

DESIGN 166 WINTER 2019
Design Foundations

Professor Karen Cheng

Teaching Assistant Joo Yeon Oh
Teaching Assistant Clare Ortblad

166

Lecture	166 AA – AF	M, W	3:30 – 4:50PM	MGH 389	Karen Cheng
Critique	166 AA	F	8:30 – 9:50AM	ART-230 ART 122	Karen Cheng
	166 AB	F	10:00 – 11:20AM	ART-230 ART 122	Karen Cheng
	166 AC	F	8:30 – 9:50AM	ART-122 ART 230	Joo Yeon Oh
	166 AD	F	10:00 – 11:20AM	ART-122 ART 230	Joo Yeon Oh
	166 AE	F	8:30 – 9:50AM	ART 110	Clare Ortblad
	166 AF	F	10:00 – 11:20AM	ART 110	Clare Ortblad
CLUE (Optional)	All Sections	Tu	6:30 – 8:00PM	MGH 287	Alex Alspaugh Cynthia He
Note: No CLUE session during the first week of class. For more information on CLUE, see http://depts.washington.edu/clue/					

Faculty Office Hours	Karen Cheng	ART 257 kcheng@uw.edu	Wednesdays 1:45 – 3:00PM (Sign-up sheet at Monday lecture)
	Note: No Cheng office hours during the first week of class.		
Teaching Assistant Office Hours	Joo Yeon Oh	ART 331 joooh@uw.edu	Wednesdays 1:00 – 3:00PM
	Clare Ortblad	ART 331 clareo@uw.edu	Thursdays 12:30 – 2:30PM

Note: all faculty and teaching assistants will rotate rooms/sections throughout the quarter, enabling equal exposure/interaction with all students. You are welcome — and encouraged — to visit office hours for all faculty/teaching assistants, even if they are not currently your assigned instructor.

UW Disability Resources for Students (<http://depts.washington.edu/uwdrs>) offers resources and coordinates reasonable accommodations for students with disabilities. If you have already established accommodations with DRS, please communicate your approved accommodations to me at your earliest convenience so we can discuss your needs in this course.

If you have not yet established services through DRS, but have a temporary or permanent disability that requires accommodations (this can include but is not limited to: mental health, attention-related, learning, vision, hearing, physical or health impacts), you are welcome to contact DRS via phone at 206-543-8924, email at uwdrs@uw.edu or online at disability.uw.edu. When you contact the DRS office, their staff will work to establish reasonable accommodations for you through an interactive process between myself, you and their office.

WELCOME TO 166: DESIGN FOUNDATIONS

This course introduces students to fundamental issues in both two- and three-dimensional design. At the conclusion of the course, students should:

Know how to make effective two-dimensional and three-dimensional compositions.
Understand the ideal relationship between form, function and content.
Understand the value of a thorough design process where multiple ideas are explored.
Be able to discuss, analyze and critique two- and three-dimensional design work.
Gain insight into design as a profession.

This course will likely challenge your pre-existing ideas about what is “good design.”

Try to free yourself from both conscious and subconscious visual preferences.

A curious, questioning and open mind is essential for success in the design profession.

For the prospective major, this course is a short introduction to the field of design.

However, this course is also meaningful and relevant to any student who wants to learn about aesthetics, communication and function in two- and three-dimensional design.

HOW THE COURSE WORKS

Mondays + Wednesdays: Twice a week, the entire class meets in a large lecture hall.

During the 80 minute session:

Faculty will introduce and assign each project.

Faculty will discuss design theory, practice and history as it pertains to the projects.

Students will complete short exercises, quizzes and writing assignments, individually and in groups.

Students will be called upon to discuss and critique other students' work.

Fridays: Once a week, six sections of 20 students each meet in the Art Building.

During this 80 minute session, faculty and/or teaching assistants will lead group discussions to analyze student work. Be prepared to present your ideas and respond to others with constructive criticism. Because of time constraints, not all work can be discussed in-depth. You are expected to learn from the overall discussion and apply general concepts to improve your own project.

Tuesday night CLUE Session: An optional evening session is offered on Tuesday evenings

from 6:30–8:00PM in Mary Gates Hall, room 287. During this time, students can work with each other and/or undergraduate mentors. This is an ideal time for brainstorming and informal critique.

Thoughts on Critique:

Verbal discussion is a critical part of learning in design studios. Studies show that students learn by applying, rehearsing and articulating their knowledge. That is, during critique, you learn by both giving feedback to others (applying your knowledge to their work)—and receiving feedback from others (evaluating their input and determining whether or not to act on suggestions).

E-Mail Etiquette

Please include a salutation—I prefer to be addressed as “Professor Cheng.”

If you have a request, please be polite (i.e., “please” and “thank you.”)

You will receive a better response if the tone of your e-mail is respectful and friendly.

Be concise—get to the point as quickly as possible, but don't leave out needed details. Avoid casual slang/digital shorthand, such as: “Can U plz send info on careers?”

Send e-mail from your UW account.

Ask before sending large attachments.

Faculty and TAs try to respond to all email within 48 hours, during M-F, 9am-5pm.

FACULTY OFFICE HOURS AND EMAIL

Students will be able to meet individually or in small groups with faculty and TAs during office hours. E-mail is appropriate for some communication, such as scheduling an appointment or asking a short technical question. However, instructors will not be able to critique work or help a student analyze a problem via email—Friday critiques/office hours/CLUE are the best forum for those issues.

During office hours, be prepared with paper printouts of your work. Do not use a laptop or camera to show work (images look different on paper, and file loading is often slow/problematic). Please limit yourself to a maximum of 10 images/design variations.

Please note that class announcements are sent to registered students via the course email list <design166a_wi19@uw.edu>. Please check your UW account daily.

COURSE WEB SITE

All course materials (including this syllabus) are available on UW Canvas at:

<https://canvas.uw.edu/courses/1254825>

This website will be updated as the quarter proceeds.

Note that this class uses a combination of online and physical submissions.

IMAGE POSTING

You are required to upload your work to UW Canvas ***before noon on Fridays***, after each critique.

Posting your work each week accounts for 7% of your grade.

We will show a selection of student work from UW Canvas during Mon/Wed lectures.

To help us identify you, please upload a photograph of yourself to your Canvas profile.

Please also indicate your preferred name so we address you properly.

Studies of Laptop Use:

<http://msutoday.msu.edu/news/2014/surfing-the-web-in-class-bad-idea>

www.theglobeandmail.com/life/parenting/back-to-school/laptops-in-class-lowers-students-grades-canadian-study/article13759430/

LECTURE EXPECTATIONS

You will derive the greatest benefit from this class if you remain alert and interact with faculty and your classmates. Studies show that students who sit in the front of a classroom perform better than those who sit in the back.

Just because the class is large does not mean that you are invisible. **Do not use laptops, tablets, phones, etc. during class, as these devices can be distracting to other students.** Take notes by hand—this is proven to increase learning. You will be asked to leave class if you are on your laptop, texting, Facebooking, web-surfing, listening to music, reading a newspaper, etc.

If you are late for lecture, please enter by the back doors and find a seat quickly. If you must leave early, please choose a seat near the back exit and leave quietly. This avoids disrupting the learning process of your classmates.

If you must miss class, you are still responsible for all assignments and information covered. It is your responsibility to acquire all notes and materials from a classmate (do not e-mail faculty and/or TAs and ask “what happened” during missed class sessions).

There is no single required textbook for this course. All required readings are posted on the course website. All other information is covered in lecture. Additionally, a variety of in-class activities are conducted during the lecture period. There will be no make-ups for any in-class lecture activities under any circumstances. Therefore, your participation in lecture is vital to your learning and will be recorded.

CRITIQUE EXPECTATIONS

Be in class on time, prepared with your work. **All work must be pinned up within the first five minutes of the period.** Late work will not be critiqued and the student will receive a zero for critique participation. During critique, your contribution is essential to course learning goals.

All projects are due on the dates listed in the calendar. Late work (any work posted later than five minutes after the start of class) will not be accepted, except in cases of extreme medical emergency requiring hospitalization. We require documentation from a physician and/or health care provider verifying the severity of the illness/absence for health-related reasons. On final critique/due dates, your contribution to the group discussion and the selection process is especially vital.

GENERAL EXPECTATIONS

We expect that any medical and/or personal appointments will be scheduled around class time. If a conflict with class is unavoidable, students should notify faculty well in advance. If you miss a class session or are substantially late, you will receive a ‘zero’ for critique/lecture participation for that day. Attendance in lecture and critique are vital to the class learning goals.

The majority of students (~75%) enrolled in this course seek to enter the design degree programs. Therefore, this is a competitive and intense course. You should expect to spend at least two hours out of class for every hour you spend in class. The more time and energy you put into the course, the more you will get out of it. You are largely responsible for your own progress.

This Quora thread on DESIGN 166 may be useful:

www.quora.com/How-does-University-of-Washington-Design-166-look-like-How-hard-is-it-and-how-many-hours-of-work-should-I-expect

ACADEMIC HONESTY

We expect all students to follow the highest standards for academic integrity. Students may report suspected cheating to faculty and TAs via email.

EXAMPLES OF DESIGN PLAGIARISM

The most common example of cheating in Design 166 has been exact copying of someone else's design—from a website (Pinterest), book, magazine, or other reference.

The next most common example of cheating has been using another person's photographs, drawings or illustrations in your projects. **Your 166 projects must be made ENTIRELY BY YOU during this quarter.**

Additional examples of cheating include but are not limited to:

- Allowing someone to complete a quiz, in-class exercise or project for you.
- Completing a quiz, in-class exercise or project for someone else.
- Attempting to alter a grade on a project after it has been returned to you.
- Attempting to alter a project for regrading/grade dispute after it has been graded.

GETTING DESIGN HELP AND INSPIRATION IS NOT DESIGN PLAGIARISM

The following examples are NOT cheating—we allow and encourage these behaviors:

- Asking someone to suggest improvements to your project, then acting on those suggestions.
- Asking someone to help you with a digital or manual technique that could improve your project.
- Getting together with other students to discuss a project or brainstorm ideas.
- Looking at other design work to analyze how and why it works or does not work.

We do encourage you to look at design work in order to get general ideas that you substantially adapt. Designers do commonly get “inspired” from other designers' work. The key is to make any design idea your own through substantial adaptation. For example, it's perfectly fine to see a pattern of dots on something—a dress, a painting—and be inspired to use dots on your own project (a book cover). However, the book cover should use those dots in a unique way. The dots should not be a mirror image/exact copy of the original inspiration.

PROCESS FOR ADDRESSING ACADEMIC MISCONDUCT

If faculty and teaching assistants in this class suspect design plagiarism, we will ask the student to produce early sketches, process development and original artwork that substantiates their claim of authorship. (Note: in some cases, students do coincidentally come up with the same idea as another designer/student).

Depending on the original artwork produced by the student, faculty and TAs may:

- Accept the project as submitted.
- Give the student the option to redo the assignment without penalty.
- Give the student the option to drop the assignment and allow their grade to be determined by the remaining course work.
- Give the student an 'F' or zero for the project.

If faculty or TAs are unable to determine the best course of action, they will refer the matter to the Dean's Representative in the UW College of Arts & Sciences (see: www.washington.edu/cssc/faculty-resources/who-to-contact).

For more information on academic dishonesty and plagiarism, please see:

- <http://guides.lib.uw.edu/c.php?g=345664&p=2331761>
- <https://depts.washington.edu/grading/pdf/StudentInfo.pdf>

GRADING

As in any art or design course, grading is subjective. Your final grade is based on the quality of the final projects, your design process and your class participation, as assessed by faculty and TAs. We do try to be as transparent as possible about our judgement, and to explain our assessment with logic and factual reasoning. However, in cases where students and faculty/TAs disagree about the merits of the submitted design work, the faculty/TA view prevails.

Project 1	20 points
Project 2	20 points
Project 3	25 points
Critique Participation	5 points
Canvas Participation	5 points
Lecture Participation	5 points
<hr/>	
TOTAL	80 points

At the conclusion of the quarter,
a grading curve is applied.

3.9–4.0* is given to a student who has exhibited the highest possible performance in all aspects of the course—the final projects, the design process and class participation are excellent. Work is prepared with care/attention to detail and presented on time for all critiques/work sessions. This student independently seeks out additional information on design topics related to the course and is highly committed/passionate about their work.

3.5–3.8* is given to a student who exhibits superior performance in all aspects of the course—the final projects, design process and class participation are of high quality. Work is well-prepared and presented on time for all critiques/work sessions. This student has a thorough understanding of concepts being presented and is strongly self-motivated to improve and succeed.

3.2–3.4 is given to a student who has good performance in most aspects of the course. This student follows a thorough design process, produces solid design work and consistently participates in class. Work is prepared properly and presented on time for almost all critiques/work sessions. This student clearly understands most design concepts being presented.

2.8–3.1 is given to a student who has fair performance in most aspects of the course. This student follows a design process that could be expanded/improved. Work is not always prepared properly and/or presented in a timely manner. The resulting design work is fair, with inconsistent participation in critiques/work sessions. This student demonstrates an incomplete understanding of the course concepts being presented.

2.5–2.8 is given to a student who has low performance in the course. The final work is weak in quality, with a design process that reflects inadequate exploration and development. Class participation is minimal, and reflects an incomplete understanding of concepts being presented. The student has been unprepared for critique/work sessions on several occasions (late or improper presentation).

2.0–2.4 is given to a student with poor performance in the course. Projects are of an inferior quality, and reflect a sub-standard and incomplete design process. Preparation for critique/work sessions is inadequate (late or improper presentation). This student seldom participates in class, and fails to demonstrate adequate understanding of concepts being presented. This student is not prepared for subsequent courses in design.

0.0–2.0 is given to a student with very low performance in the course. Projects are deficient and/or defective in quality. The design process is negligible and/or very weak. Preparation for critique and/or work sessions is inadequate (late or improper presentation). This student rarely participates in class and demonstrates little understanding of the concepts being presented. This student is not prepared for subsequent courses in design.

****Students who excel in the course and earn a 3.7 or higher will be given the option of direct entry into the sophomore level of the design curriculum, bypassing the Design Entrance Workshop.***

More information on the Design Entrance Workshop is online at: <http://art.washington.edu/design/undergraduate/entrance-workshop/>.

Local Art Supply Stores:**Artist & Craftsman Supply**

4350 8th Avenue NE
206-545-0091
www.artistcraftsman.com

University Bookstore

4326 University Way NE
206-634-3400
www.ubookstore.com

Dick Blick Seattle

1600 Broadway Avenue
206-324-0750
www.dickblick.com

DESIGN MATERIALS

The following supplies are needed for this course. We have worked with Artist & Craftsman to create a student kit for the course because they offer a 20% discount for students on class kits.

The Artist & Craftsman kit (\$85.01) contains:

X-Acto knife with #11 blades
Medium-sized rubber cutting mat (12 x 18")
18" metal ruler with cork backing
14" plastic 30/60° triangle
4" clear lucite roller brayer
One mechanical drawing pencil (H) and a design eraser (Staedler, plastic-style)
Strathmore Art-Again black paper for mounting
Grafix Artist-Tac adhesive
Rubber cement "pick-up"

You will also need:

Scissors and a glue stick or clear Scotch tape (for in-class exercises)
Sketchbook for your own use (any style that you prefer)

Other project specific supplies will be announced in class.

CAMERA

For our first project, you need a camera—digital or film. Film cameras tend to cause time issues, because you are required to present new photographs each week for critique. Digital cameras should have at least 4 megapixels (ideally 8MP) to avoid quality issues. ***Camera phones typically create low-quality images*** (even those with 8MP). Digital SLR cameras offer the most options and the best quality. Students can check out digital SLRs and lens kits for free in Kane Hall and the Health Sciences building. Reserving equipment in advance is recommended. Please see: www.css.washington.edu/STFPolicies and www.css.washington.edu/EquipmentDescriptions

RECOMMENDED TEXTBOOK (FOR PROJECT #3)

We strongly suggest you purchase *Structural Packaging: Design Your Own Boxes and 3D Forms* by Paul Jackson for our last course project (Project #3). Previous 166 students said that this book was so helpful it should be required rather than optional.

SOFTWARE/COMPUTER USAGE

For this course, we recommend students use Adobe Photoshop and Adobe Illustrator—these programs are the design industry standard. You can access the CC (Creative Cloud) versions of this software for free in Odegaard (<https://itconnect.uw.edu/learn/technology-spaces/odegaard-learn-ing-commons/softwarelist/>) and in the SOAAHD Computing Center/Computer Teaching Lab (<https://art.washington.edu/spaces/technology/computer-center-soacc>)

Adobe CC is also available as a subscription. You can access a free trial subscription for 30 days (<https://www.adobe.com/creativecloud/start-with-free-creativecloud.html>). After 30 days, student plans start at \$20 per month; see: <http://creative.adobe.com/plans>

You may use other vector or bitmap software to complete course projects (e.g., Freehand, Corel Draw, Sketch, Paint, etc.) but alternate programs will not be covered in class and may prove difficult when printing on the UW campus.

For our class, you must read two tutorials—one on Adobe Photoshop, and one on Adobe Illustrator. These are assigned in the "Assignments" area of the UW Canvas website.

Note that UW IT-Connect offers free workshops in Photoshop and Illustrator on campus. See their workshop schedule at: www.washington.edu/itconnect/learn/workshops/. For additional tutorials and online help, we recommend <http://tv.adobe.com/>

NOTE: BE SURE TO BACK UP YOUR WORK!

Please back up your digital files *every time you work*. You may use USB sticks, external hard drives, Google Drive, etc. Keep at least one copy on a tangible device in your physical possession to prevent issues associated with lack of server access or server failure. **All projects are due on the dates listed regardless of technical failures and/or computer emergencies.**

University of Washington

DESIGN 166

DESIGN FOUNDATIONS

KAREN CHENG

CLUB ID: 100361

PO :

WINTER 2019

Classes Begin 1/2/2019



Artist & Craftsman Supply

4350 8th Avenue NE

Seattle, WA 98105

STORE HOURS: M-Sa 9-730, Su 10-6

PHONE: 206-545-0091

FAX: 206-545-0166

EMAIL: seawa@artistcraftsman.com

WEBSITE: www.artistcraftsman.com

WITH OUR KIT PROGRAM YOUR PRICE IS AT LEAST 20% OFF OUR ALREADY DISCOUNTED EVERYDAY PRICES!

ITEM #	MAC #	DESCRIPTION	SIZE	QTY	LIST PRICE	A&C EVERYDAY RETAIL PRICE	*items on sale KIT PRICE
10580	AA17924	AA CUTTING MAT	12"X18"	1	\$17.99	\$13.49	\$10.79
33890	STORE STOCK	RULER ST STEEL FLEX CORK 18IN	18"	1	\$5.99	\$5.39	\$4.31
7754	XA211	XACTO BLADES #11	5PK	1	\$2.88	\$2.88	\$2.30
7686	XA3627	XACTO KNIFE GRIPSTER	BLACK	1	\$6.33	\$5.69	\$4.55
XX	STORE STOCK	SMOKE TINT PLASTIC TRIANGLE 30/60	14"	1	\$7.60	\$7.60	\$6.08
20140	BT700	PIK-UP RUBBER CEMENT ERASER	EA	1	\$2.95	\$2.36	\$1.89
26163	STORE STOCK	GRAFIX ARTIST-TAC	11X17"	1	\$34.64	\$34.64	\$27.71
26159	SM445-109	BLACK ARTAGAIN PAD 24SH 9X12	9X12"	1	\$9.55	\$9.55	\$7.64
28217	STORE STOCK	PENTEL GRAPHGEAR .5 DRAFTING PNCL		0.5	\$7.09	\$6.03	\$4.82
7218	STORE STOCK	BRAYER 4IN HARD POP-IN CD	4"	1	\$9.21	\$7.37	\$5.90
7438	st52650	STAEDLER PLASTIC ERASER	WHT	1	\$1.70	\$1.53	\$1.22
40515	AABGMESH1621	MESH BAG	16X21	1	\$9.99	\$4.37	FREE
ITEMS: 11					SUBTOTAL:	\$105.93	\$96.53
					SEATTLE SALES TAX 10.1%:	\$10.70	\$9.75
					TOTAL	\$116.63	\$106.28
							\$85.01

KIT PRICE: \$85.01

SKU:

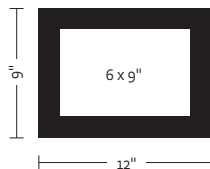
BUILD: 100

You saved: \$31.62 off list price

You saved: \$21.27 off our everyday price

The Society of the Spectacle is available as a free PDF here: <https://library.brown.edu/pdfs/1124975246668078.pdf>

Mount each photograph in the center of a 9 x 12" black cover-weight paper stock.*



Write your name and section (AA, AB, AC, etc.) on the back in the lower right-hand corner.

*** Paper options are:**

Quest cover stock at the UW Bookstore
\$1.95 for a 26 x 40" sheet
(24 cents for a 9 x 12" sheet)

Strathmore Art-Again Tablet
available at Artist & Craftsman
\$9.55 for 24 sheets (each 9 x 12")
(40 cents for a 9 x 12" sheet)

PROJECT DESCRIPTION

The final deliverable for this project is a set of three different photographs.
All photographs should be active, dynamic and asymmetrical compositions.
Your photographs should communicate the content and themes of the following book:

Small Pleasures by Alain De Botton (for 8:30 sections)

(The) Society of the Spectacle by Guy Debord (for 10:00 sections)

You may use any camera capable of making high quality images (minimum 300 PPI at 6 x 9").
Photographs may be vertical or horizontal in orientation.
Photographs may be in color or black/white (but not sepia-tone or duotone)
Each photograph is unique (not three shots of the same subject).
Each photograph should be presented as a 6 x 9" print.
For the final critique, mount each photograph in the center of a 9 x 12" piece of black cover stock* (available at the UW bookstore and Artist & Craftsman) as shown at left.

BOOK REPORT / DESIGN BRIEF

Begin by reading the excerpt of your assigned book (see UW Canvas)—or the entire book.

By Friday Jan 11 @ 5pm, complete UW Canvas Quiz #1, which includes:

- 1) A one paragraph summary/description of the content and themes of the book.
- 2) A one sentence description of the tone of the book (is it serious? playful? whimsical? academic?)
- 3) A one sentence description of the target audience for the book (who would buy this book, and why?)
- 4) A list of 12 ideas of what you could photograph to communicate the themes of the book (see below).

Once you understand what the book is about, consider what subjects could be photographed to communicate the themes of the book to its audience. Can you find environments or events that capture key aspects of the book? Can you find objects or create a still life that allows themes of the book to visually manifest themselves? Explore *multiple* ideas—creating a wide variety of photographs and working through a complete design process is the key to success.

IMPORTANT: Avoid cliché subjects. Visual clichés are popular or common subjects that have lost originality, ingenuity and impact through overuse. Examples: cherry tree blossoms in the UW quad, sentimental portraits of dogs/children/couples, etc. Avoid typical “tourist shots” of Seattle.

How you photograph your subject is just as important as *what* you photograph. Consider if changes in lighting, angle of view, focus and distance from the subject help or hinder the communication of your theme. Remember, photographs must be active, dynamic and asymmetrical compositions.

TIMELINE > DESIGN PROCESS

Critique 1 – Present 6 different photographs (each on letter-size paper, unmounted) on Friday 1.18

Critique 2 – Present 6 new [revised] photographs (all must be mounted) on Friday 1.25

Critique 3 – Present 6 final photographs (all must be mounted) on Friday 2.01—then select three finals to submit immediately after critique for grading. Late work will not be accepted.

CANVAS REQUIREMENT

Each week, you must post all your critique photographs to UW Canvas by noon on Fridays.

EACH PHOTOGRAPH WILL BE EVALUATED ON THE FOLLOWING CRITERIA

The photograph clearly communicates the themes/key concepts of the assigned book (3 pts)

The form language of the photograph is appropriate to the tone/voice of the book (3 pts)

The photograph is a dynamic, asymmetrical composition (3 pts)

The photograph has significant formal contrasts (3 pts)

The composition has a clear focal point—the image is not a general “pattern” (2 pt)

The photograph is visually and/or conceptually unique (3 pts)

The print is high quality and is neatly/cleanly mounted without glue or pencil marks (3 pts)

TOTAL: 20 points

	MON		WED		FRI
	WK 1 1.07 Course Introduction Assign Project 1 Assign Week 1 Readings		1.09 Basic Photo Technique Lecture (Bring your camera to class) Student Info Survey Due		1.11 Mounting Demo (Bring x-acto, adhesive, pencil, ruler, triangle) Book Report/Design Brief Due
	WK 2 1.14 Rules of Composition Lecture Review Book/Photo Ideas Photoshop Tutorial Due		1.16 Photoshop Basics + Quiz—Joo Quiz on Week 1 Readings		1.18 Initial Critique: Project 1 Assign Week 2 Readings
	WK 3 1.21 Martin Luther King Holiday		1.23 Review Project 1 (Survey—Cards) Mind Map In-Class Exercise Quiz on Week 2 Readings		1.25 Development Crit: Project 1 Assign Week 3 Readings
	WK 4 1.28 Review Project 1 Quiz on Week 3 Readings		1.30 Assign Project 2 “Live Critique” of student photos		2.01 Final Crit/Project 1 Due Assign Week 4 Readings
* After class on Mon 2/04 and 2/11 (6:00–8:00PM) we will hold optional Adobe Illustrator work sessions with TA assistance	WK 5 2.04* Illustrator Basics + Quiz—Clare Illustrator Tutorial Due Mind Map Due		2.06 Quiz on Wk 4 Readings Type Exercise (bring 3 magazines and tape or glue stick to class)		2.08 Initial Crit: Project 2 Assign Week 5 Readings
	WK 6 2.11* Review Project 2 Better Visualization Strategies Quiz on Week 5 Readings		2.13 Selecting Type + Book Cover Metaphors. Bring Mind Map and best book cover to lecture.		2.15 Development Crit: Project 2 Assign Week 6 Readings
	WK 7 2.18 President's Day Holiday		2.20 Assign Project 3 and Box Tutorial Quiz on Week 6 Readings Review Project 2		2.22 Final Crit/Project 2 Due Assign Week 7 Readings
** On Tuesday 2/26, there will be a special CLUE session—a Q+A with design majors.	WK 8 2.25 Basic Cardboard Craft IDEO video (if time permits) Quiz on Week 7 Readings	**	2.27 Principles of 3-D Design Box Tutorial Due		3.01 Initial Critique: Project 3 Prototypes/Storyboard/Sketches Assign Week 8 Readings
	WK 9 3.04 Review Project 3 Concepts Quiz on Week 8 Readings		3.06 “Live Critique” from ID guests Discuss Design Entrance Workshop and ID, IxD and VCD majors		3.08 Development Critique Project 3
	WK 10 3.11 Review Project 3 How to Document Project 3		3.13 Review Project 3 Course Evals + Student Survey		3.15 Final Critique: Project 3
*** No CLUE session during Finals Week	EXAM WEEK	***	3.21 (THU) Project 3 is due at 2:30pm in RM 247 of the ART Building. The room will be locked at 3:00pm. Projects may be picked up from Rm 331 on Mon 4/1 from 9am-1pm.		Grades for Project 3 and the entire course will be available by Tue 3/26 at midnight. <i>I will email you if you receive a 3.7 or higher.</i>