

Art 3204

Visual Communication 2

Spring Quarter 2011
T/Th 6:00–8:20pm

Professor: Andrea Leksen Harrison
aharriso@spu.edu
Office Hours: By Appointment

Art Department Mission

All courses offered by the Art Department are informed by the Seattle Pacific University's mission to graduate students of competence, character and wisdom who model a grace-filled community and who engage the larger culture. The Art Department strives to prepare visual art professionals with the ability to think and see critically, to manifest discipline in the pursuit of nurturing one's originality and inventiveness, and to be aware of the value of one's unique creative potential.

Department Goals

Our graduates will exhibit:

- A developed discerning capacity to evaluate quality in works of art
- Agility in responding creatively to change
- What it means to be "art and design literate"
- Knowledge of historical and contemporary issues in art and design culture
- An appreciation for the impact of art and design on the culture at large
- Preparedness for the challenges of a career in an artistic practice

Course Overview

Continued exploration of terminology, processes and theory in the development of design solutions for various forms of visual communication. This course focuses on cohesive multiple page design and sustainable product packaging design.

Course Objectives

To provide the student with the skill sets that enable them to develop and originate a visual language which brands and identifies communication materials related to a specific message. In order to accomplish this the student must develop skills that enable them to comprehend and research the message, identify a targeted audience, develop a visual language that speaks to this audience and create forms that accurately disseminate the message.

Course Projects and Evaluation

This course will be evaluated based on the following criteria: attendance, participation, critiques, assigned readings/papers, in-exercises and final presentations.

10% Participation: Participating in critiques is expected and all projects are due at the beginning of the class.

Attendance: Regular attendance is expected and required. You are expected to notify the professor regarding an illness or family emergency *prior* to an absence. More than two unexcused absences will lower your grade one increment for example (A to A-). Three tardies or early departures are equivalent to one absence.

30% Required Text: (Text available at SPU Bookstore)

Looking Closer Three: Classic Writings on Graphic Design

Edited by Michael Beirut, Jessica Helfand, Steven Heller & Rick Poynor

Required weekly readings and 9 written reports.

40% Publication Project

20% Packaging Project

These two main projects will build on conceptual, typographic and layout skills from previous design courses. Homework assignments and final projects are due at the beginning of class and *will not be accepted after the due date*.

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Course Evaluation

A	96–100	B-	80–83	D+	67–69
A-	90–95	C+	77–79	D	64–66
B+	87–89	C	74–66	D-	60–63
B	84–86	C-	70–63	E	59 & below

Consistent with definitions in the SPU catalog, grades are determined on the following basis:

- A Consistently near the top of the class in scores, organization, and quality of work. Has reasonable grasp of the big picture and able to interrelate and grasp implications as translated through their projects. Excellent organization. Assignments are clear, well organized neat and thorough. Consistently on time, doesn't miss class, and participates regularly. Thus: "excellent attainment."
- B Solid knowledge, comprehension, and execution. Good organization. Consistent follow-through on assignments with good quality (neatness, conceptual comprehension, organization). Reasonably good scores, indicating a grasp of most major concepts. Some deficits may remain, but usually of noncritical nature. Participates readily in class. Consistently on-time, doesn't skip class. Thus: "highly satisfactory attainment."
- C Have been largely consistent to turn in assigned materials and to participate in class, but have shown some lapses in comprehension and execution, illustrated by low scores, yet has demonstrated a basic ability and comprehension of the core knowledge and skills. Functional organization. Late for class, or skipped too many classes altogether. Thus: "satisfactory attainment."
- D Turned in enough assignments and did enough on assignments to show some understanding of the concepts, yet exhibiting serious deficits in important concepts. Demonstrated a lack of ability to solve basic problems and integrate the course material (poor scores and demonstrated understanding). Minimal organization. Late for class, or didn't bother coming on too many occasions. Thus: "insufficient attainment with credit."
- E Serious deficits in turning in assignments or attending regularly. Generally, you have to work at it to earn this grade. If you don't do the work, "Insufficient attainment with no-credit allowed," will be the result.

It is the responsibility of the student to meet with another class member to review missed information, assignments, and expectations for the next class session. Find a reliable study partner to share this responsibility with.

Plagiarism

Using or copying the work of others will not be tolerated. Your work may be influenced by the examples that you see, but it must be uniquely your own.

Students with Disabilities

Students with disabilities must contact Disability Support Services to request reasonable academic accommodations, if necessary. DSS should send Disability Verification Letters out to all your professors indicating the appropriate accommodations for the classroom based on your disability. For assistance, contact the Coordinator for Disability Support Services at disabilityservices@spu.edu or 206-281-2272.

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Required Text

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Course Reading Assignments

The goal of these assignments is to engage the student in both the process of reading and writing about design. The following required texts are comprised of small essays written by various design professionals. Each week the student is responsible to choose an essay in the required text and then read and respond with a 500 word essay or summary report. You may choose any writing from the book to respond to each week. This is a great opportunity to exercise your style of writing as it relates to design. (Please be sure to cite the corresponding page number in your report.)

Due Dates

One essay will be due each Thursday throughout the quarter.

** Late papers will not be accepted.*

Recommended Text

Balcells, Carmen/Neruda, Pablo. **Behind the Seen**, Studio Dumbbar, Verlag Herman Schmidt Mainz, Germany, 1996.

Bayer, Herbert. **The Graphic Design of Yusaku Kamekura**, Bijutsu Shuppan-Shu, Tokyo, 1973.

Blackwell, Lewis. **David Carson: 2nd Sight: Grafik Design After the End of Print**, Univers Pub, NY, 1997.

Broos, Kess. **Total Design**, Reflex, Utrecht, 1983.

Burke, Christopher. **Paul Renner, The Art of Typography**, Princeton Architectural Press, NY, 1998.

Cato, Ken. **Kato Design**, Thames and Hudson, NY, 1995.

Cohen, Arthur A. **Herbert Bayer: The Complete Works**, MIT Press, MA, 1984 .

Crosby/Fletcher/Forbes/Kurlansky/Grange. **Pentagram**, Humphries, London, 1972.

Crouwel, Wim. **Kunst + Design: Wim Crouwel**, Edition Cantz, Stuttgart, 1991.

Friedman, Dan. Dan Friedman: **Radical Modernism**, Yale University Press, 1994.

Glaser, Milton. Milton Glaser, **Graphic Design**, Overlook Press, NY, 1978.

Greiman, April. **April Greiman: Itsnotwhatyouthinkitis = cen'estpascequevouscroyez**. Artemis, Zurich, 1994.

Greiman, April. **Hybrid Imagery: The Fusion of Technology and Graphic Design**, Watso, NY, 1990.

Hofmann, Armin. **His Work, Quest and Philosophy**, Birkhauser Verlag, Basel, 1989.

Lissitzky, El. **El Lissitzky: Life, Letters, Texts**, New York Graphic Society, Greenwich, CT, 1968.

McLean, Ruari. **Jan Tschichold: A Life In Typography**, Princeton Architectural Press, NY, 1997.

Müller, Lars. **Josef Müller-Brockman: Pioneer of Swiss Graphic Design**, Verlag Lars Müller, 1995.

Pentagram. **Living by Design**, Whitney, 1979.

Push Pin Group. **Graphic Design: America Two**, Allworth Edition, Cincinnati, 1997.

Rand, Paul. **A Designer's Art**, Yale University Press, 1985.

Rand, Paul. **Design Form and Chaos**, Yale University Press, 1993.

Rand, Paul. **From Lascaux to Brooklyn**. New Haven, Yale University Press, 1996.

Rand, Paul. **Thoughts on Design**, Wittenborn, NY, 1947.

Remington, Roger. **Lester Beall: Trailblazer of American Design**, W. W. Norton, NY, 1996.

Vignelli Associates. **Design: Vignelli**, Rizzoli, NY, 1985 & 1990.

Wolf, Henry. **Henry Wolf: Visual Thinking**, Rizzoli, NY, 1988.

Zapf, Herman. **Herman Zapf and His Design Philosophy**, Society of Typographic Arts, Chicago, 1987.

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Course Schedule**Tuesday****4.05**

Bring publication example(s)
Sketches: research/brainstorm for magazine design (big picture)

4.12

Digital Comps: Masthead & Cover text

4.19

Digital Comps: Contents & Department page
Publication Grid

4.26

Digital Comps: Feature spread & Jump spread

5.03

Guest Speakers: Anne & Jay Bryant
Critique: entire publication

5.10

Publication Project Due

5.17

Research: 2 (11x17) Product research pages

5.24

Digital Comps: Product (POP side)

5.31

Digital Comps: Product (information side)

6.07

Packaging Project Due

Thursday**3.31**

Course Introductions
Assign Course Reading
Introduce Project: Publication Design

4.07

Reading Assignment 1
Sketches: Masthead & Cover text

4.14

Reading Assignment 2
Sketches: Contents & Department page
Publication Grid

4.21

Reading Assignment 3
Sketches: Feature spread & Jump spread

4.28

Reading Assignment 4
Critique: Finessing cohesive elements

5.05

Reading Assignment 5
Individual Critiques

5.12

Reading Assignment 6
Assign Project Two: Packaging Design

5.19

Reading Assignment 7
Sketches: Product (POP side)

5.26

Reading Assignment 8
Sketches: Product (information side)

6.02

Reading Assignment 9
Final Critique