INSTRUCTORS
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Introduction:
The Creative Process

Thoughts on the Creative Process: Josef Muller-Brockmann states, "Every visual creative work is a manifestation of the character of the designer. It is a reflection of his knowledge, his ability and his mentality." As much as this class is learning the fundamentals of how to compose a visual language, it is also about learning how to develop your creative process. Certain factors will help make your process stronger and consequently your work more universally meaningful:

1. **Throw your ego out.** Learn to be objective early on in the process that way you will not get attached to bad ideas. Remember, comfort is safety, but you do not grow.
2. **Ask for others opinions.** Where do ideas come from? For the most part from being curious. The more curious you are, the better your solutions will become. So asking others opinions means reading, talking, collecting stuff, going to museums, looking, studying, and learning.
3. **Keep the center empty;** do not accept an idea until all has been researched. Pre-conceived solutions have nothing to do with successful design. Knowledge and careful observation of content is the driving force behind an interesting solution. By comparing studies based on set criteria you will learn to choose wisely and develop appropriate solutions.
4. **Change from one method of design to another.** Sketch, draw, jump on the computer, be analytical, be intuitive, compare, examine, look at everything, look at one thing, and so on.
5. **Be Honest.** Use personal experiences of reality and be aware of your intentions in your work. There are consequences to all your choices, learn from them.
6. **Have a perspective.** Only after analyzing and interpreting content can you form a perspective from which to communicate. Without a perspective, you do not have an idea. Without an idea you do not have a meaningful solution. Thinking designers develop intriguing designs and make a difference in the world.
7. **Have fun!** We all got into this because we like to make stuff. Continue to do the things you enjoy: drawing, painting, taking photos, collage work, making models—whatever it is that inspires you. Bring these and all experiments to your work. Make connections. Playing can be seriously addicting, and rewarding.

Course Objectives
- *To recognize, articulate, and illustrate the value and wise use of typography—informative and expressive—across mediums;*
- *To use typography as a form of poetic visual rhetoric that includes denotative and connotative voices;*
- *To discover, manipulate, and create concrete examples of type used as image;*
- *To analyze existing typographic systems and apply lessons learned to the creation of your own system;*
- *To use, and seamlessly move between, various media as a means of quickly generating and expressing, appropriate ideas;*
- *To research a topic, develop a position, and communicate your view using subjective, and objective voice;*
- *To articulate your ideas well both visually and verbally.*

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- *To articulate the difference between designing for an experience and designing for interaction, and create examples of each;*
- *To illustrate, through your work, an understanding of your role and influence as a communicator.*
- *To employ a systematic process of applying acquired knowledge to a range of visual problems over time.*

Course Structure and Expectations

The course will be taught by two instructors. I will teach you the first half of the semester, and my colleague, Kristin Hughes will be your instructor for the second.

Keep in mind, this is a studio course which means that much of the class time will be spent working in class. (**Checking email, answering cell phones, IMing, and surfing the web in class is prohibited.**) We place a great deal of importance on student/teacher interaction during the design process. Therefore, we will often meet with you individually to discuss the current project. It is your responsibility to be prepared to show and discuss your progress with us during these meetings.

As a class, we will frequently discuss relevant topics and conduct project critiques throughout the semester. **Laptops must be closed during these meetings.** Remember that discussing your work is an essential part of the design process. It gives us the opportunity to articulate our ideas, assess where we are in a project, ask questions, and accept constructive criticism from our peers. Feedback from your colleagues and instructors can expose unforeseen problems in your work, help you see a potential direction when you are stuck, or validate the direction you have chosen. Your contributions are vital to the success of the class and will be expected. Please feel comfortable and prepared to jump in to the conversation.

Although a large portion of class time will be spent working on projects, you will be expected to devote no less than an equal amount of time to the course outside of scheduled class meetings. This time should be spent completing assigned readings, gathering requested examples, making, making, [and] making, and learning necessary software. We will introduce relevant portions of supporting applications throughout the semester. However, it is your responsibility to delve into the programs to learn them well. We encourage this exploration.

Process Documentation

We suggest that you keep an active course notebook throughout the semester which will house your sketches, ideas, and notations. This enables you to track your design process and progress throughout the semester. Revisiting notes and sketches during class often helps us troubleshoot problem areas together. Your documentation also frequently informs the next steps to be taken on a project. The format is your decision. We recommend finding a method of editing and organizing your work that is logical, clear, and works well for you. Keep in mind, your notebook should reveal the breadth and depth of your ideas.

Recommended Readings

Dair, Carl. *Designing with Type*
Lupton, Ellen. *Thinking with Type*
Kunz, Willi. *Typography: Formation + TransFormation*
McCloud, Scott. *Understanding Comics*

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Communication

The questions and comments we receive from students are often relevant to the entire class. Therefore, we frequently use email as a means of distributing pertinent project information to all of you. It is your responsibility to check email often to obtain this information.

Attendance

To utilize the class environment your timely presence and participation are necessary. Class meetings begin at 1:30 a.m. and continue until 4:20 p.m. Keep in mind, frequent absences and late arrivals are disruptive and inconsiderate to the rest of the class. If you can't attend class, please inform us in advance either by e-mail or by calling the design office at 268-2828. After three unexcused absences your grade will drop one letter grade. Three late arrivals will count as one absence. You are responsible for information you miss through absences or lateness. Work that is incomplete or improperly done due to missed or misunderstood information will result in a lower grade. Work that is not turned in will be graded as failing. If projects are turned in late, redone, or made up, the grade on that work adds to the grade record but does not replace the previous grade.

* PLEASE NOTE: We will have class the Tuesday before Thanksgiving and there will be a final critique and the end of the semester which you MUST attend. DO NOT make travel plans before verifying the date of the final with us.

Professional Conduct and Attitude

As a critical part of your education, we encourage you to continue strengthening the community that you've built with your classmates and teachers, which is based on relationships of mutual trust and respect. The way that you choose to conduct yourself will be considered an integral part of your professional development and will therefore affect the feedback and grades you receive. Please approach us if you have any concerns, problems, or questions. The minutes immediately after regular class hours are often the best opportunity to see us for any special help you may need. You may also contact us for a meeting outside of scheduled class hours. We don't mind putting in the extra time, and we expect that you won't either, as long as it doesn't conflict with anyone's other scheduled courses or meetings. We look forward to working with you this semester!

Evaluation and Grading

You will receive regular feedback on your work in progress and at the end of each project in the form of comments and/or grades on the project. The categories listed on the attached rubric describe the criteria on which you will be evaluated. Note that the columns do not equate to letter grades. Instead, they explain commonalities in performance that may be helpful as a learning guide. The objectives defined in each project brief provide more detailed information about the specific topics covered and the importance of each. Overall course grades will be issued at mid-term and at the end of the semester.

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Learning and Grading Rubric

	Excellent	Good	Needs Improvement	Unacceptable
Process	breadth and depth of ideas generated and explored is extensive; evidence of steady progress shown through sketches, models, notes, etc. is clear and consistent; ideas are thoroughly evaluated and clearly used to inform steps taken in development and refinement stages	the required amount of ideas are generated and are moderately varied, some sporadic evidence of progress is shown through sketches, models, notes, etc.; ideas are evaluated and connected loosely to the development and refinement stages of projects	a few ideas are often generated; little evidence of progress is shown through sketches, models, notes, etc., ideas appear to be occasionally evaluated; loose connections of process work to the development and refinement of ideas is seldom visible	a single idea is typically generated; evidence of any progress is difficult to find; few sketches, models, notes, etc. have been made; evaluation of ideas isn't evident; connection of process work to the development and refinement of ideas is unclear
Work	consistently high-quality work is generated that takes an unconventional, yet appropriate approach to problem solving; craftsmanship is stellar; ideas are communicated clearly in visual and verbal forms, understanding of key course concepts is illustrated in work	good-quality work is created that appropriately addresses the requirements of projects; no significant problem areas are visible; craftsmanship is very good; visual and verbal communication of ideas is understandable; understanding of most course concepts is illustrated in work	the minimal amount of work is generated and is of fair-quality; work addresses some of the requirements of projects; craftsmanship is good; visual and verbal communication of idea is difficult to understand; basic grasp of some course concepts is illustrated in work	poor-quality work is repeatedly generated that addresses few of the requirements of projects; craftsmaship is poor; ideas communicated using visual and verbal forms are incoherent; grasp of key concepts isn't evident in work
Participation	articulation of ideas is clear; constructive criticism is often given; appropriate and valuable contributions to critiques and discussions are frequently provided; attention to class activities is consistently strong	articulation of ideas is often clear; constructive criticism is occasionally given; contributions to critiques and discussions are sometimes provided; attention to class activities is fairly consistent and good	articulation of ideas is often unclear; constructive criticism is seldom given; contributions to critiques and discussions are occasionally provided; attention to class activities is sporadic	articulation of ideas is usually unclear; constructive criticism is typically not given; contributions to critiques and discussions are rarely provided; attention to class activities is poor
Attitude	classes aren't missed and attendance is prompt; all assignments are completed on time; attitude is consistently positive; commitment to class, instructors, peers, and professional development is always exhibited	classes are seldom missed and attendance is usually prompt; most assignments are completed on time; attitude is usually positive; commitment to class, instructors, peers, and professional development is often exhibited	classes are occasionally missed and there are a few lapses in promptness; some assignments are completed on time; attitude is sometimes negative; occasional lack of commitment to class, instructors, peers, and rofessional development is exhibited	classes are frequently missed and attendance is repeatedly tardy; few assignments are completed on time according to project requirements; attitude is often negative; lack of a commitment to class, instructors, peers, and professional development is exhibited