

PARSONS THE NEW SCHOOL FOR DESIGN
MFA Design & Technology
DESIGN SECTION
Boot Camp 2011

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BOOTCAMP 2011 SITE: <http://bootcamp.parsons.edu/2011>

DESIGN SECTION LEARNING OUTCOMES

At the conclusion of the 3-week course, students will be expected to have demonstrated the following:

- 1) Effectively manipulate relationships in shape, composition, color, type, grid and images to communicate their ideas with a strong visual component.
- 2) Demonstrate a solid understanding of how to apply these visual design principles to other media, including time-based and interactive media.
- 3) Articulate their ideas and opinions about visual design clearly within their presentations, individual and group critique.
- 4) Develop a daily practice of design process journaling using different communication formats (sketching, blogging, presentations)
- 5) Develop adequate strategies to iterate, prototype and present their ideas.
- 6) Participate effectively within a collaborative design process, identifying problems, tasks and milestones of production and feedback within a group.

ASSIGNMENTS

All students are expected to post each assignment to their specific class page on the Bootcamp site. All assignments must be posted before 9a.m. each day. Students are also expected to post each assignment digitally to their own personal Bootcamp blog, so if they choose, students may post a specific link to their personal blog in the comments section of the Bootcamp blog for each assignment.

SUPPLIES Here is a list of supplies you should be ready to bring to class:

X-acto knife, scissors, metal ruler (if you need to cut next to it), graphite pencils, thick and thin color markers or colored pencils (depending on what you like), eraser, glue stick, colored paper (construction paper), magazines: fashion, nature, etc., drawing pad, portable sketchbook, notebook, index cards.

DETAILED SCHEDULE

WEEK 1 : Shape, composition, color, type, grid

Develop presentation skills

Manipulate basic concepts of shape, color, type and grid

Group research project, research skills, collaboration methodology

DAY 1

Class activities

- Introductions
- Pecha Kucha presentation from instructor
- Hand out syllabus (and supply list, supply stores map)
- Students will need to document and track their daily experiences for the final.
- 20-squares activity: students create 20 sketches of one object. Objects will be randomly assigned. (remaining time)

Assignment

- Each student does their own 10 slide x 20 seconds each pecha kucha
- Get supplies

- Get familiar with the class blog and post homework (and data)

Resources

FFFFFOUND! <http://www.fffffound.com>
Designspiration <http://www.designspiration.com>
Dropular <http://www.dropular.com>
Visual Complexity <http://www.visualcomplexity.com/vc/>
TED <http://www.ted.com/>

DAY 2

Due: Pecha Kucha

Class activities

- Student pecha kucha presentations. Each student gets 20 seconds per slide. 10 slides total
- Lecture on Positive and Negative Space project.
- Positive and Negative Space project. Students create a composition utilizing black circles, squares and triangles paying keen attention to positive and negative space.

Assignment

- Make new positive and negative shape compositions.

Reading

The Elements of Color: A Treatise on the Color System of Johannes Itten Based on His Book the Art of Color

Resources

World of Logotypes http://www.flickr.com/photos/mr_carl/sets/72157604144345854/
Great Examples of Negative Space in Logo Design <http://www.logodesignlove.com/negative-space-logo-design>

DAY 3

Due: Positive and negative space project

Class activities

- Discuss homework
- Lecture on color : Traditional Color Theory and Contemporary: HSB, RGB, CMYK
- During break students take a picture with their phones. When they come back in they break down the image into a 5-color palette.

Assignment

- Students pick three words out of a hat; students define a color palette for those words; students create a composition to represent those words using only that color palette and simple shapes.
- Students find at least one example of what they consider excellent / inspiring typography and explain on their blog what makes it successful and how it is utilized.

Resources

- Adobe Kuler → Show them how to export a color set to illustrator or PSD.
- Unevolved Brands - <http://imjustcreative.co.uk/unevolvedbrands/>

Reading

The Elements of Typographic Style http://www.amazon.com/Elements-Typographic-Style-Robert-Bringhurst/dp/0881792063/ref=pd_sim_b_1

DAY 4

Due: Color compositions

- Bring in 1 example of typography that you think is excellent / inspiring

Class activities

- Discuss readings & examples
- Typography Lecture (semantic and syntactic approach)

- Type kit: exercise where students pick out a go-to list of workable typefaces

Assignment

- Design 2 album covers using typography (demonstrate your knowledge of typefaces with different feels, one with a sans the other a serif, one with syntactic approach; the other, semantic approach)
- Typefaces should represent the band's sound and feeling

Resources

WhatTheFont <http://new.myfonts.com/WhatTheFont/>
Project 33 <http://www.projectthirtythree.com/>
Blue Note Records <http://www.gokudo.co.jp/Record/BlueNote3/nblue2.html>
LP Cover Lover <http://lpcoverlover.com>
Ellen Lupton: Thinking With Type <http://www.papress.com/thinkingwithtype/>

DAY 5

Due: CD Album covers - Using typography, create two different CD covers (for the same band)

Class activities

Present album covers
Lecture on the grid
Introduce poster project

Assignment

Poster design boot camp party, first sketches/wireframe designs. Create 2 iterations
Collaborative Presentation: 20th Century Design Movements (eg. Mid-Century Modernism, Dadaism, Art Deco, Bauhaus, Deconstructionist, Post-Modern, Art Nouveau, Fluxus)

Resources

Tutorial (InDesign): <http://typophile.com/node/47265>
Grids are Good (Right?) (SXSW Presentation): <http://www.slideshare.net/huer1278ft/grids-are-good-right>

WEEK 2 INTERFACE, TIME BASED-MEDIA

Introduction to interactivity

Prototyping

Time-based media

DAY 1

Due: Poster design, first sketches/wireframe design, (3) iterations
Research presentation

Class activities

Present poster iterations (poster critique)
Presentations of research projects

Assignment

Iterate

Reading

What do Prototypes Prototype by Stephanie Houde and Charles Hill
<http://www.sics.se/fal/kurser/winograd-2004/Prototypes.pdf>

DAY 2

Due: Updated projects

Class activities

Final Poster quick presentation
Go over rapid prototyping and the idea of the wizard behind the curtain
http://dave.parsons.edu/urbappinc/index.php?title=Application_Generator_Game

play application generator game. Then randomly pick a medium for the application, web, tablet, smart phone, kiosk, etc.

Assignment

Work on look and feel of portfolio homepage. Representational fleshed out mock-up of color, type, design, and navigation etc.

DAY 3

Due: Present website design

Interface prototype presentation and play testing.

Class activities

Intro to time based-media. Show examples of storyboards, animatics

Intro to Story Telling/Narrative

Briefly Go Over How To Story Board

Explain verbally HowTo as an introduction to HowToVid

Assignment

Storyboard for TimeBased HowTo or Narrative, due thurs

DAY 4

Due: First Storyboard for Timebased Assignment

Class activities

Informal presentation of preliminary storyboards

lecture: what is an animatic?

work session: one-on-one critique

Assignment

Animatic Proj Due Monday

Reading

Tufte Data Ink

Power Point is Evil <https://docs.google.com/viewer?a=v&pid=explorer&chrome=true&srcid=0B9z-GU9MtANpOTAzOGMzMGUtZWZkYy00ZTE1LWlzMTItOWU2OWQyOGUzM2Fj&hl=en&authkey=CO7StYAD>

DAY 5

Due:

Class activities

Discuss DataVis readings

Lecture on data visualization and introduction as to why students are keeping track of data:

Final Project: Use any medium (code, print, motion graphic, etc) to display an aspect of the data they've been keeping track of the past 2 weeks. A sort of Feltron annual report of their time spent during Boot Lo-fi data visualization activity in groups (remaining)

Assignment

Data Vis

Continue working on Animatic

Resources

<http://datavisualization.ch/>

<http://infosthetics.com/>

<http://vis.stanford.edu/protovis/>

<http://thejit.org/>

WEEK 3 FINAL PROJECT

Final projects production

Working sessions
Final project critiques and peer reviews

DAY 1

Due: Final Animatic Due.

Initial prototypes for data-visualization (Final project)

Class activities

Watch-discuss animatics
informal presentation of DataVis sketches for final

Assignment

Continue working on Data Vis project

DAY 2

Due:

Class activities

work day - one on one review of progress (full class)

DAY 3

Due:

Preliminary presentation of final project

Class activities

Present final project: Peer reviews

Assignment

Incorporate new ideas from critiques

DAY 4

Class activities

work day

DAY 5

FINAL PRESENTATIONS all day critiques

GRADUATE GRADING STANDARDS

- A Work of exceptional quality
 - A- Work of high quality
 - B+ Very good work
 - B Good work; satisfies course requirements
- Satisfactory completion of a course is considered to be a grade of B or higher.*
- B- Below-average work
 - C+ Less than adequate work
 - C Well below average work
 - C- Poor work; lowest possible passing grade
 - F Failure
 - GM Grade missing for individual
- Grades of D are not used in graduate level courses.

F

Failing grades are given for required work that is not submitted, for incomplete final projects or for examinations that are not taken (without prior notification and approval). Make-up work or completion of missed examinations may be permitted only with the approval of the instructor and the program director. The

work adheres to the general guidelines of formatting and the minimum terms of the assignment. Work may be a simple restatement of fact or commonly-held opinion, to put forward obviously contradictory or conflicting points of view, have serious errors in evidence.

C/C+

Some success in engaging with the assigned readings or material, the student can identify and work with key lessons and apply them to ideas and examples found in outside material. The student will demonstrate effort in the areas of analysis and critical thinking by posing an interesting problem or question. However, the original problem or question, once asked, does not move the idea forward. Often, there is no real solution given, or there is a variety of possible solutions put forward without a clear sense of where the student's commitment lies. "C/C+" work may also have significant errors in evidence. These errors may periodically impede the user's ability to understand the student's point, or may lead to work that seems repetitive or circular.

B/B+

This is very good work. The "B/B+" student does everything a "C/C+" student does, but offers a sustained and meaningful structure to a critical endeavor that is more complex than a student at the "C/C+" level. What also distinguishes a "B/B+" student is the ability to offer a unique insight, to ask questions of primary or secondary source material, and/or to set up a debate between texts or points of view. The author's point of view is clear and an argument is sustained fairly consistently throughout. "B/B+" work is logically organized, and also responds to the assignment in thoughtful and distinctive ways. Although minor errors may be present, they are under control and do not impede meaning or clarity.

A

These are exceptionally good students that go above and beyond the expectations and requirements set forth in the assignment. They demonstrate substantial effort and achievement in the areas of critical thinking and scholarship. They also demonstrate considerable interpretive connections between concrete ideas or textual moments, a high level of analysis, and flexibility of argument. The argument or point of view that is offered is consistent throughout the work, and governs the use and interpretation of all examples, and primary and/or secondary source material. "A" papers are very well organized, and are free of errors.

DIVISIONAL, PROGRAM AND CLASS POLICIES

Responsibility

Students are responsible for all assignments, even if they are absent. Late papers, failure to complete the readings assigned for class discussion, and lack of preparedness for in-class discussions and presentations will jeopardize your successful completion of this course.

Participation

Class participation is an essential part of class and includes: keeping up with reading, contributing meaningfully to class discussions, active participation in group work, and coming to class regularly and on time.

ATTENDANCE

This course meets Monday through Friday for 3 weeks, with each session lasting two hours and forty minutes. Two absences constitute grounds for failure. 1 absence will result in an automatic academic warning. Arriving fifteen minutes after the start of class also constitutes an absence. There is no such thing as an excused absence; any failure to attend a class session shall be marked as an absence.

All students are required to present at the final critiques. Faculty members may fail any student who is absent for a significant portion of class time. During intensive summer sessions a significant portion of class time is defined as two absences. Lateness or early departure from class may also translate into one full absence.

ACADEMIC INTEGRITY

This is the university's Statement on Academic Integrity: "Plagiarism and cheating of any kind in the course of academic work will not be tolerated. Academic honesty includes accurate use of quotations, as well as appropriate and explicit citation of sources in instances of paraphrasing and describing ideas, or reporting on research findings or any aspect of the work of others (including that of instructors and other students).

These standards of academic honesty and citation of sources apply to all forms of academic work (examinations, essays, theses, computer work, art and design work, oral presentations, and other projects).”

It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others. Compromising your academic integrity may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university.

Every student at Parsons signs an Academic Integrity Statement as a part of the registration process. Thus, you are held responsible for being familiar with, understanding, adhering to and upholding the spirit and standards of academic integrity as set forth by the Parsons Student Handbook.

Guidelines for Written Assignments

Plagiarism is the use of another person's words or ideas in any academic work using books, journals, internet postings, or other student papers without proper acknowledgment. For further information on proper acknowledgment and plagiarism, including expectations for paraphrasing source material and proper forms of citation in research and writing, students should consult the Chicago Manual of Style (cf. Turabian, 6th edition). The University Writing Center also provides useful on-line resources to help students understand and avoid plagiarism. See <http://www.newschool.edu/admin/writingcenter/>.

Students must receive prior permission from instructors to submit the same or substantially overlapping material for two different assignments. Submission of the same work for two assignments without the prior permission of instructors is plagiarism.

GUIDELINES FOR STUDIO ASSIGNMENTS

Work from other visual sources may be imitated or incorporated into studio work if the fact of imitation or incorporation and the identity of the original source are properly acknowledged. There must be no intent to deceive; the work must make clear that it emulates or comments on the source as a source. Referencing a style or concept in otherwise original work does not constitute plagiarism. The originality of studio work that presents itself as “in the manner of” or as playing with “variations on” a particular source should be evaluated by the individual faculty member in the context of a critique.

Incorporating ready-made materials into studio work as in a collage, synthesized photograph or paste-up is not plagiarism in the educational context. In the commercial world, however, such appropriation is prohibited by copyright laws and may result in legal consequences.

STUDENT DISABILITY SERVICES

In keeping with the University's policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with me privately. All conversations will be kept confidential. Students requesting any accommodations will also need to meet with Jason Luchs in the office of Student Disability Services, who will conduct an intake, and if appropriate, provide an academic accommodation notification letter to you to bring to me. At that point I will review the letter with you and discuss these accommodations in relation to this course. Mr. Luchs' office is located in 79 Fifth Avenue, 5th floor. His direct line is (212) 229-5626 x3135. You may also access more information through the University's web site at <http://www.newschool.edu/studentervices/disability/>.