166

Lecture	166	AA – AF	M, W	3:30-4:50pm	EE105	Cheng

Critique	166	AA	F	8:30-9:50am	ART 212	Fretto
	166	AB	F	8:30-9:50am	ART 207	Cheng
	166	AC	F	8:30-9:50am	ART 211	Wang
	166	AD	F	10:00-11:20am	ART 212	Fretto
	166	AE	F	10:00-11:20am	ART 207	Cheng
	166	AF	F	10:00-11:20am	ART 211	Wang

CLUE (Optional)	All Sections	Tu	6:30-8:00pm	MGH 287	Katarina Batina and Kari Davidson

Note: there will not be a CLUE session the first week of class, Tue 3/27
For more information on CLUE, see http://depts.washington.edu/clue/

Faculty Office Hours	Karen Cheng	ART 257 kcheng@uw.edu	W 9:00–11:00am > Sign-up sheet at Monday lecture (no hours 3/28)

Teaching Assistant Office Hours	Mike Fretto	ART 228 mfretto@uw.edu	W 9:00–11:00am
	Melanie Wang	ART 228 mkwang@uw.edu	M 12:00–2:00pm

If you would like to request academic accommodations due to a disability, please contact Disabled Student Services, 448 Schmitz, 543-8924 (V/TTY). If you have a letter from Disabled Student Services indicating you have a disability that requires academic accommodation, please present the letter to a faculty member so we can discuss the accommodations you might need for the class.

WELCOME TO ART 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 an effective two and three dimensional composition.
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 2-d and 3-d design work.
Gain insight into design as a profession.

What is "Design Foundations"?
Why these course objectives?

This course will likely challenge your pre-existing ideas about what is good design.
Try to free yourself from your 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 project.
Students will complete short exercises, quizzes and writing assignments, individually and in groups.
Students will be called upon to discuss and critique another student's work.

How to Provide an Effective Critique
Verbal presentation and discussion
is a critical part learning in art and design
studios. It is very important that you
learn to take advantage of your colleagues
input. It is possible to learn as much or
more from others mistakes, dilemmas, and
successes, as your own.

Fridays: **Once a week, 6 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 nights (6:30-8:00pm) in Mary Gates Hall, room 287.** During this time, students can work with each other and/or the CLUE student mentors. This is an ideal time for brainstorming and informal critique.

FACULTY OFFICE HOURS AND E-MAIL
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 e-mail—Friday critiques/office hours/CLUE/Flickr are the best forum for those issues.

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 have 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,
i.e. "Can U plz send info on careers?"

Send e-mail from your UW account.
Ask before sending large attachments.

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 e-mail list <art166a_sp12@uw.edu>. Please check your UW account daily.

COURSE WEB SITE
All course materials (including this document) are available at: http://courses.washington.edu/art166sp
This website will be updated as the quarter proceeds.

FLICKR ACCOUNT
You will be required to post your work to the free image-share site www.flickr.com for critique.
Please create a (free) account just for ART166, using the convention shown at left.
If you do not use the naming convention, you will not receive credit for Flickr participation.
Flickr participation (5% of your grade) includes 1) uploading your work before noon on Fridays, and 2) commenting on at least five projects.
We will show a selection of student work from Flickr during Mon/Wed lectures.
To help us identify you, we recommend that you upload a photograph of yourself to your profile.
Please use the tags described on each project statement. We will demonstrate the process of creating an account, uploading a photo, tagging it, and adding it to the group pool.

Creating a Flickr account
To create your Flickr account,
go to http://www.flickr.com.
Click on 'Create Your Account'.
Register with Yahoo using
"last name+firstname+166"
(i.e. ChengKaren166)

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 have better academic performance than those who sit in the back.

The use of laptops, tablets, phones, etc. during class can be distracting to other students. Please use these devices with consideration for others. Do not text, Facebook, web-surf, listen to music, read a newspaper, etc., during lecture. Just because the class is large does not mean that you are invisible. Please do not use laptops during class; take notes by hand.

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 the missed 80 minute session).

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 wide 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. For critique, all work must be pinned up within the first 5 minutes of the period. Work that is late will not be critiqued, and the student will receive a zero for critique participation. During critique, your contribution to a group is an essential part of the course learning goals.

All projects are due on the dates listed in the calendar. Late work (any work posted later than 5 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 selection is especially vital.

GENERAL EXPECTATIONS

We expect that any medical appointments will be scheduled around class time. If conflict with class is unavoidable, students should notify faculty to make arrangements well in advance.

The majority of students enrolled in the course are seeking to enter the design BFA degree programs. Therefore, this is a highly 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.

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.

ACADEMIC HONESTY

We expect all students to follow the highest standards for academic integrity.
Any student involved in cheating will receive a F/zero for that project. Additionally, all violations will be reported to the University of Washington Committee on Academic Conduct.

Examples of cheating include:
Allowing someone to prepare a project for you (or preparing a project for someone else).
Allowing someone to complete an in-class exercise for you (or completing it for someone else).
Exactly copying someone else's design (from a book, magazine, web site or other reference).
Attempting to alter a grade on a project after it has been returned to you.

Examples that are NOT cheating include:
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/why it works (or doesn't work).

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 observed by faculty and TAs.

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.

2.5–2.8 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 info on the Design Entrance Workshop at: http://art.washington.edu/7923_Entrance-Workshop

Project 1	10 points
Project 2	10 points
Project 3	10 points
Critique Participation	5 points
FLICKR Participation	2 points
Lecture Participation	3 points
TOTAL	**40 points**

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

Local Art Supply Stores:

Artist & Craftsman Supply
4350 8th Avenue NE
206-545-0091
http://www.artistcraftsman.com

University Bookstore
4326 University Way NE
206-634-3400
www.bookstore.washington.edu

Utrecht Art Supplies
1124 Pike Street
206-382-9696
www.utrechtart.com

Dick Blick Seattle
1600 Broadway Avenue
206-324-0750
www.dickblick.com

UW has also just announced Virtual Desktop Access to both Adobe Illustrator and Adobe Photoshop, free to all UW students. To access the software, go to: http://www.washington.edu/lst/vida

Unfortunately, our tests of the virtual access system have revealed difficulties in saving your work. You must save to the virtual desktop, then transfer this file to yourself via an online service such as Dropbox or Google docs.

Additionally, the virtual server tends to crash unexpectedly, which causes loss of your virtual file.

ART MATERIALS
The following supplies are needed for this course. This year, we have asked Artist & Craftsman to create a student kit, because they offer a 20% discount for students on these class kits.

The Artist & Craftsman kit ($67.52) contains:
X–Acto knife with #11 blades
Medium sized rubber cutting mat (12x18" in the kit, you can upgrade to 18x24" for +$9.50)
18" metal ruler with cork backing
14" plastic 30/60° triangle
One 11x17" tablet of Bainbridge/Letramax Studio–Tac, permanent adhesive
Two black markers, one medium, one fine (Ultra-Fine and Fine-Point Sharpie)
One drawing pencil (H) and an block eraser
Transparent Scotch Tape and a Glue Stick (for in-class exercises)

You will also need:
Scissors (available for $2.35)
Small clear acrylic roller brayer, 4" or wider (optional, available for $13)
Bone folder (optional, available for $6.15) or butter knife (for Project 3)
Sketchbook for your own use (your preference)

For Projects 1 and 2, you will also need to purchase solid black paper for mounting.
The UW Bookstore has Quest cover stock and Strathmore ArtAgain (both acceptable).
Any other specific supplies will be announced during class, in advance of the project.

CAMERA
For the first project, you will need a camera—film or digital. Please note that film cameras often present a time challenge, as you are required to present new photographs each week for critique. Digital cameras should have at least 4 megapixels (ideally 8Mp) to avoid low-quality images. *Camera-phones are not acceptable* (even those with 4Mp). Digital SLR cameras offer the most flexibility and visual options. UW digital SLR cameras/lens kits are available for free student checkout in Kane Hall; see: www.css.washington.edu/STFPolicies and www.css.washington.edu/EquipmentDescriptions

SOFTWARE/COMPUTER USAGE
For this course, we recommend students use Adobe Photoshop and Adobe Illustrator, both of which are bundled in the "Adobe Design Standard CS5.5" package (also includes Adobe InDesign). Adobe Design Standard CS 5.5 for Macintosh or PC is available at the UW Bookstore at the academic price of $200 —a substantial discount from the professional rate of $1,300. A free 30-day tryout of Adobe software is available at: http://www.adobe.com.

There are public student computers (Mac and PC) in Odegaard Library. These computers have Illustrator and Photoshop installed. For hours and information (including help-desk services) see: http://www.washington.edu/lst/technology_spaces/computing_commons

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

You must complete the following three tutorials covering Photoshop and Illustrator at:
http://catalyst.washington.edu/help/graphics/photoshop/
http://catalyst.washington.edu/help/graphics/photoshop2/
http://catalyst.washington.edu/help/graphics/illustrator/

The UW Catalyst program offers additional free workshops in Photoshop and Illustrator.
See their workshop schedule at: http://www.washington.edu/lst/workshops/workshops-1

For additional tutorials and online help, we recommend http://www.lynda.com

REQUIRED DIGITAL STORAGE
Please back up your digital files/project solutions every time you work. You may use USB drives, CD-R, DVD-R, server spaces, etc. Make multiple copies of your work on a tangible device in your physical possession to prevent issues associated with lack of server access or server failure. All UW students are entitled to 300MB of server space (see: http://students.washington.edu/). *Projects are due on the dates listed regardless of technical failures and/or emergencies.*

	MON	WED	FRI
WK 1	3.26 Course Introduction **Assign Project 1**	3.28 Basic Photo Technique Lecture (bring camera to class) Assign Week 1 Readings	3.30 Mounting Demo (bring x-acto, StudioTac, pencil, ruler, triangle) **Photoshop Tut. 1 + 2 Due**
WK 2	4.2 "Rules" of Composition Lecture Flickr Demonstration Quiz on Week 1 Readings	4.4 Photoshop Basics + Quiz–Melanie In-class composition exercise (bring black markers to class)	4.6 Initial Critique: Project 1 Assign Week 2 Readings
WK 3	4.9 Review Project #1 Quiz on Week 2 Readings **Book Nominations Due Online**	4.11 Breaking the "Rules" Lecture Brainstorming + Comp. exercises (bring magazine, markers, ruler)	4.13 Development Crit: Project 1 Assign Week 3 Readings
WK 4	4.16 Review Project 1, Assign Project 2 Quiz on Week 3 Readings Visual Comm. of a Subject	4.18 Illustrator Basics + Quiz–Mike	4.20 **Final Crit/Project 1 Due + Illustrator Tutorial Due** Assign Week 4 Readings
WK 5	4.23* Design Process videos (IDEO, VSA) Mind-Mapping, Quiz-Wk 4 Readings **Book Report Due**	4.25 Combining type and image In-class exercise (bring 3 magazines and a glue stick to class)	4.27 Initial Crit: Project 2 **Image File Due** Assign Week 5 Readings
WK 6	4.30* Review Project #2 + Viz Strategies Quiz on Week 5 Readings	5.2 Color Theory In-class color exercises	5.4 Development Crit: Project 2 Assign Week 6 Readings
WK 7	5.7 **Assign Project 3** Project 2 Review, Type Exercise Quiz on Week 6 Readings	5.9 What is Visual Comm Design? Assign Project 3 Project 2 Review	5.11 **Final Crit/Project 2 Due** Assign Week 7 Readings
WK 8	5.14 Cardboard exercises (bring scissors) Principles of 3-D design CLUE Design Student Panel (Tues)	5.16 What is Industrial Design? Quiz on Week 7 Readings	5.18 Initial Critique: Project 3 Assign Week 8 Readings
WK 9	5.21 How to Document Project 3 More in-class cardboard exercises (bring scissors + tape)	5.23 Refined Cardboard Craft Quiz on Week 8 Readings Course Evaluations	5.25 Development Critique Project 3
WK 10	5.28 **Memorial Day Holiday**	5.30 What is Interaction Design? Project 3 review via Flickr	6.1 **Final Critique: Project 3**
EXAM WEEK			Thursday 6.7 **Project 3 is due at <u>2:30pm</u> in Rm 247 of the ART Building.** Projects may be picked up from room 247 on Monday 6/11 from 9am-5pm. **Additional pickup times TBD.**

* After class on Mon 4/23 and 4/30 (6:00-8:00pm) TAs will conduct optional Adobe Illustrator help sessions/tutorials

PROJECT DESCRIPTION
Create three different photographs.
The photographs should be active, dynamic, and asymmetrical compositions.
The subject or theme of the photographs should be either:

Contradiction (for 8:30 sections)
Movement (for 10:00 sections)

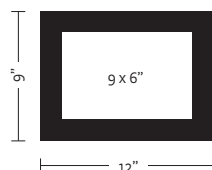You may use any camera capable of making high quality images (minimum 300 dpi at 6 x 9").
All photographs must have horizontal orientation.
Photographs may be in color or black /white (all photos must match)
Each photograph should be presented as a 6 x 9" print.
For the final critique, mount each photograph in the center of a 9 x 12" piece of black cover stock*
(available at the UW bookstore and Artist & Craftsman).

THEME INTERPRETATION—WHAT TO PHOTOGRAPH AND HOW TO PHOTOGRAPH IT
The first step is to consider how a general audience defines the theme that you have been assigned:

Contradiction: a conflict or inconsistency; direct opposition; discord of action, feeling or effect
Movement: the act or instance of moving; changing place or position; motion; activity; action; flow

Once you understand your theme, consider what subjects could be photographed to communicate that theme to a general audience. For example, can you find environments or objects that capture a specific aspect of the theme? Can you visit or stage an event/situation that will allow your theme to visually manifest itself? Explore *multiple* ideas—creating a wide variety of photographs and working through an intense, multivariate process is 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 blossoms in the UW quad, Kane Hall shadows, UW bike racks/garbage cans, sentimental portraits of dogs/children, angled shots of piano keyboards, etc. Avoid typical "tourist spots" in 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 asymmetric compositions.

TIMELINE > DESIGN PROCESS
Critique 1 - Present 6 different photographs (all must be mounted) on Friday, 4.6
Critique 2 - Present 6 new [revised] photographs (all must be mounted) on Friday, 4.13
Critique 3 - Present 6 final photographs (all must be mounted) on Friday, 4.20—then select three
            finals to submit immediately after critique for grading. Late work will not be accepted.

FLICKR REQUIREMENT
You must post all your critique photographs to the FLICKR group by 12pm on Fridays.
The Flickr group is at: http://www.flickr.com/groups/art166spring12_proj1/
Please name your files as follows: "Proj1Contradiction_1", "Proj1Movement_2", etc.
Please tag your file with your section (AA, AB, AC, etc.) and the theme (Contradiction or Movement)

PROJECT EVALUATION CRITERIA
The photographs clearly communicate the assigned theme (3 pts)
The photographs are dynamic, asymmetrical compositions with significant formal contrasts (3 pts)
The composition has a clear focal point—the image is not a general "pattern" (1 pt)
The photograph is visually and/or conceptually unique (2 pts)
The photographic prints are of the highest quality, and are neatly and cleanly mounted (1 pt)
TOTAL: 10 points

CRITIQUE PARTICIPATION EVALUATION CRITERIA
The student has properly presented 6 photographs at every critique.
The student has followed a thorough process to develop multiple ideas and refine the final images.
The student has participated in analyzing and discussing their own and others' work during critique.
The student has commented on at least five other projects via Flickr.

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

9 x 6"

9"

12"

Write name, section (AA, AB, AC, etc.) and theme at lower right corner on the back.

* **Paper options are:**
Quest cover stock at the UW Bookstore
$1.95 for a 26x40" sheet
(24 cents for a 9x12 sheet)

Strathmore Artagain at the UW Bookstore
$6.59 for a 9x12 tablet with 24 sheets
(27 cents per 9x12 sheet)

Stonehenge paper at Artist & Craftsman
$3.44 for a 22x30" sheet
(86 cents for a 9x12 sheet)

PROJECT DESCRIPTION
Design the front cover of one of the following books.
The cover must include the title of the book and the name of the author.
The cover should be an active, dynamic and asymmetrical composition.

The Image of the City by Kevin Lynch (for 8:30 sections)
A Brief History of Time by Stephen Hawking (for 10:00 sections)

The goal of this project is to understand the nature of editorial visualization. How can a subject or issue can be visually communicated? How can you represent a theme in a compelling and unique way? What shapes, symbols, typefaces and typographic treatments best reflect the content?

You may use any form of visuals in your cover design that you wish. This includes linear drawings (freehand or digital), photographs (broad or detailed views), abstract patterns, symbols and/or typographic interpretations (for example, using the title in combination with graphic elements). Visuals may be in color or black and white.

The final book cover should be presented as a <u>vertical</u> 6 x 9" print. For the final critique, mount the cover in the center of a 9 x 12" piece of Qwest cover stock (see diagram at left).
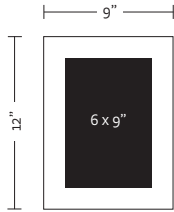
Mount the final design in the center of a 9 x 12" white or black cover-weight board.

DESIGN PROCESS
Begin by reading the excerpt of your book (posted on the ART166 course website.)
For class on Mon, 4.25, please prepare a typed report on a single sheet of 8.5 x11" paper:

1) A one paragraph summary/description of the book.
2) One to two paragraphs on your response to the book. Did you find it interesting, memorable, dull, entertaining, instructive? Why? What was the most compelling thing you learned? What do you agree/disagree with, and why? Did the book change your original opinions about the subject?

After our class discussion, begin developing a file of images (photographs and/or illustrations) that you might use in your design. You must collect at least 24 high-res images. This research file will help you develop a variety of ideas and graphic approaches when developing your cover variations.

Next, brainstorm *many* possible visualizations based on your research. Decide what makes the book unique or noteworthy, then consider how those aspects could be translated into a cover design. <u>In this initial stage, generate as many different ideas as possible.</u> Typically, the first concepts you have are the most obvious/expected. A common error is sticking with (or not wanting to let go of) the first design ideas — versus brainstorming a lot of ideas, and throwing out most of them.

Additionally, many students spend too much time researching or planning a complicated initial idea. It's best to immediately try a wide variety of ideas with materials you have on hand. You want to quickly learn what does and doesn't work.

Once you have a valid direction, create variations. How can the visualization could be improved? Would a different typeface improve the relationship between type + image? Would a different image better represent the subject? Does the color choice make sense?

Work from large to small decisions. There is no point in fussing over details of placement (moving type in tiny increments) if the main visual is ineffective. In the early critiques, variations should be visually distinct (obviously different at a glance.) Smaller details are refined at the end of the process.
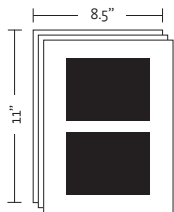
Image file (of at least 24 images)
Due at Critique 1

Show 2 images per 8.5 x 11" page
Minimum of 12 pages (24 images)
(you can have more)
Name and Student # at the top left corner of each page.

PROJECT TIMELINE
Critique 1 - Present up to 3 different ideas (one per 8.5 x 11" paper) for discussion on Friday 4.29
         Also, present your research file — a minimum of 24 images (see left)
Critique 2 - Present up to 3 new or developed ideas (mounted) for discussion on Friday 5.6
Critique 3 - Present up to 3 final ideas (mounted) on Friday 5.13 —then select one idea to submit
         immediately after critique for grading.

EVALUATION CRITERIA
The book cover clearly communicates the themes and key concepts of the assigned book (2)
Visual form language—type + image—are appropriate to the tone/voice of the book (1)
The book cover is an active, dynamic and asymmetrical composition (3)
Design is based on a unique/unexpected/interesting visual or conceptual idea (3)
Production—printing and mounting—is of the highest possible quality (1)

PROJECT DESCRIPTION
Design a stool to be made from single-wall corrugated cardboard.

FUNCTIONAL + AESTHETIC REQUIREMENTS
The stool should measure approximately: 18 x 18 x 18" inches.
You will be working at 1/5 (3.6 x 3.6 x 3.6") and 1/3 (6 x 6 x 6") scale.

You may use **up to 3 separate pieces** of single-wall corrugated cardboard.
All pieces must fit within a larger 48 x 96" sheet at 100% scale.

No commercial fasteners (nails, screws, etc.) or glue may be used.
Tabs and slots should be used to connect sections within the design.. .

The stool should be stable enough to carry an adult weighting up to 200 pounds.
This includes both lateral load (the vertical compression caused by the weight of a seated person)
and torque load (the torsion force that may result from the live movement of a seated person).

The final form must be aesthetically pleasing.
The upper surface of the stool should be visually identifiable as a seating surface.
The stool should communicate simplicity and apply to a minimal seating concept.
Integrity of design, structure and material is essential.

DESIGN PROCESS + TIMELINE

Critique 1 > FRI - 5/20
Design and builds at *least three* 1/5 models of various design concepts—able to hold 40 pounds.
For each 1/5 model you will need a 9.6 x 19.2" sheet of 2-dot chipboard (okay to round to 10 x 20").
The 2-dot chipboard is available at the UW bookstore ($2.50 for a 24 x 36" sheet).
In this critique, we will identify the best design variations and suggest possible improvements.

Critique 2 > FRI - 5/27
Design and build *at least three* 1/3 scale models of the stool (able to hold 67 pounds)
For each 1/3 model you will need a 16 x 32" sheet of E-flute corrugated cardboard.
The E-flute cardboard is available at the UW bookstore ($3 for a 24 x 36" sheet).
In this critique, we will continue to identify areas of success — and areas that need improvement.

Critique 3 > FRI - 6/03
Refine your final stool design and build *at least three* 1/3 scale models of the stool.
In this critique, we will identify any final refinements that can be made to your stool design.

Final Exam > THU - 6/09
Bring the final 1/3 model and the stool documentation booklet.
Detailed specifications on the format of this booklet will be given in lecture on Wednesday, 5.25.
Generally speaking, the documentation booklet should contain:
Photographs + sketches of the final design.
A detailed pattern/technical drawing (with measurements) of the unfolded stool.
A written assessment of the merits and flaws of the final design.

EVALUATION CRITERIA

One bonus point
is possible for
a full-size stool
(see reverse)

Does the design withstand the required load? (2 points)
Are the aesthetics of the stool pleasing? (2 points)
Is the design appropriate for the cardboard material (2 points)
Is the stool well crafted? (2 points)
Is the documentation of the stool clear and well crafted? (2 points)

Rubric could include
"Identifiable and comfortable
seating surface"
"Stable seating"
Profile agreeable from all sides

Not following rules results in
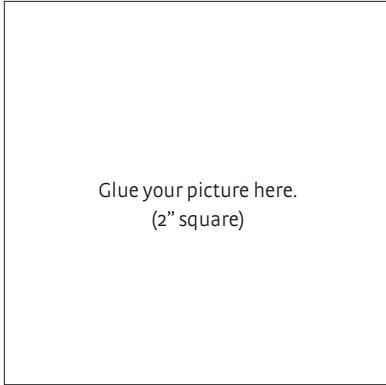a zero

LEARNING OBJECTIVES
During this project, students learn to:

- Research and collect the information necessary to solve a problem (for example, information on
  human dimensions, existing seating structures, folding or fastening techniques, etc.)
- Work within fixed constraints to achieve a design objective — that is, create a form for a specific use
  by using the properties of a specific material and a specific manufacturing process.
- Break a large project down into smaller steps, working through a design process with fixed timing.
- Brainstorm and analyze a design problem with others to develop innovative ideas.

*This project is a classic design exercise developed and assigned at numerous design schools in the U.S. and Europe.
This description has been adapted from *Basic Visual Principles for Artists, Architects and Designers*, 1992 by Wallschlaeger, et al.

Glue your picture here.
(2" square)

Name, e-mail and contact phone number:

Why did you choose this course?

What discipline or major are you interested in pursuing after this course?

What other academic areas are you interested in learning about? (minors, prior degrees, etc.)

Do you speak or study a foreign language?

Are you familiar with computers? Do you know Photoshop and/or Illustrator?

What other interests do you have aside from school? (hobbies, sports, leisure, travel)

I agree to follow the highest standards for academic integrity. (Signature).