VISUAL SYSTEMS (DES 369)

Spring 2018, MW 8:30–11:20am, Room 230
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Office hours: Wednesdays 12:00–1:30pm, Room 251

Course Overview + Learning Goals

This course will focus on the creation and development of a cohesive, innovative visual system applied across a variety of media formats. Students in this class will explore organizational strategies and graphic interpretations of themes using typography and imagery, with the objective of creating a related network of dynamic solutions. Everything covered in Advanced Typography, Introduction to Motion, Branding and Interface I will be utilized in this class.

The challenge when developing a comprehensive design program is to present a compelling message and visual language without becoming repetitive or disjointed in the execution. Topics covered in this course include:

1) The construction of meaning through verbal and visual language;
2) Designing for a system (rather than a single product) that includes a wide range of media formats and sizes;
3) Integrating color, type, imagery and graphic elements to produce a compelling visual language that reinforces the chosen theme/topic;
4) Using a rigorous design process to develop provocative and smart solutions;
5) Issues related to audience, image creation and production.

Course Structure + Requirements

The quarter will be devoted to one large project with several components. Class time will be split between lectures, critiques, discussions and workdays. For large critiques the class will be split into two groups (A and B). One group will present on Mondays, the other will present on Wednesdays.

Course Web Site

See Canvas.
References and occasional readings will be posted weekly. You are expected to complete all readings (and some videos) even if they are not explicitly discussed in class.

Recommended Reading

Dynamic Identities: How to Create a Living Brand by Irene van Nes
Graphic Design, Referenced: A Visual Guide to the Language, Applications, and History of Graphic Design by Armin Vit
Festivals Graphics published by Index Books
GeoGraphics: Simple Form Graphics in Print and Motion by Victionary
Hands On: Interactive Design in Print by Victionary
Genius Moves: 100 Icons of Graphic Design by Steven Heller
Introducing Culture Identities: Design for Museums, Theaters and Cultural Institutions edited by R. Klanten, A. Sinofzik and F. Schulze
Print Work: Capture the Best Publication and Promotion by Victionary
The Designer and the Grid by Lucienne Roberts + Julia Thrift
Universal Principles of Design by William Lidwell + Kritina Holden + Jill Butler

For additional material, visit the References section on Canvas.

Learning Environment

Consider this class an open forum for ideation and discussion. Debate and disagreement are a natural part of design discourse. Sharing ideas and work in progress will benefit everyone. You are expected to produce all work with consistent effort and creativity. The most successful students start with the basic assignment and go beyond it on their own initiative: trying out new directions, experimenting with varied processes, and working hard to understand the principles in new contexts. The best work comes to people who take risks and who learn to thrive on challenges and uncertainty. You should be willing to take chances, experiment formally, and push the work in new directions in an effort to broaden your own visual language.

Be respectful of your colleagues. Please clean up your space after class and critique sessions. Cell phones should be off during class. Laptops are for class assignments only.

Policies + Evaluation

Attendance is required for all class sessions. Please make every effort to be on time. All work (process and final) should be completed and ready by the beginning of class. Late work is heavily discouraged and will not be accepted without prior permission. Grading is based on the quality of your work during the quarter (both visually and conceptually); on your design process (the extent of exploration and variation throughout the project) and on class participation in group discussions and critiques. The following criteria is used when determining grades:

A 3.8–4.0 is given to a student who has exhibited the highest possible performance in all aspects of the course—final projects, the design process and participation are excellent. This student independently seeks out additional information on design and is highly committed/passionate about their work.

A 3.4–3.7 is given to a student who exhibits superior performance in all aspects of the course—the final projects, design process, and participation are uniformly of high quality. This student has a thorough understanding of all concepts presented, and is motivated to improve and succeed.

A 2.9–3.3 is given to a student who has good performance in most aspects of the course. This student follows a thorough design process, has good design work, and consistent participation that reflects a clear understanding of almost all concepts being presented.

A 2.5–2.8 is given to a student who has fair performance in the course. The final work is adequate, with a design process that reflects the minimum needed to complete assignments. Participation and motivation are moderate.

A 0.0–2.4 is given to a student with poor performance in the course. Projects are incorrectly prepared, incomplete or missing. This student does not understand the majority of concepts presented and rarely participates in class. This student is not prepared for subsequent courses in design.

Note: All students are required to pass every design studio class with a minimum grade of 2.5. Receiving a grade below the 2.5 benchmark will result in a one-quarter probationary period. Continued failure to pass subsequent design studio courses with a minimum 2.5 grade will result in expulsion from the design major.

E-mail and Correspondence

Class announcements are sent to registered students via Canvas. *As a matter of policy, no assignments will be critiqued through e-mail.* Use fellow students, class critiques and office hours for feedback.

Software

Prototyping the various components for your project can be done in any program that you like. You are expected to have solid working knowledge of the Adobe Creative Suite. If you need help with software use Adobe online forums, Lynda.com or other tutorials as needed. Don't let a lack of familiarity with software prohibit you from realizing your ideas. You can also utilize Sketch (or any other mobile app software you are familiar with) when developing the mobile application portion of your system. After Effects will be required for some components in your system. I might arrange some Processing workshops as well.

Laptops/File Storage

It is strongly recommended that you back up your work every week. Use some kind of intuitive file naming system ("369_1 or 369_stuff" will get confusing). Save process/iteration files after every critique rather than writing over the same file each week. You never know when you will need to refer back to a previous design direction. Make sure you run the necessary system updates on your laptop to prevent failures and crashes. Questions about laptop memory and software can be directed to fellow classmates or any of the Design faculty.

Supplies

Bring your laptop to every class, unless you are told otherwise. You should have access to a digital camera of some kind. If you don't own camera you can check one out through Kane Hall or soacc (two day check out). iPads are also available for checkout through soacc.

Students with Disabilities

If you would like to request academic accommodations due to a disability, please contact Disabled Student Services, 448 Schmitz, 543.8924 (v/tty). If you have a letter from Disabled Student Services indicating you have a disability that requires academic accommodations, please present it to me so we can discuss any accommodations you might need for class.

Plagiarism

Plagiarism is defined as using the creations, ideas, words, inventions, or work of someone else in your own work without formally acknowledging them through the use of quotation marks, footnotes, bibliography, or other reference. Please check with me if you have questions about what constitutes plagiarism. Instances of plagiarism will be referred to the Vice Provost/Special Assistant to the President for Student Relations and may lead to disciplinary action.

Violence Awareness and Prevention

• Preventing violence is everyone's responsibility. If you're worried, tell someone.
• Call 206.685.safe (7233) to report non-urgent threats of violence and for referrals to UW counseling and/or safety resources.
• Don't walk alone. Campus safety guards can walk with you on campus after dark. Call Husky NightWalk 206.685.walk (9255).
• Stay connected in an emergency with uw Alert.
• Register your mobile number to receive instant notification of campus emergencies via text and voice messaging.
• Sign up online at www.washington.edu/alert.
• For more information visit the SafeCampus website at www.washington.edu/safecampus.