

Design for Non-Majors Art 129 - 012

University of Delaware Fall 2015

Location: Recitation Hall (Room 304)
Days: Tuesdays and Thursdays,
Time: 3:30 pm to 5:25 pm
Course Website: designNM-avega.weebly.com

Instructor:
Anthony Vega

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Office Hours – by appointment
Location – Recitation Hall room 206

COURSE OBJECTIVES

This course has four objectives:

- achieve a comfort with the tools, material, terminology and language of basic design and design thinking
- increase your ability to question, process and communicate with and through elements of design and design “principles”
- expand problem solving ability and critical thinking skills through the act of design inside and outside of traditional views (you will get that design is not just what you think it is and this can have you see and interact with the world differently).
- get significantly past your comfort areas with “creativity”, experimentation, problem solving and critical thinking (this course will challenge your expectations and limitations)

BASIC PREMISE AND APPROACH

The basic premise of this course is that through design and design thinking (namely, problem solving through the ideas of use, audience, value, need, criticality and progression) we can create and participate in a new understanding of our world. Problem solving, in the art studio, is applicable across disciplines and professional intentions and is a unique and potentially defining (or at least potentially interesting) component of a successful citizen.

The approach is to start with a formal understanding of design broken down into my version of 5 principles: purpose, surface, shape, color and arrangement and how these are incorporated into conceptual choices grounded in meaningful communication and intention. This successful integration occurs through curiosity, critical thinking, honest engagement in the community we create and diligent practice and investigation.

We will use 2 and 3 dimensional media

COURSE STRUCTURE

Throughout the course we will discuss and experiment with a number of topics around design and design thinking using physical materials and general concerns of communicating through design. Each class will be devoted to a topic and will connect with the objectives of the course and the previous conversations around design as a language. You will be expected to bring questions to me on how to do what you intend to produce in your projects. Projects will be worked on each week both in class and outside of class. Participation is imperative in order to succeed in this course. You are expected to come to class on time, prepared and ready to work. In addition to the lecture, we will look at images in class to make concrete some of the topics we will be dealing with. You are expected to complete assigned research and be prepared to discuss those points in our critiques.

ASSIGNMENTS

Assignments will be given to explore our discussions and practices. It is expected that all assignments be completed ON TIME and finished. Late and unfinished assignments will lower your grade by one letter per day. A completion date will be given for all assignments and these completed assignments will be discussed in our group critiques.

PARTICIPATION

It is expected that you will come to class on time and ready to work. The time, work and community created in a studio course is necessary to understand the material and concepts. Your focus is essential in generating helpful discussion and a meaningful class. Participation in class, discussion and presentation of assignments will be, 15% your grade.

CRITIQUE

In addition to making things we will discuss the assignments and artworks as a group in class. This communication and relevant input is necessary to grow as an artist. Group critiques are scheduled for each assignment and it is important for you to know that the entire group will talk about your work, offer positive and negative criticism, ideas and support. This critique should never be an attack, should always be constructive and grounded in trust and honesty to foster understating and improvement for all in the class.

GRADING

Evaluations will be made based on completion and assessment of assignments, both in class and out of class, focus and participation during class and critiques and attendance.

40% of your grade will be based on completed final assignments,

35% will be based on in class work and homework,

15% on participation both in critique and in studio and

10% on your results exhibiting growth, exploration and commitment to all work.

GRADE BREAKDOWN

A = Outstanding. A student that goes substantially beyond requirements offers insightful and constructive contributions in critique and is engaged at the highest levels each day in the work of the studio. Work that is fully considered, investigated and complete to the highest level possible. All assignments completed on time. A- is a grade option as well

B = Above Average. A student that goes moderately beyond requirements, offers insightful and constructive contributions in critique and is engaged each day in the work of the studio. Work that is fully considered, investigated and complete at a high level. All assignments completed on time. B+ and B- are grade option as well

C = Average. All assignments done competently and completed on time. Average investigation of concepts and compositions. Moderate participation in critique. C+ and C- are grade option as well

D = Marginal Work. Late projects, limited investigation of ideas, incoherent compositions. Limited contributions to critiques.

F = Unsatisfactory Work. Course failure due to minimal idea development, disjointed compositions, lack of participation, late assignments, or excessive absences.

MORE ON ASSESMENT AND EVALUATION

Response to art/ design can be a very personal experience. It may be difficult to see another point of view or accept outside thoughts on your work, especially if it is negative criticism. That being said, we can learn from ANY relevant feedback, and it is important to know that the feedback we give is NOT an attack on you.

There are however particular and concrete elements that can be evaluated. One can see improvement in ability and clarity of intention, reasoning of decisions, effort made and creativity devoted on assignments.

That said, your grade will not be based on whether I "like" your work, but on your willingness to actively DO the work. Have it be complete, use the tools and language from the course and explore deeply the projects and ideas.

If you have a concern, question or wish to discuss where you stand in the class please feel free to contact me.

Assignments will be evaluated by this criteria:

DIRECTIONS - Did you complete the assignment within the parameters set and follow all guidelines for the work

CRAFT – Level of completion and use of materials to convey a complete refined and not haphazard work.

CONCEPT- Clarity of intention and idea of the work

USE OF PRINCIPLES – How evident is the use of what we have discussed in the work

ATTENDANCE

Due to the intensity, timing and frequency of the course attendance should be 100%. Even one absence can cause a significant amount of course content to be missed. If missing a class is unavoidable please contact me prior to that date. **Any work or information missed due to absence is your responsibility**; you may, and should, call or e-mail another student, if they have agreed to this, to find out what you need to do for the next class.

You are allowed to miss 3 days of class without an excuse. On your 4th unexcused absence your grade will be lowered by one letter step. An unexcused absence is a day that you elect to not come to class, due to non-serious sickness or other reason. Over 10 unexcused absences will be an automatic failure of the course.

Being to class on time ensures that as a group we can learn from each other, respect the course and each others time. Tardiness over 15 minutes will count as a half absence. Also, leaving class early or for extended periods of time will count as a half absence.

FACILITIES

Be mindful of others that use this space in addition to you. Keep the studio clean; remove trash and supplies from your area and floor after each class. You are only permitted to cut on cutting boards. Keep in mind that you must keep the area organized and clean. Please only share when you have been given permission.

USE OF DEVICES

Please, do not use electronic devices in class unless we are using them for work. This includes text messaging. If there is an emergency please take the call outside.

PLAGIARISM AND HONESTY

It goes without saying you must submit your own work. The use of online sources is acceptable within the limits and interpretation of the fair use index. Here is a link to the copyright office. <http://copyright.gov/fair-use/> If there is any indication of a misuse of material, or the use of another's work solely as your own all necessary and proper follow-up will be made, including the possibility of course failure.

DISABILITIES

If any extenuating circumstance exists that I should know about, such as, requiring special assistance (including those affected by Americans with Disabilities Act) let me know how I can help to make the classroom or the things I am teaching more accessible. I cannot make changes if I do not know that they need to be made.

MATERIALS

You are required to provide your own materials. Your materials may be purchased from any source you wish, however, Dick Blick (with a brick and mortar store Center City Philadelphia) is preferred. You may buy materials online. There are several online sources such as Dickblick.com, Cheap Joe's and Jerry's art-o-rama to name a few.

A shopping list of supplies can be provided via Dick Blick if you email me directly.

Wet and Dry media sketch book 14in by 11in wire bound

Roll of Blue painters tape (any hardware store should have this)

Art bin, or some kind of carrying case for your supplies (this does not need to be fancy a shoe box could work)

Pencils (wood ones, not mechanical)

Sharpie markers (black and any other colors you like)

Scissors (adult size)

X acto knife and blades (get at least 10 blades)

White glue

Glue stick

Magazines (recycled is preferred, we will destroy them)

Paint color swatches from big home improvement stores (at least 40, they are free)

2, 15 by 20 illustration board

24 inch ruler

Cardboard (used from someone's trash is fine, just don't get gross stuff)

Cheap compass (the thing to make circles not navigate with)

Selection (your choice) of Canson Colorline Art Papers – colors to be determined at a later date based on your project

*** Additional supplies may be necessary**

BASIC SCHEDULE AND OVERVIEW – DESIGN FOR NON-MAJORS (15 WEEKS)

WEEK 1

Introduction to course - Materials
– What is Design and the idea of design thinking

Introduce Projects

WEEK 2

Ideas of Use, Value, Need, Criticality and Progression –
Principle #1 Purpose

WEEK 3

Principle #2 Surface

WEEK 4

Principle #3 Shape

WEEK 5

Principle #4 Color

WEEK 6

More Color

WEEK 7

Principle #5 Arrangement

WEEK 8

Work in class on project 1

WEEK 9

PROJECT 1 DUE

WEEK 10

What are we trying to accomplish? Getting to the idea of things

WEEK 11

Work in class on project 2

WEEK 12

Work in class on project 2

WEEK 13

PROJECT 2 DUE

WEEK 14

Work in class on final project

WEEK 15

Final week work in class and
PROJECT 3 DUE

3 projects around The Hotel DuPont (projects subject to chan

PROJECT 1

Due: 2nd day of Week 9

A really amazing ad ...

Prior to this assignment being due we will have set up a working understanding of our version of the principles of design: purpose, surface, shape, color and arrangement. Given these principles relationship to design thinking you are asked to design a flat (2 dimensional) ad for the Hotel DuPont. The only limitations are that the ad must be on illustration board, use cut paper, our formal tools and be driven by full consideration of use, audience, value, need, criticality and progression. The final product will be on 15 by 20 illustration board and use markers, magazines, color swatches and colored paper of your choosing.

Use good research to find interesting ideas to utilize and try to create a surprising, well made and effective ad.

Commit to make an amazing ad

Consider everything, including text, demographic, scale, composition, surprise ect

PROJECT 2

Due: 2nd day of Week 13

A cardboard project

Hotel rooms are transient homes, which oscillate between being more and less ideal than our actual homes. That said, cardboard is an interesting transient material. It is temporary, yet its utility is remarkable. I know cardboard projects are common, they are cheap, scalable and deal with material solutions, that said, I would like this one to be different. You are going to design and make something, anything, (non-functional, functional, big, small, ridiculous, amazing object, whatever) for a hotel room in the Hotel DuPont out of cardboard. The limitations are that the object (or pieces) fit in the back of a car for transport, that only cardboard and glue are used (other materials require additional approval), the object should be interesting, considerate and highly surprising (i.e. making a regular pen holder, or towel rack out of cardboard is super boring). The final product should also be as well made as possible given the intention of the project. The challenge is what to make and then how to push past expectation to make something great.

Make this amazing. And do not give up on this piece.

PROJECT 3

Due: Last day of class

A room for someone else

For the final project of the course you will be designing and presenting a custom hotel room at the Hotel DuPont for a client (TBD). There are no limitations on this project other than the room must be designed for the purpose of your client, grounded in solid research, explore need and function and the other principles of design and design thinking. The means for illustrating and displaying your design is not limited to a set list of visual components, instead there will be a set of criteria that you will interpret to illustrate your design: visual examples, room layout, client research, vision statement, reasons for design elements. There will need to be some type of record of your final design. This can be anything you choose, from a video, to drawings, to a website, whatever you like as long as I can access it after your presentation.

This will be a great piece. And I look to this project as a free and creative way for you to explore and express a vision with as few guidelines as possible to really see how you can bring your individual voice to a design problem.