

# **FND 115: Introduction to Two-Dimensional Problem Solving**

**Fall 2002**

**Mondays 8:00-1:00**

Room 404 Crouse College

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## **Description**

Two-Dimensional Problem Solving is a foundation studio course designed to develop knowledge of the principles of design and the skills to use them effectively. You will be exposed to the basic vocabulary of visual perception, theoretical concepts, and visual criticism through problem-solving investigations. Students will perform a series of processes that will emphasize the creative possibilities of their ideas. The five-hour classes are devoted to work time, presentations, discussions and critiques.

## **Course Objectives**

It is the objective of this course for students to become proficient in their ability to evolve and transform their ideas into form through the use of various materials, techniques and conceptual processes. Students will learn how to initiate and develop their ideas and research them in a historical context that will help to broaden knowledge and experience. Students will become adept at transforming their ideas into visual compositions that utilize both formal properties and conceptual content. Students are expected to articulate their intentions and to begin to develop a critical sense about their own work and that of their fellow students.

Some specific goals of the class are to explore the following:

- Fundamentals of form, composition, and meaning
- Color theory, symbolism and perceptual interactions
- History and theory of visual literacy and visual culture studies
- Creative processes, idea generation and critical thinking
- Interpretation and Meaning
- Critical inquiry and research
- Exposure to various processes and materials (including use of drawing, paint, collage, image, text, narrative, photography, and digital technologies)

## **Course Requirements: *Grading / Evaluation / Attendance***

Work will be evaluated with two factors in mind:

**QUALITY OF THE WORK:** understanding of the problems and issues involved, inventiveness, concept, technique and professionalism, and overall impact (50%)

**QUALITY OF THE LEARNING PROCESS:** risk-taking, the desire to move ahead in your explorations, attitude, range of ideas explored, commitment to using your image/idea/research sketchbook, and contributions to class discussions and critiques (including attendance-see below) (50%)

Work will be reviewed individually at mid-term and at the end of the semester, as well as at different stages within each project. I am happy to meet with any student at any time to discuss ideas, problems or questions.

**Homework:** There will be a lot of work time during class, however expect a minimum of THREE HOURS of work outside of class. Assignments are expected to be done on time.

**Sketchbook:** Each student is required to keep a sketchbook or journal. This can be a bound book, part of a sketchbook used in other classes (you may want to designate a section for this class), an altered book, or loose pages KEPT TOGETHER in a binder, file or box. The sketchbook will be a place for you to brainstorm, draw, write, research, develop your ideas and be able to look back upon your process, and keep yourself organized for this class. Specific sketchbook assignments will be given throughout the semester, however you should use your sketchbook this regularly.

**Attendance:** Attendance and punctuality is required. Missing a part of a class can set you behind, and missing work will affect your grade. Excessive lateness will be counted as a partial absence--three latenesses will count as one absence. The Foundation Department's attendance policy states that students will be allowed two unexcused absences in a studio course and that a complete letter grade will be deducted from the student's final grade for each unexcused absence thereafter. Bring in a medical excuse whenever necessary as it will count as an excused absence. Days needed for religious observance are also considered excused absences.

If you miss a class or anticipate an absence, please discuss it with me before the next class. You will be responsible for being prepared for the next class.

### **Students With Disabilities**

If you have any special need, such as a learning disability or other impairment, please talk to me so that we can develop suitable arrangements. Confidentiality will be maintained.

*In compliance with Section 504 and the Americans with Disabilities Act (ADA), Syracuse University is committed to ensure that "no otherwise qualified individual with a disability...shall, solely by reason of disability, be excluded from participation in, be denied benefits of, or be subjected to discrimination under any program or activity..." If you feel that you are a student who may need academic accommodations due to a disability, then you should immediately register with the Office of Disability Services (ODS) at 804 University Avenue, Room 309--3<sup>rd</sup> Floor, (315) 443-4498 or (315) 443-1371 (TDD Only). ODS is the Syracuse University office that authorizes special accommodations for students with disabilities.*

### **Photographing Work**

For the quality of the teaching and recruiting process some student work will be photographed with the understanding that it will remain anonymous. If you do not want your work photographed, please notify me.

## **Materials**

Bring these to every class:

2 Sketchbooks:

- 1- 11 x 14" Spiral Bound
- 2- one of your choosing (see above)

Scissors

No. 11 X-acto Knife and extra blades

18" 24" or 36" Metal Ruler

Masking Tape

Rubber Cement

Glue Stick

Roll of Tracing Paper

Pencils: 4H, HB, 6B and graphite stick (pencils range from 6B through 9H,)

Pencil Sharpener (a container for waste)

Kneaded Rubber Eraser and Art Gum Eraser

Black India Ink

2 Small Water Containers (i.e. yogurt cup or small jar)

Several brushes:

Soft hair for ink and watercolor: Small, Medium and Large. (No. 4, 6 or 8)

Bristle hair- for acrylic paint: Round and Flat. Small, Medium and Large.

Markers: different thicknesses

2 Ply Bristol board / Illustration Board -- sizes and quantity will be specified

Something to keep your materials in -- tool box

Portfolio for transporting and storing work

**I will let you know ahead of time when specific materials are needed for class.**

### **Later in the semester you will need**

:Color-Aid Paper / Fadeless Paper

Acrylic paint:

Ivory Black or Mars Black

Titanium White

Cadmium Yellow Medium

Chrome Yellow or Cadmium Yellow

Light

Cadmium Red Medium

Alizarin Crimson

Cobalt Blue

Ultramarine Blue

Burnt Sienna

Burnt Umber

Gesso: small OR medium size jar

Matte Medium

Paper Palette

Palette Knife

### **Optional:**

Compass

French Curve

Triangle

T-square

Cutting Board

Drawing pens: Pen Shaft, Pen Nibs:

"Drawing" #99, "Crow Quill" #102, "Finest" #104

Charcoal

Japanese Brushes, various sizes

35mm or digital camera

CD-R or other digital storage media

Other materials may be needed for specific assignments, depending on the assignment and your decisions.

## FND 115: Two Dimensional Problem Solving I Course Schedule

### WEEK 1:

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Introductions

Go over syllabus

Problem-solving strategies/ workshop:

- Brainstorming
- Stream of Consciousness /Automatic writing
- Sketching: thumbnails

#### Figure Ground

Positive and negative space

#### Form:

Literal - observational

Abstract - essence or emphasize on a characteristic

Symbolic -

Organic          Geometric

**Homework:** Figure /Ground

### WEEK 2: no classes

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### WEEK 3 (Sept. 9)

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#### Compositional structure

Look at slides: Fra Angelico, Matisse Cut-outs, Degas, Malevich/Lissitsky/Rodchenko, Photography, Chinese and Japanese Painting

Discuss elements of compositions--how do we talk about/learn from?

In-class assignment: Symmetrical Balance / Asymmetrical

**Homework:** Compositional studies (visual balance)

Reading: Handout from John Bowers

### WEEK 4: no classes

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### WEEK 5: (Sept. 23)

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Written self-analysis, presentation of work and critique

- Introduction of contrast, value
- In-class: make value chart / gray scale: perceptual, textural
- **Abstract Meaning / evocations:** Change composition to produce psychological meaning images, Mood , Information
- Alter composition - express one word - black and gray range -- tools of expression: line, tone, weight of line, shape, emphasis
- **Formal concepts:** more complex compositions: **value**, simplicity/complexity, focal point, emphasis, rhythm,
- **Conceptual:** connotation / denotation

## WEEK 6: (Sept. 30)

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### Texture and Pattern

Textural collage **visual, tactile, materials**  
Pattern / repetitions

Exercise: hand out paper bags containing objects with different textures in them.  
Students draw what they feel, associations, etc.

Slide presentation—how texture is used:

Anslem Keifer, David Hockney, Andy Goldsworthy, Richard Estes, Braque,  
Schwitters

**Homework:** Make 5 compositions in which your use of texture is meaningful. Some approaches:

Materials: meaning, associations, visceral experience

Rhythm, visual repetition, mark-making

Density and complexity

Order and chaos

Space: flat, layered, depth

Texture can be:

Actual texture

Implied or simulated texture

Invented, symbolic texture, i.e. a decorative pattern

## WEEK 7: (Oct 7)

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--continue knowledge of composition: glossary of terms

--start thinking about meaning / longer-term research skills

Critique:

Handout of vocab—must use 3-5 terms to describe/analyze composition

How is texture used:

materials, meaning, associations

Rhythm, visual repetition, mark-making

Order /chaos

Space: flat, layered, depth

DADA poems

Exquisite corpse

Representation and meaning: metaphor / metonym, allegory

Choose 3 things you care about / are interested in (i.e. the environment, nature,  
tv, voting)

Research metaphor, allegory

—select images and objects that can act as a metaphor of this idea/issue

-what different attributes can you emphasize by your selection?

Identify different characteristics/ sides / aspects of this issue

-metonym—at least 3

Next week: work on developing metaphor into allegory (collage)

### **WEEK 8: (Oct 14) Individual Meetings**

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Slide lecture on allegorical images

Work time-Allegory project

### **WEEK 9: (Oct 21)**

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Introduction to Photoshop in Link Hall

3 collages due Allegory project

### **WEEK 10: (Oct 28)**

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Critique of Metaphor / Allegory Project

Students write:

- What is your intended meaning in this work? (What is your subject, and what did you say about it?) Do you feel your piece communicates this?
- What metaphors did you create? How did your understanding of metaphor change through this project?
- What did you research in relation to this project?
- What strategies for composition did you use? What relationships between compositional elements –figure/ground, balance, emphasis, direction—play in your piece?
- Did you make the best piece possible? Why or why not? What are the strengths and weaknesses in your piece?

**Watch** excerpts *Citizen Kane* Shooting, framing, composition

**Demo:** How to use digital still camera

**Assignment:** 50 shots

Reading: Chapters 3 and 6 from *Understanding Comics*, by Scott McCloud

### **WEEK 11: (Nov 4)**

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Show film stills: shots and lighting

Distance, Angle, Framing

Lighting: even, three point lighting, spotlight, silhouette

LOOK AT HOMEWORK: 50 images

Demo: More Photoshop

**Denotative** meaning: documentary evidence of objective circumstances, its literal, descriptive meaning / **Connotative** meaning: relies on cultural, historical, contextual relationships of image

**Sequential Images**, Scott McCloud:

Space BETWEEN images

Appearance and Meaning

Image and text relationships:

**Homework:**

Select 10 images, from them

Create 5 different sequences which create different meanings (use at least 3 images in each, but you do not have to use all ten in each)

Print out, photocopy?

1. One must use Aspect to Aspect and Non-sequitur relationships to create connotative meaning
2. 3 must use text (explore different ways)
3. Make a sequence in which one image is used in repetition, but its meaning changes with each appearance

**WEEK 12: (Nov 11 )**

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Work time

Assignment: independent project: research-based

**WEEK 13: (Nov 18 )**

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Critique of sequence project

Work time: independent project

**WEEK 14: (Nov 25 )**

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Presentations of final project ideas and artists researched

Work time

**WEEK 15: (Dec 2)**

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Work in Progress critique--Final Project

**Finals Week (Dec 9)**

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Final Class critique

Individual meetings