

FND 116: Introduction to Two-Dimensional Problem Solving

Spring 2003

Mondays 8:00-1:00

Room 404 Crouse College

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Office Hours: Mondays 2-4 pm

Tuesdays 5:30-6:30 pm and by appointment

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

This course is the second semester of a two-course sequence in 2D Design. We will be building upon the concepts and skills explored during the first semester: the inter-relatedness of elements in a composition, the use of various materials and techniques, and the exploration of meaning. During this semester, we will explore color systems and theories in depth, visual organization of information, and difference approaches to creating, including group interactions. 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
- Collaborative, group, and social processes in artmaking
- 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*

Each student is be expected to participate fully in class discussions and activities, use assignments to challenge oneself and to grow as an artist, engage in writing and research, and explore processes.

Work will be evaluated with two factors in mind:

- **QUALITY OF THE WORK:** understanding of the problems and issues involved, concept, technique and craftsmanship, 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.

Idea space / sketchbook: Each student is required to keep a sketchbook, journal, or box in which ideas, writings, clippings, photographs can be kept together. This can be a bound book, part of a sketchbook used in other classes (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 develop your ideas, be able to look back upon your process, and keep yourself organized for this class. I will look at your sketchbook at certain times.

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—being late 3 times 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--3rd 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.

Bibliography

Barnard, Malcolm. *Art, Design and Visual Culture. An Introduction*. New York: St. Martin's Press. 1998.

Bowers, John. *Introduction to Two-Dimensional Design: Understanding Form and Function*. New York: John Wiley & Sons, Inc. 1999.

Gooding, Mel, ed. *A Book of Surrealist Games*. Boston: Shambhala Publications, Inc. 1995.

Harrison, Charles and Wood, Paul, eds. *Art in Theory 1900-1900 An Anthology of Changing Ideas*. Malden, MA: Blackwell Publishers. 1992

Heller, Steven, ed. *The Education of an E-Designer*. New York: Allworth Press. 2001.

Itten, Johannes. *The Art of Color*. New York: Van Nostrand Reinhold. 1975

Kress, Gunther and van Leeuwen, Theo. *Reading Images: The Grammar of Visual Design*. New York: Routledge. 1996.

Lupton, Ellen and Miller, J. Abbott, eds. *The ABC's of Δ \square \circ The Bauhaus and Design Theory*. Princeton Architectural Press, Inc. reprint 1999.

Macey, David. *The Penguin Dictionary of Critical Theory*. New York: Penguin Putnam, Inc. 2000.

Stiles, Kristine and Selz, Peter, eds. *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*. Berkeley/Los Angeles: University of CA Press. 1996.
Sturken, Marita and Cartwright, Lisa. *Practices of Looking. An Introduction to Visual Culture*. New York: Oxford University Press. 2001.
Tufte, Edward. *The Visual Display of Quantitative Information*. Cheshire, CT: Graphics Press. 1983.

Materials

Bring these to every class:

Sketchbook 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.
2 Ply Cold Press Illustration Board -- sizes and quantity will be specified
Something to keep your materials in -- tool box
Portfolio for transporting and storing work

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

Optional:

Compass
French Curve
Triangle
T-square
Cutting Board
Drawing pens
Charcoal
Japanese Brushes, various sizes
35mm or digital camera
CD-R or other digital storage media

Gesso: small or medium size jar
Matte Medium
Paper Palette or other palette
Palette Knife
Small plastic jars or containers

I will let you know ahead of time when specific materials (other than those listed above) are needed for class. Other materials may be needed for specific assignments, depending on the assignment and your decisions.

2D Design Course Schedule Spring 2003

Week 1: Jan. 13

Intro/ overview of class
Introduction to color
Group process introduction: assign proposal
Color wheel, complementary color, analogous colors

Week 2: Jan. 20- no classes MLK Day

Week 3: Jan. 27

Color temperature: Warm / cool

Week 4: Feb. 3

Color temperature projects due
Color space on computer- mixing, palettes in Photoshop; CMYK, RGB
Discussion group project

Week 5: Feb. 10

Intro to typography

Week 6: Feb. 17

Book project assigned
workshop on bookmaking
Presentation on artists' books

Week 7: Feb. 24- Mid Semester

Individual project assigned
Collaborative group workshop

Week 8: Mar. 3

Discussion of group exhibition
Work time for book project

Week 9: Mar. 10- SPRING BREAK

Week 10: Mar. 17

Books due
Exhibition planning
Independent project check in/presentation

Week 11: Mar. 24

Work in progress critique: independent project
Promotional project assigned: Pagemaker demo

Week 12: Mar. 31

Group projects work time
Workshops:
Thursday, April 3, 6-8 pm: Video editing
Friday, April 4: 12 pm : Postcard Design (Lauren, Sara, Bree)

Week 13: Apr. 7

Individual projects due
Sketches for Promotional/ Public engagement due: Discussion and Critique
Group projects work time
Workshop: Thursday, April 10, 6-8 pm: Adobe After Effects
April 11(or earlier): Postcard design submitted to Modern Postcard (7-9 day turnaround)

Week 14: Apr. 14

Promotional/Public engagement due

Group projects work time

April 14: Press Release written and sent to D.O., local papers

April 14-7: Kiosk Poster submitted to Lightwork (48 hour turnaround for printing)

Week 15: Apr. 21

Public engagements distributed

Work in progress critique: Group projects

Work on design of exhibition

Week 16: Apr. 28

Install exhibition

April 28: 7-10 pm opening reception

May 1, 2, 5, 6, 8 Finals week

Finals week, Individual Meetings (optional)

May 16: exhibition ends.