

**Syllabus**  
**Design 102A**  
**Spring Trimester (WEC) 2009**

Sunday: 1:00 - 5:00 (4/5 – 6/21)

Room OM 6

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Office Hours - immediately before or after class, or arranged

**Text**

Design Basics (7<sup>th</sup> edition) David Lauer and Stephen Pentak (**required**)

**General Course Description**

We will study the way artists/designers have assembled visual images so as to express or picture their particular thoughts or ideas. As students of design, we will isolate and analyze what artists and designers often do intuitively. As a student of design you will learn to understand design as it applies to fine art, you will learn to analyze art/designs, will be able to describe design characteristics, and of course, you will practice making designs. In addition, the speaking component will require you to research some aspect of design and will cause you to prepare and make speeches. The first speech requirement is short. The second and third speeches will relate directly to the topic of design.

This course is intended for a general student audience and also for art majors and will, therefore, allow you to build on the abilities and backgrounds you presently have. This course will improve your ability to see and understand art/design and will make you a better maker of designs.

The first two required speaking assignments will be somewhat informal; however, the final (third) speech is to be research-based and will require a complete outline. A copy of the outline is to be handed in to the instructor before the research speech is given. You must pass the speaking portion of the course requirement in order to receive credit for the speaking requirement for the graduation skill.

**Requirements**

All assigned readings need to be completed on time and are a necessary preparation for the upcoming class. A chapter quiz will be given at all sessions except the first. It will be at the first session that a description of what to study (and know) will be explained.

Six design projects are required. One will be due at each class session except the first.

You must plan to work outside of class. The amount of outside work/study time will vary, but you should plan to spend a minimum of four hours on a given design problem.

Learning is supported by discussion. It is important for all students to participate (which includes asking questions when necessary) in classroom discussions.

If you miss one class, you miss one-seventh of the course. Attendance at all class sessions is imperative.

Three speeches are required:

A simple introduction

A visual analysis of something designed

A research-based, art/design related topic

**The following is what to expect to be understood by mid-term:**

In designing, there are no absolutes, only guidelines; however, good designs are a result of commonly accepted practices and principles. A design is a plan – it is the opposite of chance. You can say anything is art/design, but you can't say anything is good art/design. We say there are only guidelines because the use of the practices and principles in the making of good designs always results in a product/outcome that is different than any other that exists. A rule implies that there is one correct way and that there is an incorrect way.

It is in this class we are studying and learning about the acceptable practices and principles and we are showing our understanding of them by the way we make designs.

**Here are some things we will learn about early in the course:**

Line, shape, form, value, space, texture, color, and movement are the “building materials” (elements) of a design.

Unity and variety, rhythm or repetition, balance, emphasis, and scale and proportion are the “ways of organizing” (principles) we use as we build a design.

A good design is **crafted well**,

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.....is **composed** (put together) well – this is done by getting the elements and principles to come together in just the right way,  
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.....and a good design is more than a pretty picture. It **contains a message**.

A good design has parts or characteristics that repeat themselves. Things in good designs seem to belong together. It then has **good unity**.

A good design must have some **variety**. Too much of the same results in monotony.

**So, we are looking for a design that has a message and that looks as if it all belongs together, but is varied enough to capture our interest. A good design is not too similar throughout (monotonous) and it is not too varied throughout (chaotic).**

It is easier to make a design interesting if it has a **focal point** (area of emphasis), or maybe even secondary or tertiary focal points.

It is with varied levels of **contrast** (different focal points) that we cause the viewer to move through the design.

The primary way for a design to be clear to read (see), is with good combinations of **light and dark** (value) contrast.

A good design has an overall, **underlying structure** (a framework) upon which the parts and pieces are put.

**Please read chapter 1 before you come to class on April 5.**

### **Grading**

In addition to the chapter quizzes, you will receive an assessment on each of the assigned design problems and on each of the speeches. It is my experience that good design solutions result from a high level of intent, (I call it complex thought).

### **Complex Thought**

Complex thought requires a high level of attention. It is deep thought, concentration, and diligence to the issue at hand. In making designs, it often results in creative decisions and often shows a level of attention to detail. Complex thought “leaves no stones unturned”. If you “lose yourself in your work”, if you are problem solving, or if your thoughts are honest or original, you are practicing what I call complex thought.

Having a steady hand is not the most important criteria in making a good design. Some people have the ability to make good proportions, but others have abilities to put together good visual combinations, to sense a good balance, to transfer personal thoughts, or to experiment and to take chances with ideas. Many things enter into the making of a good design, and most can be learned. The purpose and the expectations for each assignment will be explained as the assignments are given. Again, your desire to succeed (your level of intent) will be the most important criteria necessary in order for you to arrive at an acceptable solution and, therefore, a good grade.

Each speech will be graded; however, because this is a design class, speeches will be judged less critically than the designs.

Quizzes – 3 points each (18)

Studio Practice (Designs) – 12 points each (72)

Speeches – 4, 8, 12 – (24)

### **Calendar**

**4/5**

I will introduce the course to you and we will review chapter one. I will explain *design* and will explain how we as students will study it. Course requirements will be defined and the speech component will be clarified. You will also give your first speech at this session. This first speech should not last more than a few minutes and the purpose is simply to introduce yourself to the rest of the class. Think of a couple of unique or intriguing things that will provide some interest to your introduction. You will be assigned the first outside design problem. It will be due at the next class meeting. Studio materials will be handed out. **For the next session (4/19), read chapters 2 & 7.**

**4/19**

There will be a short quiz on chapters 2 and 7. We will critique (look at and talk about) the designs assigned at the first class session. You will also be given the second outside design problem; it again will be due at the next class session. This class session focuses on **unity** and **Line**.

**For the next session (4/26), read chapters 3 & 12.**

**4/26**

There will be a short quiz on chapters 3 and 12. We will critique the second design and you will be given the third. I will explain the critiquing methods necessary in order for you to complete the required second speech (due on 5/10). This class session focuses on **Emphasis/Focal Point** and **Value**. **For the next session (5/10), read chapters 4 & 10.**

**5/10**

There will be a short quiz on chapters 4 and 10. This class session focuses on **Scale/Proportion** and **Illusion of Space**. We will hear the second required speeches. We will critique the third design and you will be given the fourth. **For the next session, read chapters 8 & 9.**

**5/17**

There will be a short quiz on chapters 8 and 9. The fourth design will be critiqued. At this session, we will work with the chapters on **Shape/Volume** and **Texture**. Emphasis this day will be upon design in the third dimension. You will be given the fifth design assignment. **For the next session (6/7), read chapters 5 and 13.**

**6/7**

There will be a short quiz on chapters 5 and 13. This class session will focus on **Balance** and **Color**. We will critique the fifth design and you will be given the sixth. **For the final class session (6/21), read chapters 6 & 11.**

**6/21**

There will be a short quiz and discussion on chapters 6 and 11 (**Rhythm** and **Illusion of Motion**). We will also have a short critique of the final (6<sup>th</sup>) design assignment. We will then present the final researched-based speeches.

### **Supplies**

Supplies have been ordered for you from an outside source. These will be handed out at the first class session. They will cost approximately \$50. They will be charged to you through your fee statement.

**Honesty Policy:** The Augsburg College policy on academic honesty applies to this course.

**Students Rights and Responsibilities:** Students with diagnosed learning disabilities or physical handicaps may have legal rights to course modifications. Please identify yourself to the professor so that he might assist you with your course progress. All students have the right to use the College Counseling and Student Development staff services as well as to receive assistance from the writing lab.