York.
Beirut et al, eds. Looking Closer 4: Critical Writings on Graphic Design. Allworth. New York.
Blackwell, Lewis. Whereishere: impounded at the borders of mass communication: ideas, materials, images, naratives, toxins. Ginko Press. 1998. n6486.b53.1998
ed. Cutting Edge, The Women's Research Group. Desire By Design: body, territories and new technologies. I.B. Tauris Publishers. bd450.d454.1999
Dondis, Donis A. A primer of visual literacy. MIT Press. 1973. N7433.D66
Elkins, James. The domain of images. Cornell University Press. 1999. p93.5.e53.1999
Feldman, Edmund Burke . Art As Image and Idea. Prentice-Hall. 1967. n71.f4
Haraway, Donna Jeanne. Simians, cyborgs and women: the reinvention of nature. Routledge. 1991. gn365.9.h37 1991
Heller, Steven ed. Texts on Type: Critical writings on typography. Allworth. New York. 2001. Z250.T3655 2001.
Kirby, Vicki. Telling flesh: the substance of the corporeal. Routledge. 1997 gn298.k57 1997
Kunz, Willi. Macro+Micro Aesthetics: Fundamentals of typographic design. Niggli. Switzerland. 1998.
Mitchell, W.J.T. Picture Theory: Essays on verbal and visual representation. University of Chicago Press. 1994. nx170.m58.1994
Mirsoeff, Nicholas. An introduction to visual culture. Routledge. London. 1999. p93.5.m57.1999
Rand, Paul. "Art for Art's Sake". Paul Rand: A Designer's Art. Yale. 1985. Pages xi-xiv.
Rand, Paul. "The Beautiful and the Useful". Paul Rand: A Designer's Art. Yale. 1985. Pages 1-3.
Rand, Paul. "The Designer's Problem". Paul Rand: A Designer's Art. Yale. 1985. Pages 4-6.
Rand, Paul. "Politics of Design". Paul Rand: A Designer's Art. Yale. 1985. Pages 233-235
Rand, Paul. "Computers, Pencils, and Brushes". Design Form and Chaos. Yale. 1993. Pages 179-187.
Roberts, Lucienne. The Designer and the Grid. RotoVision SA / Watson-Guptill. New York. 2002. Z246.R63 2002
Ruder, Emil. Typographie: Ein Gestaltungslehrbuch. Niggli. Switzerland. 1967. Z244.R86 1967
Ruder, Emil. Typographie, student edition. Hastings House. New York. 1981. Z246.R7913. 1981
Tufte, Edward. The Visual Display of Quantitative Information. Graphics Press. 1983. QA276.3.T83 1983
Tufte, Edward. Envisioning Information. Graphics Press. 1990. QA90.T84 1990
Tufte, Edward. Visual Explanations. Graphics Press. 1997. p93.5.t846.1997
VanderLans, Rudy. Emigre: Graphic design into the digital realm. Van Nostrand Reinhold. 1993. z253.3.v36.1993
Venturi, Robert. Learning from Las Vegas, revised edition. MIT Press. 2001.

MAGAZINES

eye
id
design issues
visible language
wired
afterimage
leonardo
artbyte
october
affiche
emigre
archive
res
readymade
zing magazine
raygun
design quarterly
print
how
communication arts

WEB SITES

blind spot [<http://www.blindspot.com/>]
racehorse [<http://www.ecst.csuchico.edu/%7Eany/>]
art throb [<http://www.artthrob.co.za/>]
entropy&zuper [<http://www.artthrob.co.za/>]
Critical Inquiry [<http://www.uchicago.edu/research/jnl-crit-inq/main.html>]
speak magazine [<http://www.speakmag.com/>]
Invisible Culture [http://www.rochester.edu/in_visible_culture/ivchome.html]
Journal of Visual Literacy [<http://www.cameron.edu/jvl/>]
Metaphor and Symbolic Activity [<http://citd.scar.utoronto.ca/Metaphor/8.3.html>]

Required Materials [prices are approximate, equivalents will be acceptable]:

Steel Tee-square with ink edge; 24"
Triangle with ink edge; 45° 45° 90°, 6"
X-acto® type knife and blades
Black Letramax® presentation boards (as needed)
Either Glue-stick (UHU® is my favorite) or Spray-mount (3M Spra-ment 77 is best)
Pencil and Pencil Sharpener
Sketchbook
CD-R Media or DVD-R Media.

Attendance Policies

Attendance-You are allowed 2 unexcused absences. The 3rd absence results in a letter grade drop from the overall grade for the course. The 5th absence is an automatic failure from the class. Attendance at Critiques are Mandatory. Failure to attend a critique without an accepted excuse, will result in a letter grade drop from the project. Failure to attend the Final Critique results in an automatic Failure from the course. The only absences which are not penalized are those for deaths of close family members, severe illnesses (NOT including colds, bronchitis, strep throat, general malaise, etc.) or observance of religious holidays. If you plan on attending a religious event later in the quarter, you MUST notify me in writing or electronically within the first 2 weeks of class.

Tardiness: A student entering class after roll has been taken is tardy. Tardiness beyond three times is considered chronic and will result in a reduction of the student's semester grade by one lettergrade for each additional incident beyond three. A student arriving in class after the first 30 minutes of the class will be considered absent. Those who realize that promptness and attendance might be or is becoming a problem should drop the class.

Evaluation Standards

Participation- The purpose of this class is to exchange information and experiences. Half the battle with electronic media is knowing where your resources are, who to ask for help, and methods for troubleshooting. It is also imperative in a world of communication to assess the effectiveness of your approach. Receiving feedback from the class is one of the most successful ways to gauge results. EVERYONE is to be involved during critiques. Many opinions expressed on one project expands it's depth, focus and success. Leave egos at the door and be prepared to discuss your intent, audience, and issues.

Experimentation- Extra points for not always playing it safe. This is one of those rare environments where you are in a position to take honest risks. Do so

Craftsmanship- Respect the images you choose to put up for critiques. Execution of ideas should equal the desire to create them. Even if it may be a work in process you pin-up, it is still a finished thought and should be treated as such. Have integrity with how you present your ideas and images. Don't insult your critique group with "picture if you will..." or "I was going to..."

Project/exercises/articles- There will be 5 completed exercises as well as 1 completed project and several articles to read, respond in writing and discuss. All of them must be completed in order to reach the minimum grade of a C. Exercises and projects are due the day a critique has been assigned. Late projects and exercises will be accepted but the grade will be penalized. One letter grade drop for every day the project is late.

additional note- If a student has a documented disability and wishes to have special arrangements made to facilitate a more effective learning environment, I must be notified by the student within the first two weeks of the start of the course. The student must also provide proper documentation stating the condition of the disability. This will remain confidential unless the student chooses otherwise.

GRADING

This is a breakdown of the possible scores. The use of plus or minus is at the discretion of the instructor. (From the DU Undergraduate Bulletin)

A 4.0 EXCELLENT | Explored beyond the requirements of the assignments. Produced work that demanded new things of the computer. "The machine" became invisible, the idea spoke first and foremost. Transcended the expected. A complete and utter break-through. Evocative and metaphysical.

A- 3.7

B+ 3.3

B 3.0 GOOD | Put forth more than was described in the exercise/project. Used the programs & concepts very well, went beyond the stated requirements. Concepts started to predominate, but still relied slightly on defaults.

B- 2.7

C+ 2.3 C

C 2.0 SATISFACTORY | Fulfilled class requirements. Got in, got out: 9 to 5 mentality. Understood skills, concepts, applications. Competent work. Took very few risks, met the deadline, followed directions. Lived within the defaults.

C- 1.7

D+ 1.3

D 1.0 PASSING | Weak work, acquired some basic skills, but unable to proficiently navigate through the programs with ease. Presentation was never fully considered. Concepts were not developed. Below average.

D- 0.7

F 0.0 FAILING | in the following situations zero grade points per quarter hour, assigned under the following circumstances:

- student drops a course without permission and/or official notice to the Office of the Registrar;
- by the instructor of a course dropped without permission after the sixth week if the student's work is failing;
- when a student's academic work is judged failing;
- if the student has failed to attend 5 or more days throughout the quarter.

W | Withdrawn without prejudice, zero grade points per quarter hour, no hours credited.

NC | Registered for no credit

I | Incomplete- arranged by the instructor and student when circumstances outside of the student's control arise and more than 2/3rds of the course has been completed. The coursework must be completed within a year of the course to receive credit. If the work is not completed within a year the incomplete was given, then the grade given is an F unless an extensions is given by the instructor. See page 26 of the DU Undergraduate Bulletin for procedural details.

Schedule:

Week 1

September 08 & September 10

| reading of the syllabus

| **T H E F O R M A L** : Principles of Design; point, line, plane, volume, repetition

| Assign Article Set 1, Assign Exercise 1

Week 2

September 15 & September 17

| **T H E F O R M A L** : Issues of composition; figure ground, gestalt

| Discuss Article Set 1, Turn in Exercise 1, Critique Exercise 1

Week 3

September 22 & September 24

| **T H E P H Y S I C A L** : The material world of color, texture and experimentation

| Assign Article Set 2, Assign Exercise 2

Week 4

September 29 & October 01

| **T H E T H E O R E T I C A L** : Making meaning with visuals, rhetoric, discourse and dialogue

| Discuss Article Set 2, Turn in Exercise 2, Critique Exercise 2

Week 5

October 06 & October 08

| **T H E T H E O R E T I C A L** : Semiotic Study of Signs, Signifiers and Signified

| Assign Article Set 3, Assign Exercise 3

Week 6

October 13 & October 15

| **T H E R E C Y C L E D** : Going Retro, historical influences

| Discuss Article Set 3, Turn in Exercise 3, Critique Exercise 3

Week 7

October 20 & October 22

| **T H E R E C Y C L E D** : Grid Systems and Carbon Copies; Text and Image = Issues of Context and Content

| Assign Article Set 4, Assign Exercise 4

Week 8

October 27 & October 29

| **T H E T E C H I N A L** : Talking New Media

| Discuss Article Set 4, Turn in Exercise 4, Critique Exercise 4

| Assign Article Set 5, Assign Exercise 5

| Distribute Final Project Brief

Week 9

November 03 & November 05

| **T H E T E C H I N A L** : Issues of Representation and Identity

| Discuss Article Set 5, Turn in Exercise 5, Critique Exercise 5

| Turn in Proposal for Final Project

Week 10

November 10 & November 12

| Studio Days: be prepared to work

| Process Critique for Final Project

F I N A L November 19 | final critique | 6pm to ?

Studio Project Briefs

Exercises

The exercises are designed to acquaint you with different technical tools and conceptual considerations. They average together and make up 1/3 of your final grade. They do not count as much as the final project itself. They are intended to allow you some experimental room and a comfortable environment to explore, make mistakes, learn and grow. The exercises build in complexity and expectations as skill, techniques and concepts are acquired. You will be provided an opportunity to resubmit exercises after they have received a grade.

- exercise 1: the **F O R M A L** — issues of formal composition
- exercise 2: the **P H Y S I C A L** — representation, perception & interpretation
- exercise 3: the **T H E O R E T I C A L** — semiotics of the image
- exercise 4: the **R E C Y C L E D** — going retro! beyond the visual cliché
- exercise 5: the dreaded **G R O U P** project— presentation/birth announcement

Exercise 1

point, line and plane exploration

Demonstrate your ability to explore the quality of a line and the variety of uses and layouts. Present your expertise in resolving a purely visual solution to the following set of guide lines.

In Illustrator, create 4 boxes that are 3" x 3." In each box resolve the following problem. Prior to that explore solutions in your sketchbook in the form of casual thumbnail drawings. Since these ARE straight lines, there should be no complaints of your rendering techniques. Once you come to a solution that you feel is worthy of presenting before the world, then construct it digitally in Illustrator. Place all four boxes on one document and use your name for the title of the document. (Black & White Only. No Color Yet. Keep all 4 solutions on one document.)

a| using only straight lines, horizontal and vertical, divide the square into an arrangement that emphasizes the idea of containment. Create visual interest with how the space is subdivided.

b| using only diagonal lines, divide the square into a design that emphasises the idea of movement. Establish a visual solution that gives the audience the feeling of movement.

c| do the same with only curved lines to emphasize the idea of calm, rest, tranquility.

d| combine at least one of the above directions to formulate an overall design emphasizing the idea of rhythm.

This exercise is due on Tuesday. Before going to the computer use your sketchbook for at least 6 pages. This will also not only influence the success of your results, but grade as well on this exercise.

Exercise 2

LINE TO SHAPE

Demonstrate your understanding of the relationship and interaction of color. Take four of your solutions to last round of exercises and add color in place of the black and or white. On a four separate documents, place two copies of your solutions. One will be in black and white, the other will be in color.

Consider how temperature effects interpretation, how contrast of color effects reading and how convention also shapes understanding. If time permits, we will begin solving this during class time.

EXAMPLE

DETACHMENT

Place 4 squares per page & bring to class along with the digital copy
From LINE to SHAPE

Harmony
Balance
Proportion
Dominance
Economy
Repetition
Coincidence
Radial balance

(Avoid direct representation unless you're able to solve it mainly through abstraction)

Exercise 3

SHAPE TO COLOR

Demonstrate your understanding of the relationship and interaction of color. Take four of your solutions to last round of exercises and add color in place of the black and or white. On a four separate documents, place two copies of your solutions. One will be in black and white, the other will be in color.

Consider how temperature effects interpretation, how contrast of color effects reading and how conventions of color also shape/guide understanding.

In class today we will take one of your solutions and go through 5 different color scenerios. This will prepare you for completing the color portion of this exercise.

Exercise 4

OBJECTS:

READING VS. PERCEIVING

Demonstrate your ability to evaluate signs and tackle the problems that arise when signs are brought into confrontation. Select objective signs (object/thing) similar in basic shape, size and mode of depiction, but are different in content/use and compare them when they are paired.

Take One object and repeat it 6 times, one per square. Place next to it 6 different shapes and evaluate the change in meaning. (Think of them as visual compound words.) Scan the objects and remove their background so they are sitting on a white space (can delete or mask in photoshop). Place two objects next to each other on a 4" x 4" document. You may use photoshop or illustrator as your means of combining the images. (Use Grey scale Images Only. BUT save the Color for the next part of the exercise.)

Print out each document and cut off the extra areas. Spray mount onto a black Foam Core Presentation board that is 15"wide X 20", Give a 3" margin on the top/bottom/left/right edges of the board and 1" margin between the images. I recommend placing several boards on the images once they are glued

down for 24 hours. Spray mount and glue stick are the recommended adhesives. (Avoid Elmer's glue like the plague.)

Type a one page analysis of the results and turn in with the boards. Evaluate what happened to the meaning/the reading of the compound image when one object was placed next to 6 separate objects. What is the meaning, conflict, message, etc.? I will also collect digital copies of your files.

Please let me know if you have never scanned images before. I will give a demonstration. (due Oct 8th— note, this is a change from the syllabus)

Exercise 5

PROCESS: Choose an item you encounter everyday, one that is highly personal; one that you might overlook or take for granted but is extremely important to your functionality, sense of well being, etc.. Be specific (backpack, lounge chair, hairbrush, speedo...) Locate its precise qualities and uniqueness. What special functions does this object have? How is it life enriching, informative, humorous, necessary? What gives it a sense of prominence?!?

DETAILS Take your object and on a piece of paper, write down every physical element of the object, construct a mind-map. Write down textures, colors and other aesthetic qualities. Write down all the words that come to mind, do not edit. Act as if this is a Free Write. Later, go back and evaluate this information and derive a concept. How do those qualities function iconically, indexically metaphorically and symbolically?

Construct a series of 4 images that meet the above objectives, one for each sign. The images **MUST** be mounted, matted, or otherwise presented in a completed manner fitting with the content/context. It is up to you to choose a suitable "output" size. (such freedom!)

CRITIQUE: Be present and ready to critique the minute class starts. Projects printed at that time will be considered late. Prepare 2 or 3 questions, type written, that you have for the class to help conduct your critique. Also prepare a typed, 5 minute, opening comment on your project: a quick synopsis of its beginning, middle, end and how the concept was derived. You will present this to the class. This style of writing can be considered an "abstract" for the series.

NOTES:

SIDEBAR OBJECTIVITY

If an object could talk, what would be its story? How does it communicate? What does it denote and connote? What does culture have to say about objects and how viewers understand them? What are the levels communicated by a mere object? How do textures, surfaces and back grounds effect communication?

Exercise 6

GOING RETRO...
deconstructing the past

OBJECTIVE: What can be learned from the past? What prior movements have effected our sense of visual culture? How can we recreate while adopting older, earlier paradigms?

PROCESS: You and 2 or 3 other people will research an assigned movement as dictated by ms. teacher. You will research the movement and note its main objectives, goals, purpose and how it differed from the current culture. Focus not just on the formal aspects but on the conceptual ones as well. Use the library, the web, the slide library downstairs (as students in this class, you may check out slides under my name), the video store, magazines, etc. Use what you know and put it all in... consider the presentation as much about your expression/voice as it is about history.

DETAILS: Create a 15 minute presentation illustrating the high points of the movements and its addition to the world of visual culture. Present slides, stills, film clips etc to illustrate your point. 10 minutes after the presentation will be reserved for taking questions and giving answers. Be conscientious about dividing the work up accordingly. Make sure that all participate at an equitable level.

SKETCH BOOKS: Remember take time with your sketchbook. By the end of the quarter, the entire book should be filled with many initial thoughts, trials and considerations. Print versions of your project and glue inside, then make notations of what is happening within the image.

ERIK ADIGAARD/PATRICIA McSHANE= MAD sausalito, california

<http://www.adobe.fr/web/gallery/mad/main.html>

<http://hotwired.lycos.com/livewired/cd/ambient.htm>

<http://www.funnel.com>

BORRISBALLY= Providence, Rhode Island

http://www.designresource.org/idra97/Bally_ProSecondPlace.html

ART CHANTRY= Seattle, washington, archeologist turned designer

<http://www.svcseattle.com/>

<http://cocaseattle.org/archives/gallery/achntry.html>

FUNNY GARBAGE & PETER GIRARDI= graffiti artist from new york city

www.funnygarbage.com

<http://www.funnygarbage.com/kipple/experiments/>

CHRIS WARE= chicago, il ACME Novelty Library

<http://quimby.gnus.org/warehouse/>

sidebar:

SELECTION OF MOVEMENTS

Bauhaus

DeStijl

Dada

Swiss Typography

JUST A NOTE: There are already several books in recommended on the class web site that are currently in the Penrose collection, as well as a slew of on line resources.

FINAL PROJECT: V O I C E — Assuming the “Other”

BENDING GENDER, RACE, SPECIES- What if you were the “other?”
What would your visuals be?

OBJECTIVE: Create art from someone else’s perspective. What if you were male instead of female, black not white, tall not short, old not young, canine not human? Or, what would happen if you stepped outside of your person, viewing yourself from another position?

PROCESS: Write down details about yourself— racially, economically, religiously, biologically, culturally, etc. Establish key identity issues about your self. Then create an alter-ego... the “other”, that which you are not. Research something about that entity and allow that process to inform your concept in designing a series of images/experiences.

DETAILS: Make use of any of the presented concept derivation techniques presented in class to generate different ideas of an overused medium. Generate a series of one or more images that speak to your concept. Consider all the elements of aesthetics, function & critical thought (syntactics, semantics and pragmatics): color, balance, texture, language, semiotics, typography, scale, dimensions, communication...

Matt or mount your work according to the needs of the project. If the work is 3-D or 4-D in nature, present the final realization in an according, resolved manner.

CRITIQUE: Be present and ready to critique the minute class starts. Once more, write about your solution from a different angle. Use writing to talk about the ideas from a different point of view. Rather than discuss what we the audience see, write about the substance behind the image, its impetus, its story.

SKETCHBOOKS: Remember take time with your sketchbook. By the end of the quarter, the entire book should be filled with many initial thoughts, trials and considerations. Print versions of your project and glue inside, then make notations of what is happening within the image. Illustrate as much of your process as humanly possible.

Sidebar

YET A ANOTHER NOTE ABOUT GESTALT—

The trick is to make the whole greater than the sum of the individual elements. How can the minimum of visual and verbal come together to create a successful communication? Rather than a caption explaining what is seen, how can text enlighten from a different perspective to give a greater understanding? How can the visual complete the text? If things are working, the individual elements will not make as much sense without their counterpart.

Now... how does all that happen over time or through a series of images?

How to structure a response

R E S P O N S E S | a note about the written response to articles

Written responses to assigned readings provide an editorial space for you to express your opinions, post questions and share reactions to the texts presented in your course. Ideally, these responses are an opportunity to present your perspective in writing. They also act as a guide for assisting in real time discussions in smaller groups.

Responses should be structured as follows:

- at least two paragraphs devoted to synthesizing the articles as a whole
- at least two paragraphs devoted to the underlying concept presented, the overarching issue
- at least two paragraphs devoted to your agreement or disagreement with the presented concept.

In your responses you need to:

- cite a passage you find particularly challenging/intriguing and state why
- identify the larger topic that is at stake, especially the overlying issue that may unite several articles
- offer critique of one or more of the pieces and defend your position
- present other texts or examples to defend your position

It is not acceptable to:

- complain about the style of writing or use of vocabulary- complex ideas require complex presentations. it is your obligation to present the material in your own words. use a dictionary if you have to.
- simply state "I like... I don't like... it was interesting" without substantiating why
- use inappropriate language unless aggressive language supports and substantiates a concept.

C R I T I Q U E S | a note about them

The strongest feature to a class group is access to varieties of opinions and considerations. Lots of constructive thoughts & points of reflection are crucial to pushing ideas beyond clichés or expected finales. Critiques should NOT be viewed as “voodoo” deadly. Everyone in the class has viable & valuable ideas and comments. The critiques are geared towards positive solutions and suggestions, keeping the project’s success and best interest in mind. Ideas & possibilities are the focus of Critiques, not “how to’s” or “what filters were used.” Content and concept should dominate the discussion in the critique forum.

There is designated time before every class to raise technical issues or to troubleshoot. If any occur that the instructor is unable to answer, it will be researched & the solution will be presented the following class. Students will be put into small focus groups frequently to also address technical concerns.

The instructor is a guide during a critique process, not an over riding authority. The instructor is positioned within the discussion, helping to raise questions and to steer the class into providing solutions and suggestions that will effectively enhance the project.

Critiques are focused on evaluating the effectiveness of communication; weighing the artist’s intent with the audiences interpretation. Failure to attend the FINAL Critique will result in a FAILURE from the course. The dates for the final are given the first day of class. Please adjust schedules accordingly and not plan any airflights out that day.

HONOR CODE [<http://www.du.edu/honorcode/statement.htm>]

R E S O U R C E S | around Denver

ART SUPPLY STORES

denver art supply

1437 california street 303.534.1437

<http://www.denverartsupply.com/>

meiningers

499 broadway 303.698.3838
<http://www.meininger.com/>

guiry's art & graphics

8170 south university 303.770.2572
2468 south colorado blvd. 303.758.8244
<http://www.guirys.com/>

hobby lobby

139 w hampden ave (englewood) 303.762.8835
8181 s quebec (englewood) 303.804.0716

Western Sculpting Supplies

2855 w 8th Ave 303.623.4407

PAPER STORES

lewis paper place

1820 west 12th place 303.573.9444

james river corp. retail div.

303.329.6161

Unisource

12602 east 38th avenue 303.371.1541

X-PedX paper

5290 vance (arvada) 303.940.6160
1985 south havana (aurora) 303.368.4545
106 south sante fe 303.777.6688

OUTPUT AND PRODUCTION SERVICES

image systems

2317 15th street 303.433.1223
2945 center green court (S. boulder) 303.444-6162

CEC

939 broadway 303.620.9900
cain T-square document centers 303.771.1922
8755 e orchard rd (greenwood village)

Cain T-square Document Centers

1625 blake street 303.572.0225

Signal Graphics

6789 s. yosemite (englewood) 303.779.6789
8775 e orchard rd (englewood) 303.220.1166
8601 w colfax 303.274.8244
1777 larimer 303.296.7772
7150 leetsdale dr 303.320.5353
201 University Blvd 303.321.6678

The New Lab

833 santa fe dr 303.825.1700

BOB MARMELSTEIN
303.730.9575

ONLINE RESOURCES

<http://www.inkjetmall.com>

<http://www.dickblick.com>

<http://www.epson.com>

<http://www.kodak.com/productInfo/productInfo.shtml>

Agreement

I have read the syllabus for ARTD 2345 & DMST 2345 thoroughly. My questions and concerns as of this date have been asked and I understand the content of the course and what is expected of me.

Name _____

eMail address _____

Signature _____

Date _____

Agreement

I have read the syllabus for ARTD 2345 & DMST 2345 thoroughly. My questions and concerns as of this date have been asked and I understand the content of the course and what is expected of me.

Name _____

eMail address _____

Signature _____

Date _____