

**University of Minnesota Duluth
Department of Art + Design
Spring Semester 2008**

ART3907-2 TYPOGRAPHY 2

Monday, Wednesday 8:00 – 9:50 am in VKH131

Final Exam Friday, May 16th, 8:00 – 9:50 am

Beth Koch, Assistant Professor
Office hours: MW 1:30–2:30 pm;
TR 10:00–11:00; and by appointment
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COURSE OVERVIEW

ART 3907, Typography 2, is an advanced course in the manipulation of type for cogent, targeted, vivid and visually compelling communication. In order to fulfill the course requirements you are expected to actively participate and assist in class, complete all assignments, tutorials, and projects.

PREREQUISITE

Successful completion of ART2907 Typography 1.

STRUCTURE

The class is primarily studio-oriented and project-based. It consists of four major projects, visual presentations by the instructor, as well as readings, demonstrations, and class activities and discussions designed to accomplish the following course goals:

GOALS

1. Know how to research, analyze, and evaluate complex typographic problems, situations, and environments.
2. Understand how to employ form and function, problem solving, framing, and style to produce designs that communicate effectively with type.
3. Internalize high personal standards for innovation, originality, creativity, and craftsmanship in all typographic production.

OBJECTIVES

- Analyze audiences, messages, and methods for solving communication problems.
- Evaluate physical environments and electronic spaces to articulate navigation problems.
- Apply complex page organization methods and unusual underlying grid systems to create inventive layouts.
- Experiment with how type and image merge to form meaning, skillfully selecting and manipulating fonts.
- Solve readability and legibility problems connected to using small- and large-scale type.
- Activate typography in design — to illuminate numerical, procedural, and technical information, to transform raw data, visualize a set of actions or processes, illustrate a concept, to incorporate letterform as sign and symbol in architecture, way finding, environments, and systems, to express human emotions and enhance communication.
- Produce professional quality typography according to established typographic rules and conventions.
- Create innovative and experimental designs.

TOPICS & ISSUES

Form & Function: Philosophical orientation, social implication, humanistic issues, intent or purpose, content, format, informative, persuasive, identification.

Framing: Organization, structure, hierarchy, order, sequence, divergence from convention, motion, rhythm.

Problem-solving: User, audience, author; action, response, results; universal design.

Style: Context, environment, culture, historical period, situation, artistic style.

PROJECTS

1. **Animated + Kinetic + Motion in Electronic Spaces**
2. **Maps + Wayfinding + Exhibit + Display**
3. **Numerical + Procedures + Technical Information**
4. **Experimental + Emotional Messaging in Print Communication**

TEXTBOOK

Required readings under e-Reserves. No required text.

GRADING POLICY

Grades will be determined by performance as noted in the weight distribution section below. Projects will be given a letter grade based on the + or - system. Your grade will reflect the caliber of your concept, creativity and innovation of the design solution, interaction complexity and technical richness, the interface architecture, and the advancement of your concepts and craftsmanship in the production of your solution.

GRADING SCALE

96–100 = A
90–95 = A-
87–89 = B+
84–86 = B
80–83 = B-
77–79 = C+
74–76 = C
70–73 = C-
67–69 = D+
64–66 = D
60–63 = D-
below 60 = F

WEIGHT DISTRIBUTION OF PROJECTS

Your final grade is determined as follows:

25% Major Project One
25% Major Project Two
25% Major Project Three
25% Final [Major Project Four]

A. Excellent—This work is professional quality in every respect. It exceeds or excels at every point of the performance criteria as set forth by the problem. In order to earn an “A” for the course students must earn “excellent” marks on every project.

B. Good—This work is above average but lacks innovation or craftsmanship superiority.

C. Satisfactory—This work has fulfilled the requirements for the project in every respect.

D. Poor—Below Average—This work may fulfill a few of the requirements \ of the project, but demonstrates a substantial lack of understanding of it’s objectives.

F. Unacceptable—Work that does not fulfill requirements or objectives.

ATTENDANCE AND PUNCTUALITY

Students are expected to attend all class meetings as scheduled. Three absences per semester may be excused for illness or emergency; each absence that exceeds this number will result in the lowering of your final grade one full letter grade (A to B, B to C, etc). If you must miss class, you are responsible for getting lecture notes from a classmate. Attendance on critique days is crucial. Attend critiques even if you are unprepared or not finished with

your work—much of the learning in studio courses lies in the exchanges that happen during critiques. At the instructor's discretion, late homework or late projects may be accepted in the rare case of emergency or illness. Grades for late work will be lowered one level (A to A-, B- to C+, etc.). Requests for an incomplete will be addressed on an individual basis, but require completion the following semester. Final exams cannot be made up.

WORKLOAD

For undergraduate courses, one credit is defined as equivalent to an average of three hours of learning effort per week (over a full semester) necessary for an average student to achieve an average grade in the course. For example, a student taking a three credit course that meets for three hours a week should expect to spend an additional six hours a week on coursework outside the classroom.

(<http://www.umn.edu/usenate/policies/grades&acadwork.html>)

EXPECTATIONS OF STUDENTS

- Students are responsible for all class meetings, including any information in the syllabus.
- Students are responsible for being on time and for preparing for all class sessions.
- Students are responsible for meeting all course requirements, observing all deadlines, examination times, and other course procedures.
- Students are responsible for seeking help when needed.
- Students may not make commercial use of their notes of lectures or University provided materials without the express written consent of the instructor.

CLASSROOM CONDUCT

All activities in the University, including this course, are governed by the University of Minnesota Student Conduct Code. Students who engage in behavior that disrupts the learning environment for others may be subject to disciplinary action under the Code. In addition, students responsible for such behavior may be asked to cancel their registration (or have their registration canceled). The University's Student Conduct Code can be accessed at <http://www.d.umn.edu/assl/conduct/code>. Behavior that substantially or repeatedly disrupts the instructor or students is prohibited. Disruptive behavior includes inappropriate use of technology in the classroom.

ACADEMIC MISCONDUCT

Academic dishonesty is regarded as a serious offense by all members of the academic community and is defined as any act that violates the rights of another student with respect to academic work, or that involves misrepresentation of a student's own work. Academic misconduct includes but is not limited to: cheating on assignments or examinations, plagiarizing pieces of work, depriving others of necessary coursework, and sabotaging another's work. Discovery of academic misconduct is grounds for an "F" or "N" in the course. This policy sanctions students engaging in academic dishonesty with penalties up to and including expulsion from the university for repeat offenders. UMD's Student Academic Integrity Policy, which can be found at www.d.umn.edu/assl/conduct/integrity.

Copying another's words, work, or ideas is against the law. Work which is found to be in violation of United States or International Copyright Laws will automatically receive a failing grade. In addition, the department head may deem further admonishments in accordance with University policies.

HARASSMENT

The University of Minnesota is committed to providing a safe climate for all students, faculty, and staff. All persons shall have equal access to its programs, facilities, and employment without regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation. Reports of harassment are taken seriously, and there are individuals and offices available for help.

ACCOMMODATIONS

Students with disabilities are encouraged to contact UMD Disability Services & Resources to discuss their individual needs for accommodations. Please let your instructor know how to assist you with accommodations as soon as possible.

ART3907-2 TYPOGRAPHY 2 CALENDAR
subject to change

January W 23 Introduction
 M 28 **Project One Begins**
 W 30 Research, Readings + Sketches

February M 4 Electronic Layout
 W 6 Edits + Iterative Design Process
 M 11 Critique
 W 13 Final Project One Due
 M 18 **Project Two Begins**
 W 20 Research, Readings + Sketches
 M 25 Electronic Layout
 W 27 Edits + Iterative Design Process

March M 3 Critique
 W 5 Final Project Two Due
 M 10 **Project Three Begins**
 W 12 Research, Readings + Sketches
 M 17 Electronic Layout
 W 19 Edits + Iterative Design Process
 M 24 Critique
 W 26 Final Project Three Due
 M 31 **Project Four Begins**

April W 2 Research, Readings + Sketches
 M 7 Electronic Layout
 W 9 Edits + Iterative Design Process
 M 14 Mid-Point Critique Project Four
 W 16 Edits + Iterative Design Process
 M 21 Construction Project Four
 W 23 Studio
 M 28 Studio
 W 30 Peer Review Critique Project Four

May M 5 Individual Critique By Request
 W 7 Individual Critique By Request
Final Exam Friday, May 16th, 8:00 – 9:50 am

ART3907-2 SPRING 2008 ADVANCED TYPOGRAPHY ASSIGNMENT

Project 1: Animated + Kinetic + Motion in Electronic Spaces

Words on the screen are like actors on a stage. In this assignment you will visualize spoken words so that the words themselves seem to speak. You may utilize any software to create a 30-second or longer dramatization. Select a monologue or dialogue (use Google). In this assignment it is important to think deeply, but work quickly.

There are examples here:

<http://www.cs.cmu.edu/~johnny/kt/>

<http://vids.myspace.com/index.cfm?fuseaction=vids.individual&videoid=24170825>

Here are the steps:

Research & Readings —

Find a monologue that is tasteful.

Think about it — Make a few notes about these issues: **Form & Function:** Philosophical orientation, social implication, humanistic issues, intent or purpose, content, format, informative, persuasive, identification. **Framing:** Organization, structure, hierarchy, order, sequence, divergence from convention, motion, rhythm. **Problem solving:** User, audience, author; action, response, results; universal design. **Style:** Context, environment, culture, historical period, situation, artistic style.

Analysis — Work with a partner to **read** the script and develop a **map of keyframes**.

Think about the tone of voice, motion and emotion, character or personality, and the rhythm and reading of the words.

Sketches —

Mind Map — From the keyframe map, further analyze the script and add notations or in-betweens.

This time work to describe the pace, speed, volume, and timbre.

Concepts — Select no more than three typeface families to work from. Make sketches.

Write margin notes about the scale, focus, lighting, color, movement, cropping, edge, detail, internal/external space, texture and layers.

Rough Sketches — Think about other elements of design and how they can contribute to the message

a. line and shape

b. form: Pay attention to figure and ground, positive and negative, internal and external.

c. scale and proportion

d. unity and repetition

e. balance and coordination

f. emphasis and proportion

g. contrast, tint, shade, hue, color

h. speed and time

i. repetition and rhythm

j. focal point and depth of field (focus)

Electronic Layout —

Develop your ideas on the computer.

Introduce the notion of x, y, and z axis to add complexity to your ideas.

CRITIQUE February 11th

DUE February 13th Presentation

ART3907–2 SPRING 2008 ADVANCED TYPOGRAPHY ASSIGNMENT

Project 2: Maps + Wayfinding + Exhibit + Display

Type in the environment signals action! Go. Stop. Turn. Watch out! This assignment challenges you to develop an exhibit or display that communicates to a specific audience or to guide and direct an audience through a space, a building, or an event. Examples include designing a wall-sized experience map of your neighborhood; designing a system for wayfinding in the Minneapolis skyway; designing an exhibit for a tradeshow; producing an educational display about bug identification for the Science Museum. Use your imagination.

Produce a written plan that articulates the following issues:

- Analyze your audiences, messages, and methods for communication.
- Evaluate the physical environment or electronic space, materials and environmental issues (green design).
- Articulate any navigation problems or considerations for communicating the message.
- Solve readability and legibility problems connected to using small– and large–scale type.
- Activate typography in design — to illuminate numerical, procedural, and technical information, to transform raw data, visualize a set of actions or processes, illustrate a concept, to incorporate letterform as sign and symbol in architecture, way finding, environments, and systems, to express human emotions and enhance communication.

Develop your ideas following a design process

At a minimum, you need to develop one large-scale information panels (for an exhibit or display) or one large-scale wall map. You may propose another kind of project that deals with large-scale type and environment–navigation–human-factors. As you develop sketches, think about the best way to present the final project, for example you may print a huge banner and photograph it in a physical space. Focus your efforts on the typographic aspects of the project rather than the symbolic or image-oriented aspects (although they should be initially considered).

CRITIQUE March 3rd

DUE March 5th

ART3907–2 SPRING 2008 ADVANCED TYPOGRAPHY ASSIGNMENT

Project 3: Numerical + Procedures + Technical Information

In this project you will develop a brochure that contains a large amount of text and data. The data must be set in three different forms: either table, chart or graph that illustrates the differences among several data sets, statistical relationships, comparison data, a gant chart that demonstrates a process over a given timeframe, or any form of data included in an annual corporate report, or a manufacturer's product specifications or product assembly instruction sheet.

Here are some examples of types of projects that fit this assignment:

A voter's guide that compares data about how candidates stand on issues and comparing how senators from the 50 states have voted on the issues in the past year.

A new product brochure for the 2009 Polaris XLT Snowmobile or the 2009 Ford F250 that shows performance data and tables of product specs.

A brochure about world climate change that shows annual rainfall and snowfall amounts for every continent and includes The Farmer's Almanac climate and weather data for the last 100 years.

An annual report for the Pearson Educational Software Corporation that illustrates the company's financial earnings in tabbed tables alongside industry statistics that show how the company has grown to become number two in the national software industry.

Project Requirements:

1. Identify your audience and geographic distribution area.
2. Research your subject and develop a 3,000 word paper that you will use as the copy for your project. Break up the copy into major/minor stories, with smaller sidebars, sections, etc.
3. Produce professional quality typography according to established typographic rules and conventions. Select several font families, then develop a typographic hierarchy for your project that includes these levels of information: Section, headline, kicker, subhead, sidebar heading, quote-out, captions, text, bulleted or numbered list, folios, headers. Consider readability and legibility issues connected with printing on colored backgrounds or with layouts requiring text over imagery. Make several test prints until you are satisfied with your selections. [You are not required to use all of these levels in your final project. Headers are optional, however folios are required.]
4. Develop a page organization method and an underlying grid system to help you create an inventive layout. Your primary aim in this project is clear communication (more than cutting-edge design that may have lower requirements for readability).
5. Design and mock-up eight individual pages (or four two-page spreads, that when mocked-up create two sheets of paper folded in half) is required. The following page breakout is optional; you can break up your pages however you would like. You are required to develop a Table of Contents.

Suggested pages include:

Cover and back cover

Inside front cover and table of contents

A story spread containing 1,500 words of text

A specification or graph spread containing a table, a pie chart, and a bar chart

CRITIQUE March 24th

DUE March 26th

ART3907–2 SPRING 2008 ADVANCED TYPOGRAPHY ASSIGNMENT

Project 4: Experimental + Emotional Messaging in Print Communication

In this project you will develop an experimental or emotional design. You will attempt to break rules, to communicate emotionally, to convince, persuade, enlighten, entertain, or inform. Choose an audience. Choose a message. Design primarily with type. You may incorporate design elements and imagery on a limited and supporting basis. You will produce a poster (smallest size is 11 x 14).

Some examples:

A poster to highlight the problem of identity theft.

A poster to inform the public about changes to the nutrition pyramid.

A poster to increase awareness of injustice.

A poster to teach Spanish words to Kindergarteners.

A poster to highlight dissatisfaction with rising inflation.

Make some notes to describe your ideas around the following:

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- **Consider applying methods from the Kinetic Type assignment:** *tone of voice, motion and emotion, character or personality, and the rhythm and reading of the words. Consider the pace, speed, volume, and timbre. Manipulate scale, focus, lighting, color, movement, cropping, edge, detail, internal/external space, texture and layers.*
- Apply complex page organization methods and unusual underlying grid systems to create inventive layouts.
- Experiment with how type and image merge to form meaning, skillfully selecting and manipulating fonts.
- Activate typography in design to express human emotions and enhance communication.
- Create innovative and experimental designs.

Mid-Point Critique April 14th

Individual Critique By Request May 5th or 7th

Final Exam Friday, May 16th, 8:00 – 9:50 am