



Fine Arts Department
2 Fort Road • South Portland, Maine 04106 • 741-5500
Midcoast Campus • 29 Sewall Street • Brunswick, Maine 04011 • 844-2102

Title: 2D Design

Catalog Number: CNMS 115 / ARTS 130

Credit Hours: 5 / Total Contact Hours: 80

Lecture (or Lab): Lecture and Lab

Instructor: Michael Branca

Mon/Wed 3:00 – 5:30 PM

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Office Hours by Appointment

2D Design

Spring 2016

Class Description

This foundation level course introduces students to the principles of 2D design and how the role of past and present media communication is influenced by core design concepts. Students will develop, discuss, and defend visual communication strategies within the context of past and present design successes and failures. Through detailed study of design concepts, we will create artwork that is unified and effective in concept, form, and purpose, and through studio projects, in-class exercises, group critique, and presentations, we will practice how design principles are essential for success in a chosen field of visual expression.

Class Objectives

- Discuss and interpret the role and impact of past and present media communication strategies.
- Visualize and execute effective composition through the integration of core design concepts.
- Identify and describe design principles as they relate to print, web, video and social construct.
- Critique the effectiveness and ineffectiveness of design, their messages and the role of the viewer.
- Practice serious play and curiosity.

Course Requirements

- Actively participate in classroom discussions, projects and critiques.
- Complete and present a weekly homework design project.
- Build and use a working vocabulary of art and design.
- Collect a portfolio of found design examples which illustrate the basic principles and elements of design.
- Write a research paper based on your observations of original works of art.
- Successfully complete a midterm project and final project.
- Regularly monitor your SMCC email account for announcements and assignments.

Weekly Units and Class Structure The semester is divided into weekly “units,” which correspond with the chapters of our textbook (Design Basics by Lauer and Pentak), but note that the order has been shuffled. Each unit presents a new element of design which will be covered in depth that week. Mondays will typically be our day for critiques, lectures, and discussions. Wednesdays will be our day for demonstrations and working on creative projects. Always come to class with your complete materials kit.

Homework Projects Projects are due Mondays unless otherwise noted. Some projects require specific materials but many will be open to being completed in a broad range of media including drawing, painting, collage, photography, digital art, mixed media and more. All work should be labeled on the back with your name, date and the title of the assignment. Assignments must be completed on time for full credit. Please keep all projects until the end of the semester.

Written Explanations (10% of project grade) For each homework project, please include a written explanation of 100-150 words describing how your work addresses element of design at hand. Writing may be submitted as a paper copy or in the body of an email (no attachments, please).

Vocabulary For each unit there is a vocabulary list. Please look up all of each week’s words, either in the textbook glossary or in one of the suggested online glossaries. You may be surprised at the meanings of some seemingly common terms. Write down the definitions of any words that are new to you in your sketchbook. These will be checked periodically during the semester. You are also asked to use these words as often as possible in discussions, critiques and in the written accompaniments to your projects. Make it a goal to use at least three terms in every written explanation, and many more in your research paper.

Art and Design Examples Each week you are asked to submit two design examples on a given theme. These examples can come from many sources, including, visual art, graphic design, photography, textiles, product design, websites, film stills, flags, maps, fashion and more. They may be contemporary or historical. Please try to be creative in searching for your pictures and avoid just plugging the assigned phrase into Google. Email me your images so that I can include them in the weekly slide talk. Late examples will not be accepted

Videos and Links Each unit has an accompanying list of videos and links. These have a variety of purposes, often to further explain or demonstrate the current topic, or to provide you with creative inspiration for the week’s project. The shorter video clips and links are essential. Longer videos (such as TED Talks) are optional unless specifically assigned.

Research Paper / Museum Field Trip We will take one field trip to an art museum this semester. At the museum you will be asked to select works of art to use as the basis of a research paper. The goal of the paper is to express your opinions and observations about the work you see in terms of the basic principles and elements of design.

Midterm and Final Projects Homework and in-class time will be reserved for these two projects which are devised to synthesize your understanding of the principles and elements of design.

Week	Dates	Lecture/Discussion	In-Class Exercise
1	1/18	Unit 1: Design Process	
2	1/23 – 1/25	Unit 2: Unity in Design	Tools and materials
3	1/30 – 2/1	Unit 12: Value	Value Scales
4	2/6 – 2/8	Unit 13: Color I	Color Mixing
5	2/13 – 2/15	Unit 3: Emphasis & Focal Point	Visual Mad Libs
6	2/20	No class: Presidents Day	
	2/22	Unit 5: Balance	
7	2/27 – 3/1	Unit 4: Scale & Proportion	Finding Fibonacci
8	3/6 – 3/8	Midterm Unit	Midterm Project
3/13 – 3/15		Spring Break: No Classes	
9	3/20	Unit 13: Color II	
	3/22	Field Trip (location TBA)	Choose research subjects
10	3/27 – 3/29	Unit 7: Line	Gesture, Contour, Cross Hatching
11	4/3 – 4/5	Unit 8: Shape	Vexillological Design
12	4/10 – 4/12	Unit 9: Pattern & Texture	Tessellation
13	4/17	No class: Patriots Day	
	4/19	Unit 6: Rhythm	Connecting Audio & Visual Rhythms
14	4/24 – 4/26	Unit 10: Illusion of Space	Perspective
15	5/1 – 5/3	Unit 11: Illusion of Motion	Final Project
16	5/8	Final Unit	Final Project
	5/10	Final Critique	

DUE DATE	HOMEWORK
Mon 1/23	Purchase textbook and materials ASAP Find two examples of good or effective 2D design Read chapter 1 / Learn vocabulary Project 1: Interpretive Self Portrait (+ written explanation)
Wed 1/25	Read chapter 2 / Learn vocabulary / explore additional videos and links
Mon 1/30	Find two examples of poor or ineffective 2D design Project 2: Sum of its Parts (+ written explanation)
Wed 2/1	Read chapter 12 / Learn vocabulary / explore additional videos and links
Mon 2/6	Find two examples of art or design that epitomize the contemporary zeitgeist Project 3: The Value Painting (+ written explanation)
Wed 2/8	Read chapter 13 / Learn vocabulary / explore additional videos and links
Mon 2/13	Find two examples of naturally occurring design Project 4: Color Theory Project (+ written explanation)
Wed 2/15	Read chapter 3 / Learn vocabulary / explore additional videos and links

- Wed 2/22 **Project 5: Focal Point / No Focal Point** (+explanation)
Read chapter 5 / Learn vocabulary / explore additional videos and links
- Mon 2/27 Find two examples of well-designed integration of image and text
Project 6: Dots on the Move (+ written explanation)
- Wed 3/1 Read chapter 4 / Learn vocabulary / explore additional videos and links
- Mon 3/6 – Wed 3/8 Work on **Midterm Project**
- Mon 3/20 Find two examples of body art
Project 7: Surreal Scale (+ written explanation)
- Wed 3/22 Read chapter 13 / Learn vocabulary / explore additional videos and links
- Mon 3/27 Find two examples of effective integration of function (or content) and form
- Wed 3/29 **Research Paper**
Read chapter 7 / Learn vocabulary / explore additional videos and links
- Mon 4/3 Find two examples of art or design that epitomize the phrase "Less is More"
Project 8: Crosshatch Comic (+ written explanation)
- Wed 4/5 Read chapter 8 / Learn vocabulary / explore additional videos and links
- Mon 4/10 View TED Talk "David Carson: Design and Discovery"
(http://www.ted.com/talks/lang/en/david_carson_on_design.html)
and find two examples similar to those that he presents
Project 9: Road Signs (+ written explanation)
- Wed 4/12 Read chapter 9 / Learn vocabulary / explore additional videos and links
- Wed 4/19 **Project 10: Tessellations** (+ written explanation)
Read chapter 6 / Learn vocabulary / explore additional videos and links
- Mon 4/24 One more time: find two final examples of good or effective 2D design
Project 11: Kandinsky Project (+ written explanation)
- Wed 4/26 Read chapter 10 / Learn vocabulary / explore additional videos and links
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Textbook: Design Basics by Lauer and Pentak (ISBN #: 978-0495915775). *7th, 8th, or 9th edition.*

Materials: A kit is available at Artist & Craftsman (540 Deering Ave, Portland, 772-7272) for around \$85 (a 20% discount off retail price). If you have a financial aid book voucher you may redeem it at the SMCC bookstore and bring the receipt to Artist & Craftsman for a kit. Or you may assemble your own kit. You are required to have all necessary materials by the second week of class. The kit includes:

Liquitex Basics acrylic paint set (5 pc.)	8x11" sketch pad
Rubber cement	9x12" bristol pad
Paint brush set	15" cork-backed ruler
India ink	Circle template
Xacto knife (size #1)	Black Permapaque dual marker
9x12" white construction paper	Graphite drawing pencils: HB, 2B, 4B
9x12" black construction paper	Kneaded eraser
9x12" assorted construction paper	White plastic eraser

Attendance Policy

All class meetings are mandatory. Showing up and playing an active role in class discussions, exercises and critiques are essential to success. If you do miss class, it is your responsibility to obtain and complete all assignments, be aware of all deadlines and know what you will need in class. Missed classes will affect your grade in the following ways:

- Up to two absences may be excused without affecting your grade if all missed work is made up.
- Beginning with the third absence, each absence will lower your grade by 5%.
- Any student who misses five or more classes may be assigned an Academic Failure or be advised to withdraw from the course.
- Any student who misses three consecutive classes without communicating with the instructor will be assigned an Administrative Failure.
- Late arrivals and early departures will be recorded. Three late arrivals or early departures are considered an absence.

Final Grade Breakdown

	<u>points</u>
Participation in discussions and critiques / Attendance	20
Knowledge of vocabulary, text and videos	7
Collection of design examples	5
In-class work (studio exercises)	10
Weekly Homework Projects	35
Midterm Project	8
Research Paper	5
Final Project	10
TOTAL	100

SMCC POLICIES

End-of-Course Evaluation Students complete evaluations for each course attended at SMCC. Evaluations are submitted online and can be accessed through the student portal. Students can access the course evaluations beginning one week before the end of classes. The deadline for submission of evaluations occurs Monday at 5 PM following the last day of the class. You will receive an email to your student email account when course evaluations are available.

ADA Syllabus Statement Southern Maine Community College is an equal opportunity/affirmative action institution and employer. For more information, please call 207-741-5798. If you have a disabling condition and wish to request accommodations in order to have reasonable access to the programs and services offered by SMCC, you must register with

the Disability Services Coordinator, Sandra Lynham, who can be reached at 741-5923. Further information about services for students with disabilities and the accommodation process is available upon request at this number. Course policies about online testing are modified to suit each individual's accommodations.

SMCC Pay-for-Print Policy

Per Page Costs

Each semester students receive a \$20 printing credit. The balance resets at the end of the semester and any remaining credits are removed. The cost varies depending upon page size and whether printing is done in black and white or color.

- a. There is a \$.10 per page fee for standard 8.5" by 11" black and white documents.
- b. The reverse sides of duplex (double-sided) documents are free.
- c. There is a \$.50 per page fee for standard 8.5" by 11" color documents.
- d. There is a \$.20 per page fee for 8.5" by 14" (legal) or 11" by 17" (tabloid) black and white documents.
- e. There is a \$1.00 per page fee for 8.5" by 14" (legal) or 11" by 17" (tabloid) color documents.

Duplex charges (printing on both sides of a page) work in the following fashion: One page is \$0.10, two pages are \$0.10, three pages are \$0.20, and four pages are \$0.20, etc. The flipsides are free, but another sheet of paper is \$0.10. Please be aware that a document with any color at all (when printed to a color printer) will by default be printed in color. You are responsible for setting the print job to print black and white if you do not need color. For directions, please go to the IT Help tab in My SMCC.

How does it work?

The College's pay-for-print system monitors printing on all printers (including those in general access labs, library printers, the Academic Achievement Center, Noisy Lounge and technology labs). Students can check the number of pages they have printed by using the Printing Balance tool available on SMCC computers (located in the lower right corner of the screen, near the clock). Departments with work study students who need to print documents for the department should contact the Help Desk at 741-5696 to have a special account set up.

Refunds

Print jobs are eligible for a refund in the event of mechanical or electronic error on the part of the printer, print server, or software used to submit the job. Jobs are not eligible for a refund in cases where the job was not set up correctly, was submitted multiple times, or the student is not satisfied with the result. To request a refund, please bring the offending print to the IT Department in the basement of the Ross Technology Center. Refunds will be granted in the form of a credit to the student's account.

Why is SMCC charging for printing?

The pay-for-print system is an effort to control escalating printing costs. Charging for printing helps offset the increasing cost of supplies and encourages students to conserve resources. To find ways to reduce your printing charges, please go to the IT Help tab on My SMCC. If you have questions about the pay-for-printing policy or your printing charges, please contact the Help Desk at 741-5696 or send an email to helpdesk@smccme.edu.

Be sure to log OUT of the system when you've finished your printing, to prevent unauthorized access to your account.

Add-Drop Policy

Students who drop a course during the one-week "add/drop" period in the fall and spring semesters and the first three days of summer sessions receive a 100% refund of the tuition and associated fees for that course. Please note any course that meets for less than the traditional semester length, i.e., 15 weeks, has a pro-rated add/drop period. There is no refund for non-attendance.

Withdrawal Policy

A student may withdraw from a course only during the semester in which s/he is registered for that course. The withdrawal period is the second through twelfth week of the fall and spring semesters and the second through ninth week of twelve-week summer courses. This period is pro-rated for shorter-length courses. To withdraw from a course, a student must complete and submit the appropriate course withdrawal form, available at the Enrollment Service Center (no phone calls, please). The designation "W" will appear on the transcript after a student has officially withdrawn. A course withdrawal is an uncompleted course and may adversely affect financial aid eligibility. Failure to attend or ceasing to attend class does not constitute withdrawal from the course. There is no refund associated with a withdrawal.

Plagiarism Statement

If an instructor suspects that a student has knowingly committed a violation defined in the Maine Community College System Policy on Student Grade Appeals and Academic Misconduct, the instructor has the authority to review the alleged misconduct and determine the grade that the student should receive for the assignment and the course. The instructor may assign a failing grade for the assignment or course and may require the student to complete additional work for the course. The instructor may consult with the department chair and/or the College's chief academic officer prior to making such decisions. If a student seeks to challenge an instructor's determination, the student should submit a grade appeal. Grade appeal forms are available in the Advising Office on the South Portland Campus or in the administrative offices in the Learning Commons on the Midcoast Campus. An instructor may also refer the matter to the College's disciplinary officer for review under the procedures of the MCCS Student Code of Conduct.

VOCABULARY

These terms can all be found in the glossary of your textbook. For more in-depth definitions and usage examples, please consult the following online sources:

artlex.com
moma.org/learn/moma_learning/glossary
tate.org.uk/learn/online-resources/glossary
art21.org/teach/materials-for-teaching/glossary

Unit 1: Design Process

Aesthetics	<u>Form</u>	Pictogram
Classical	Formal	Subject
<u>Content</u>	Icon	Symbol
<u>Design</u>	Interpretation	Vernacular
Draftsmanship	Pentimenti	

Unit 2: Unity

Assemblage	Graphic	Op Art
Collage	Harmony	<u>Proximity</u>
<u>Composition</u>	Minimalism	Repetition
Continuation	Monochromatic	<u>Representational</u>
<u>Continuity</u>	Narrative	<u>Rhythm</u>
<u>Expressionism</u>	<u>Negative space</u>	<u>Unity</u>
<u>Gestalt</u>	<u>Nonobjective</u>	

Unit 3: Emphasis and Focal Point

<u>Emphasis by Contrast</u>	<u>Emphasis by Isolation</u>	<u>Emphasis by Placement</u>
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Unit 4: Scale and Proportion

Canon	<u>Golden mean</u>	<u>Proportion</u>
Earthworks	<u>Golden rectangle</u>	<u>Subjective</u>
Enigmatic	<u>Hieratic scaling</u>	<u>Surrealism</u>
Fresco	Pop art	

Unit 5: Balance

<u>Allover pattern</u>	<u>Crystallographic balance</u>	<u>Radial balance</u>
<u>Asymmetrical balance</u>	<u>Equilibrium</u>	<u>Static</u>
<u>Axis</u>	<u>Imbalance</u>	<u>Symmetry</u>
<u>Balance</u>	<u>Informal balance</u>	
<u>Bilateral symmetry</u>	Mandala	

Unit 6: Rhythm

<u>Alternating rhythm</u>	<u>Polyrhythmic</u>	Suprematism
<u>Kinesthetic empathy</u>	<u>Progressive rhythm</u>	<u>Vibrating colors</u>
<u>Legato</u>	<u>Staccato</u>	

Unit 7: Line

<u>Contour</u>	<u>Implied line</u>	<u>Lost-and-found contour</u>
<u>Cross contour</u>	<u>Line</u>	<u>Psychic line</u>
<u>Gesture</u>	<u>Line quality</u>	

Unit 8: Shape and Volume

Abstraction

Anamorphic

Art nouveau

Biomorphic

Cubist/Cubism

Curvilinear

Distortion

Figure

Ground

Idealism

Installation

Kitsch

Naturalism

Positive shape

Rectilinear

Shape

Volume

Unit 9: Pattern and Texture

Art deco

Folk art

Frottage

Impasto

Medium

Pattern

Tactile texture

Trompe l'oeil

Verisimilitude

Visual texture

Unit 10: Illusion of Space

Aerial perspective

Ambiguity

Amplified perspective

Closed form

Elevation

Equivocal space

Eye level

Foreshortening

Horizon line

Isometric projection

Juxtaposition

Linear perspective

Montage

Multiple perspective

Multipoint perspective

One-point perspective

Open form

Overlapping

Perspective

Picture plane

Plan

Plane

Transparency

Two-point perspective

Vanishing point

Vertical location

Unit 11: Illusion of Motion

Anticipated movement

Blurred outline

Kinetic

Lines of force

Multiple image

Repeated figure

Unit 12: Value

Achromatic

Chiaroscuro

Crosshatching

Mixed media

Shading

Value contrast

Value emphasis

Value pattern

Wash drawing

Unit 13: Color

Analogous colors

Chroma

Chromatic

Color discord

Color harmony

Color symbolism

Color triad

Color Wheel

Complementary

Cool color

Emotional color

Fauve

Heightened Color

Hue

Impressionism

Intensity

Local color

Objective

Opaque

Optical mixture

Pointillism

Primary colors

Saturation

Secondary color

Shade

Simultaneous contrast

Spectrum

Tertiary color

Tint

Tonality

Triadic

Visual color mixing

Warm color