



ALMA HOFFMANN

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OFFICE HOURS

W: 10:00-12:00pm

T-TR: 1:00-2:00pm

5:00-6:00pm

office 251-461-1437

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university of south alabama

visual arts building c, 348

mobile, al 36688

ars479

3.000 CREDIT HOURS

6.000 LAB HOURS

UNDERGRADUATE

WEB BLENDED

T-TR: 2:00-4:45 pm

VAB C 320

PREREQUISITES

Must have a "C" or above in ARS 373, ARS 374.

COURSE DESCRIPTION

A study of the business principles of Graphic Design. Projects encourage both collaborative and independent study. Students explore design as a commercial art and develop the skills to coordinate projects through all phases of a professional, business relationship.

COURSE GOALS

This course is designed to prepare the student to be active in a real world design team, continue to build the student's portfolio, and preparing him/her for the job seeking process.

Throughout the semester, the student will identify business standards when working as a freelancer.

The students will be provided with exercises to communicate professionally both verbally and in writing.

REQUIRED TEXTBOOKS

Pricing & Ethical Guidelines by The Graphic Artists Guild

Talent is Not Enough, Business Secrets for Designers by Shel Perkins

Selected Readings will be provided to you.

HOW THIS CLASS WORKS AND HOW TO MAKE SURE YOU GET A GOOD GRADE *(IN GENERAL)*

The syllabus and problem statements will be your guide throughout the semester. Refer to them often. You will be responsible to know and understand this information.

This studio will rely heavily upon the use of the Macintosh computer and several software packages including In Design, Illustrator, and Photoshop.

Expectations

You will be expected to take each project to a conceptual, creative, and innovative solution. This can be achieved only through adequate content and visual research, sketching ideation, and roughs to thoroughly develop the design. Only then should you go to final comprehensive.

Content research refers to any research, notes, readings, interviews, or anything that helps you understand both the project and the subject matter of the project. These should be collected and organized in your process binder.

Visual research refers to design examples you find that interest you or are related to the project, and imagery that gave you ideas to try out in your sketches or things you saw anywhere. You will be expected to collect at least **50 images for inspiration** and/or research.

Content research, visual research and process work is a major part of this studio. The final solutions will certainly be important but will have little meaning without the necessary supporting information.

Sketches. Do not expect that you can develop good conceptual design through only one idea or variation. You will be expected to have many ideas at critique and from those ideas, develop the best into a final solution.

Unless otherwise stated, 50 sketches in small size are expected from you to attempt to solve the projects. Sometimes, this will be enough but other times, it will not be sufficient. This may be uncomfortable for you, but consider that in this industry, you are expected to have an ample and savvy visual vocabulary. The only way to excel at being a well versed designer is to exercise your creative mind through sketching and problem solving.

Craftsmanship, as always, must be of the highest quality.

Documentation is part of each project. For each project you will submit a design documentation or final process binder that includes, but is not limited to, preliminary sketches including thumbnails, roughs, color studies, etc., sequentially and neatly organized into a three ring binder, an ITOYA portfolio, or other appropriately bound form and handed in with the final comprehensive.

Deadlines will be met in this studio. Late projects will not be accepted unless a natural disaster or an unavoidable tragic event has taken place. Due to the tight scheduling of projects, extensions will not be given.

Work will be evaluated by a point system. An evaluation form will be returned with each project grade to give an objective appraisal of the work. Redoes will not be accepted for a higher grade. All projects and quizzes must be completed to receive a passing grade in this studio.

Projects are due at the beginning of class. No exceptions. If you arrive late that day, your project will be considered late and will not be accepted.

Attendance will be taken at the beginning of each studio period.

You are expected to be in the studio on time and remain until the end, or until dismissed. If you are late (between 10-20 minutes or so) it is your responsibility to make sure that you are counted present. **If you arrive to class after 40 minutes, you will be considered absent.** If you leave early, you will be counted absent. If you come unprepared for class, you will be counted absent. **If 6 class days are missed, it will result in failing the class.**

You will be allowed three unexcused absences throughout the semester. Upon the fourth absence, your semester grade will be lowered one full letter grade, as it will for each three additional unexcused absences. An excused absence will require a slip from your doctor or advisor or other appropriate person.

You will be expected to read assigned pages from these books.

You will be quizzed over the information from these sample books and from class lecture information.

Design classes are rigorous and time consuming. Do not expect that you can carry 15 or 18 hours, work 20 to 30 hours a week at a job, have an exciting social life, and also succeed in this studio or get an A on each project. Think about how to distribute your time and make mental adjustments regarding your expectations if you hold a full time or part time job that is time consuming or are in a club or group that has time demands. It is your responsibility to plan ahead and manage your time wisely.

Students needing accommodations must provide faculty with a copy of their official letter of accommodation in a timely manner.

It is recommended that you do so by the end of the first week of classes. Please schedule an appointment with your instructor to reach a mutual agreement about the type of accommodation to be provided. All information regarding disabilities will remain confidential.

Plagiarism Definition and Consequences

Plagiarism is the representation of all or part of another person's work as one's own. The unacknowledged use of someone else's work is not only dishonest, it is frequently illegal because of copyright infringement. A charge of plagiarism is justified when most observers believe that a work is copied from or is substantially based on another work. In the case of visual work, slight changes in design, color, and detail cannot protect a person from a charge of plagiarism if observers see the outcome as essentially looking the same. There is no rule of thumb, or measurable means, which would allow you to make changes to an existing work and claim it as your own. The line between inspiration and derivation is often unclear, but the best policy is originality.

Upon request, the student must be able to provide the source materials, thumbnails, and preliminary designs for submitted projects. It is assumed that all work submitted to instructors is original, unless indicated otherwise by appropriate documentation. As an added precaution, use of existing work in part or whole must receive prior approval of your instructor.

For further discussion of plagiarism and academic conduct in general, see <http://www.southalabama.edu/departments/academicaffairs/resources/policies/Student%20academic%20conduct%20policy-Final%20Version%20October%202014.pdf>.

Creating a safe environment

It is to our advantage to feel secure in the classroom. We will get to know each other fairly well and trust each other. For this reason, any recording devices must be put aside unless the class agrees to recording a lecture or any other portion of the class.

Critiques and feedback will be handled in a friendly manner and with respect. All students working in a studio environment must be aware of and practice sensible respect and safety precautions.

Respect the tools, equipment, and other students. You are responsible for the clean up and maintenance of the studio. No drugs or alcohol or being under the influence of them is allowed in the studio. No food, drink, or tobacco products are allowed in the art studios. Anyone who does not follow the safety and clean-ups rules will be at risk of being kicked out of the class.

HOW THIS CLASS WORKS AND HOW TO MAKE SURE YOU GET A GOOD GRADE (SPECIFICS)

What to expect from me

Facilitate

In a manner of speaking I am your facilitator. That is, my job is to provoke your creativity and analytical skills with questions and feedback. I will always ask you why and what if... as a way to give you a bridge for your thoughts. I will push you to produce your best work and sometimes this will mean being tough and others it will mean holding your hand. In either case, my interest is for you to succeed.

Grading

Usually I will grade your work within a month after it is due. However, sometimes attendance to conferences to present a paper, working on a paper for a deadline, and others alike might keep me from grading the work within a month. In those cases, I will inform you and ask you to be patient.

Emails

Every effort will be made to answer your emails within a 24-48 hour period as long as they are properly written (address, grammar and tone). If you do not get a reply within that time frame, check your email again. **No emails will be answered on Sundays.**

Office hours

My office hours are listed on the first page of your syllabus. Office hours are **Tuesdays and Thursdays from 1:00-2:00 pm and 5:00- 6:00 pm and Wednesdays from 10:00--12:00 pm**. You can sign up on the sign up sheet on my door. Or you can stop by anytime and talk with me if you need to.

Honesty & Respect

I will be honest with you regarding your work, performance, and my life in general. I expect the same from you.

GRADING

The Standard Rule

Meet the minimum requirements (follow the instructions and complete the assignment) and earn a C. That is the default grade. To get an A, you must MAKE an A, which means making work above and beyond the standard requirements.

A	100-90	excellent performance, well above expected achievement, you covered all the bases, you went above and beyond and gave it all
B	89-80	good, very good performance, above expected achievement, covered most bases, but there may be areas that still need improvement here and there
C	79-70	so and so performance, you kept things safe, did not go beyond the expected, attention to detail needs improvement, craft and project are so and so, not really all that great
D	69-60	poor or below expected achievement, project is poorly executed, in other words, you could have done better, much better
F	59- 0	hmmm... we need to talk

Work Ethics/Meeting Preparation

5 points per class

Being prepared for each class and staying on top of assignments and deadlines, punctuality, respect, refer to policies for more information. Since we meet 2x per week, there will be approximately 125 points (maybe less) in this category.

Web Blended Day Submissions

5 points (it will vary) 15 points approximately more or less depending on how the calendar changes)

1.0	Senior Thesis Statements	50 points
2.0	Portfolio Presentations	50 points
3.0	Design Manifesto Paper	100 points
4.0	Design Manifesto	100 points
5.0	You Are Your Own Brand	100 points

6.0 Type and Image 100 points

Work ethics & participation

Each class meeting period counts for 5 points. Two points are dedicated to your coming to class on time and being here. The remainder are based the following:

- Being on time, having the textbooks and/or required materials needed to discuss your progress, all assigned sketches properly trimmed to size when instructed, basic tools to work, appropriate attitude in class, disposition to work, and active engagement and participation in class discussions and critiques.
- Professional demeanor and behavior in class.
- Written work is typed and stapled. Hand written reports, papers and/or loose pages will not be accepted.
- Assignments are always due at the beginning of class.
- No work to show, no points.

Silent attendance will not earn full credit. Sleeping, looking at Facebook, messaging friends, Instagramming, texting and web surfing in class lowers your points. Daily work cannot be made up, it depends on being in class.

Note taking

I may be delayed in responding to emails, so it is essential that you take good notes during class time. Furthermore, email should only be used for informing me of any absences or emergencies. **Email is NOT available for critiques or any other matters that should be taken care of during class time.**

Course and Teacher Evaluations

Make sure to fill out the evaluations when announced. Constructive feedback is appreciated and welcome. These are not for venting or lashing out. Even if you are mad at your instructor, keep it professional, keep it cool. You don't know if in the future, you will need the same consideration. **You will be credited 5 bonus points for doing them.** Keep the receipt or confirmation email and show it to me for credit.

SUPPLIES

Please bring the following to class:

- Willingness to work and re-work your sketches. Repeat.
- Tracing paper pads to sketch
- Sketch pad or notebook to take notes (these notes can be doodled or you can doodle your way to take lectures' notes)
- Black markers (fine point and medium). You will need them to sketch.
- Colored pencils or markers (you may want to use them to sketch)
- Pencils to sketch
- Erasers
- Grid paper (useful for layout and proportions)
- Binders to collect and organize all the process for each project
- Scissors
- Exacto knives #11, blades, and dispenser
- White out (useful when revising sketches)
- Good quality masking tape or artist's tape
- Glue stick or Rubber Cement
- Spray adhesive
- Black on black boards* to mount your finished work for projects.
*These can be cut professionally at the art or hobby store
- Flash drive of at least 8GB to back up work.
- Create an account on Dropbox, SugarSync or use our Google Drive to back up your work to the cloud.
- Healix mat or any other cutting surface
- A digital camera, or an slr camera.
- A favorite one hour photo developing establishment
- Epson photo quality matte paper in different sizes. It is suggested you get a pack of 11 x 17 or the super A/B size which is 13 x 19.
- Mac Laptop Computer as specified in the department's computer policy
- Mouse and/or WACOM tablet to work on the computer

TENTATIVE CLASS SCHEDULE: SUBJECT TO CHANGE AT THE INSTRUCTOR'S DISCRETION

There may be field trips to different areas in town and other activities that will need me to update the calendar

WEEK 1	TR Aug 17	CLASS INTRODUCTION, syllabus, expectations, projects overview, readings, etc.. Assign Project 1: Thesis Statement Draft and Project 2: Portfolio Presentations and job applications.
WEEK 2	T Aug 22	WEB BLENDED. Work on portfolio presentations for mock-up job interview. Post thesis idea first draft statements on blog by midnight for class discussion.
	TR Aug 24	PORTFOLIO PRESENTATIONS 1
WEEK 3	T Aug 29	PORTFOLIO PRESENTATIONS 2.
	TR Aug 31	Discuss portfolio presentations and evaluations. Assign Project 2: Design Manifesto Research paper. Start researching. Assign readings handouts & read Ethical and social responsibility (Chapter 23, Perkins, Chapter 4, Guild).
WEEK 4	T Sept. 5	Discuss readings, design history and design manifestos. Discuss ideas and thoughts. Bring at least 5-6 sources to class.
	TR Sept. 7	First draft due. Discussion on drafts.
WEEK 5	T Sept. 12	Web Blended: Second draft due on the blog before midnight.
	TR Sept. 14	Web Blended: Discuss the drafts with each other on the blog midnight.
WEEK 6	T Sept. 19	Third draft due. Discussion in class about the drafts.
	TR Sept. 21	Paper due. Assign Project 3: Design your Design Manifesto. Assign readings for topic of discussion: Intellectual Property and Copyright (Chapters 17-18, Perkins, Chapters 2 & pp. 339 - 341, Guild & Is There Legal Protection for Cultural Imagery by Rosemarie Coombe),
WEEK 7	T Sept. 26	Reading discussion. Sketches due. Pick the best one. Start revising.
	TR Sept. 28	Web Blended: The assignment is to see our Guest Speaker Dustin Lee talk at the Library.
WEEK 8	T Oct 3	In progress critique of design manifestos mockups or prototypes. Assign readings: Independent Contractor issues (Chapters 1-6; 19-21. Perkins, Chapter 6 & pp 145-146, Guild).
	TR Oct. 5	Reading discussion. In class work.
	F Oct. 6	Midterm grades due.
WEEK 9	T Oct. 10	Web Blended: Post revised and almost final pieces for critique on the blog before midnight.
	TR Oct. 12	Fall Break

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CLASS SCHEDULE: subject to change : subject to change : subject to change : subject to change : subject to change.....

WEEK 10 T Oct. 17 Final critique Project 3.

TR Oct 19 Project 3 due. Assign readings for topic of discussion: Clients: Agents of heaven or hell? (Chapter 19-21, Perkins, Chapter 5, Guild, additional readings will be provided.
Time to revisit thesis statements ideas drafts. Individual meetings.

WEEK 11 T Oct. 24 Reading discussion. Discuss professional and ethical behavior in the workplace. Assign readings for topic: Résumés, cover letters, job hunting, job posting, self promotion packages, etc..
Review chapters 1-6, Perkins; pp. 9-13, 135-138, Guild.

TR Oct 26 Discuss readings. Examples of bad and good cover letters. Class exercise: Write cover letters, reference, & freelance letters in class. **Bring revised thesis draft.**

WEEK 12 T Oct 31 Assign Project 4: You Are Your Own Brand. Assign reading: Small business (Chapters 7-16, Perkins; Chapter 3, Guild. Look at examples of design in résumés and self promotion packages.

TR Nov 3 Web Blended: Discuss readings on blog by Sunday before midnight.

WEEK 13 T Nov 7 Review readings. Discuss questions about contracts, parts of a contract, invoices & proposals, and the importance of a paper trail. Read the following articles: [The Collective Legal Guide For Designers \(Contract Samples\)](#) and [Freelance Contracts: Dos and Donts](#). Sketches due. Pick the best one. Start revising.

TR Nov 9 In progress critique. Pick three components to refine for today's in progress critique. Continue working in class.

WEEK 14 T Nov 14 In progress critique. Pick additional three components to refine for today's critique. Continue working in class.

TR Nov 16 Midway critique. This is a big critique. Continue working in class.

WEEK 15 **T Nov 21** In class work. Continue working in class. **Thesis statements due.**

TR Nov 23 Thanksgiving Holiday

WEEK 16 T Nov 28 Final critique.

TR Nov 30 Project due.

WEEK 17 **T Dec 5 Final Meeting Time 1:00-3:00 pm.**
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PROJECT 1: SENIOR THESIS STATEMENT 50 PTS

Part of the culmination of your studies here at USA is the development of a thesis project. You will work on this project for an entire semester in the Spring 2017. But before you do that, you need to know what you will be doing and what you will be investigating or exploring.

To make the most of your time next semester, you will start on your thesis statement in this class. It will be graded in this class as part of this course's writing requirements. You will submit to me three copies. Each of the professors (Diane, Matt, and I) will give you feedback for you to consider and implement early. Hopefully, this will help you focus on your project.

Do not be afraid of writing a thesis statement because you may be thinking it is too early or you may change your mind. That is why we start early. Writing it now allows you to have something to work with and edit. Your process will be much easier.

OBJECTIVES

To define and clarify ideas about what to focus on during the Senior Thesis class.

To articulate in written form the intent to study, explore, develop a project from beginning to end.

To identify what type of project you want to develop next semester

To professionally articulate your ideas in writing.

To research a subject matter to inform the making of the project.

PROCESS

Start with what interests you. What are you obsessed with? What are you passionate about? What do you like reading and thinking about? What topic will sustain your interest for fifteen weeks?

Make sure you HAVE A POINT. What are you arguing?

Do not base your proposal on the obvious. For example, noting that "gardens have become a pseudo-version of nature" is not a new or original observation, and few would argue this point.

Shorter is usually better. Pretend your proposal is a logo: if it ain't necessary, take it out.

Think through your claims. Are they true? Logical? Do you believe them? Will others believe them? If they are true, what are the ramifications? (Exploring the ramifications may be the bulk of your project!)

Do not make sweeping statements for dramatic effect or without supporting them with documentation.

Define your terms. What do you mean by "aesthetics" or "utopia"? And use the most common definitions of these terms! A proposal that depends on the least-used definitions of key words is doomed.

Do not claim that you will prove anything—we are designers, not cold-fusion scientists.

Please be aware that you will revise your proposal as your research dictates and your process evolves. (Sometimes it will change completely—including your topic!) The fortunate aspect of this is that all of your writing and rewriting will become content for your process book.

FINAL FORM

A typed document with your name and title. There should be somewhere between 500-700 words.

RESOURCES

<http://usawc.wikispaces.com/file/view/Five%20Steps%20to%20a%20Fantastic%20Thesis.pdf/607357929/Five%20Steps%20to%20a%20Fantastic%20Thesis.pdf>

SENIOR THESIS STATEMENT EXAMPLE



COURTNEY SMITH

Coterie Members Hotel Thesis Statement

According to the 2013 Lodging Industry Profile, 40% of hotel customers traveled for business. The majority of which are men 35–54 years old, but women are quickly reaching 50% of all business travelers. This group of people are typically in a professional or managerial position, earning an average of \$120,000 annually, and paying an average of \$133 per night on lodging, and most only stay one night. While business travelers only account for 40% of hotel customers, they travel much more frequently than leisure travelers, leading to repeat business. Additionally, they spend more per night on a hotel room. Coterie is a luxury, membership based, hotel designed to focus on the needs of the individual business traveler.

“Coterie” refers to a small, exclusive group of people with a unifying common interest. That is how the guests of the hotel should feel. They are an exclusive group of people that share the same lifestyle. Coterie understands that this group’s needs are different than that of a family on vacation. Guests must be a member in order to stay at the hotel. The program has three tiers, Gold (entry level), Diamond (intermediate level), and Onyx (highest level). Members pay an annual membership fee based on the level he or she chooses. Members earn points and rewards that may be redeemed in the hotel or with participating companies, such as airlines and car rental services. Coterie has streamlined the process of booking a room, checking in, and having a comfortable stay. The goal of Coterie hotels is to make traveling for business less like work and more of an enjoyable experience.

Coterie represents luxury, exclusivity, and unity. The brand identity should reflect these core values. A circle is the strongest geometrical shape and is often a symbol of protection and unity. Combining a circle with the letter “C” creates the icon for the hotel. Although it is a simple mark, it has great meaning behind it and is powerful when it stands alone. The colors are a rich gold and deep wine colored purple. Gold is associated with luxury, success, and prosperity, while purple is the color of royalty and imagination. The sophisticated color palette is gender neutral, making it appealing to both sexes.

The simplicity of the logo carries over into the design of the stationery set, print materials, and packaging. The typography is a mix of light-weight and bold, contemporary sans serifs to compliment the modern, luxurious image of the hotel. The brochure, membership packet, and room service menu all feature black and white photos accented with elements of the icon and are printed on heavy pearlized paper. These simple touches inform the viewer that Coterie is a luxury brand. Packaging of toiletries and other in-room amenities share the same understated, upscale design. All materials should read as one cohesive set, that is automatically recognizable as the Coterie brand.

PROJECT 2: PORTFOLIO PRESENTATIONS

50 PTS

Each student will put together a portfolio presentation of his/her work thus far. The presentation will last be 10 minutes and 5 minutes for discussion. We will do this in two class periods: Aug. 22th and Aug. 24th.

OBJECTIVES

To design a professional presentation of current work that is up to par to a senior level design student.

To explain and discuss each project succinctly and adequately explain the parameters and criteria of each of the pieces to be shown.

To communicate professionally as if participating of a job interview.

To self evaluate strengths and weaknesses in the body of work.

RATIONALE

The designer's portfolio is never finished as it is constantly being updated. However, as potential job candidates, your portfolio is not the only thing that will be considered. Your ability to think quickly while being nervous, your ability to speak clearly and professionally, your conversational skills, your demeanor, whether or not you potentially fit in the culture of the company, agency, or studio, and even your attire, are being considered. This project will allow you to think of yourself as someone interviewing for a job and preparing a portfolio presentation that should not last more than 7 minutes of you speaking and allow the remaining time for conversation and questions.

Putting together this presentation will allow you and me to assess your strengths and weaknesses as you move forward in your career. Perhaps your portfolio shows that you are good with logos but need help in typography, or perhaps your portfolio shows the need to diversify because you have been stuck in one style, or perhaps you are strong at layout design but not at logos and so forth. By giving yourself time to put together the presentation, it will force you to look at your work and give you insights into what to focus on as you move forward. The process will also inform you of what is important to you, what would you like to work on, what is your process, how do you see design, and how do you see yourself as a designer.

PROCESS

Design a presentation (Keynote, PPT, PDF, or other) that looks professional but at the same time, it does not get in the way of your work. The presentation must be well designed and demonstrate proper typographic sensitivities; type size, type weight, placement, use of color, etc.. The presentation should also reflect you as a designer. Consider what layout will best help you show your work?

You are free to choose format but we will be showing it using the projector in class.

While putting this presentation together, assume we don't know you and we are meeting for the first time. What type of information and work would be applicable in that circumstance? How will you identify the work? How will you identify who it belongs to if we ask you to leave it behind? Will it be appropriate to use animations? Why and why not? How many pieces will be appropriate to show? Should you show us physical pieces or not? Consider all possibilities and remember, WE DON'T KNOW YOU.

There should be between 12-15 pieces in your portfolio. However, since this is presentation will be a type of self assessment, feel free to show the number of pieces you find relevant or all the pieces you think are good to show.

A form will be distributed to your classmates to give you feedback on your portfolio and presentation.

FINAL FORM

The final deliverable for the projector can be any format (Keynote, PDF, PPT, etc.) you wish. However, a PDF copy is required to be turned in at the end of your presentation. This copy will be uploaded to your SAKAI dropbox folder before your presentation.

REFLECTION

You will submit a reflection for this project. In it, you should address the following questions:

What is my portfolio missing?

Does my portfolio look unbalanced: too much of one thing/style/work, and not much of other types of work?

Does my portfolio show a color preference in my color choices?

Does my portfolio show I need to focus on a particular skill?

Is my portfolio clean? Neat? Professional?

Any other aspect you discovered in the process.

PROJECT 3: DESIGN MANIFESTO RESEARCH PAPER 100 PTS

Throughout history artists and designers have developed design manifestos. Art and design movements developed and continue to develop manifestos to explain the reason for the way they practice. Some examples are found in movements such as Futurism, Dadaism, Bauhaus, more recent ones like the one developed by Massimo Vignelli, and even more contemporary ones such as Austin Kleon's. Other manifestos are The Declaration of Independence and Martin Luther King's *I Have A Dream* speech. Some manifestos that are not traditional, are ads that attempt to be make a social statement for inspiration or change. For instance, the famous Coca Cola ad from 1971. At the end of this assignment you will find a list of resources to help you with this project.

OBJECTIVES

To research the development of design manifestos throughout the history of design.

To compose a well written and organized research paper utilizing sources for support.

To develop a personal design manifesto that will inform the design of a personal branding system.

To refine, clarify, and communicate your belief of what you think is the role of design in our society.

To explain the reasons that give foundation, a base to your practice.

RATIONALE

ARS 479 is a writing intensive course. This means that a significant portion of your overall grade, will be based on your writing. The writing will be evaluated on content, grammar, syntax, writing style, and overall structure and organization. This assignment requires you to complete a 5 page paper. This does not include your bibliography page. If images are included, they will be included as appendices in the back.

A design manifesto is like your design philosophy. It is something that will continue to grow with you. However, some core beliefs will remain stable and will ground your practice as a designer. For instance, you may believe that design should be a voice for social change and that belief will probably have an impact in your choice of projects and clients. Or you may believe in sustainable design. That means that you may believe that the design of a package for instance, must have a purpose from design to production. In other words, no parts should be discarded. Or you may believe that design should be anonymous. In other words, the designer's style or flair should be no where in the design. Whichever your beliefs are, it is important for you to take a moment to research, look into yourself to consider your values as a designer. In this project you will research the history of design manifestos, pick at least two design manifestos to analyze and compare, and write your own.

PROCESS

1. Start by looking at design history. In order for you to pick the design manifestos you will focus on, you need to research design deeper. How did design as a discipline start? And how do we go from there to the development of design manifestos? Why would a designer need a design manifesto? What is their importance?

2. Collect as much information as you can. Keep in mind that I am not asking you to convince me of the need for design manifestos. Even if you claim that design's only purpose is to make money, that is a manifesto in and of itself.

It is important for you to decide what about design manifestos do you want to learn about? Or what angle will you take regarding a design manifesto? Your job is to research enough design manifestos, to be able to pick two to analyze and compare, and develop your own. In order to do that, you must first research and read several design manifestos. I have posted several links here. Please note that though Pinterest has many examples of "manifestos," we are interested in something more intellectual and deeper than "I love the world," "Kittens are nice," etc..

3. Once you have all of the needed background information, start by thinking about the following questions:

What is design?

What is the core definition of design?

What do you think it is?

Why did you really want to become a designer?

What is most important to you as a designer?

What do you think are the main issues/problems/areas for change in the design profession?

How does the industry need to be changed?

What do you think is the role and function of design in our society?

What do you think is your function and role as a designer?

Why does society need design? Does it need it?

Do you think design should be taught at a school level?

Why or why not?

4. Start writing. Just start writing. Writing, like sketching, is the tangible representation of your ideas and thoughts. The more you think about it, the more intimidated you get and the bigger the paper looks. In order to have something to work with, you must start the process by, well, writing. This is like writing a paper for an English class or your Art History class. Nothing unfamiliar here.

5. Things to consider as you are writing your paper:

- Your paper needs to be 5 pages long. That does not include images and sources.
- Sources need to be a mix of library books (yes, you must go to the library), Internet sources, and magazines. Your paper must NOT rely exclusively on Internet sources.
- The part of the paper that is your manifesto itself needs to be between 400-500 words.

FINAL FORMAT

- 5 pages not including images, graphics, cover page, appendices if any, and bibliography
- Papers using only web sources will NOT be accepted unless you provide a sound and articulate argument. Much has been written about design manifestos online. However, you must have at least 3 sources that are books and/or academic journals from the library.
- Citations need to be formatted in APA style. See USA Writing Center:
<http://usawc.wikispaces.com/Basics+of+APA+Style>
<https://owl.english.purdue.edu/owl/resource/560/01/>
<http://www.apastyle.org/>
- Text will be set at Times New Roman, 12 point size, double spaced, and numbered pages on the top right side of the page with your last name: *Hoffmann - Be Your Own Boss 3*.
- Cover page with your name, course, title, date, and my name formatted in APA style.
- Margins: 1 inch top, bottom, left, and right.
- Every image will have a caption and a citation, unless it is your own graphic or image.
- Use parenthetical citations (citation information in parenthesis). Direct quotes need page numbers and date.
As Hoffmann (2016) stated, "xxxxxxxxxx" (p.5).
- Paraphrasing does not need to have page numbers but it needs to have the date. Design involves xxxxxxx or xxxxx (Hoffmann, 2016).
- This is academic writing, therefore, your writing needs to be solid, proper, formal, and absent of grammar, syntax, and spelling errors.
- This paper needs to be your own work. Review the definition and policy on plagiarism on the syllabus and on USA's website.

RESOURCES ON WRITING

<http://usawc.wikispaces.com/Essay+Organization>

<http://usawc.wikispaces.com/Grammar+Resources>

<http://usawc.wikispaces.com/Finding+and+Evaluating+Sources>

<http://usawc.wikispaces.com/Writing+in+the+Social+Sciences>

<http://www.davidairey.com/writing-for-design/>

RESOURCES FOR DESIGN MANIFESTOS

<http://backspace.com/notes/2009/07/design-manifestos.php>

On Sustainability: A Design Manifesto

<http://www.howdesign.com/design-business/design-thinking/sustainability-design-manifesto/>

<http://www.aiga.org/manifesto-mania>

<http://backspace.com/notes/2009/07/design-manifestos.php>

10 Design Manifestos You Must Read Today

<https://blog.redbubble.com/2013/10/11-design-manifestos-you-must-read-today/>

<https://www.designmanifesto.org/>

<https://goodfuckingdesignadvice.com/>

John Maeda's Laws of Simplicity

<http://www.lifehack.org/articles/lifestyle/10-awesome-inspirational-manifestos.html>

http://www.huffingtonpost.com/grammarly/write-manifesto_b_5575496.html

<http://www.lifehack.org/articles/communication/why-everyone-should-write-a-manifesto.html>

<http://www.smashingmagazine.com/2010/02/art-manifestos-and-their-applications-in-contemporary-design/>

<http://99u.com/articles/7005/5-manifestos-for-art-life-business>

<http://www.starvingforethics.com/>

<http://www.aiga.org/a-design-education-manifesto/>

<http://www.thirdandgrand.com/manfiesto/>

<http://www.vignelli.com/canon.pdf>

<http://www.manifestoproject.it/vignelli-associates/>

http://sdrclib.uiowa.edu/dada/De_Stijl/2/1/pages/01.htm

<http://www.designishistory.com/1960/first-things-first/>

Design Manifesto 1964 & 2000: http://www.strg-n.com/edu/hgkz_BuK/files/first_things.pdf

BAUHAUS MANIFESTO

The ultimate aim of all creative activity is a building! The decoration of buildings was once the noblest function of fine arts, and fine arts were indispensable to great architecture. Today they exist in complacent isolation, and can only be rescued by the conscious co-operation and collaboration of all craftsmen. Architects, painters, and sculptors must once again come to know and comprehend the composite character of a building, both as an entity and in terms of its various parts. Then their work will be filled with that true architectonic spirit which, as "salon art", it has lost.

The old art schools were unable to produce this unity; and how, indeed, should they have done so, since art cannot be taught? Schools must return to the workshop. The world of the pattern-designer and applied artist, consisting only of drawing and painting must become once again a world in which things are built. If the young person who rejoices in creative activity now begins his career as in the older days by learning a craft, then the unproductive "artist" will no longer be condemned to inadequate artistry, for his skills will be preserved for the crafts in which he can achieve great things.

Architects, painters, sculptors, we must all return to crafts! For there is no such thing as "professional art". There is no essential difference between the artist and the craftsman. The artist is an exalted craftsman. By the grace of Heaven and in rare moments of inspiration which transcend the will, art may unconsciously blossom from the labour of his hand, but a base in handicrafts is essential to every artist. It is there that the original source of creativity lies.

Let us therefore create a new guild of craftsmen without the class-distinctions that raise an arrogant barrier between craftsmen and artists! Let us desire, conceive, and create the new building of the future together. It will combine architecture, sculpture, and painting in a single form, and will one day rise towards the heavens from the hands of a million workers as the crystalline symbol of a new and coming faith.

WALTER GROPIUS

PROJECT 4: DESIGN MANIFESTO

100 PTS

Now, it is time to take that manifesto you wrote and design a piece that represents it.

OBJECTIVES

To develop a design that communicates your design manifesto in a compelling and attractive manner.

PROCESS

Brainstorm on your notebook, sketchbook, doodle it, etc.. Then proceed to type it out first. We will read it out loud and discuss it in class. Your manifesto should be between 400-500 words. Check for spelling and grammar errors. Revise and revise and continue to revise.

Once the copy is clean and the manifesto sounds good, you will start sketching for it. The final form of this project is up to you. The manifesto can be made into a poster, book, pamphlet, oversized banner, small book, a short film that perhaps takes a metaphorical or poetic form or any other form you think goes with the concept.

As usual, all research needs to be collected in your binder, visual research is a must, sketches and all iterations should be documented as well. Remember to collect 50 images of visual inspiration. A word of caution, instead of looking at design manifestos, look at interesting projects, things that captivate you: the use of typography, the use of images, collages, films, etc.. This should be a project that is authentic to you and your manifesto, not a replica of what has already been done.

FINAL FORM

Final form, size, and format are up to you. Think of your manifesto and what is proclaiming. For instance, if your manifesto states that you believe in sustainable design and expressed environmental concerns, then what type of paper, materials, and format should your manifesto be? Your form should communicate and embody the beliefs expressed in your manifesto.

Make sure to turn in a PDF of your final version and a reflection statement printed and digital. Make sure to include all your process and research. PDFs will be uploaded to SAKAI's DROPBOX.

PROJECT 5: YOU ARE YOUR OWN BRAND 100 PTS.

OBJECTIVES

To design a branding package that encompasses a personal design identity, values, and philosophies while being culturally relevant and making an online presence

RATIONALE

This is your senior year. This means that unless you are pursuing advanced education right after graduation, you will be looking for job. Some of you will want to freelance and some of you may want to work at a small studio or agency. While others may want to find a job outside Mobile or even Alabama. Regardless of what your plans are, you will need a résumé, cover letter, letterhead, envelope, business cards, and a series of other materials. You will design an identity package where you are the client. Your job is to design for your firm and make it look professional.

PROCESS

You will start by looking at your copy of your manifesto. What type of designer do you want to be? What types of clients do you want to work with? What type of design do you want to create? I am not talking about styles here but more like areas: web, graphic, print, urban, religious, entertainment, public relations, social causes, etc..

After you brainstorm the above (please remember to document this part), start looking at visual inspiration. As usual you are required to collect at least 50 images for visual inspiration. Then, you will start sketching the components of your branding promotional kit.

The design/branding package must include the following:

Essentials

- **Business card**
 - **Letterhead (no copy) on a letter size sheet**
 - **Envelope**
- These items together count as one
- 3 Cover Letters
 - One applying for a existing job posting
 - The other one inquiring and offering your freelance services
 - Letter with identity asking someone to be a reference
 - Résumé
 - Thank you card with envelope
 - A give away small portfolio sample
 - Proposal form (this can function as a contract too)
 - Contract template with your identity (if you are using your proposal as your contract, then you don't need this one)
 - Social Media presence: There are many social media platforms. Pick at least 3 to create the appropriate image profiles and covers.
 - A type of package and/or envelope where everything is contained.

Optional

- Invoice form
- Estimate form
- Fax form
- Proof sign off sheet

IMPORTANT

You will use your letters in this manner:

-One cover letter applying for a job posting of your choosing.

Make sure to attach the job posting so I can see it.

-One cover letter offering your services as a freelancer.

You will choose a business or a design agency that outsources some of their work. You will need to include the information of the company or agency so I can see it.

-One cover letter that is empty

-One letter asking for a reference

Your container or folder should be able to be mailed but it does not need to be flat. I would suggest looking at self promotional work in HOW magazine, Communication Arts, Print, Pinterest, Behance and Dribbble.

FINAL FORM

Some of the items in your packet have predetermined sizes: Facebook and Twitter images, for example due to the sites' specifications. However, other items such as business cards, envelope, letterheads, etc., can be reconsidered if you so desire. What I ask is that whatever decision you make, is made based on conceptual reasons, not simply aesthetic or whimsical. However, consider that any deviation from standard sizes will cost you more money in printing and mailing. But that does not mean, it can't be explored.

Make sure to turn in a PDF of your final version and a reflection statement printed and digital. Make sure to include all your process and research. PDFs will be uploaded to SAKAI's DROPBOX.

RUBRICS

ARS 479 BUSINESS PRACTICES PROJECT EVALUATION

NAME:

DATE:

PROJECT: PORTFOLIO PRESENTATION

ON TIME:

	FAILURE		NOT COMPETENT		MINIMAL COMPETENCE		ABOVE AVERAGE		HIGHLY COMPETENT		FLAWLESS
DESIGN OF PRESENTATION											
Composition (application of design principles and typographic treatments)	5	<input type="radio"/>	6	<input type="radio"/>	7	<input type="radio"/>	8	<input type="radio"/>	9	<input type="radio"/>	10
Images look professional, are clear, and enhance the project shown	5	<input type="radio"/>	6	<input type="radio"/>	7	<input type="radio"/>	8	<input type="radio"/>	9	<input type="radio"/>	10
Portfolio quality composition	5	<input type="radio"/>	6	<input type="radio"/>	7	<input type="radio"/>	8	<input type="radio"/>	9	<input type="radio"/>	10
CONTENT											
Properly labeled presentation with name and contact information, each piece has been labeled, and there are no typos or grammar errors	5	<input type="radio"/>	6	<input type="radio"/>	7	<input type="radio"/>	8	<input type="radio"/>	9	<input type="radio"/>	10
PRESENTER											
Presenter is professional, speaks clearly, addresses the audience with confidence and appropriately. Attire is business casual, accessories do not distract from presentation and its content. No chewing gum or anything else. Phone is off.	5	<input type="radio"/>	6	<input type="radio"/>	7	<input type="radio"/>	8	<input type="radio"/>	9	<input type="radio"/>	10

TOTAL POINTS

/50

COMMENTS

ARS 479 BUSINESS PRACTICES

NAME:

DATE:

PEER REVIEW FEEDBACK

ON TIME:

CONTENT

Adequate number of pieces (12-15)

YES

NO

IN BETWEEN

Work demonstrates strong conceptual skills

Pieces demonstrate a good range of styles (type choices, colors, formats, etc.)

Work demonstrates attention to detail

Craft is impeccable, appropriate of a senior level student

Content is free of typos and grammar errors or typographic errors (widows, orphans, etc.)

Work is properly labeled

DESIGN

Design of the presentation has visual impact

Design is aesthetically pleasing

Design does not distract from work

Design is easy to follow, clean, neat, and professional

AREAS OF STRENGTH

AREAS OF WEAKNESS

PRESENTER'S DEMEANOR

Professional, controlled nerves, came across as confident but not arrogant or too casual, was on time, not chewing gum or anything else.

No typos or grammar errors are found

ARS 479: GRAPHIC DESIGN BUSINESS PRACTICES**NAME:****DATE:****PROJECT: DESIGN MANIFESTO RESEARCH PAPER****ON TIME:****TOTAL POINTS****/100**

	EXCELLENT	HIGHLY COMPETENT	NEEDS WORK	INCOMPLETE	MISSING OR UNACCEPTABLE
INTRODUCTION (25 POINTS)					
Provides background research into the topic					
Summarizes important findings from the review of the literature					
Describes problem to be solved					
Justifies the study					
Explains the significance of the problem to an audience of non-specialists	25-22	21-20	19-17	16-15	14 and below
PAPER DEVELOPMENT (25 POINTS)					
Addresses the topic with clarity					
Organizes and synthesizes information					
Paper follows a thread and it is easy to follow	25-22	21-20	19-17	16-15	14 and below
PERSONAL MANIFESTO & CONCLUSION (20 POINTS)					
Presents a logical explanations and points					
Personal manifesto is well thought out and goes beyond cliché statements	20-18	17-16	15-14	13-12	11 and below
WRITING MECHANICS (20 POINTS)					
Is free or almost free of errors of grammar, spelling, and writing mechanics;					
Appropriately documents sources in APA style in both text and bibliography	20-18	17-16	15-14	13-12	11 and below
SOURCES (5 POINTS)					
More than 5 current sources,					
of which at least 3 are peer-review journal articles or scholarly books.					
Sources include both general background sources and specialized sources.					
Special-interest sources and popular literature					
are acknowledged as such if they are cited.					
All web sites utilized are authoritative.	5	4	3	2	1
FORMAT (5 POINTS)					
Delivered and formatted as instructed in assignment sheet	5	4	4	2	1

COMMENTS

ARS 479: GRAPHIC DESIGN BUSINESS PRACTICES

NAME: _____ **DATE:** _____

PROJECT: _____ **ON TIME:** _____

TOTAL POINTS **/100**

	EXCELLENT	HIGHLY COMPETENT	NEEDS WORK	INCOMPLETE	MISSING OR UNACCEPTABLE	WE NEED TO TALK
QUALITY OF PROCESS BINDER (35 POINTS)						
Content, topic or project research	5	4	3	2	1	0
Visual research (min. 50 images)	5	4	3	2	1	0
Sketches (min. 50)	10	8	6	4	2	0
Reflection demonstrates learning by providing details about the process and the learning	5	4	3	2	1	0
Exploratory process goes beyond superficial explorations	5	4	3	2	1	0
Organization and presentation of binder	5	4	3	2	1	0
QUALITY OF FINAL SUBMISSION (50 POINTS)						
Layout is balanced and demonstrates command of visual organization & hierarchy	10	8	6	4	2	0
Typographic treatments (texts, headers, paragraphs, etc.) are stylized to complement the tone of the content & there are no "sins"	10	8	6	4	2	0
Graphics and/or images are high quality and are well integrated	10	8	6	4	2	0
Color palette reflects the tone of content and audience	10	8	6	4	2	0
Final design is creative and goes beyond cliché solutions	10	8	6	4	2	0
QUALITY OF WRITING & EDITING (5 POINTS)						
Clear, concise, free of typos and grammar errors, and formatted to enhance reading	5	4	3	2	1	0
QUALITY OF CRAFT (5 POINTS) includes but not limited to:						
Finished product is of portfolio quality; attention to detail is evident (design wise and handling of any of the materials as appropriate)	5	4	3	2	1	0
Project has been appropriately labeled and delivered	5	4	3	2	1	0
WORK ETHICS (5 POINTS) includes but not limited to:						
All deadlines were met during the course of the project	5	4	3	2	1	0
Student showed initiative to solve his/her own questions and challenges	5	4	3	2	1	0
Student followed instructions for project and in class	5	4	3	2	1	0

COMMENTS

ARS 479 BUSINESS PRACTICES EVALUATION

NAME:**DATE:****PROJECT: LETTERS****ON TIME:**

	FAILURE		NOT COMPETENT		MINIMAL COMPETENCE		ABOVE AVERAGE		HIGHLY COMPETENT		FLAWLESS
CONTENT	5	<input type="radio"/>	6	<input type="radio"/>	7	<input type="radio"/>	8	<input type="radio"/>	9	<input type="radio"/>	10
Professional, warm, and courteous body clearly addressing the job posting or if it is for freelancing, clearly stating intention											
Writing follows business etiquette											
Writing addresses a person by name											
Writing is free of typos and grammar errors											

DESIGN	5	<input type="radio"/>	6	<input type="radio"/>	7	<input type="radio"/>	8	<input type="radio"/>	9	<input type="radio"/>	10
Design follows the identity system and does not distract from content											

CRAFT	0	<input type="radio"/>	1	<input type="radio"/>	2	<input type="radio"/>	3	<input type="radio"/>	4	<input type="radio"/>	5
Presentation of both visual essay and synopsis is clean and professional											
Instructions have been followed and all materials are properly labeled, dated, and sourced as required in the project sheet.											

TOTAL POINTS**/25****COMMENTS**

APPENDIX 1

PROCESS BINDER

Visual artists, designers, film set designers, and even hair stylists keep a journal, binder, folder of things that are of interest to them, a specific topic they need to research, and others containing all things that inspire them, their brainstorming ideas, process, sketches, print roughs, and final prints to document their particular project from beginning to end.

In the art world, provenance—the history of ownership of a valued object or work of art or literature—documents authenticate the legitimacy and originality of a work of art. In the design world, partly due to the commercial nature of it and partly because of how technology has transformed this industry, documentation is often overlooked. Yet, it is having proper documentation of the research and the design process that legitimizes the work, helps counter any claims of copyright infringement, and gives a designer credibility in the eyes of clients.

For these reasons, you will keep and maintain a binder for each and every project in class. In the event that you are working in teams, you are still responsible for your own binder and its content.

Example of how to organize the contents in the binder:

PROJECT TITLE AND NAME

PROJECT DESCRIPTION

RESEARCH

Topic/Subject/Content Research: If you were going to write a paper, what do you know and what do you need to learn about the subject matter your project is about? If a logo for a company, what do you know about the company; its audience, its philosophy, etc.?

VISUAL RESEARCH: A MINIMUM OF 50 IMAGES

Ideas, how designers use type, how do they work with lots of text, how do they use color, if you are doing a logo abstraction of a tiger, this will include images of the tiger as well as examples of well designed logos. If trying a different technique, this will include examples of that technique used successfully, etc.

PROCESS

SKETCHES: minimum of 50 sketches unless otherwise stated in class. Your sketches should be small.

SELECTION OF THE BEST SKETCHES: usually two or three depending on the project.

COMPUTER ITERATIONS: once you take the sketches to the computer, all of those versions need to be documented.

FINAL VERSIONS

FINAL PDF

REFLECTION

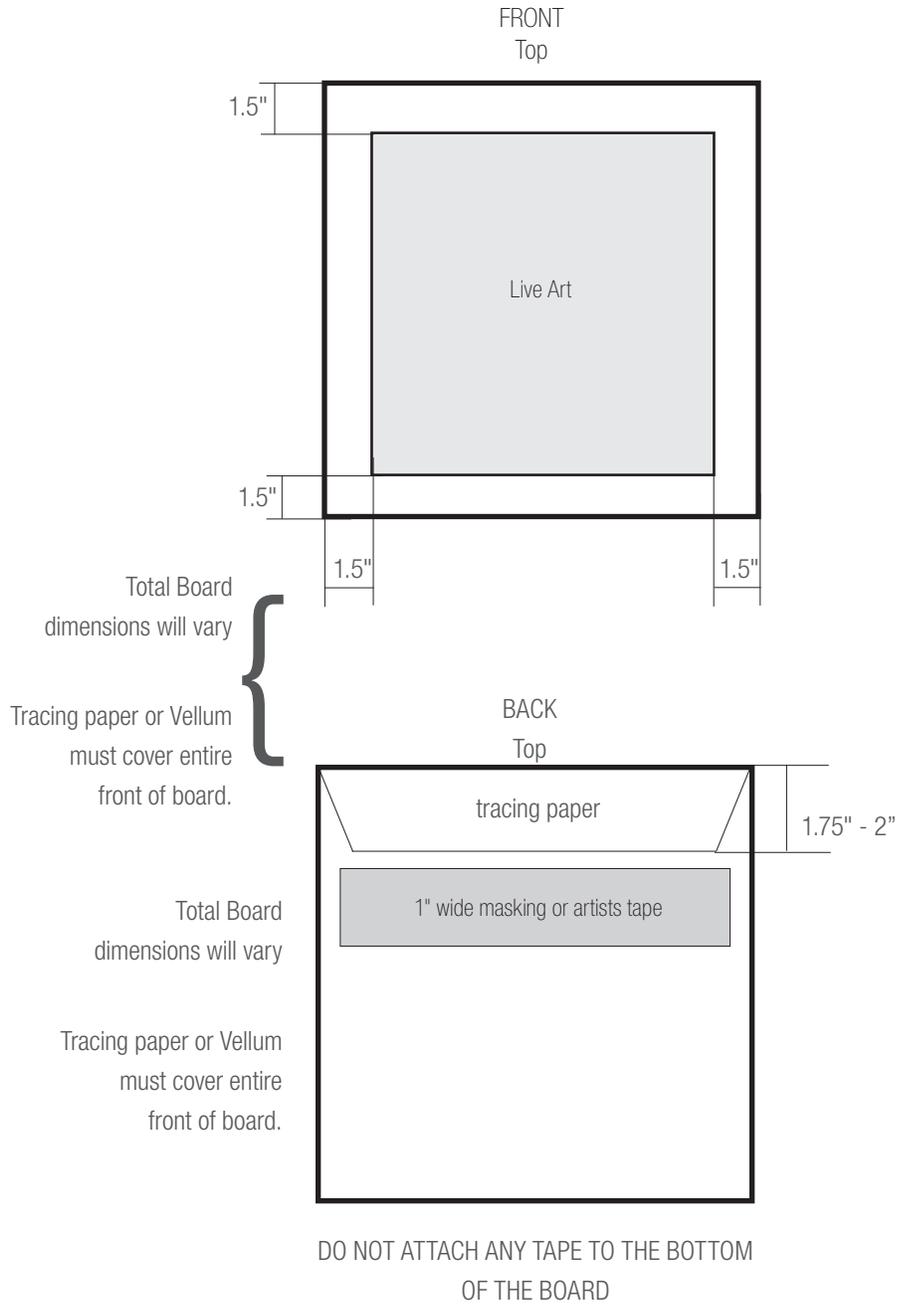
REFLECTION STATEMENT

A level of success is assumed when you turn in a project.

Therefore, make sure you talk about what you learned, areas of weakness & need for improvement. This is not the platform to brag too much or to complain.

APPENDIX 2

PROJECT BOARDS



APPENDIX 3

ORAL PRESENTATIONS

Presentations have become a vital part of a designer's work life. Whether they are sent by email as a PDF for the client to approve or are given to a board of directors, presentations reflect on the designer's skill to succinctly present the research, client brainstorming sessions, process, and rationale of the final direction. Presentations also sharpen your verbal and written skills as well as your design skills. Because you are a designer, you will be graded both on content and the design of every presentation you give in class. Following are some guidelines to follow.

- Every presentation must have an introductory slide with your name, class name, and project title, a thank you slide and a final slide with all sources listed.
- Every source you use to gather content must be cited properly: MLA, APA or Chicago style both on the slide and at the end.
- Presentations are visual, visual, visual, visual mediums. Did I say visual? Show, show, show, show. Let the slide be the visual to your voice.
- There are never enough images in a presentation. Unless otherwise stated, think of 25+ slides.
- The adage of 1 or 2 minutes per slide, is not appropriate in the post carousel age. You need to have as many as your story line needs. Every word that evokes an image, take advantage of it and show it, show it, show it, show it.
- Image choice needs to be intelligent and relevant but you can show humor.
- Use a grid for consistent organization of the content.
- Do not underestimate negative space.
- Typography
- Use typefaces consistently: headers, subheaders, callouts, body copy, etc..
- No typographic errors such as widows, hyphens, and orphans.
 - Use smart quotes, not inch marks.
 - Hang the punctuation.
 - Use punctuation consistently.
 - Because the slides will be shown on a screen, do not write paragraphs on your slides. Use short lines of text. If needing to keep several lines of text together, build them up by copying and pasting as you move on in the narrative. Do not show a slide with more than one point at a time.
 - Body copy should be over 18 points. Depending on the typeface, this may be too small still.

Remember a presentation is not reading a paper or the newspaper. Do not overwhelm the slides with text. There should be no paragraphs and type size should be a minimum 16 point size. Spread the information.

APPENDIX 4

LABELING

Unless otherwise stated, every digital submission should be labeled in the following manner:

LASTNAME_FIRST_PROJECTNAME_ARSTXX_SPXX