Department of Design

Introduction

The Department of Design advances the professional work of thoughtful, creative, and meaningful design to delight, inspire, and serve the needs of people. Design is the planning that lays the basis for creation and development of every object or system people use. Design programs train students to be problem solvers who consider the aesthetic, functional, and user-focused aspects of an object or a process. This requires considerable integrative research, thought, modeling, interactive adjustments, and redesign.

KU is an accredited institutional member of the National Association of Schools of Art and Design (http://nasad.arts-accredit.org). The entrance and graduation requirements in this catalog conform to the published guidelines of that organization.

Undergraduate Programs

The department offers a professional B.F.A. degree program with concentrations in the following:

- Illustration & Animation
- Industrial Design
- Photography
- Visual Communication Design

Courses for KU Students Not Admitted to Design

Students in other KU schools may enroll in Design courses for credit subject to the availability of classroom space with the permission of the instructor of the course.

Department Policy on Professionalism & Attendance

To get the most out of the courses and grow as a young designer, students need to approach the course work with a serious attitude and a willingness to work beyond just doing what is asked. Design is a very competitive and challenging profession, but for those who find a way to be engaged with the work and enjoy being challenged, the demands are well worth meeting and the rewards are truly fulfilling. Courses are taught with this philosophy in mind. Students are expected to commit themselves and to work hard, every day, not just for better grades, but for the enjoyment that the work brings and the creative growth and skill development that comes with it.

Design is a collaborative profession. Clear verbal skills are all important in communicating one's ideas to clients and Design team members, and professional conduct can have a significant impact on the ability of a Designer to succeed. Because of the importance of professionalism in communication and conduct, students should maintain themselves according to the following guidelines:

- Attend each session of class in its entirety.
- Come prepared to present their concepts, discuss how the form of their design supports their concept, and describe how they arrived at their ideas.
- Participate in critiques and discussions with a spirit of mutual respect. Providing comments to one's peers is a privilege. Students will benefit from both giving and receiving feedback - one does not have to "like" another's work, but must provide insightful commentary in a courteous and productive manner.
- Maintain a positive and open-minded attitude.
- Demonstrate self-discipline and eagerness to participate.
- Consistently strive for the highest standards of quality in work and conduct.

Failure to abide by the guidelines and policy notes stated in this policy will lower a student’s grade by one full letter grade or more, and/or will result in administrative withdrawal from one or more classes.

Note regarding cell phones:

Students are required to turn their cell phones off or on silent and refrain from browsing the web, using social media, checking email, text messaging, etc. during class, lectures, and demonstrations. Students may use these devices only during designated break times.

Note regarding late work:

All projects and assignments are due on the date set by the instructor. Late projects will be penalized by lowering the project grade by one full letter grade for each day that it is late. Late projects will not be accepted beyond three days after the original due date. Projects are due at the start of class. Instructors may elect not to accept late work, but must note their policy regarding late work in the syllabus for each class.

Note regarding attendance:

Each class is a significant financial investment (http://affordability.ku.edu/costs) by each student, is based on sequential information and projects, and requires the full participation of each student. Each session of class missed or coasted through is a wasteful and impedes the student’s ability to succeed in that class. For those reasons, students are required to attend classes in which they are enrolled and/or intend to enroll, must be on time for each session of class, and must remain in attendance for each entire session of class. Attendance will be taken at the beginning of each session of class.

In the event of any absence, students are responsible for obtaining all missed information, materials, and assignments from the class period(s) during which they were absent. Students who are absent must complete all assignments by the due date originally assigned for the work.

Three absences will be allowed in a class for any reason within the first six weeks of a given semester. A fourth absence within the first six weeks of a given semester will result in administrative withdrawal of the truant student. To request that a student be retroactively withdrawn from their class, an instructor must submit an Absence Warning Form with the appropriate note.

Beginning with the 7th week of a given semester, each absence beyond three for a given class will result in a penalty of one letter grade in that class.

For classes that meet only once per week, only two absences will be allowed for a given class for any reason within the first six weeks of a given semester, and a third absence within the first six weeks of a given semester will result in administrative withdrawal of the truant student. To request that a student be retroactively withdrawn from their class, an
instructor must submit an Absence Warning Form with the appropriate note.

Beginning with the 7th week of a given semester, each absence beyond two for a given class that meets once a semester will result in a penalty of one letter grade in that class.

Three "late" marks will be equivalent to one absence with respect to the attendance policy of the department.

Instructors may implement amended versions of this policy at their discretion. Regardless, the attendance policy used for a class must be documented in the syllabus for that class.

In order to ensure that students are duly reminded of the possible consequences of continued truancy, instructors must submit an Absence Warning Form after two absences for a class that meets twice per week or after one absence for a class that meets once per week.

RELIgIOUS HOLIDAYS:

If any scheduled course meeting conflicts with mandated religious observance, the student must notify the instructor prior the day of the observance that the student will be absent.

MEDICALLY-RELATED ABSENCES:

Because of the fast-paced, project-based nature of studio curricula, absences as the result of a medical condition will count in the same way as non-medical absences. Excessive absence for any reason, as outlined in this policy, are irreparably detrimental to a student’s ability to succeed in our studio curriculum.

School of Architecture & Design Policy on Plagiarism & Academic Misconduct

If a student tries to copy someone’s work or take someone’s idea and pass it off as their own they will suffer the penalties as outlined in the KU Student Code of Rights and Responsibilities.

All work that students hand in for a course must be made and created by them, over the course of this semester, exclusively for the course in question.

Academic misconduct by a student shall include, but not be limited to, disruption of classes; threatening an instructor or fellow student in an academic setting; giving or receiving of unauthorized aid on examinations or in the preparation of notebooks, themes, reports, or other assignments; knowingly misrepresenting the source of any academic work; unauthorized changing of grades; unauthorized use of University approvals or forging of signatures; falsification of research results; plagiarizing of another’s work; violation of regulations or ethical codes for the treatment of human and animal subjects; or otherwise acting dishonestly in research. See full policy. (http://design.ku.edu/academic-misconduct-policyprocedure)

The Department of Design’s procedures regarding allegations of plagiarism and academic misconduct are outlined here (https://design.ku.edu/department-design-academic-misconduct-procedure).

Expected Workload

Throughout the semester students are required to work a minimum of 3 hours of homework per credit hour per week outside of class on their projects (3 hour studio will have a minimum of 9 hours of homework per week). Many students will find that they will need to spend even more time per week to complete the work.

Students should be aware that not all project work can be done at home or at their convenience. They should also be aware that expecting to work a full-time or near full-time job (over 20 hrs. per week) will most likely have a negative impact on their performance and grade. Studio course projects require a great deal of time in order to develop and complete. It is very difficult to try and balance both a full-time job and a full load of studio classes.

Accommodation for Documented Disabilities (ADA)

The Academic Achievement and Access Center (AAAC) coordinates academic accommodations and services for all eligible KU students with disabilities. If you have a disability for which you wish to request accommodations and have not contacted the AAAC, please do so as soon as soon as possible. They are located in 22 Strong Hall and can be reached at 785-864-4064 (V/TTY). Information about their services can be found at http://www.disability.ku.edu. Please contact the instructor privately in regard to your needs in the course.

Minimum Grade Requirements, Minimum KU Cumulative GPA Required for Graduation

All courses listed under the “Major Studies” section of the degree requirements for the Design BFA require a semester grade of at least “C” or higher in order to continue into the next course in the studio sequence. A grade below the minimum requirement for a Major Studies course will require the student in question to repeat that course. In most cases, Major Studies courses are only offered once per year. Students in the Department of Design must maintain a cumulative 2.0 GPA to graduate with a degree in Design.

Graduate Programs

The department offers the following graduate degree programs:

- Master of Arts (M.A.) in Design with a concentration in Design Management
- Master of Arts (M.A.) in Design with a concentration in Interaction Design

Please visit the Graduate Studies (http://www.graduate.ku.edu) website for more information.

Courses

**ADS 300. Foundations in Interaction Design. 3 Hours.**

This course examines the fundamental principles and materials underlying the interactions between people, artifacts, and systems. Students will be introduced to a variety of new tools and techniques that will facilitate the prototyping of interactions/user interfaces/experiences of mobile devices, desktop devices, cars, games, consoles, kiosks, and/or apps. Projects, lectures and tutorials will provide a working knowledge of fundamental principles, processes and current tools. Prerequisite: Corequisite: INDD 302 for Industrial Design students or VISC 304 for Visual Communication Design students. Instructor consent required for all other students. LEC.

**ADS 320. Hallmark Symposium Series. 1 Hour.**

Visiting professionals discuss various aspects of Design based upon their own special areas of expertise. Four semesters of this course are mandatory for students in each concentration of the Design BFA. INDD 320 may be allowed to count in place of ADS 320 in limited cases.
for students in the Industrial Design concentration of the Design BFA. Students taking this course for credit must attend at least five of the seven lectures that compose the series each semester in order to earn a passing grade in the course. Graded on a satisfactory/unsatisfactory basis. Open to all KU students. LEC.

**ADS 325. Design Thinking & Research Methodologies. 3 Hours.**
Introduction to the principles of design thinking, design processes, design strategies and methods, including techniques and tools for the development of human-technology interfaces. Abstract through concrete representation methods and techniques will be applied to interaction design projects/problems. Information collection and analysis methods, scenario and prototyping methods, evaluation methods (empirical), creativity methods, and task-oriented methods (non-empirical) will also be considered. Prerequisite: Corequisite: INDD 312 for Industrial Design students or VISC 204 for Visual Communication Design students. Instructor permission required for all other students. LEC.

**ADS 340. History and Philosophy of Design. 3 Hours.**
Survey of design history from 1800 to present with emphasis on graphics, architecture, industrial and interior design movements, individuals and their influences. Prerequisite: Admission to the School of Architecture Design as a Design student. LEC.

**ADS 401. The Victor Papanek Memorial Course on Design Ethics. 3 Hours.**
Since the time of Socrates, philosophers have struggled with understanding everyday moral dilemmas. In this course, we will look at how cultures throughout history have framed everyday moral choices and how those choices apply to working as a designer/artist/architect in our contemporary world. Through presentations, guest lectures, small group discussions, and role-playing experiences, we will question and analyze ethical and moral problems faced by today's shapers of culture. This course is named after industrial designer Victor Papanek, who served as a Distinguished Professor of Architecture Design at KU from 1981 until his death in 1998. His 1971 book "Design for the Real World" is credited as being one of the first publications which challenged designers to understand their social and ecological responsibilities. Open to all students. LEC.

**ADS 411. Design Trends and Forecasting. 3 Hours.**
This course introduces students to principles and theories from various disciplines concerning an understanding of cultural trends and micro-trends. Emphasis is placed on adaptation of these theories to an understanding of the practice of trends research and trend forecasting within the design practice, as well as how trends can be integrated into the designer's thinking and making process. Open to all students. LEC.

**ADS 530. Intra Design Problems: _____, 3 Hours.**
A collaborative studio across all Design Department areas of study. Students of the different areas will be organized into work groups and conduct in-depth research, investigate new problem solving methodologies, develop new applications and working knowledge of specialized subjects. Prerequisite: Junior level or higher standing in Design or Architecture or permission of the instructor. LAB.

**ADS 531. Internship Credit. 1-6 Hours.**
Students develop professional skills and problems solving through applied work with an employer in a Design field. Supervision by a professional designer, and prior approval by the relevant Area Coordinator is mandatory. Graded on a Satisfactory/Unsatisfactory basis. May be repeated twice for credit. Prerequisite: Junior level or higher standing in the Design Department. INT.

**ADS 532. Study Abroad: _____. 3 Hours.**
Students will participate in a Design focused study abroad program. The student will be required to attend group meetings prior to the trip along with development of research topics of interest. Simple documentation would be required - sketchbook/journal responding to day-to-day itinerary and other events, following the trip and presented for a grade. Prerequisite: Junior level or higher standing in Design or with permission of the instructor. Corequisite: ADS 533. LAB.

**ADS 533. Study Abroad Documentation. 3 Hours.**
Consists of research work prior to the trip as well as follow-up and required studio work due after return. A portfolio of work will be required for a grade. Course will also fulfill Design-specific requirements or studio credits for other majors. Areas may designate specific Design courses as substitutions for this course. Prerequisite: Junior level or higher standing in Design or with permission of the instructor. Corequisite: ADS 532. LEC.

**ADS 560. Topics in Design: _____. 3 Hours.**
A study of different topics in different semesters in a special area of interest to a staff member and suitable qualified students. May be repeated for credit. Prerequisite: Junior standing in department or permission of instructor. LAB.

**ADS 570. Design Seminar. 3 Hours.**
Comprehensive examination of a complex design problem from the point of view of the various specializations. Prerequisite: Junior standing in department. LEC.

**ADS 580. Special Problems in Design. 1-6 Hours.**
A study of current problems in design or crafts with an emphasis on research. Special problems proposals must be discussed with and approved by the instructor and advisor prior to enrollment in the course. A student may not take more than six credit hours of special problems in any one semester. Prerequisite: Junior standing in department. IND.

**ADS 710. Advanced Human Factors in Interaction Design. 3 Hours.**
The study of human factors principles and guidelines are fundamental to interaction design. In this course, these principles will be illustrated and applied to real-world design projects/problems. Human physical and cognitive capabilities, computer-human interface and systems properties, interaction design methods, and the physical and socio-cultural environment will be considered. Fundamental issues in human-centered systems, basic research methods, including statistics and literature searches, will be included. Open to all university students. Graduate students will meet concurrently with INDD 510 and receive additional coursework. LEC.

**ADS 712. Design Strategies and Methods. 3 Hours.**
This course will cover the principles of design thinking, design processes, design strategies and methods, including techniques and tools for the development of human-technology interfaces. Abstract through concrete representation methods and techniques will be applied to interaction design projects/problems. Information collection and analysis methods, scenario and prototyping methods, evaluation methods (empirical), creativity methods, and task-oriented method (non-empirical) will also be considered. Methods common to design-related disciplines in the social sciences, business, architecture, communication studies and engineering are integrated. Graduate students will meet concurrently with INDD 512 and receive additional work. Prerequisite: Consent of instructor for all non-design students. LEC.

**ADS 714. Designing Business Services and Consumer Experiences. 3 Hours.**
Business products, services and environments are often intermingled in ways that require more holistic ways of thinking and development. A challenge of service innovation is to design with an understanding of the
many dimensions of human experience and satisfaction. This course elaborates how, where, when, and why design can enhance the value of business services. Theory, methods, and practice aspects of services design are presented. LEC.

**ADS 720. Graduate Seminar in Design. 1 Hour.**
Comparative studies of various areas of specialization in design. Repeat for credit to a maximum of six credit hours. LEC.

**ADS 730. Directed Reading in Design. 1-3 Hours.**
Research reading and presentation of reports on specific subjects related to the students major area of specialization. Required of all graduate students. RSH.

**ADS 732. Study Abroad: ______, 3 Hours.**
Students will participate in a Design focused study abroad program. The student will be required to attend group meetings prior to the trip along with development of research topics of interest. Simple documentation would be required - sketchbook/journal responding to day-to-day itinerary and other events, following the trip and presented for a grade. Prerequisite: Junior level or higher standing in Design or with permission of the instructor. Corequisite: ADS 733. LAB.

**ADS 733. Study Abroad Documentation. 3 Hours.**
Consists of research work prior to the trip as well as follow-up and required studio work due after return. A portfolio of work will be required for a grade. Course will also fulfill Design-specific requirements or studio credits for other majors. Areas may designate specific Design courses as substitutions for this course. Prerequisite: Junior level or higher standing in Design or with permission of the instructor. Corequisite: ADS 732. LEC.

**ADS 740. Special Problems in Design. 1-6 Hours.**
An in-depth study of current problems in design or crafts with an emphasis on research. Special problems proposals must be discussed with and approved by the instructor and graduate advisor prior to enrollment in the course. RSH.

**ADS 745. Branding and Design. 3 Hours.**
A rapidly changing marketplace demands business strategy that is rooted in the dynamics of human culture, society, and psychology. Design thinking directly engages such factors and is, thus, well suited to help organizations formulate effective, versatile and strategic brands. This class focuses on strategic design analysis as a means to promote innovation in core brand development and extension into new applications and product categories. By aligning design with engineering, marketing, advertising, packaging, and service, business can innovate new sources of market value and deliver a more powerful brand messages. Prerequisite: Consent of instructor for all non-design students. LEC.

**ADS 750. Design Management. 3 Hours.**
Design Management has been described as "applied innovation" or the methodical capturing of talent and resources available inside and outside an organization to create valuable new offerings, brands, and business models. This course explores the design functions in business as a means to solve difficult challenges and develop new market-facing opportunities. Subjects include brand value creation, differentiation, coordination, and transformation. Numerous cases will be discussed. LEC.

**ADS 751. Creating Design Scenarios and Simulations. 3 Hours.**
Most organizations are imaginatively challenged and experience difficulty innovating and marketing new concept offerings. Conventional methods spotting and validating new opportunities often lack the persuasive power necessary for change to occur. Scenario-based design and simulation offers ways to vividly representing a future that is different from the past. This course presents theory, methods and practice aspects of design scenario construction and simulation. LEC.

**ADS 760. Design and Strategic Innovation. 3 Hours.**
As companies struggle with the demands of increasing consumer, intense competition and downward price pressures, there is a corresponding increase in the demand for more innovative business models and higher-value offerings. These forces have significantly broadened the strategic scope of design. Advanced, multi-disciplinary design teams are being engaged early to help guide new business and product development efforts. Why, where, when, and how this is done in order to deliver on the promise of innovation is the subject of this course. Prerequisite: ADS 750 or with consent of instructor. LEC.

**ADS 765. Interaction Design. 3 Hours.**
Interaction Design is about creating products, services or environments that offer significant experiential value to people and economic value to organizations. This course engages the comprehensive subject of design for human experience. Building on the gamut of human factors and design methods knowledge, this offers hands-on experience in the research, analysis, modeling and simulation of original and experientially compelling design solutions. Prerequisite: ADS 710, ADS 712 or with consent of instructor. LEC.

**ADS 770. Design Cognition. 3 Hours.**
In a science of design, the study of "human designers" is as important as the study of designed artifacts or design tools. Since the beginning of research in Design Cognition, many empirical studies have opened up our understanding or human designers and the ways they design. While design is largely a mental activity, it interacts strongly with heterogeneous external representations. It encompasses problem definition and solving, analogical mappings, mental imaging and other mental processes. It requires team coordination and is situated in a cultural milieu that defines roles and modes of behavior. As such, distributed cognition, situated cognition, and social cognition - all have become relevant to the understanding of design cognition. The structure of a design task, the mental representation of design form and behavior, the structure of design teams, and the associated concepts of design cognition will be the subject of the course. LEC.

**ADS 810. Orientation Seminar. 1 Hour.**
Studies directed to development of a thesis plan. Required of all graduate students. Offered in fall semester only. Graded on a satisfactory/unsatisfactory basis. LEC.

**ADS 850. Studio Teaching Practice. 1 Hour.**
Graduate students only. Must hold an assistant instructor or teaching appointment. Credit earned does not satisfy any credit requirement for a degree. Graded S or U. FLD.

**ADS 860. Graduate Synthesis and Applications Seminar. 1 Hour.**
Group discussion and presentations on timely industry topics. Topics will be substantial, bridging relevant program subjects and professional area boundaries. May be repeated for up to six credit hours in subsequent semesters. LEC.

**ADS 861. Thesis Research Seminar. 1 Hour.**
Approaches to producing original design research. Methods, resources, topics and projects are discussed and evaluated. May be repeated for up to six credit hours in subsequent semesters. LEC.

**ADS 890. Thesis. 1-8 Hours.**
For guidance refer to Design department graduate guidelines. THE.
Courses

BDS 100. Design Thinking. 1 Hour.
Design, like almost every industry, profession, school or major on campus, is forever being changed by technology, its reach, global access, and social innovation. From the basics of how to think like a designer or how to design a better presentation in powerpoint to how design can be situated in businesses and organizations to create innovative new products, services or social change. This course will give students an awareness of design in our everyday world; an understanding of some of the cultural, theoretical, conceptual, and practical issues related to design and designing. The ultimate goal is that by the end of this course students will know how design contributes to contemporary society and how they might use this understanding throughout their life in little and big ways. Open to all majors. Graded on satisfactory/ unsatisfactory basis. LEC.

BDS 101. Design Thinking and Making. 3 Hours.
This is a course for all Design Department majors, to introduce them to creative problem solving; and the fundamentals of two-, three-, and four-dimensional design. Drawing, photography, 2D and 3D models are used in this course as a means of design thinking to visually represent problems and solutions. Students must receive at least a grade of C (2.0) in this course to continue in the Design program. Prerequisite: Admission to the Department of Design or instructor permission. LAB.

BDS 102. Design Thinking and Making II. 3 Hours.
This is a course for all Design Department majors and serves as a continuation of BDS 101 with a greater emphasis on examining the relationships between design and other systems: environment, society and culture, and technology and economics. One and a half hours of lecture and six hours of studio-lab per week. Students must receive at least a grade of C (2.0) in this course to continue in their Design program. Prerequisite: Must be admitted into the Design Department and have completed BDS 101 and 103 with at least a grade of C (2.0) or equivalent course work, or receive instructor permission. Prerequisite: BDS 101 and 103. LAB.

BDS 103. Drawing for Design. 3 Hours.
This course will focus on drawing as a tool of communication through freehand exercises that explore observation and perception, form and proportion, dimensional illusion and expressive characteristics using a variety of materials and media. Some identified sections of this course will also use two-and three-dimensional modeling software. Students must receive at least a grade of C (2.0) in this course to continue in their Design program. Prerequisite: Admission to the Department of Design or instructor permission. LAB.

Courses

ILLU 200. Foundations in Image Making. 3 Hours.
Presentation of fundamental principles for communication through visual language. Exploration of theories in visual perception and visual communication, with focus on reading and developing visual images for intended meaning. Emphasis is placed on concept development, compositional exploration, color theory, the affect of value and color on images, and the significance of reference creation. Required for Illustration and Visual Communication Design majors as a pre-review course. This course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Open to other Design majors as a Studio Elective. Prerequisite: BDS 101 with a grade of C or higher. LAB.

ILLU 205. Drawing Media for Illustration. 3 Hours.
Exploration of problems in drawing for various reproduction processes. Emphasis on perspective, head drawing, the clothed and nude figure, nature illustration, perspective, and environments. Various drawing media and materials are explored. Required for Illustration majors as a pre-review course. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: BDS 101 or permission of instructor. LAB.

ILLU 305. Image Making. 3 Hours.
Concentrated study in developing methodologies for producing contemporary illustration. Emphasis is placed on concept development, composition exploration, value and color studies, and reference creation. Required for Illustration majors as a pre-review course. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: ILLU 200. LAB.

ILLU 315. Introduction to Illustration. 3 Hours.
Concentrated study in developing skills and techniques with media and materials that are employed in producing contemporary illustration. Continued emphasis on methods of research and idea generation. For majors only. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C+ (2.3) or higher to continue on to the next course in the sequence. Illustration Animation students should take this course alongside ILLU 405. Prerequisite: ILLU 205 and ILLU 305 with grades of C or better or permission of instructor. Corequisite: ILLU 405. LAB.

ILLU 405. Drawing Media for Illustration II. 3 Hours.
Students will explore various drawing and painting media to continue developing their mastery of representational imagery for illustration. Reference collecting, model making, and the creating of photographic reference material will be addressed. Emphasis on mark making, value and color relationships, and placing the figure in an environment is also covered. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C+ (2.3) or higher to continue on to the next course in the sequence. Intended to be taken alongside ILLU 315. Prerequisite: ILLU 205 and ILLU 305 with grades of C or better or instructor permission. Corequisite: ILLU 315. LAB.

ILLU 410. Fundamentals of Animation. 4 Hours.
Concentrated study in developing skills and techniques with digital media and materials employed in producing basic contemporary animation. Development of concept, script, storyboard, and use of audio, music and sound effects are part of this animation experience. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: ILLU 315 and ILLU 405 with grades of C+ (2.3) or higher, or permission of instructor. Corequisite: ILLU 415. LAB.

ILLU 415. Illustration Concepts. 3 Hours.
Focus of this course is to learn how to think visually. Concentrated study on developing different forms of concepts for illustration. Continued development of technical skills and visual literacy to gain insight on how to make images that communicate unique ideas clearly. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: ILLU 315 and ILLU 405 with a C+ (2.3) or higher. Corequisite: ILLU 410. LAB.

ILLU 425. Concept Art. 3 Hours.
Introductory exploration of the process, skills and concepts necessary for successful concept art character design and effective blending of matte
painting and film. Drawing will be of primary concern for this course, yet exploring digital means of character development will also be introduced. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Intended to be taken alongside INDD 435. Prerequisite: BDS 101 with a grade of C or higher or permission of instructor. Corequisite: BDS 101. LAB.

INDD 435. Sequential and Narrative Illustration. 4 Hours.
Exploration of thematic illustration through the development of a series of images based on a topic or story. Aspects of continuity, consistency, storytelling, pacing, editing, packaging and a holistic method of developing illustration are addressed. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: BDS 101 and BDS 410 with grades of C or higher. Corequisite: BDS 410. LAB.

INDD 50. Animation. 3 Hours.
Continued development of concepts, scripts, storyboards, and use of audio, music and sound effects in the production of a one- to three-minute animated film. Prerequisite: BDS 410 and INDD 415 with grades of C (2.0) or higher, or permission of instructor. LAB.

INDD 501. Animation. 3 Hours.
Continued development of concepts, scripts, storyboards, and use of audio, music and sound effects in the production of a one- to three-minute animated film. Prerequisite: BDS 410 and INDD 415 with grades of C (2.0) or higher, or permission of instructor. LAB.

INDD 121. Drawing for Industrial Design I. 3 Hours.
This course will focus on drawing as a tool of communication through a variety of exercises that explore observation and perception, form and proportion, dimensional illusion and expressive characteristics of images based on a topic or story. Aspects of continuity, consistency, storytelling, pacing, editing, packaging and a holistic method of developing illustration are addressed. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: BDS 101 and BDS 410 with grades of C or higher or permission of instructor. Corequisite: BDS 101. LAB.

INDD 122. Drawing for Industrial Design II. 3 Hours.
Sketching allows product designers to generate ideas quickly, without committing resources to any single idea. This course continues to focus on sketching/drawing as a tool of communication through a variety of exercises that continue to explore form and proportion, composition, dimensional illusion and expressive characteristics. Students completing the Industrial Design concentration of the Design BFA must earn a C or better in this course and pass the First-Year Checkpoint in order to continue into INDD 284 and INDD 312. Prerequisite: BDS 101 with a grade of C or better. LAB.

INDD 284. Basic Industrial Design Studio. 3 Hours.
Course introduces tools, techniques and processes used in the professional practice of Industrial Design. Learning is through a series of short, focused projects. Techniques in drawing, computer modeling, physical modeling, and presentation are demonstrated and developed. Strategies to improve creativity are explored, while addressing market and production considerations. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: INDD 200 and INDD 212 with grades of C (2.0) or higher. LAB.

INDD 302. Intermediate Industrial Design Studio. 3 Hours.
Course introduces tools, techniques and processes used in the professional practice of Industrial Design. Learning is through a series of short, focused projects. Techniques in drawing, computer modeling, physical modeling, and presentation are demonstrated and developed. Strategies to improve creativity are explored, while addressing market and production considerations. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: INDD 284 with a grade of C or higher. LAB.

INDD 312. Drawing for Industrial Design II. 3 Hours.
Sketching allows product designers to generate ideas quickly, without committing resources to any single idea. This course continues to focus on sketching/drawing as a tool of communication through a variety of exercises that continue to explore form and proportion, composition, dimensional illusion and expressive characteristics. Students completing the Industrial Design concentration of the Design BFA must earn a C or better in this course to continue into INDD 302. Prerequisite: INDD 212 with a grade of C or better. LAB.

INDD 320. Directed Readings in Industrial Design. 1 Hour.
This course is an alternative to ADS 320 (Hallmark Symposium) for Industrial Design students with unavoidable scheduling conflicts. Students will watch relevant films and digital media, read important texts and articles, attend lectures, then compose and submit careful reflections on those media and experiences. Graded on a satisfactory/unsatisfactory basis. Prerequisite: Admission to the Department of Design in the School of Architecture Design and department permission. LEC.

INDD 378. Problems in Industrial Design: ___. 3 Hours.
Individual and/or group research projects in one of several specific design areas which will be identified on a semester by semester basis. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. May be repeated for credit. Prerequisite: Eligibility for INDD 302 or permission of instructor. LAB.
INDD 446. Advanced Industrial Design Studio. 3 Hours.
Continuation of INDD 284 and 302 but encompassing design problems of greater complexity including group research and problem solving assignments in advanced product and service design. Advanced techniques in problem solving, concept communication, visualization, and overall design expression will be demonstrated and explored. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: INDD 302. LAB.

INDD 448. Professional Industrial Design Studio Practices. 3 Hours.
Continuation of Industrial Design studios, projects are longer requiring a high level of demonstrated design ability for successful completion. Issues regarding professional ethics, accountability, and responsibility to public and client are discussed and implemented. Professional design, presentation, and visualization skills will be demonstrated and explored. Finished designs will include full production technical specifications. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: INDD 446 with a grade of C or higher. LAB.

INDD 508. Materials and Processes. 3 Hours.
A study of modern materials, manufacturing processes, and construction methods applicable to the fields of industrial design and interior design. Design analysis of existing products, furniture, building components, and storage systems. Design assignments in furniture, storage systems, and interior space arrangements with emphasis on materials and construction. Field trips to area manufacturing and design facilities. Prerequisite: Permission of instructor. LEC.

INDD 510. Human Factors and Ergonomics. 3 Hours.
Introduction to the field of human factors appropriate to industrial, interior, interaction, and visual design. The course will cover a wide range of topics that fall under the umbrellas of cognitive ergonomics and physical ergonomics. This course aims to examine the cognitive and physical constraints of the human system and how design can address those issues. Open to all students, though instructor permission is required for non-Design students. Prerequisite: INDD 302 or instructor permission. LEC.

INDD 512. Methods in Design. 3 Hours.
Introduction to the study of methods of designing common to industrial, interior, and visual design. Evaluation methods (semantic differential), creativity methods (scenario writing), and task-oriented method: (PERT/CPM) will be considered in relation to design problems. Open to non-design students. Prerequisite: Corequisite: INDD 302 for industrial design majors or ENVD 200 for environmental design majors respectively. Consent of instructor for all other students. LEC.

INDD 555. Portfolio. 3 Hours.
Work directed toward maximizing the quality and effectiveness of the individual student's professional portfolio. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: Corequisite: INDD 448. LEC.

INDD 580. Senior Industrial Design Studio. 3 Hours AE61.
Course requires the negotiation and accomplishment of a comprehensive body of work, comprising independent research, ideation, refinement, detail technical specifications, renderings, and a working and tested prototype of your final design. A final report of the project is required documenting your design process, the depth and complexity of which are commensurate with expectations for entry-level professionals. Faculty may consider national or international competitions as appropriate substitutions for student derived briefs, where applicable. The nature and scope of the work (1-2 projects maximum), as well as details of anticipated accomplishment must be outlined by the student and approved by the instructor prior to the beginning of the second week of classes. In exceptional circumstances, projects may extend into both semesters, via INDD 581--this requires permission/negotiation with faculty and is to be declared as an aspiration at start of INDD 580. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: INDD 448. LAB.

INDD 581. Senior Industrial Design Studio II. 3 Hours.
Course requires the negotiation and accomplishment of a comprehensive body of work, comprising independent research, ideation, refinement, detail technical specifications, renderings, and a working and tested prototype of your final design. A final report of the project is required documenting your design process, the depth and complexity of which are commensurate with expectations for entry-level professionals. Faculty may consider national or international competitions as appropriate substitutions for student derived briefs, where applicable. The nature and scope of the work (1-2 projects maximum), as well as details of anticipated accomplishment must be outlined by the student and approved by the instructor prior to the beginning of the second week of classes. In exceptional circumstances, projects may be a continuation of those started in INDD 580--this requires permission/negotiation with faculty and is to be declared as an aspiration at start of INDD 580. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: INDD 580 with a grade of C or higher. LAB.

INDD 715. Industrial Design. 2-6 Hours.
Research-oriented advanced study in industrial design. Prerequisite: Graduate major in industrial design or consent of instructor. RSH.

INDD 815. Industrial Design. 2-6 Hours.
Prerequisite: INDD 715. RSH.

Courses

PHTO 101. Fundamentals of Photography. 3 Hours GE3H.
Open to students of all disciplines and experience levels, this course provides an introduction to the medium and language of photography. Basic DSLR camera operation and workflow will be accompanied by lectures, readings, and discussions regarding the historical and theoretical concerns of the medium. A digital camera with full manual controls is required - RAW capable preferred. LAB.

PHTO 177. First Year Seminar: Picturing Place: Photographing Lawrence. 3 Hours GE11.
Are you new to KU, Lawrence, or even the Midwest? Would you like to know your new home better? The act of photographing - observing, participating, being present - can accelerate a connection to Place. In this digital photography class, each student will identify a specific community or environment within the Lawrence area to photograph repeatedly and meaningfully over the course of the semester. Class time will be spent reviewing and refining the work, discussing its context, introducing research methods for deeper understanding of the chosen topic, and gaining inspiration from relevant historic and contemporary models of photographic inquiry. By the end of the semester, the student will have strengthened both their visual literacy skills and their ties to their new surroundings. All photographic experience levels welcome. LEC.

PHTO 200. Foundations in Photography. 3 Hours.
Foundations in Photography covers camera operation, workflow, and digital and darkroom printing methods, accompanied by lectures,
readings, and discussions regarding the historical and theoretical concerns of the medium. A digital camera with full manual controls and RAW capable is preferred. This class is required for Photography majors as a pre-review course, and is also appropriate for the following non-majors: those who have taken PHTO 101, those who have some prior photography experience, or those seeking a more intensive introduction. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. LAB.

PHTO 201. Photography I. 4 Hours.
The first of the two-part foundational Photography sequence, this majors-only course provides students with a rigorous immersion into the formal, technical, and conceptual concerns and challenges of photography by way of the view camera. Embracing both the wet and digital darkrooms, students shoot and develop sheet film that is then utilized to produce both traditional and digital prints. Intermediate digital editing methods are introduced and explored. View cameras are provided. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: BDS 101 and PHTO 200 with grades of C (2.0) or higher. LAB.

PHTO 202. Photography II. 4 Hours.
The second of the two-part foundational Photography sequence, this advanced course builds upon PHTO 201 with additional emphasis on color, RAW workflow, and advanced methods for digital capture, manipulation, editing, and compositing. Additionally, students work extensively with large-format inkjet printers to create custom ICC printing profiles. A digital SLR (RAW capable) camera with full manual controls is required. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: PHTO 201 with a grade of C or higher or permission of instructor. LAB.

PHTO 210. Understanding Photographs. 3 Hours.
Understanding Photographs is a lecture-based course that focuses on developing a critical understanding of how images, paired with culture and society, generate meaning in both the historical and contemporary contexts. Open to students of all disciplines and experience level. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: PHTO 201 with a grade of C or higher or permission of instructor. LAB.

PHTO 203. Photography I. 4 Hours.
The first of the two-part foundational Photography sequence, this majors-only course provides students with a rigorous immersion into the formal, technical, and conceptual concerns and challenges of photography by way of the view camera. Embracing both the wet and digital darkrooms, students shoot and develop sheet film that is then utilized to produce both traditional and digital prints. Intermediate digital editing methods are introduced and explored. View cameras are provided. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: BDS 101 and PHTO 200 with grades of C (2.0) or higher. LAB.

PHTO 304. Photography II. 4 Hours.
The second of the two-part foundational Photography sequence, this advanced course builds upon PHTO 201 with additional emphasis on color, RAW workflow, and advanced methods for digital capture, manipulation, editing, and compositing. Additionally, students work extensively with large-format inkjet printers to create custom ICC printing profiles. A digital SLR (RAW capable) camera with full manual controls is required. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: PHTO 303 with a grade of C or higher or permission of instructor. LAB.

PHTO 313. Lighting Studio. 3 Hours.
Lighting Studio is a fundamental course in awareness, modification, and control of light. Students work extensively with strobe and continuous light sources. Principles of natural and artificial light are introduced, explored, and applied through hands-on assignments both in and out of the studio environment. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: PHTO 304 with a grade of C or higher or permission of instructor. LAB.

PHTO 314. The Moving Image. 3 Hours.
This course serves as an introduction to the principles and challenges of photography as a time-based medium. Fundamental concepts of production are introduced and explored through hands-on exercises, class presentations and discussions, lectures, critiques, and individual and group projects. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: PHTO 304 with a grade of C or higher or permission of instructor. LAB.

PHTO 315. Experimental Processes. 3 Hours.
Experimental Processes is an introduction to the understanding and production of image-based works utilizing experimental approaches and alternative processes in an interdisciplinary environment. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: PHTO 304 with a grade of C or higher or permission of instructor. LAB.

PHTO 316. Professional Practices. 3 Hours.
This course provides an introduction to standards and conventions with regards to professional photographic practice. Topics include portfolio development, copyright, contracts, grant/statement writing, presentation methods, and self-promotion. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: PHTO 315 with a grade of C or higher or instructor permission. LEC.

PHTO 400. Junior Seminar. 3 Hours.
This junior-level seminar is focused primarily on the development of independent and collaborative projects through an on-going group critique with an emphasis on research and analysis. Learning is focused on personal development and other issues relevant to contemporary photographic practice through assigned readings, presentations, and group discussion. Students completing the Photography concentration of the Design BFA must earn a semester grade of C or higher in order to continue into PHTO 450. Prerequisite: PHTO 304 with a grade of C or better or instructor permission. LAB.

PHTO 402. Photo Media Seminar. 3 Hours.
This upper-level seminar is focused primarily on the development of independent and collaborative projects through on-going group critique with an emphasis on research and analysis. Learning is focused on personal development and other issues relevant to contemporary photographic practice through assigned readings, presentations, and group discussion. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. May be repeated for credit. Prerequisite: PHTO 202 or instructor permission. LAB.
PHTO 450. Senior Seminar. 3 Hours.  
This senior-level seminar is focused primarily on the further development of independent and collaborative projects through an on-going group critique with an emphasis on research and analysis. Learning is focused on personal development and other issues relevant to contemporary photography practice through assigned readings, presentations, group discussions, and rotating special topics. Student completing the Photography concentration of the Design BFA must earn a grade of C or higher to continue on to PHTO 500. Prerequisite: PHTO 400 or instructor permission. LAB.  

PHTO 500. Portfolio and Thesis. 4 Hours AE61.  
Taken the final semester of study, this capstone course guides students through the research, development, and refinement of a final body of photographic work and appropriate supplemental materials. Methods and strategies of presentation and dissemination are discussed and explored. Students completing the Photography concentration of the Design BFA must earn a C or better in this class in order to graduate. Prerequisite: PHTO 400 or instructor permission. LAB.  

PHTO 513. Advanced Lighting Studio. 3 Hours.  
A continuation of the skills and principles discussed in PHTO 313. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: PHTO 313 or instructor permission. LAB.  

PHTO 514. Advanced Moving Image. 3 Hours.  
A continuation of the skills and principles discussed in PHTO 314. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: PHTO 314 or instructor permission. LAB.  

PHTO 515. Advanced Experimental Processes. 3 Hours.  
A continuation of the skills and principles covered in PHTO 315. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: PHTO 315. LAB.  

PHTO 560. Special Topics in Photo Media: ______. 3 Hours.  
Special topics courses in Photo Media vary by instructor and provide additional opportunities for interdisciplinary research and advanced specialized study. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. May be repeated for credit. Prerequisite: PHTO 202 or permission of instructor. LAB.  

Courses  

VISC 177. First Year Seminar:. 3 Hours GE11.  
Graphic design is everywhere, on everything we see, touching everything we do, on everything we buy. Graphic design is a popular art and a practical art, an applied art and an ancient art. Simply put, it is the art of visualizing ideas and it is a way of thinking. In this class we will explore principles of Graphic Design: how to identify them, how to be more savvy consumers of them and how to use them for good and not for evil. You will learn to look at your visual environment with designer's eyes to discern "good design" from "bad design", while putting powerful design principles in to practice in your own careers, communities and classrooms. LEC.  

VISC 200. Foundations in Typography. 3 Hours.  
Introduces the discipline, function, and tradition of typography as it relates to visual/verbal communication. Emphasis is on interrelationships of letter, word, line and page. Projects examine two-dimensional typographic space, sequence and information hierarchy. Required for Illustration and Visual Communication Design majors as a pre-review course. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Open to other Design majors as a Studio Elective. Prerequisite: BDS 101 with a grade of C or higher. LAB.  

VISC 201. Visual Communication Design. 3 Hours.  
Presentation of fundamental concepts of visual and non-visual communication. Exploration of various theories of visual perception and visual communication with emphasis on reading visual images for meaning and making meaning through the construction of visual images and typography. A special laboratory section will include design thinking and making strategies and processes which are common to visual communication design from the handmade to the computer. This course is for non-Visual Communication majors. Prerequisite: Corequisite: BDS 102. LAB.  

VISC 202. Elements of Typography. 3 Hours.  
Introduces the discipline, function, and tradition of typography as it relates to visual/verbal communication. Emphasis is on interrelationships of letter, word, line and page. Projects examine two-dimensional typographic space, sequence and information hierarchy. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: VISC 200 and ILLU 200. Corequisite: VISC 204. LAB.  

VISC 204. Principles of Visual Communication. 3 Hours.  
Visual communication problems involving the student in the translation of verbal concepts and design theory into visual images. This course focuses attention on the process of defining problems, gathering information, and formulating clear, powerful, and persuasive visual statements. Introduction to methods of research, idea generation, and image making will be an integral part of this course. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: VISC 200 and ILLU 200. Corequisite: VISC 202. LAB.  

VISC 302. Typographic Systems. 3 Hours.  
Further exploration of typographic form and manipulation of variables which affect content; stresses the importance of typographic composition as an integral component of visual communication design. Projects examine advanced structures of typographic space, work-image structure, and typographic details and aesthetic. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C+ (2.3) or higher to continue on to the next course in the sequence. Prerequisite: VISC 202 and VISC 204 with grades of C or higher. LAB.  

VISC 304. Designing Understanding. 3 Hours.  
Exploration of the relationships among people, places, and the visual objects and information they use. Attention on the different roles of the designer as observer, empathizer, communicator and experience builder. Introduction to information design processes and procedures of understanding by ordering data into useful and persuasive information tools and experiences. Various methodologies will be explored for visualizing information for clarity, resonance, and editorial voice with special attention to the relationships among audience and context in the creation of meaning. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C+ (2.3) or higher to continue on to the next course in the sequence.
Prerequisite: VISC 202 and VISC 204 with grades of C or higher or permission of instructor. Corequisite: VISC 302. LAB.

**VISC 310. Letterpress. 3 Hours.**
This course concentrates on the traditional methods of hand typesetting, using the Department of Design's collection of lead and wood type. Learn how to use a pica rule, composing stick, leading, spacing material, the California Job Case, mix ink and operate a Vandercook proof press and CP or Goldering platen. Be inspired by visits to Special Collections. Emphasis will be placed on the acquisition of skills and the creative use of type and images. Open to all majors. Prerequisite: VISC 201 or VISC 202 or permission of the instructor. LAB.

**VISC 402. Designer as Author. 3 Hours.**
Building from the structures and approaches of VISC 302, the course is a research-based examination of traditional, non-traditional and expressive uses of the typographic medium. Projects emphasize the student as both content generator as well as designer and include development of text + image narrative, word as image and typographic "voice" while further refining technical proficiency. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: VISC 302 and VISC 304 with grades of C+ (2.3) or higher. Corequisite: VISC 404. LAB.

**VISC 404. Designing for Social Interactions. 3 Hours.**
Introduces the discipline of designing for dynamic media (i.e., internet, on screen, multi-media.) Emphasis will be placed on concept development and on the fundamental principles of information hierarchy, user experience, navigation strategies, site development and site architecture. Projects, lectures and tutorials will provide a working knowledge of current tools and techniques, while exploring the issues of narrative structure, rhythm, space, animation, sound, and video. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: VISC 302 and VISC 304 with grades of C+ (2.3) or higher. Corequisite: VISC 402. LAB.

**VISC 410. Digital Letterpress. 3 Hours.**
In this course students will explore the possibilities that digital technologies offer to the letterpress printer, including laser cutting and polymer platemaking. Students will learn how to prepare digital files to make negatives, and to process and print polymer plates on the Vandercook press. Emphasis will be placed on creativity and craft. Starting with the simplest of techniques, projects will grow in increasing technical and aesthetic complexity. No previous letterpress experience is required. Knowledge of Adobe InDesign and Illustrator is essential. Prerequisite: Permission of instructor. LAB.

**VISC 414. Publication and Editorial. 4 Hours.**
Exploration of topics dealing intensively with editorial concept and format organization. Projects stress advanced problems in the integration of text and image through the development of complex and variable structures. Emphasis on thorough researching of content and audience as well as understanding of production/execution implications of solutions. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: VISC 402 and VISC 404 with grades of C or higher. LAB.

**VISC 415. Motion Graphics. 3 Hours.**
Introduction to the elements, principles and history of motion design. Emphasis on the conceptualization, planning and storyboarding of time-based media with respect to some specific, clearly stated aesthetic and/or communicative purpose. Students will examine methods for synthesizing still moving imagery, typography and audio, in motion, using Adobe After Effects in combination with other software such as Final Cut Pro, Illustrator and Photoshop. Prerequisite: VISC 201, ARCH 108 or VISC 202. LAB.

**VISC 420. Exhibition Design. 3 Hours.**
This course will explore how exhibitions are conceptualized, designed and made. It will look at the role of curators, exhibition designers, graphic designers as well as the audience of cultural institutions. Open to all majors. Prerequisite: VISC 201, ARCH 108 or VISC 202. LEC.

**VISC 425. Environmental Graphics. 3 Hours.**
This course will examine core principles and practices of environmental graphic design. Many of these concepts will be concerned with the visual aspects of wayfinding, communicating identity and information, and shaping the idea of place. Some of the topics discussed will include: signage, exhibit design, identity graphics, pictogram design, mapping, civic design and themed environments. Prerequisite: VISC 201 or VISC 304. LEC.

**VISC 435. Book Arts. 3 Hours.**
Producing books in editions is a complex undertaking. Students work in teams to create or compile content of their choosing, then edit, design, and bind their own books in a small edition. The class combines both traditional letterpress technology and digital interface for the creation of text and image. Each student receives two copies of the team's final book, one copy is archived in Special Collections at the Spencer Research Library. This class is required for the completion of the Book Arts Certificate. Open to all majors. Prerequisite: VISC 201 or VISC 202, or permission of the instructor. LAB.

**VISC 440. Bookmaking. 3 Hours.**
Students will learn to make a variety of book structures and enclosures, from historical to contemporary. Prototypes and models, as well as comprehensive notes and instructions will provide the student with a library of bindings for future reference. Students will document paper that is made in class and create a record for themselves, other students, and the Department of Design. Open to all majors. Prerequisite: VISC 201 or VISC 202 or permission of the instructor. LAB.

**VISC 455. Designing Information. 3 Hours.**
Making preliminary visualizations, models, and prototypes. Examines words, diagrams, type, and sequencing to restructure messages so that they tell a story more effectively. Editing images to make messages clear, unambiguous and understandable by their intended audience(s). Designing the appearance of an information product so that users can find what they want and understand it when they get there. Open to all Design majors. Prerequisite: VISC 201 or VISC 304 or permission of the instructor. LAB.

**VISC 520. Designing for Change. 4 Hours AE61.**
Exploration of branding, service and interaction design opportunities that respond to real-life complexity: audiences, systems and contexts. Introduces business and design thinking strategies associated with brand development and the idea that design plays a vital role in our local, national, and global society and well-being. Emphasis on the methods of thinking and research which precede the making of design as well as the importance of writing and verbal presentation to the visual communication design profession. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: Completion of VISC 402 and VISC 404 with a grade of C or higher or instructor permission. LAB.

**VISC 525. Senior Problems. 4 Hours.**
Goal-oriented graphic design problem-solving with emphasis on research, analysis, and synthesis of complex visual problems. Will allow for in-
depth study of professional design issues and topics; provides a forum for multi-disciplinary collaboration with related professional disciplines. May be repeated for credit. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: VISC 530 with a grade of C or higher, or permission of instructor. LAB.

VISC 530. Portfolio. 3 Hours.
Instruction in the organization and presentation of a professional quality visual portfolio. Readings, feedback and online collaborations will focus on the development of a focused portfolio consistent with the individual student's pursuits. If this course is required under the major studies section on the degree requirement sheet, students must receive a grade of C (2.0) or higher to continue on to the next course in the sequence. Prerequisite: VISC 520 with a grade of C (2.0) or better, or permission of instructor. LEC.

VISC 531. Professional Practice. 1 Hour.
Though class discussions, guest speakers and professional roundtables, the Professional Practice course covers writing the perfect cover letter, how to contact companies and grow professional relationships, freelancing, fees and contracts, interviewing, landing the first job and expectations, recruiters, moving to the second job. Participation in professional portfolio reviews and one-on-one sessions are a requirement of the course. Graded on a satisfactory/unsatisfactory basis. Prerequisite: VISC 520 or permission of instructor. LEC.

VISC 534. Portfolio Development. 3 Hours.
This course will provide design and non-design majors instruction in the organization and presentation of a professional quality visual portfolio. Readings, feedback and online collaborations will focus on the development of a focused portfolio consistent with the individual student's pursuits. Graded on a satisfactory/unsatisfactory basis. LEC.

VISC 560. Special Topics in Visual Communication: ____, 3 Hours.
A study of different topics in different semesters in a special area of visual communication. Entry by permission of instructor. May be repeated for credit. LAB.

VISC 701. Visual Communication. 3 Hours.
Presentation of fundamental concepts of visual and non-visual communication. Exploration of various theories of visual perception and visual communication with emphasis on reading visual images for meaning and making meaning through the construction of visual images and typography. A special laboratory section will include design thinking and making strategies and processes which are common to visual communication design from the handmade to the computer. Prerequisite: Permission of the instructor. LAB.

VISC 704. Designing Understanding. 3 Hours.
Exploration of the relationships among people, places, and the visual objects and information they use. Attention on the different roles of the designer as observer, empathizer, communicator and experience builder. Introduction to information design processes and procedures of understanding by ordering data into useful and persuasive information tools and experiences. Various methodologies will be explored for visualizing information for clarity, resonance, and editorial voice with special attention to the relationships among audience and context in the creation of meaning. Prerequisite: Permission of the instructor. LAB.

VISC 706. Graphics. 3-6 Hours.
LAB.

VISC 710. Letterpress. 3 Hours.
This introductory course in letterpress will instruct the student in methods for printing from moveable type and other type-high surfaces. The discipline will be explored from a historic as well as artistic perspective. Emphasis will be placed on the acquisition of skills and vocabulary, and the creative use of type and techniques. Prerequisite: Permission of the instructor. LAB.

VISC 712. Letterpress II: Form and Content. 3 Hours.
Artists' books are books created as original works of art that push the boundaries of the traditional book. This course will focus on the interdependence of form and content through studio work, readings, and the exploration of historical and contemporary models. Students will explore a wide range of book structures from basic to innovative. Final outcomes will combine images, hand set type, and digital processes to create both one-of-a-kind, and limited edition artists' books. VISC 710 is recommended, but not required. Open to all majors. Prerequisite: Permission of the instructor. LAB.

VISC 714. Designing for Social Interactions. 3 Hours.
Introduces the discipline of designing for dynamic media (i.e., internet, on screen, multi-media.) Emphasis will be placed on concept development and on the fundamental principles of information hierarchy, user experience, navigation strategies, site development and site architecture. Projects, lectures and tutorials will provide a working knowledge of current tools and techniques, while exploring the issues of narrative structure, rhythm, space, animation, sound, and video. Prerequisite: Permission of the instructor. LAB.

VISC 715. Motion Graphics. 3 Hours.
Introduction to the elements, principles and history of motion design. Emphasis on the conceptualization, planning and storyboard of time-based media with respect to some specific, clearly stated aesthetic and/or communicative purpose. Students will examine methods for synthesizing still moving imagery, typography and audio, in motion, using Adobe After Effects in combination with other software such as Final Cut Pro, Illustrator and Photoshop. Prerequisite: Permission of the instructor. LAB.

VISC 720. Exhibition Design. 3 Hours.
This course will explore how exhibitions are conceptualized, designed and made. It will look at the role of curators, exhibition designers, graphic designers as well as the audience of cultural institutions. Open to all majors. Prerequisite: Permission of the instructor. LAB.

VISC 725. Environmental Graphics. 3 Hours.
This course will examine core principles and practices of environmental graphic design. Many of these concepts will be concerned with the visual aspects of wayfinding, communicating identity and information, and shaping the idea of place. Some of the topics discussed will include: signage, exhibit design, identity graphics, pictogram design, mapping, civic design and themed environments. Prerequisite: Permission of the instructor. LAB.

VISC 735. Book Arts. 3 Hours.
Combines wide range of traditional letterpress and digital processes for type and image for individually determined student book projects. Projects will culminate in a small printed and bound edition. Prerequisite: Permission of the instructor. LAB.

VISC 740. Bookmaking. 3 Hours.
This course will seek to acquaint the student with the origins of the book, paper, and pre-paper writing surfaces. Prototypes and models, as well as comprehensive notes and instructions will provide the student with a library of structures and variations for future reference. Students will document paper that is made in class and create a record for themselves, other students, and the School of Design. Prerequisite: Permission of the instructor. LAB.
VISC 755. Designing Information. 3 Hours.
Making preliminary visualizations, models, and prototypes. Examines words, diagrams, type, and sequencing to restructure messages so that they tell a story more effectively. Editing images to make messages clear, unambiguous and understandable by their intended audience(s). Designing the appearance of an information product so that users can find what they want and understand it when they get there. Open to all Design majors. Prerequisite: Permission of the instructor. LAB.

VISC 760. Designing for Change. 3 Hours.
Exploration of branding, service and interaction design opportunities that respond to real-life complexity: audiences, systems and contexts. Introduces business and design thinking strategies associated with brand development and the idea that design plays a vital role in our local, national, and global society and well-being. Emphasis on the methods of thinking and research which precede the making of design as well as the importance of writing and verbal presentation to the visual communication design profession. Prerequisite: Permission of the instructor. LAB.

VISC 815. Graphics. 2-6 Hours.
Individual research. RSH.