

DESIGN COMMUNICATION

Instructor

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Email

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Office Hours

Mon 3-5p PST or by appointment
@The Loft (2nd Floor Price Center)
or via Zoom

Lectures

Mon 6:00-7:50p PST
HSS 1330

Teaching Assistants

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LECTURE SCHEDULE

| | | |
|-----|------|----------------------------------|
| W1 | 3.28 | Command + O |
| W2 | 4.4 | The Obstacle is in the Way |
| W3 | 4.11 | Type is Hard...to Ignore |
| W4 | 4.18 | Notating Spheres |
| W5 | 4.25 | Cake or Death? |
| W6 | 5.2 | Shoulders + Giants |
| W7 | 5.9 | Process, Processed, Processing |
| W8 | 5.16 | Wait a Minute, Mr. Postmodernism |
| W9 | 5.23 | A Stranger in the House |
| W10 | 5.30 | I Was in the Future Yesterday |

COURSE DESCRIPTION

Both a broad discourse in distinctive design practices, histories, methods, systems and vernaculars, Design Communication is also a practicum introducing students to one of its predominant fields—working with the fundamentals of graphic design practice and examining foundational concepts in typography, image-making and complex visual story telling. The hands-on quarter-long Genealogy Project will give students the tools to orchestrate information and meaning in compelling and idiosyncratic ways specific to their body of personal work or area of study. By working with various typographic methods and process-focused image-making techniques, students will develop the means to concept and manipulate form and meaning with a communication framework while also being exposed to the broader study of various and peripheral design communication spaces outside of, but in partnership with, graphic design. Students will examine their own proclivities, background and work (from their course of study) to verbally articulate an Artist Statement which will subsequently be used as content for the course's poster design project; affording them both foundational skills in design communication and an opportunity to deepen their individual genealogy and understanding of their present or future practice.

Lectures are designed to give unique insight into the major areas of study in design communication, while sections are intended for intimate project dialog, critique and exchange of feedback between students.

IMPORTANT DATES

MIDTERM

Monday May 2nd 6:00p (GMT) PST

Assignment: Process Work

FINAL

Wednesday June 8th 7:00p (GMT) PST

Assignment: Final Poster + Process Work

SECTION SCHEDULE

| WHAT'S DUE | WHO'S PRESENTING | MANDATORIES |
|--|---|---|
| W1 3.28 – 4.1 Research | TA Tutorials Syllabus review. Q+A Assign group numbers | Follow tutorials. Ask questions. Burn group number into forehead. |
| W2 4.4 – 4.8 Influences | Each student from GROUP 1 + GROUP 2 present influences collections | What 8-12 color images (2-3 per sheet) Format 8.5x11" (letter) G1 pin up before class begins G2 pin up at break |
| W3 4.11 – 4.15 Artist Statement | TA Tutorials Paired breakout share sessions (Submit PDF to Canvas by section time) | What 2 printed copies of Artist Statement Format 8.5x11" (letter) |
| W4 4.18 – 4.22 Denotative Poster | GROUP 1 presents Denotative R1 (Submit PDF to Canvas by section time) | What printed poster to scale Format 24x32" vertical (Clean tiling OK) G1 pin up before class begins |
| W5 4.25 – 4.29 Denotative Poster | GROUP 2 presents Denotative R1 GROUP 1 pins up Denotative R2 (Both submit PDF to Canvas by section time) | What printed poster to scale Format 24x32" vertical (Clean tiling OK) G1+2 pin up before class begins |
| W6 5.2 – 5.6 Connotative Poster | GROUP 1 presents Connotative R1 GROUP 2 pins up Denotative R2 (Both submit PDF to Canvas by section time) | What printed poster to scale Format 24x32" vertical (Clean tiling OK) G1+2 pin up before class begins |
| W7 5.9 – 5.13 Connotative Poster | GROUP 2 presents Connotative R1 GROUP 1 pins up Connotative R2 (Both submit PDF to Canvas by section time) | What printed poster to scale Format 24x32" vertical (Clean tiling OK) G1+2 pin up before class begins |
| W8 5.16 – 5.20 Image Making | GROUP 1 presents Image Making R1 GROUP 2 pins up Connotative R2 (Both submit PDF to Canvas by section time) | What 2+ variations / 3 different techniques Format 6 images min printed on paper G1+2 pin up before class begins |
| W9 5.23 – 5.27 Image Making | GROUP 2 presents Image Making R1 GROUP 1 pins up Image Making R2 (Both submit PDF to Canvas by section time) | What 3 refined images from prev week Format 3 images min printed on paper G1+2 pin up before class begins |
| W10 5.30 – 6.3 Exhibition Poster | GROUP 2 pins up Image Making R2 <i>Section is a working session to prepare for the final. Use this time to get assistance on posters and/or process books from peers + TAs.</i> | What Attendance in section Format Lab time G1+2 Utilize section for help |

WEEK ONE

3.28

Command + O

CLASS OBJECTIVES

▶▶ Section Activity

In-class tutorials

- What are the different uses of InDesign, Photoshop, and Illustrator?
- How will we use Acrobat in this class?
- Combining multiple files into a single PDF using Acrobat.
- Creating new documents in ID, PS, and AI.
- Printing and exporting PDFs from InDesign and managing file sizes.

▶▶ Optional Readings

What is a Designer? (essay)

Alvin Lustig

Low and High: Design in Everyday Life (essay)

Ellen Lupton

Lecture Summary

Introduction to the course including syllabus highlights, class expectations (especially the function of lectures vs. sections), outline of useful resources, and an overview of The Genealogy Project which will serve as your quarter-long assignment. A inquiry on what the moniker "Design Communication" refers to and what it means. A beginner's look at how working with graphic design is an appropriate gateway to other methods and practices in the field.

REQUIRED TUTORIALS (REVIEW THESE ON YOUR OWN TIME)

- | | | |
|--|--------|--|
| • Photoshop vs Illustrator vs InDesign | 10min | [www.youtube.com/watch?v=fWJ_BvfUo6o] |
| • InDesign for complete beginners | 30min | [www.youtube.com/watch?v=g-lm_rP79C4] |
| • Creating a new document in InDesign | 7min | [www.youtube.com/watch?v=ZIUGUUA0uzo] |
| • Creating a new document in Photoshop | 3 min | [www.youtube.com/watch?v=yfA_OIWWWh04] |
| • Creating a new document in Illustrator | 5min | [www.youtube.com/watch?v=pTlgTLFUVww] |
| • Tile printing from InDesign | 3 mins | [www.youtube.com/watch?v=ReVn7tQX4xo] |

ASSIGNMENT (DUE THIS WEEK)

1. Review *Influences: A Lexicon of Contemporary Graphic Design* by Anna Gerber and Anja Lutz (on reserve in the library).
2. Understand the uses of and differences between Photoshop, Illustrator and InDesign.
3. Download Photoshop v Illustrator Quick Reference guide on Canvas
4. Try a font management program, i.e., Linotype Font Explorer. [www.fontexplorerx.com/]
5. Thoroughly review syllabus.
6. Secure your Adobe Creative Cloud license.

WEEK TWO

4.4

The Obstacle is in the Way

ON FAILURE

▶▶ Section Activity

Group 1 + Group 2 present 'Influences'

- Identify each of the influences in your collection.
- Select 5 or 6 to elaborate on and describe in more detail to your class.
- Suggest some common threads that might connect them (don't over think this, it will evolve throughout the duration of the course).

* This is not a 'design' but a 'research' exercise. Your images can be in the form of clippings, photos, images printed from the web, objects (if not cumbersome), etc. If color plays a part in why an artifact is meaningful to you, then it should be in color. The important part is for your class to be able to see your collection clearly and as a set while you articulate about each one.

Lecture Summary

Artist and designer (or human) anxieties haven't changed over time. The creative process is fraught with our resistance to failure, bondage to perfectionism, self- and society-imposed ideas of gradiosity and the prodigy myth. These expectations and psychological traps easily derail our willingness to surrender to the often uncomfortable space of making meaningful work. However, 'finding your edge' is done only by welcoming the necessity of failure not as a roadblock nor verdict, but as the pathway of acceleration. In other words, freedom.

REQUIRED TUTORIALS (REVIEW THESE ON YOUR OWN TIME)

- | | | |
|--|------|---------------------------------------|
| • InDesign: Setting up a standard grid | 7min | [www.youtube.com/watch?v=Elj_2GpjXuE] |
| • InDesign: Setting up a 'baseline' grid | 6min | [www.youtube.com/watch?v=jWH6HDaMkMM] |
| • InDesign: Importing text | 7min | [www.youtube.com/watch?v=iEif5QeoDjc] |
| • InDesign: Exporting a PDF | 7min | [www.youtube.com/watch?v=ekAKbp12-o4] |

ASSIGNMENT (DUE THIS WEEK)

1. Research and curate a selection of influences that have had an impact on you and your interests. Your research should consider far-reaching and diverse points, looking at a wide array of cultural and historical possibilities. Start by identifying a contemporary figure (or group) that firmly resonates with you. Expand your thinking to include other contemporary or historical figures/movements from the world of art, architecture, technology, product or interior design, fashion, film, music, and performance. Think beyond the arts to consider places (buildings, cities, landmarks, geography), literature (books, publications, digital), political and social influences and finally, oddities, objects, memories and personal experiences. Ideas represented in your selection can range from popular to avant-garde, subculture to high-culture, familiar to obscure, and everything in between.
2. Combine 8-12 influences in a single PDF. Put one image per page and then a group shot at the end.
3. **Submit PDF to Canvas before class and pin up your print outs before class begins.**
4. During crit, try to identify any emerging themes or common threads within your curated set. Try to be as specific as possible and steer away from vague ideas (i.e., 'artistic', 'creativity', 'minimal', 'technology')

WEEK THREE

4.11

Type is Hard...to Ignore

INTRO TO TYPOGRAPHY

▶▶ Section Activity

In-class tutorials

- Setting up a grid in InDesign (columns, margins, gutters, baseline, multiple pages)
- Importing and creating text in InDesign
- Importing images into InDesign
- Manipulating text in InDesign (Character and Paragraph settings)
- Outlining text with InDesign and Illustrator

'Artist Statement' paired breakouts

- Read your statement aloud to a paired classmate and discuss feedback.

▶▶ Optional Readings

Thinking With Type (book)
Ellen Lupton

The Crystal Goblet (essay)
Beatrice Warde

The Topography of Typography (essay)
El Lissitzky

Lecture Summary

Among the cornerstones of graphic design, typography is arguably the most complex, rigorous, daunting and essential in the craft of communication and ultimately what sets graphic design apart from sibling discourses and disciplines. It affords the designer unlimited dexterity to program meaningful interactions that are both utilitarian and emotionally evocative. This lecture will be a typographic primer, a preliminary scan of type design and anatomy, classifications, usage, cultural relevance and etymologies, guidelines and setting principles, specifically for denotative intents.

REQUIRED TUTORIALS (REVIEW THESE ON YOUR OWN TIME)

- InDesign: Formatting and styling text 12min [www.youtube.com/watch?v=o6U7JOKBY5I]
- InDesign: Using paragraph styles 8min [www.youtube.com/watch?v=bVMvvnRe6lw]

ASSIGNMENT (DUE THIS WEEK)

1. Reflect on the common threads and themes that are emerging from your set of influences.
2. Write a list of 3-5 common motifs and themes you have identified. Again, be as specific as possible and avoid vague ideas.
3. Write a medium-form essay (min 800 words) discussing how your set of influences *inform* or might inform your practice. This is an opportunity for you to articulate an Artist Statement, a text compositing and interpreting the recurring themes, modalities and subject matter of your work. This written method helps you to connect your body of work (or future body of work) to the outside world, its relationship to historical precedents, contemporary issues and areas of speculation. **Check for spelling and grammar.**
4. Title your text. Give consideration to this title by using your list of 3-5 themes as the beginning of a conceptual idea. Avoid meaningless titles such as *'My Vis 41 Artist Statement'* and instead aim to conceptually hook your reader, i.e., *'The Aesthetics of Reinvention & Schizophrenia'* or *'Impossible Objects.'*
5. **Submit PDF to Canvas before class begins.** During section you will do a paired critique with a classmate both providing and receiving feedback on each other's statements.

WEEK FOUR

4.18

Notating Spheres

DENO/CONNOTATIVE TYPOGRAPHY

▶▶ Section Activity

Class presentations

- Group 1 presents DENOTATIVE POSTER R1
- Posters should be submitted to Canvas before class and pinned up before class begins.

▶▶ Optional Readings

What Pleases the Modern Man (essay)
Alexey Brodovitch

The Typography of Order (essay)
Emil Ruder

Lecture Summary

Manipulating the dials of visual contrasts is motivated by a conscious intention to drive a message. That intention is often informed by a bias or underlying philosophy about the role and function of (graphic) design artifacts. Do they serve at the behest of informing and uniformity, or evoking and provoking through style and meaning? In the simplest of terms, denotative and connotative typography illustrate two poles of this spectrum.

Film Screening: *Helvetica*

REQUIRED TUTORIALS (REVIEW THESE ON YOUR OWN TIME)

- Illustrator: Outlining + modifying fonts 5min [www.youtube.com/watch?v=DhhluSVApRU]
- Illustrator: Using the type tool 20min [www.youtube.com/watch?v=F5yqZmUiA74]

ASSIGNMENT (DUE THIS WEEK)

1. Revise your medium-form essay if necessary. Determine where you can get even more specific in articulating the connections between your influences. Review your list of 3-5 words, phrases and/or themes that your influences and text have suggested about your practice. Can they be more specific and descriptive? This list is critical for the remainder of the quarter as it functions as your conceptual idea for all remaining assignments.
2. Using your personal statement and its title as content, typeset a denotative poster utilizing the typographic principles discussed in lecture. Use one of the denotative typefaces provided for you on the Canvas class module.
3. This is strictly a practice in the rules of clear and composed typography using a modernist grid without the intention of evoking meaning or tone. Combining your new understanding of visual contrasts (scale, weight, direction, texture and space), hierarchy and the grid, design a poster which communicates your text with clarity, structure and detail. Your poster must be **24x32" vertical orientation, TYPE ONLY, black type on a white background. NO COLOR (grey is a color). No images.**
4. **GROUP 1 submit PDF to Canvas before class and pin up your poster before class begins.**
5. GROUP 1 presents round one of denotative poster and list of themes.

WEEK FIVE

4.25

Cake or Death?

CONNOTATIVE TYPOGRAPHY

▶▶ Section Activity

Class presentations + developments

- Group 2 presents DENOTATIVE POSTER R1
- Group 1 pins up DENOTATIVE POSTER R2
- Posters should be submitted to Canvas before class and pinned up before class begins.

Midterm Prep

- Ask ANY questions to be sure you are prepared to submit your Midterm work the following week.

▶▶ Optional Readings

The Ten Commandments of Type (book)

Paul Felton

The Designer as Author (article)

Michael Rock

Lecture Summary

Traditional opinion maintains that Modernism's disdain for ornament and its obsession with organization was mechanized control and compartmentalization; a modus operandi to efficiently accelerate progress unimpeded by unnecessary cultural tropes. Subsequently, Postmodernist expression, it is believed, sought to liberate form from the oppression of the concrete grid so that (M)eaning could reign supreme. In this lecture, we won't pick sides, but we will examine the fundamental instruments of objectivity's counterpart, subjectivity, by way of connotative typographic expression.

REQUIRED TUTORIALS (REVIEW THESE ON YOUR OWN TIME)

- InDesign: Placing + formatting images 14min [www.youtube.com/watch?v=WYWXIf7oO10]
- Photoshop for complete beginners 1hr 30min [www.youtube.com/watch?v=FVN1qsqGBOY]

ASSIGNMENT (DUE THIS WEEK)

1. **GROUP 1+2 submit PDF to Canvas before class and pin up your poster before class begins.**
2. GROUP 2 presents round one of denotative poster.
3. Questions to ask as you review your classmates' work: Is there a visible hierarchy? If so, what's the order? Is there emotion present? What's causing a stir of feeling to surface? Is the text effortless or difficult to navigate? As a reader, can you identify where to jump in? Anything feel off? Awkward? Unpleasant? Why? Describe possible type crimes being committed.
4. GROUP 1 pins up round two denotative posters before class begins .

WEEK SIX

5.2

Shoulders + Giants

HISTORICAL SURVEY

▶▶ Section Activity

Class presentations + developments

- Group 1 presents CONNOTATIVE POSTER R1
- Group 2 pins up DENOTATIVE POSTER R2
- Posters should be submitted to Canvas before class and pinned up before class begins.

▶▶ Optional Readings

Good History / Bad History (essay)Tibor Kalman, J. Abbott Miller
and Karrie Jacobs*Subculture: The Meaning of Style* (book)

Dick Hebdige

Lecture Summary

An express historical survey of Graphic Design and its fringe cohorts. This will be a linear exploration of design movements loosely beginning with Gutenberg's Press usurping of the illuminated manuscript, Arts & Craft's (and Art Nouveau's) natural seduction, Art Deco's determination, The Futurists' Words in Freedom, Modernism and Madison Ave and the design of revolt and revolution.

REQUIRED TUTORIALS (REVIEW THESE ON YOUR OWN TIME)

- Photoshop: Layers and masks 12min [<https://goo.gl/imosRx>]
- Photoshop: Removing backgrounds 25min [www.youtube.com/watch?v=LS4PehBbk5o]
- Photoshop: Using the pen tool 30min [www.youtube.com/watch?v=5kAQUNFZJXY]

ASSIGNMENT (DUE THIS WEEK)

1. Review your list of 3-5 themes and motifs from your influences and statement. Consider the formal qualities of each. Try and give each item on your list several physical and formal qualities.
2. Using the title of your personal statement **and** the list of phrases/words from your curated influences as content (and/or some/all of your artist statement), typeset a connotative poster inspired by the expressive and/or experimental typography presented in class four. This is a practice in using typographic form to evoke meaning. How can your typography suggest tone, style, voice, feeling or other subjective ideas? Here is where truly exploiting visual contrasts (scale, weight, direction, texture and space) will help you to communicate a point of view. In this way, your conceptual idea (list of 3-5 themes/motifs) will serve to validate decisions you make in the design.
3. Share your conceptual framework (list of 3-5 themes/motifs) when you present your poster.
4. **Group 1+2 submit PDF to Canvas before class and pin up your poster before class begins.**
5. GROUP 1 presents round one of connotative poster. Your poster should be **24x32" vertical orientaton, TYPE ONLY, black type on a white background. No color (grey is a color). No images.**
6. GROUP 2 pins up round two denotative posters before class begins.

WEEK SEVEN

5.9

Process, Processed, Processing

IMAGE-MAKING

▶▶ Section Activity

Class presentations + developments

- Group 2 presents CONNOTATIVE POSTER R1
- Group 1 pins up CONNOTATIVE POSTER R2
- Posters should be submitted to Canvas before class and pinned up before class begins.

▶▶ Optional Readings

On Overcoming Modernism (essay)
Lorraine Wild

Neomania: Feeding the Monster (essay)
Anne Burdick

Lecture Summary

Contrary to popular myth, a lot of graphic design begins **off** the computer. For some designers, the computer is merely the assembly room where 80% of processed work gets its final 20% of finishing. For others, processing, computation and the bending of its typical applications **is** the medium for 'making'. Image-making is a practice of using traditional, experimental and/or digital media in unexpected modes to contrive stylistic and suggestive visual content. This lecture will review processes focusing on illustration, crafts, staging, iteration, exploiting unusual materials, experimentation, and digital production.

OPTIONAL TUTORIALS (SEE TRITON CLASS MODULE)

- Photoshop Effects
- Macro Photography
- Paint and Water Photography

ASSIGNMENT (DUE THIS WEEK)

1. **GROUP 1+2 submit PDF to Canvas before class and pin up your poster before class begins.**
2. GROUP 2 presents round one of connotative poster.
3. GROUP 2 follows all assignment guidelines of previous week outlined.
4. Questions to ask as you review your classmates' work: What is the point of view of the work? Does the text themes/motifs and their styling in the poster align? If not, what's the disconnect? Are there any missed opportunities to be expressive with the typography?
5. GROUP 1 pins up round two connotative posters before class begins.

WEEK EIGHT

5.16

Wait a Minute, Mr. Postmodernism

MAKING MEANING

▶▶ Section Activity

Class presentations + developments

- Group 1 presents IMAGE MAKING R1:
2+ variations from 3 different techniques (6 images minimum)
- Group 2 pins up CONNOTATIVE POSTER R2
- Posters should be submitted to Canvas before class and pinned up before class begins.

▶▶ Optional Readings

Logos, Flags and Escutcheons (essay)
Paul Rand

Loved Up and Sold Out (article)
Rick Poynor

Lecture Summary

The ideals of clarity and precision in graphic design as achieved through order and organization were promulgated in the early 20th century and you've attempted to deal with the hierarchy of form in denotative typography to understand this modality of design. At large, Postmodernism was a popularized response to what was considered restrictive, oppressive, totalitarian, soullessness of the status quo that Modernism evangelized; in many ways, ushering in "the age of anti". Above all, Postmodernism was critical of the ideals of 'good design' or design intended to keep society in an acceptable working order, where the designer, and to a large extent the design itself, recessed into the background. Instead, the proclivities of the postmodern movement would situate the designer and design object as the center of attention.

ASSIGNMENT (DUE THIS WEEK)

1. Experiment with **three different** image-making techniques. If applicable, use ideas examined during lecture, or, test your own contrived methods.
2. **You need to produce 2 or more (2+) variations from 3 different techniques. So, you will present a minimum of six (6) images.**
3. You may incorporate images of (or derived from) your own existing work, newly created imagery or a combination of any into your experiments. Consider the connotative qualities of each technique and whether or not it feels appropriate and connected to the content in the way you intend.
4. **GROUP 1+2 submit PDF to Canvas before class and pin up your work before class begins.**
5. GROUP 1 presents experiments from three different techniques. Describe your process and why you chose the methods you did, i.e. how they help deliver meaning.
6. Share your list of 3-5 themes/motifs (your conceptual idea) along with your image-making.
7. Using feedback from your class, select one (1) image from each technique group to work with further for the following week.
8. GROUP 2 pins up round two connotative posters before class begins.

WEEK NINE

5.23

A Stranger in the House

TBD

▶▶ Section Activity

Class presentations + developments

- Group 2 presents IMAGE MAKING R1
- Group 1 pins up IMAGE MAKING R2
- Image making PDFs should be submitted to Canvas before class and pinned up class begins.



Lecture Summary

Guest lecture. TBD

ASSIGNMENT (DUE THIS WEEK)

1. Refine and develop three (3) images from round 1.
2. Continue to explore and refine your process getting more intentional with the materials and method to create imagery that is both undeniably connected to the meaning your text and list of 3-5 themes/motifs embody.
3. **Submit PDF to Canvas before class and pin up your poster before class begins.**
4. GROUP 2 presents round one of image-making experiments.
5. GROUP 2 follows all assignment guidelines of previous week outlined above.
6. GROUP 1 pins up round two image-making experiments before class begins.
7. You will use the final imagery from these exercises to incorporate into your final exhibition poster assignment.

WEEK TEN

5.30

I Was in the Future Yesterday

CURRENT DESIGN CLIMATE

▶▶ Section Activity

Lab time / Final preparation

- Working session. Use this time to work on preparing for your final.
- Work on your exhibition poster, get feedback or assistance from your peers or TA.
- Work with your TA to find out where your grade is at and what you need to do to turn in a successful final.
- Prepare and combine your process work.

Lecture Summary

The mutually assured rules of design morph and modify (along with the smart bending, repurposing and/or annihilation of them), further fracturing the ways in which design and its authors choose to serve or disserve society, both on and offline. We'll look at how the arguments for and against meaning have been superseded by the neo-Modernism (which has revived conformity and consumption) and its antidote, Speculative design (a kind of post-Postmodernism without all the tantrums and self reference). We'll survey the frontiers of creative coding, generative design, data driven form and AI design – where the class motto ceases to be a figure of speech, but design that literally, 'designs itself.' We also investigate how "These dark 'post 2.0' conditions – and the economic, social and political superstructures that help create and enforce them – motivate the work of Metahaven..." and other work from Creative Applications Network and RNRD.

ASSIGNMENT (DUE THIS WEEK)

1. Use your most successful image-making composition(s) to create a poster announcing an upcoming solo exhibition of your work. (This is a fictional event, of course).
2. Combine your understanding of denotative and connotative typography with image making in a thoughtful and engaging poster which clearly expresses your specific conceptual idea (the 3-5 themes and motifs).
3. Include a show title, your name, a date and location (additional texts optional). Be thoughtful in your title; it should reflect your conceptual idea in a compelling way.
4. Which pieces of information in your poster want to be processed as part of the image-making practice and what pieces might be best presented denotatively?
5. Iterate as much as possible, printing as you go to see how the elements stand up. What story are the image-making method, typography, visual contrasts, and hierarchy telling? Is it both enaging and functionally informative?
6. GROUP 2 pins up round two image making before class begins.

COURSE POLICIES

Lecture //

Attendance

Lecture attendance is mandatory. Attendance is taken at random times during lecture each week.

Phones/Laptops

All technology needs to be put away for the duration of lecture. If you are observed using your phone, laptop or headphones, it will negatively impact your participation grade.

Food/drink

Permitted as long as its not disruptive. We'll do what we can to keep you engaged, you do what you have to stay awake and attentive.

Talking

If its relevant, feel free to ask questions at any point, but please be respectful of everyone's lecture experience. Refrain from having disruptive private conversations during the lecture.

YOU ARE SEEN AND HEARD

Sleeping and/or leaving in the middle of lecture do not go unnoticed. Your participation grade will be impacted by doing either (unexpected emergencies not withstanding).

Section //

Participation

A significant portion of your grade is based on your participation in section. You are required to engage fully in the crits. Don't be afraid of saying something wrong—being right is not the point and just showing up is not enough. Monitor your participation grade throughout the quarter via Canvas class. Your overall grade can fall an entire letter because of low participation, even if you got high marks on everything else. This part of your grade is cumulatively evaluated over the duration of the quarter. You will not be given an 80, 90 or 100 in participation for asking 3 questions over the course of three months. You need to be persistently present, not just physically, but wholly with the group.

Assignments

Effort trumps 'good design'. We want to see that you're iterating and testing yourself. Retain all of your creative process as this will make up your midterm and final submissions. You may also be asked to bring evidence of your creative process to section from time to time.

Printing Work

The course assignments focus on design that lives in the printed world so print as you go and print to show work. Under no circumstances are you to bring work to section to project digitally nor bring your laptop to show on screen. Work needs to be critiqued based on the situation it is designed for.

DO NOT

- Use the chat room for conversations or questions unrelated to section dialog
- Take phone calls or leave the room meeting without checking in with your TA
- Talk privately with others during a presentation
- Work on tasks unrelated to Vis 41
- Be concerned with sounding 'dumb' or sounding 'smart', neither matters.

DO

- Be respectful of your TA and peers
- Ask questions, offer feedback or thoughts
- Aim to help your fellow students improve and overcome difficulties
- Remember everyone feels vulnerable in crits
- Check your ego at the door

CRITIQUE ETIQUETTE

Critiquing Another's Style

Avoid calling into question the legitimacy or favorability of someone's style; your taste for the genre of another's work is not relevant. Instead, help your classmates determine whether the style they are working with is coming across as they intended or whether it's supporting the content they're giving expression to.

Forcing Your Personal Vision onto Someone Else's Work

A primary course objective is to help students identify a pathway to a practice. Since it's almost certain that no two individuals' creative codes are identical, it is of no service to yourself or others to cut and paste your code onto theirs'. Of course, the visual arts breed overlap and intersection between its practitioners, but everyone's path is uniquely their own. In providing feedback, step into the universe of others' work and the laws that apply there—**become a citizen of their study.**

No One is Special

Keep your ego appropriately in check. This is not about accumulating gold stars or gaining some traction in class hierarchy. Success in this course is defined by **your willingness to engage with your peers and dive into honest inquiry about yourself** as a creator, not by 'being the best.'

Making it Personal vs. Offering Meaningful Feedback

The focus of crits is entirely about honing in on the objective of the work presented. Though content may draw in personal references, do not use crits as an opportunity to personally attack others. Look for insightful and constructive ways to offer meaningful (not 'mean') criticism. To that end, welcome less-than-positive feedback as useful guidance to take your work to the next level, **without taking it personally.**

Arguing with Feedback

If you're doing it right, **you will fail periodically** throughout the course project. Skilled communicators fail fast and fail often. In this way, exploration, investigation and experimentation are guaranteed ways of finding your edge—but some of your iterations are not guaranteed to work. If you argue with feedback because its not a glowing review, you've missed the point entirely.

Being Too Honest or Not Being Honest Enough

Respectful debate is both expected and encouraged. Challenge one another to find the gold in each others' inquiry. When your goal is to uplift your peers to produce honest and engaging work, your approach to doing so will **neither coddle nor cut** them, but elevate, encourage and motivate.

Be Curious and Supportive

The best way to give meaningful feedback is to find a way to **be interested in the work of others.** The best way to be interested is to **be curious.** Approach your classmates' work with a beginner's mind, ask questions and try to locate what's uniquely emerging from their investigation.

MIDTERM & FINAL MANDATORIES

Midterm Creative Process Work //

Contents *All* Denotative poster creative process*.

* This is physical evidence of any planning material, brainstorming notes, sketches or thumbnails, thought-starters and font tests, **AND** several poster versions/drafts demonstrating your various attempts to solve the design prompt in different ways.

Format

- Large-format manilla envelope containing above contents.
- Manilla envelopes are available in the student store on the first floor.
- Printouts can be flat or folded down but **do not** need to be to scale.
- Label envelope with student name, section ID, section day/time and TA name.

Deadline **Week 6 Wednesday, February 9th at end of class.** Boxes will be in the lecture hall where students will drop their envelopes when lecture has concluded.

Final Exhibition Poster + Creative Process Work //

Contents

1. All Connotative Poster, Image Making and Exhibition Poster creative process*.
2. Exhibition Poster, one copy, printed and to scale. 24x32" (Clean tiling OK)

* This is physical evidence of any planning material, brainstorming notes, sketches or thumbnails, thought-starters and font tests. It also includes all image making experiments **AND** several versions/drafts of both Connotative and Exhibition Posters demonstrating your various attempts to solve the design prompts in different ways.

Process Book Format

- Large-format envelope containing above contents.
- Envelopes are available in the student store on the first floor.
- Printouts can be flat or folded down but **do not** need to be to scale.
- Label envelope with student name, section ID, section day/time and TA name.

Exhibition Poster Format

- 24x32" printed, trimmed. Clean tiling OK. Points will be deducted for sloppy assembly.
- Rolled and secured with rubber band with **two** labels; one in ink on back of poster and one on a post it note underneath rubber band. Labels need to include student name, section ID, section day/time and TA name.

Deadline **Week 11 Monday, March 14th @ 7pm.** Location TBA. Boxes will be at designated location where students will leave their work.

Important!

Thick over thin. Here, effort trumps "good" design. Volume matters.

High marks are given to those students who demonstrate physical evidence of a healthy amount of exploration, experimentation and lots of iteration.

Show us your bravery in "failing fast and failing often." Submitting 2 or 3 versions of your poster, even if you believe they are "well designed" is not the point of the midterm or final.

Save all versions as you work for inclusion in the midterm and final.

GRADE FACTORS

Overall Grade Distribution //

Attendance (10%)

Absences may be excused with a written note provided at least 1 hour prior to lecture or your section. **A maximum of 3 excused absences is permitted during the quarter.**

Unexcused absences and/or arriving more than 15 mins late to section or lecture will lower your overall grade by half of a percent for each occurrence.

Participation (15%)

Consistently engaging with your peers during section and utilizing office hours are ways you are acknowledged for participation.

Homework (35%)*

Homework refers to your weekly assignment which is outlined for you in the syllabus and during lecture one week in advance of its due date.

Midterm 1 (20%) Week 6

Process work submission

Final exam (20%) December 8, 7p, location TBA

Exhibition poster and process work submission

Grade System

| Grade System | Weighted Grade Scale |
|--------------------|----------------------|
| Weekly Assignments | A-F |
| Participation | 0-100 |
| Attendance | 0-20 |
| Midterm | A-F |
| Final | A-F |
| | A+ 100% |
| | A 99-93 |
| | A- 92-90 |
| | B+ 89-87 |
| | B 86-83 |
| | B- 82-80 |
| | C+ 79-77 |
| | C 76-73 |
| | C- 72-70 |
| | D+ 69-67 |
| | D 65-66 |
| | F 0-64 |

Late work will not be accepted.

Academic Integrity //

Integrity of scholarship is essential for an academic community. The University expects that both faculty and students will honor this principle and in so doing protect the validity of University intellectual work. For students, this means that all academic work will be done by the individual to whom it is assigned, without unauthorized aid of any kind. This includes downloading templates or design bundles from the internet to submit as your own creation. <http://senate.ucsd.edu/Operating-Procedures/Senate-Manual/Appendices/2>

Students with Disabilities //

Students requesting accommodations and services due to a disability for this course need to provide a current Authorization for Accommodation (AFA) letter issued by the Office for Students with Disabilities (OSD), prior to eligibility for requests. Receipt of AFAs in advance is necessary for appropriate planning for the provision of reasonable accommodations. OSD Academic Liaisons also need to receive current AFA letters. For additional information, contact the Office for Students with Disabilities:

- 858.534.4382 (V)
- 858.534.9709 (TTY) - Reserved for people who are deaf or hard of hearing
- osd@ucsd.edu
- <http://disabilities.ucsd.edu>

GRADING CRITERIA

Late work will not be accepted.

A1 'Influences'

- Mandatories**
- 8-10 influences
 - 8.5x11" (letter)
 - 1-2 influences per sheet
 - PDF submitted to Canvas (by section time)
 - Printed work pinned up (**before** section)

A2 'Artist Statement'

- Mandatories**
- Titled, 800 words (minimum) Artist Statement
 - 2 printed copies
 - 8.5x11"
 - PDF submitted to Canvas (by section time)

A3a 'Denotative Poster' (Round 1)

- Mandatories**
- 1 poster, printed trimmed 24x32" (Vertical)
TYPE ONLY. NO COLOR. NO IMAGES.
 PDF submitted to Canvas (by section time)
 Printed work pinned up (**before** section begins)

Notes

Clean tiling is OK.
 Haphazard and sloppy tiling will lower grade.

Students who do not present a **round 1** assignment are still expected to turn in **round 2** of the poster the following week.

A3b 'Denotative Poster' (Round 2)

- Mandatories**
- 1 poster, printed trimmed 24x32" (Vertical)
TYPE ONLY. NO COLOR. NO IMAGES.
 PDF submitted to Canvas (by section time)
 Printed work pinned up (**before** section begins)

Notes

Clean tiling is OK.
 Haphazard and sloppy tiling will lower grade.

Your R2 poster must demonstrate noticeable, significant and clear indication of feedback incorporated (or other indication of improvement).

You are responsible for getting the feedback you need. If your R1 presentation did not give you sufficient direction, it is your responsibility to reach out to your peers, TA or instructor for guidance.

There is ALWAYS room for improvement. In the unlikely event you "nailed it" on R1, you'll need to look for ways to push yourself further with R2.

A4a 'Connotative Poster' (Round 1)

- Mandatories**
- 1 poster, printed trimmed 24x32" (Vertical)
TYPE ONLY. NO COLOR. NO IMAGES.

Notes + Submission

Same as Denotative Poster R1 (see above)

A4b 'Connotative Poster' (Round 2)

- Mandatories**
- 1 poster, printed trimmed 24x32" (Vertical)
TYPE ONLY. NO COLOR. NO IMAGES.

Notes + Submission

Same as Denotative Poster R2 (see above)

A5a 'Image Making' (Round 1)

- Mandatories**
- 2+ variations of 3 different techniques
(6 images minimum)
- Notes + Submission**
- Combine into single PDF, upload to Canvas
 Pin up printed versions before class begins

A5b 'Image Making' (Round 2)

- Mandatories**
- 3+ refined images from 3 previous techniques
(3 images minimum)
- Notes + Submission**
- Combine into single PDF, upload to Canvas
 Pin up printed versions before class begins

MIDTERM 'Creative Process Work'

- Mandatories**
- See page 10

FINAL 'Exhibition Poster + Creative Process Work'

- Mandatories**
- See page 10

RESOURCES

Online //

Adobe Color CC color.adobe.com/
 YouTube
 Lynda.com (now LinkedIn Learning) www.lynda.com/
 Linotype Font Explorer www.fontexplorerx.com/
 Typekit typekit.com/
 FOUNT fount.artequalswork.com/
 Hoefler & Co. www.typography.com/
 House Industries houseind.com/
 Process Type Foundry processtypefoundry.com/
 Fontsmith www.fontsmith.com/
 MyFonts myfonts.com
 League of Moveable Type www.theleagueofmoveabletype.com
 Lost Type www.losttype.com/
 Font Squirrel www.fontsquirrel.com/
 Google Fonts fonts.google.com/
 Transtype www.transtype.com
 Fontstand www.fontstand.com

Printing //

*FedEx Office Print + Ship (recommended)

Located in: Shops at La Jolla Village
 Address: 8849 Villa La Jolla Dr, La Jolla, CA 92037
 Hours: Open 24 hours
 Phone: (858) 457-3775

☐→ Denotative + Connotative Posters:

Will print a 24x32" (black and white) on bond paper for \$5-8

☐→ Exhibition Poster:

Will print a 24x32" (color) on heavyweight coated paper for \$27

☐→ PROTIP: FedEx provides 10% student discounts!

Wēpa Cloud-based Printers

Printers are no longer available in Visual Arts computer labs. However, you now have access to several cloud-based printers campus-wide. Please see the following link for comprehensive information.

Located in: several locations campus-wide

blink.ucsd.edu/facilities/imprints/devices.html

Print 8.5x11" for tiling

Books on reserve //

Meggs' History of Graphic Design Phil Meggs
About Face: Reviving the Rules of Typography David Jury
Thinking with Type Ellen Lupton
Ten Commandments of Type Phil Meggs
Grid Systems in Graphic Design Josef Müller-Brockmann
Visual Communications Reader Various
Looking Closer: Critical Writings on Graphic Design 1 + 3
It is Beautiful, Then Gone Martin Venezky
Subculture + The Meaning of Style Dick Hebdidge
Making a Splash Various
Pen + Mouse Various
Influences: A Lexicon of Contemporary Design Practice
 Anna Gerber + Anja Lutz
Robert Brownjohn : Sex and Typography Emily King
Hand 2 Eye Various
Fashion Illustration Next Various

Imprints @ UCSD

Located in: Geisel Library Main floor, east wing
 Hours: see website
 Phone: (858) 534-2534
blink.ucsd.edu/facilities/services/imprints/locations.html
 Typical turnaround time for 24x32" poster is 48 hours

Student Printing Account (optional)

Setting up account with ETS:

<https://acms.ucsd.edu/students/print/>

[This is another printing resource but is not required for this course or to utilize the other printing resources listed.]

*Don't Wait Until The Last Minute To Print!

FedEx gets inundated by Vis 41 students printing their posters. Plan ahead and be aware that turnaround times may vary depending on how many students are printing with FedEx. We cannot accept issues with FedEx as excuses for your assignment being late.