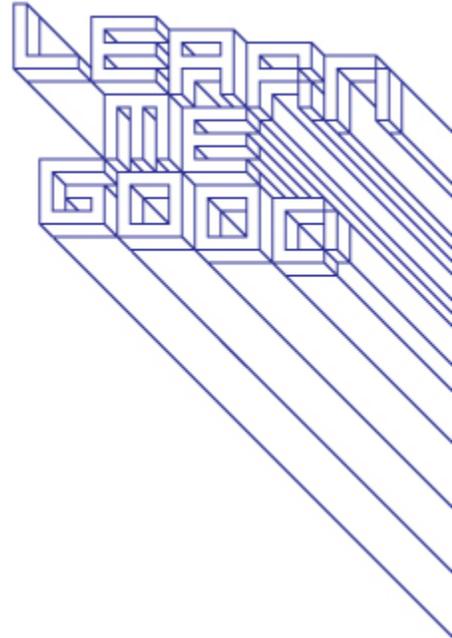


DART 221|2 B :
VISUAL COMMUNICATION IN CONTEXT

SESSION: Fall 2018
INSTRUCTOR: Christopher Moore
Associate Professor
Design and Computation Arts
Concordia University
E-MAIL: christopher.moore@concordia.ca
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OFFICE: EV—6.751
TELEPHONE: 514.848.2424 x—4256

SCHEDULE: Mondays 13:30—17:30
DATE RANGE: 10|09|18—04|12|18
STUDIO: EV—7.745
DIGITAL LAB: EV—5.7815
OFFICE HOURS: Wednesdays 13:00—15:00
[e-mail for an appointment]



Design permeates and underscores all aspects of our daily lives—from the clothes we choose to wear, to the paths we take to school or work—even the way we tie our shoes exemplify the design process. The word design literally means to mark out or to devise, suggesting a conscious effort to create a solution to a perceived problem, and to record this information in some way, shape, or form. While we may not physically sketch out our paths to and from school, we have an internal map or schema, which we call upon each time we head out the door. The design process is essentially a series of logical operations that are based upon a set of underlying rules, which have been pre-determined.

“...A building is not designed by putting together a series of rooms. Any (good) building has an underlying design concept that binds all the parts together into a whole. Without this it is not architecture.”

—Edmund N. Bacon (1910—)

In the quotation above, Bacon suggests that elementary units, when brought together, do not necessarily comprise a cohesive whole. Without a clear structure and set of guidelines, the building will not come together in a meaningful (or structurally secure) manner. All parts must inevitably relate back to the blueprint, the recipe, or master plan. Similarly, Daoist thinker Lao-Tse expresses this concept through an architectural metaphor:

“The reality of a room is to be found in the vacant space enclosed by the roof and walls, not in the ceiling and walls [themselves].”

—Lao-Tse (604—531 BCE), *Book of Tea*

If we extend this concept to graphic design and typography, Lao-Tse might suggest that words and pictures on a page are meaningless without a sense of organization. Without language, syntax, and paragraph structures, individual letterforms present a random and chaotic message. Effective composition and layout “enclose” and encode the meaning in a format that is logical, legible, and easily understood.

Throughout the years, artists and designers have devised a number of systems to organize information. In Egyptian hieroglyphs, the scale and size of individual figures were depicted according to their rank in society—pharaohs, kings and queens appeared as giants, while servants and slaves were miniscule, by comparison. This system communicated not only physical descriptions and details, but also addressed familiar social and cultural values of the era. Likewise, twentieth century modernists used various grid systems to create rigid, geometrical structures into which information could be positioned. This idea was presented as a universal, neutral, and international system that would be theoretically suitable for any content/theme in locations throughout the globe. Of course, this system completely disregards regional and cultural differences, which are critical for effective communications.

At the heart of good design is communication—an understanding of audience, message and context in which the message will be received. By studying the basic components of visual language, one can become versed in the “tools” used to create compositional frameworks, and learn to make appropriate aesthetic decisions. The role of art in design is subservient, but nonetheless connected to the role of communication. One must be aware of the common visual tropes that speak to specific communities and individuals.

In this course, students will learn the basic language, history, and discourse of visual design, as it relates to contemporary practices. Composition, colour theory, and Gestalt principles will be addressed through a series of rigorous design exercises, leading from simple forms to complex page architectures. The focus of *Visual Communication in Context* is on training the observational faculties, and providing useful “rules” for revealing the underlying structures present in effective design communications.

“The most difficult things to design are the simplest.”
—Raymond Loewy (1893-1986)

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- CALENDAR DESCRIPTION:** This studio course engages students in the study and application of graphic composition and visual communication. It focuses in particular on the elements and principles of layout and colour theory.
- OBJECTIVES:** Upon completion of this course, students will be conversant with aspects of the historical, theoretical, cultural and technical dialogues which frame the field of visual communication. Students will explore the effective and appropriate use of colour and composition through applied projects in print, digital, and large-format graphics. Students are expected to complete all assignments, including reflective documentation, which articulates their concepts and demonstrates their processes. The assignments are designed to afford students creative flexibility in applying the core technical skills outlined in the class sessions.
- TEXTBOOKS:** There is no required text for this course. However, *The Little Know-It-All* by Silja Bilz, is highly recommended as a reference book that addresses a wide range of design

principles, as well as professional practice guidelines (preparing contracts, client relations, copyright, etc.). Handouts and additional online resources will be provided by the instructor to complement in-class presentations (<http://www.learnmegood.ca>).

Other recommendations include [The Elements of Graphic Design](#) by Alex White, [Stop Stealing Sheep & Find out How Type Works](#) by Erik Spiekermann and E.M. Ginger, as well as [Graphic Design—the New Basics](#) by Ellen Lupton and Jennifer Phillips, which all provide excellent introductions to typographic principles.

You are required to bring a notebook/sketchbook and writing/drawing implements to each class session. It is expected that you will take notes during the lectures and demonstrations to assist you outside of the class sessions.

OPTIONAL ACTIVITIES: On occasion, supplementary video screenings, tours, and discussions may be organized to complement the weekly presentation materials and themes. While participation is optional, you are highly encouraged to participate in these events to enrich your experience in the program. These sessions may also offer an opportunity to view assigned resources that are required for weekly class preparation.

CLASS SHARES: A class shares folder has been created on the CDA server (dart221b_chris_18). You are expected to register and pay the CDA lab fee, in order to have access to this space (see below for details). The weekly class readings will be uploaded to this space, as well as to the LearnMeGood site, but you will need to pay the fee in order to submit your assignments via the dropbox.

Details on how to connect to the CDA server locally and via FTP are located online at: <http://www.concordia.ca/finearts/cda/support/faq/ftp.html>.

FEES: Please consult the Department of Design and Computation Arts Syllabus for information regarding yearly equipment/lab fees. The current rate to access the CDA services is \$45/semester, which will grant you access to storage space, public webspace, and the class share folders for all of your courses. While there is no explicit lab requirement for this course, your projects will involve the production of visual media. Further information regarding CDA facilities and where to pay the fees online can be accessed at <http://www.concordia.ca/finearts/cda/membership.html>.

In addition to the CDA fees, an additional \$50/year Design and Computation Arts fee must be paid. This will give you access to equipment that only students in our Department may use. It also goes towards repairs and restocking of lab materials. Without paying this fee, you will not be permitted to use the Sensor, Computation, Visual Communication, or Documentation Labs. All fees may be paid online through Concordia Stores: <https://stores.concordia.ca/supplies/fine-art-fees.html>.

OPTIONAL EQUIPMENT: While limited personal storage space exists on the network, it is subject to down-time and routine maintenance. For this reason, you should always backup data on a portable USB drive.

ATTENDANCE + PARTICIPATION: What and how much you learn in this class is directly related to your participation in every lecture and tutorial session. The classroom environment is an important tool for learning about methodologies and processes, and for developing critical and creative skills. Your most important contribution to this learning environment is your interest and active attention. Engage—use all your experience, knowledge and natural creativity to develop your skills and those of your peers. Your engagement will be directly proportional to your learning and success in this course.

Punctual attendance and full participation is required in all classes. Since there are many students in this class, I have to find ways to keep the class running smoothly. Consequently, attendance will be taken during the first few minutes of each session, and any individual who is not present when his or her name is read will be listed as absent, regardless of whether or not s/he arrives later. At the end of the semester, you will receive a grade based on your attendance record, mature and considerate conduct in class, questions and comments made during class, etc. Appropriate conduct includes arriving on time, returning promptly after break sessions, respecting individuals who have the floor during a presentation or discussion, turning off devices/laptops when asked, providing assistance to colleagues requiring help, and avoiding idle chatter unrelated to the focus of a given lecture or lesson.

I realize that not all students are as comfortable as others in speaking regularly during group sessions and critiques, therefore, I will accept other activities as evidence of participation. For example, you can bring an interesting handout to class, provide a critique, design review, relevant link or media sample to share with your colleagues during the class. I am always looking for new resources to update and refine the course delivery in subsequent iterations.

If you are unable to attend a class session, as a courtesy, please advise me of the situation via e-mail. This course will follow attendance policies, as indicated in the departmental syllabus. If a student is absent three times during a semester, the instructor has the right to fail him or her unless a written explanation is submitted proactively. Exceptions will only be granted in the case of illness supported by doctor's certificate, or other verifiable, warranted reasons. **My course policy is to deduct 5%/class from your final grade for every unexcused absence.** Please be advised that DART 221 is a required course for completion of your degree and that withdrawal from it could seriously impact your ability to continue in the appropriate course sequence within the program. For further information, please review the official Syllabus for the Department of Design and Computation Arts at:
<http://www.concordia.ca/finearts/design/student-life/resources.html>.

E-MAILS: In order for me to efficiently respond to questions, proper e-mail formatting is necessary. Please use appropriate subject titles, and indicate the course number when sending messages. For example, "DART 221: Assignment 2, Draft Layout."

ASSIGNMENTS: Assignments are to be completed by the beginning of the class on the dates when they are due. All students must be prepared to present projects during the face-to-face sessions. Completed assignments are to be submitted to the CDA course dropbox.

Assignments must be submitted in a single folder containing all project files, and labeled using the following syntax: ***lastname.firstname_x*** (substitute "x" for the relevant assignment number/part). Individual folders for each assignment have been created in the main directory. You will only be able to post to the main dropbox folder, but I will archive and sort files into the proper assignment folders. Assignment-specific requirements will be presented in the project descriptions and in-class sessions.

ACADEMIC INTEGRITY: You must correctly document in your assignments all ideas and media that have been incorporated in your projects, but have been borrowed from outside sources or from your colleagues. Failure to do so is considered as academic dishonesty and treated accordingly. A useful overview and relevant links are available online via the Concordia Library site: <http://library.concordia.ca/help/citing>.

LATE POLICY: Projects submitted late will receive an automatic deduction of 5% per day, unless prior arrangements have been negotiated. If you are struggling with the content, or having difficulties managing your time, please advise me. I am a compassionate individual, and am most often able to accommodate requests, if you provide a reasonable alternative.

You may also find it useful to schedule an appointment with the Student Success Centre. An advisor can work directly with you to improve your time management or study skills: <http://www.concordia.ca/students/success/learning-support.html>.

PERSONAL SECURITY: This course will strive for consistency with the University's policy on personal security and conduct, where it is acknowledged that freedom of expression and frank discussion of controversial issues are kept in balance with an individual's rights not to be subject to discrimination based on gender, ethnicity, sexual orientation or other forms of intolerance.

Harassment is a serious offence that includes but is not limited to sexual advances, unwanted requests for sexual favours, and other unwanted verbal or physical conduct of a sexual nature. Behaviour need not be intentional to constitute harassment. Harassment occurs when an objective person in the position of an individual claiming harassment would find the conduct or comments would have the impact of creating a hostile environment. For further information, please consult section 17.30 of the Concordia University Calendar. Information and resources are also available through Concordia's Counseling Services and the University Chaplain.

DEPARTMENT SYLLABUS: The Department of Design + Computation Arts has established a standardized Syllabus, addressing codes of conduct and academic regulations applicable to all DART and CART courses. You are expected to become familiar with this document, which supersedes all other regulations identified in this course outline.

A copy of this document is available online at:
<http://www.concordia.ca/finearts/design/student-life/resources.html>.

SUSTAINABLE PRINCIPLES All the projects developed in class must integrate the fundamental notions of sustainability: favouring local materials and production, reducing parts and costs, designing for disassembly, designing for repair and longevity, avoiding the use of toxic materials, glues, paints and finishes. These principles must be integrated in all the aspects of the design process: minimizing printing, using eco-friendly materials for the construction of preliminary maquettes and prototypes, and leaving the studio clean after class.

Students are expected to consider some of these principles in their final proposals. These principles are not mutually exclusive. They are intended to help you re-orient some of your design decisions.

1. Principle of Efficiency: reduce impacts (a life cycle approach)
2. Principle of Effectiveness: waste = food or principle of industrial ecology—don't use anything that cannot be metabolized back into the earth
3. Principle of Sufficiency: frugality, voluntary simplicity, etc.
4. Principle of Human Vitality: respect for people, and their skills
5. Principle of Cultural Vitality: respect for creativity and beauty
6. Principle of Holistic Thinking: whole systems thinking of the complex/interrelated implications of design
7. Equitable Accessibility: design for impaired, etc.

8. 4R's: rethink, reduce, reuse, recycle
9. Clean or at Least Renewable Energy Sources
10. Renewable Resources Only
11. Preservation: ensure there is a plan to preserve and maintain what you impact—requires an clear understanding of repercussions
12. Conservation: principle of using sparingly
13. Durability (long-life): second life design, emotional, interaction, attachment
14. Biomimicry or Nature Inspired Design: learn from the systems and constructions of nature, as this is inherently sustainable – but how to make the transformations sustainable?
15. Addressing Obsolescence: planned, economic, emotional or otherwise

MATERIAL SOURCES

The following is a list of local resources to source free materials:

- Concordia University Centre for Creative Reuse (CUCCR): <http://www.cuccr.ca/>
- Home Depot in St. Henri: dumpster in south parking lot—good for wood
- Concordia: Hall building basement
- Right To Move: for bike parts, lots of old (broken) bike frames
- Jean-Talon: pallets
- Concordia Greenhouse: in back (get a collective member to take you there)
- Montreal Ecocentres: <http://ville.montreal.qc.ca/ecocentres>
- Matériaux pour les arts: <http://imaginationforpeople.org/en/project/materiaux-pour-les-arts/>
- Freecycle (online): <https://my.freecycle.org/>
- Craigslist (online): <http://montreal.en.craigslist.ca/zip/>

EVALUATION: 20% Readings / Participation / Attendance
 0% Assignment #1: Handle With Care
 25% Assignment #2: Composing With the Camera
 Part 1—5 Compositions (10%)
 Part 2—Animated GIF (5%)
 Part 3—Flipbook (10%)
 25% Assignment #3: Colour Memory
 30% Assignment #4: Visual Music

*****Bonus: 2% Grade increase for student mentors (to be discussed in class).**

CLASS SCHEDULE:

Please note that this is a tentative schedule of class activities. Current information and syllabus updates may be viewed on the course website at <http://www.learnmegood.ca>. A concise list of important dates has also been appended to the end of this document.

The class presentations and assignments are divided into three successive themes: composition, colour, and integration. Each project builds upon the foundational knowledge acquired in the previous lesson and activity.

THE BASICS OF COMPOSITION:

WEEK ONE—September 10
Design is Everywhere

Introduction: course structure, philosophy, expectations, policies

Topics: introduction to design language, communication studies, semiotics and subjects in contemporary design theory/practice

Assignment #1 Introduction: *Handle With Care*

Assignment #2 Introduction: *Composing With the Camera*

WEEK TWO—September 17

The World is Flat: Points, Lines and Planes

Topics: planes and division of 2D space, rule of 3s, Fibonacci sequence, golden mean, value scale, visual weight

Assignment #1 Due: *Handle With Care* (post-marked; no presentation)

WEEK THREE—September 24

Room to Breathe: Whitespace, Contrast and Balance

Topics: positive/negative space, tension, balance, contrast, Gestalt principles

Assignment #2 Part 1 Due: *Composing With the Camera* (5 Compositions)

WEEK FOUR—October 1

Standing Still: Movement, Harmony and Direction

Topics: implied motion, dynamism, rhythm

Assignment #2 Part 2 Due: *Composing With the Camera* (Animated GIF)

THANKSGIVING HOLIDAY—October 8

Class Cancelled—Make-up Session on December 4

COLOUR THEORY AND APPLICATION:

WEEK FIVE—October 15

Colour Memory: An Introduction to Colour Theory and Models

Topics: colour contrasts, historical models, harmonization, cultural/semiotic colour

Assignment #2 Part 3 Due: *Composing With the Camera* (Flipbook)

Assignment #3 Introduction: *Colour Memory*

WEEK SIX—October 22

Colour Spaces: Working With Digital Colour Systems

Topics: standards, calibration, default systems, Pantone

WEEK SEVEN—October 29
Beyond the Screen: Colour For Print Applications

Topics: colour matching, testing, preparing files for output on different devices

WEEK EIGHT—November 5
Work Session

INTEGRATION:

WEEK NINE—November 12
Everything Old is New Again: A Brief History of Design Movements

Topics: historical design movements, constructivism, Bauhaus, modernism, post-modernism

Assignment #3 Due: *Colour Memory*

Assignment #4 Introduction: *Visual Music*

WEEK TEN—November 19
Row on Row: Parallels and Alignments

Topics: systems, proportion, scale, unity, flow

WEEK ELEVEN—November 26
Everything in its Place: Grid Systems

Topics: page layout, grid supports, axonometric systems, page architecture, breaking the grid

WEEK TWELVE—December 3
Quality Control: Design Consistency

Topics: variations on a theme, developing a design scheme and graphic standards

WEEK THIRTEEN—December 4
Portfolio Review and Presentations

Topics: Presentations and final submission

Assignment #4 Due: *Visual Music*

ASSIGNMENTS:

At the end of each module (Composition, Colour, Integration), you will submit both the final project, and all research and preparatory materials. Your process will be evaluated along with the outcomes to reinforce an iterative design process model. See individual assignment descriptions for more details.

Further information on specific aspects of each assignment will be distributed throughout the semester as each is introduced.

ASSIGNMENT #1: *Handle With Care*

Value: 0%

Due: September 17

Your first assignment is to create a handwritten letter and envelope that will be mailed to my Concordia office address. To begin, design a letter with accompanying envelope that responds to a series of basic profile questions. The envelope may be of any size/shape/dimension, but it must contain adequate postage and appropriate labeling, in order to pass through Canada Post and be received at my office.

The purpose of this activity is to provide the instructor and the rest of the class with information related to your interests, goals, and media preferences. Results of this exercise may be directly incorporated into the class sessions on a week-by-week basis.

Deliverables: The following is a list of recommended components to include in your letter. You need not address all of the bullet points, but I would like to get a clear picture of your interests and short/long-term goals. You may also include any additional information that you see fit (within reason).

- Your name and the course number (DART 221)
- A short bio about yourself:
 - o Where are you from?
 - o What is your background (i.e. previous schooling, occupation, etc.)?
 - o What do you do outside of school?
- A statement of aspirations:
 - o Why have you chosen this program/school?
 - o What kind of goals are you trying to achieve?
 - o What are your career aspirations?
 - o What do you wish to achieve in this course?
- An indication of your existing technical skills:
 - o What level of experience do you have with *Photoshop*, *Illustrator*, *InDesign* (or other imaging/design software)?
 - o Do you have access to a digital still or video camera (other than your phone)?
- Media:
 - o A photograph of yourself
 - o A list and/or links to 5-10 of your favorite songs, or a Youtube playlist (optional)
 - o A list of 5-10 websites which you enjoy or frequent on a regular basis (include URLs)
 - o A list of your 3 favorite films
 - o A list of your 3 favorite books
 - o A list of your 3 favorite...
- Mail to:
 - o Christopher Moore
Associate Professor

Department of Design + Computation Arts
Concordia University
1455 de Maisonneuve Blvd W, EV-6.751
Montreal, QC H3G 1M8

This assignment will not be evaluated, however, it will be reflected in your participation grade. If you have additional or alternative information that will paint a clearer picture of who you are and what makes you tick, feel free to share!

ASSIGNMENT #2: *Composing with the Camera*

Value: 25%

Due: Part 1--September 24; Part 2—October 1; Part 3—October 15

PART 1 (10%): 5 Compositions

For this assignment you are asked to use the camera's viewfinder as a compositional tool. Rather than beginning from scratch with a blank page, you will capture and edit imagery from the world around you. Taking into consideration the classical means of spatial division presented in the class session, select architectural details, abstracted 3D forms and/or corners of rooms as your subject matter. Please avoid recognizable objects, and focus on geometrical (preferably linear) forms. You should have at least 25 digital images saved and available to work with during the lab session.

From these initial photos, select five of your favourite compositions to work with. Using the Adobe Illustrator template (provided online), place and scale your images to fit within the 7"x7" frame. Create a new layer and lock the previous one containing the photographic source. Using the pen and shape tools, use geometric forms derived from your photographs to create abstract compositions. **Please note that this is NOT simply a tracing exercise!** You may want to crop, scale, or shift your reference photo to achieve a particular layout. Modify the fill colours for each form, using only greyscale values and/or patterns. You should also consider how the five images relate together as a collection of illustrations.

Your compositions should emphasize:

- Division of space: symmetrical and asymmetrical balance, proportion and visual weight, organizational principles (the golden mean, Fibonacci sequence, etc.), activation of black and white areas, figure/ground
- Tension: differences in scale, exploration of compositional edges and boundaries
- Similarity or contrast: dominance, emphasis, or regularity
- Texture: low contrast, high contrast, density, pattern

Save the files as *.pdf, and have the documents printed in black and white on 8.5"x11" cardstock or matte photo paper. Please trim the final images down to 7"x7" prior to the in-class critique.

In the end, you will have 5 separate design variations based on the selected images. In week 5 (October 15), you will submit all parts of the assignment for grading, along with any preparatory sketches or notations. This will allow you to make any necessary revisions or tweaks that arose from the critique process.

- Deliverables:
- Five 7"x7" black and white prints on cardstock or matte photo paper (labeled appropriately on the back, and trimmed to the correct dimensions; include an "up" arrow to indicate orientation)
 - Submit all prints in a single envelope labeled with your name and student I.D. OR attach together with a paperclip

- One *.pdf file labeled with your name and the assignment number (i.e. **lastname.firstname_2_part1.pdf**)—upload to the **dart221b chris 18** class shares folder
- Please be prepared to present your work during the following class session

Evaluation will be based upon the following criteria:

- Has the student followed the assignment directions?
- Is there an interesting selection of subject matter?
- Do the compositions reflect an understanding of the principles explored in the class sessions?
- Do the separate compositions relate to one another in a pleasing manner?
- Has the student exercised care and attention to detail, with regards to the presentation format?

PART 2 (5%): Animated GIF

The second part of this assignment focuses on variable cropping and framing to integrate time and motion into the previous compositions. This will be achieved both through visual/implied movement (i.e. leading the viewer's eyes across and through the composition), and also through time-based sequencing. In the end, you will create a minimum 50-frame animated GIF that explores:

- Rhythm: repetition, gradation, irregularity, atonality
- Motion: direction, speed, progression through time, acceleration/deceleration

To achieve these effects, you will apply scaling, rotation, shifts in x/y positions, or you can experiment with skewing the images. You may use as many or as few of the final five images from part 1, as you see fit.

From a technical perspective, your workflow will involve importing an image into the Illustrator template (provided online), performing deformations to the composition, and then exporting it as an individual frame. You will then progressively modify the image, saving each frame with sequential numbering (i.e. frame01.gif, frame 02.gif, etc.), until you have at least 50 individual files. These will then be imported into a software application of your choice, where timing can be adjusted uniformly or between specific frames. Please use **high-resolution settings** when saving your files, as they will be printed in the next part of the assignment.

- Deliverables:
- One animated *.gif file, sized at the correct resolution and dimensions (4.25"x5.5" with 0.25" white margin, which means an **image area of 3.75"x5"**)
 - Please label the file with your name and the assignment number (i.e. lastname.firstname_2_part2.gif)
 - Please be prepared to present your work during the following class session

Evaluation will be based upon the following criteria:

- Has the student followed the assignment directions?
- Is there an interesting sense of movement, rhythm and timing?
- Was there an adequate level of exploration, with respect to scale and extremes—slow/fast, changes in direction, dramatic zooms, etc.?
- Has the student exercised care and attention to detail, with regards to the presentation format?

PART 3 (10%): Flipbook

The final stage of this assignment involves creating a physical version of the animation, in the form of a flipbook. This changes the perception of the piece, as the reader is given control over how fast to view the animation, and the ability to pause on individual compositions. Using the frames previously created for the GIF, you will arrange them, fitting 4 on each 8.5"x11" sheet, using the template provided. These will be printed on standard printer paper, but you may choose any colour. Once printed, you will need to trim the pages into four separate pieces, in preparation for binding.

You are also asked to design a simple front cover for the book, which will minimally include your name and a title for the piece. This should be printed on cardstock—don't forget to cut a piece for the back cover, as well. The remaining 0.25" border should then be trimmed, leaving only the image area remaining. **Note: please leave the margin on the left hand side, as this is where the binding will be placed.**

Once all of the components are finalized, you will assemble the book using a very basic stitched binding. This will be demonstrated in the class session. You will also have the resources of the VC-Lab to assist in this process, if you experience troubles. For more ambitious students, you may attempt to use perfect binding techniques.

- Deliverables:
- One 50-page flipbook with cardstock cover, trimmed down to 4"x5" (0.25" margin on bound edge), with stitched binding
 - Submit any additional sketches or research materials with your physical book
 - Please also submit Part 1 of the assignment, as you may have made modifications since the critique session
 - *.pdf file labeled with your name and the assignment number (i.e. lastname.firstname_2_part3.pdf)
 - Please be prepared to present your work during the following class session

Evaluation will be based upon the following criteria:

- Has the student followed the assignment directions?
- Do the cover and title respond in an interesting way to animation experience?
- Do the separate compositions function as independent works?
- Has the student exercised care and attention to detail, with regards to the presentation format and binding?

ASSIGNMENT #3: *Colour Memory*

Value: 25%

Due: November 12

This assignment explores the meaningful, visceral, and deeply-embedded associations that we all have with colour. Colour has the power to evoke strong emotional and physiological responses, but it can also conjure up personal memories and remind us of particular locations, events, and experiences. There are also many specific cultural ties to colour, which vary throughout the world. For example, the colour sensibility of someone born and raised in Mumbai is likely to differ greatly from another individual from Oslo.

Using a mixture of photography and illustration, you are asked to explore 3 personal colour memories in a series of small-format posters. Each piece should be connected in some way, but will utilize different colour systems:

- Black, plus 1 colour
- Duotone (no black)

- Tritone (3 colours)

The posters will conform to standard commercial aspect ratios (1.0:1.3), but scaled down to keep costs reasonable. If you wish to print larger, this is up to your discretion, but the ratio must remain the same.

This is a more experimental project focused on expression, so any approach to mixed media is generally acceptable. The only requirement is that there is some original illustration (vector or hand drawn), and NOT just photography. Also, type should not be used, unless it is employed as a subtle texture.

- Deliverables:
- Three 10"x13" colour posters (printed on 11"x17" and trimmed down)
 - Label all prints on the back, and include an "up" arrow
 - One *.pdf file labeled with your name and the assignment number (i.e. lastname.firstname_3.pdf)
 - Provide all sketches and preparatory materials with your final submission
 - Please be prepared to present your work during the following class session

Evaluation will be based upon the following criteria:

- 5% of the grade will be allotted to research and process
- Has the student followed the assignment directions (size, colour systems, etc.)?
- Is there an interesting selection of subject matter, narrative, and concept?
- Do the compositions reflect an understanding of the colour principles explored in the class sessions?
- Do the separate compositions relate to one another in a pleasing manner?
- Has the student exercised care and attention to detail, with regards to the presentation format and trimming?

ASSIGNMENT #4: *Visual Music*

Value: 30%

Due: December 4

The final assignment in DART 221 uses a nearly obsolete format that, coincidentally, played a huge role in the evolution of graphic design in the late twentieth-century. The vinyl LP provided a large, blank canvas for designers and artists to produce works that would have mass dissemination and reach a very diverse audience. Initially, most covers showcased the images and personae of the musical acts. However, designers like Vaughan Oliver and Peter Saville in the 1980s revolutionized the medium as they tried to represent the spirit of the music, instead. We now consider this to be a normal approach, but it was uncommon at the time.

Your task is to come up with a fictional band name, album title, and track listing, and to design an LP that reflects this group's image. You will come up with a loose backstory/history for the group and define the genre in which they participate. Be as wild and crazy as you like! Perhaps you can start with the popular Facebook meme to come up with initial concepts:

To determine the name of the band, use Wikipedia's "random article". The title of the article you end up with is the name of the band. The name of the album will be the last four words from the last quote from a Wikiquote's "random page". To get the picture you will use for the album cover, go to Flickr's Interesting Photo page and pick one of the 9 that pop up.

The final piece will be a packaging maquette of the album cover (front and back), along with an actual record that corresponds to the design of the cover. A template for constructing the piece will be provided, and assistance from the VC-Lab is always available. The design may use any combination of photography and illustration, but the typographic elements will be restricted. Details on which typefaces

may be used will be provided during the assignment introduction. You are also welcome to use hand drawn texts, if it suits the theme and aesthetic approach.

- Deliverables:
- One maquette, fully assembled
 - One *.pdf file labeled with your name and the assignment number (i.e. lastname.firstname_4.pdf)
 - Provide all sketches and preliminary research materials
 - Please be prepared to present your work during the following class session

Evaluation will be based upon the following criteria:

- 5% of the marks will be reserved for research and process
- 5% will be dedicated to presentation and construction
- Has the student followed the assignment directions?
- Is there an interesting selection of subject matter?
- Does the cover accurately reflect the nature of the band, genre, and backstory/image?
- Has the student exercised care and attention to detail, with regards to the presentation format and craftsmanship?

EVALUATION CRITERIA

In creative disciplines, the evaluation process is not always transparent or clearly stated. Multiple-choice and automated tests are easy to administer, but they cannot replicate the qualitative assessment necessary to judge a work of art or design. It is the instructor's role to determine the relative merit based upon multiple factors—some technical, some ethical, and others, aesthetic:

- Does the project meet the requirements, as stated in Assignment criteria?
- How much effort or engagement was involved in completing the project?
- Does the final work thoughtfully or provocatively comment on the chosen subject?
- Has the student progressed technically or conceptually in the development process?
- Does the work demonstrate an understanding of the creative and compositional principles discussed in the class sessions?
- Did the student make incremental progress on a week-to-week basis?
- Does the project demonstrate innovation, challenge, or take risks?
- Has the student exceeded the instructor's expectations?
- How closely does the work mirror professional/industry standards?

Having considered these factors, among others, the instructor must determine where the project should be placed within a given range for each criteria. The cumulative assessment of these factors is translated into a letter grade. For further granularity, please review the following general grade range descriptions:

**D-RANGE:
[MARGINAL
PASS]** The work is unsatisfactory. The student has unsuccessfully completed the project and/or has met only the most basic requirements. The work may exhibit only a passing resemblance to the criteria laid out for the project. The student may have diverged from the criteria without previous discussion with the instructor. The student may have submitted a project from another course or situation, and claimed it to be new work. The work is rife with mistakes, or is possibly unplayable/unreadable without expert technical intervention and/or a very forgiving eye. The work is incoherent or does not successfully or meaningfully communicate a concept or theme. The student is not progressing in their development. The work is below average in the opinion of the instructor.

C-RANGE: The work is acceptable. The student has made an earnest attempt to fulfill the criteria laid out for the project. The student is not progressing well in their development. The student has not taken sufficient time to internalize, understand, own, and interpret the criteria for the project. The student may be unclear on the criteria for the project and has not asked for clarification from colleagues or the instructor. The student may have diverged substantially from the criteria without previous consultation with the instructor. The student has not referenced secondary sources of information or experience outside the classroom. The work contains too many technical errors – i.e. poor transitions, inappropriate pacing or conceptual structure, failure to acknowledge quoted material, scripting errors, audio problems, grammatical or spelling mistakes, too short or substantially too long. The work is average and acceptable in the opinion of the instructor.

B-RANGE: The work is good. The student has made an earnest attempt to fulfill the criteria laid out for the project. The student is progressing in their development. The student has taken sufficient time to internalize, understand, own, and interpret the criteria for the project, with notable success. The student may have referenced a few secondary sources of information or experience in an interesting way. The student's interpretation of the criteria may be somewhat lacking. The interpretation may lack sufficient personal voice or originality; it may be unsubtle. The work may experiment earnestly without huge success. The student may have diverged slightly from the criteria without previous consultation with the instructor. The work may contain a few technical errors – i.e. poor transitions, inappropriate pacing or conceptual structure, failure to acknowledge quoted material, scripting errors, audio problems, grammatical or spelling mistakes, too short or substantially too long. The work is generally good in the opinion of the instructor.

A-RANGE: The work is excellent. The student has fulfilled the criteria laid out for the project through active engagement while demonstrating a personal voice. The student has referenced many secondary sources of information or experience in an interesting way. The student has internalized all project criteria and offers supplementary ideas that support the criteria, or skillfully deconstructs the established criteria in a creative way. The student is progressing at an above-average rate. The project is at least almost totally free of technical errors. The project probably demonstrates earnest and successful experimentation.

A+: The student has fulfilled all criteria worthy of an A mark and has excelled beyond the instructor's expectations. The work approaches or attains the capacity of a professional in the field. The work approaches suitability for publication or professional broadcast. The work represents substantial, innovative experimentation.

DART 221|2 B : PRIMARY DIGITAL GRAPHICS : IMPORTANT DATES [FALL 2018]

		IN-CLASS ACTIVITIES	HOMEWORK
WEEK 1	SEPTEMBER 10	-First Class—Welcome! -Introductions, Course Overview -Classical Proportion (Activity) -Assignment Introductions: #1 <i>Handle With Care</i> , #2 <i>Composing With the Camera</i> -Introduction to Illustrator (Tutorial)	-Complete and Mail Letter -Take a Minimum of 25 Architectural Detail Photos -Bring X-acto Blade and Ruler to Next Class
WEEK 2	SEPTEMBER 17	- Assignment #1 Due: <i>Handle With Care</i> (post-marked Sept. 13) -Crop Arms (exercise) -Illustrator Continued (Tutorial)	-Create 5 Vector Compositions, Based on 5 Different Photographs
WEEK 3	SEPTEMBER 24	- Assignment #2 Part 1 Due: 5 <i>Compositions</i> -Activity: Reframing and Cropping -Creating an Animated GIF (Tutorial)	-Complete <i>Animated GIF</i> -Print Black and White Copies of Each Frame -Bring Materials For Binding Workshop Next Week
WEEK 4	OCTOBER 1	- Assignment #2 Part 2 Due: <i>Animated GIF</i> -Orientation to VC-Lab -Activity: Basic Binding Workshop	-Bring a Digital Camera to Class Next Week
	OCTOBER 8	-Thanksgiving Holiday— <u>No Classes</u> -Make-up Class on <u>December 4</u>	
WEEK 5	OCTOBER 15	- Assignment #2 Part 3 Due: <i>Flipbook</i> -Colour Introduction -Activity: Photographic Research Excursion -Assignment #3 Introduction: <i>Colour Memory</i>	- Mood Board: Research, Sketches, and Notations for <i>Colour Memory</i>
WEEK 6	OCTOBER 22	-Colour Spaces -Working With Digital Colour (Tutorial) -Advanced Illustrator (Tutorial)	-Produce 20 Thumbnail Sketches/Comps. -Select Colour Swatches for General Palettes in Each Panel
WEEK 7	OCTOBER 29	-Colour for Print (Tutorial) -Work Session/One-on-One Critiques	-Refine 5 of the Most Successful Proposals
WEEK 8	NOVEMBER 5	-Work Session/Critiques	-Complete 3 <i>Compositions</i>
WEEK 9	NOVEMBER 12	- Assignment #3 Due: 3 <i>Compositions</i> -Brief History of 20 th Century Graphic Movements/Album Art -Assignment #4 Introduction: <i>Visual Music</i>	-Develop Band Name, Album Title, Track Listings, Backstory -Mood Board: Research, Sketches, and Notations

WEEK 10	NOVEMBER 19	-Parallels and Alignments -Work Session/One-on-One Critiques	-Produce 20 Thumbnail Sketches/Comps. -Select Colour Swatches for General Palette
WEEK 11	NOVEMBER 26	-Grid Systems -Work Session/Critiques	-Refine 3 Variations of the Most Successful Proposal
WEEK 12	DECEMBER 3	-Design Consistency -Activity: Maquette Construction	-Construct Maquette
WEEK 13	DECEMBER 4	-Make-up Class for Thanksgiving (October 8) <i>-Assignment #4 Due: Final Portfolio Presentations</i>	