

# SYLLABUS: ART 3354-SIGN & SYMBOL

## Catalogue Description

Design and problem solving focusing on transformation of visual elements into logos, logotypes, information and environmental graphics.

May be repeated for up to six hours credit.

Prerequisite: 2354, 2355, or permission of the advisor.

## Course Objectives

The main objective of this course is for the designer to coordinate/combine design components such as letter forms, words and images to construct an appropriate, comprehensive and meaningful visual experience. This complex task involves developing a message that clearly and effectively engages/communicates. In addition, build a cohesive composition that gains order, clarity and synergy from the relationships that emerge between each of the interconnected elements.

## Description of Instructional Methods

The structure of the class includes lectures, demonstrations, group discussion, individual and group critiques and in/outside class studio activities.

Projects will be assigned and will be due on scheduled dates. Each project will include an introduction to the specifics of what is expected and what concepts we are covering. At the completion of assigned projects a critique/class review will take place. Grades will be presented after each project and at the conclusion of the semester (grades are usually complete within a week of each project completion, if you happen to be gone on the day that I hand back grades make sure that you request your project evaluation sheet). Please review the grading criteria and course requirements information.

During the semester if you have any questions please contact me by e-mail or during class or office hours or by appointment.

## Student Learning Outcomes

The student will:

1. Understand the value of looking, seeing, communicating and understanding the design process.
2. Develop an appreciation for visual symbol construction and meaning.
3. Comprehend iconic identification.
4. Create a visual procedure for semiotic symbol meaning.

## Project Activity

- A. Comprehensive Process Book - must be maintained for all projects and must involve initial analysis activities, project updates, and observations.
- B. Signs & Symbols | Transformation of an Icon.
- C. Four Icon Poster.
- D. Semiotic Formula Posters.

Each project will be graded as a whole. Weekly assignments used to develop each project will also be graded and successful completion (or not completing) each assignment will have a large effect on the individual project the assignment is associated with, as well as the total class participation grade.

Refer to the class schedule for due dates.

# MATERIALS

## Textbooks

Illustrator CS5+ for Windows and Macintosh: Visual QuickStart Guide (optional).

“Ideas That Changed the World” by Felipe Fernandez Armesto.

“Illustrated Book of Signs and Symbols” by Miranda Bruce-Mitford.

“Means This, This Means That: A User’s Guide to Semiotics” by Sean Hall, 2nd Edition.

“Symbol” by Steven Bateman and Angus Hyland (optional).

Current Industry periodicals, websites, and other materials as required.

## Suggested Publications

Print | Communication Arts | Step Inside Design | HOW | CMYK | Baseline | Eye | Metropolis | Dwell | Adbusters | NY Times | Computer Arts

## Supplementary Materials

Xacto knife/blades

Metal ruler

Compass

Glue stick/rubber cement/spray glue

Fine point sharpie marker

Inexpensive technical pens

3 ring binder (for organizing research and hand outs)

Digital file storage device

Additional supplies may need to be purchased as needed.

# CLASS POLICIES

## Attendance Policy

**Attendance to all lectures, labs and critiques is required.** Absences are only excused for participation in University-sanctioned events or the observance of religious holidays. No other absences will be excused. Excused absences are subject to **prior notification and documentation** that must be presented to the instructor.

Three unexcused absences will lower your final grade by 10% (a full letter grade).

Two additional unexcused absences will deduct an additional 10% (that's 2 letter grades deducted from your final grade).

**A student with 6 or more unexcused absences will not pass the course.**

\*Most lectures, demonstrations, critiques and assignments will occur at the beginning of class periods and will not be repeated for latecomers. If you are late to class, notify the instructor to ensure a tardy is counted instead of an absence. Leaving early also counts as a tardy.

A tardy is any unexcused class time between 1-15 minutes. Where after you will be counted as absent.

One tardy is equal to a quarter day's unexcused absence (.25). Therefore, 4 tardies is equal to 1 unexcused absence.

## Computer Room

All students are required to log-off the classroom computers at the end of class.

Internet and cellphone use not directly related to the progress of classroom objectives are to be reserved for outside of class time and/or during breaks. This includes, but not limited to, Instant Messaging, Facebook, Gaming, Email, and others.

Food and drinks are not permitted in the computer room.

Violation of these rules may result in grade reduction.

## Email Communication

Due to the high volume of email our faculty and the art office receive, an important message may be missed or a response to your email may take time. If your email has not been responded to within two days, please contact the instructor or stop by the office in person. In addition, weekend email messages may not be received until the following week.

# UNIVERSITY POLICIES

## Drop Policy

Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. Students will not be automatically dropped for non-attendance. Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. Contact the Financial Aid Office for more information.

## Electronic Communication Policy

The University of Texas at Arlington has adopted the University "MavMail" address as the sole official means of communication with students. MavMail is used to remind students of important deadlines, advertise events and activities, and permit the University to conduct official transactions exclusively by electronic means. For example, important information concerning registration, financial aid, payment of bills, and graduation are now sent to students through the MavMail system. All students are assigned a MavMail account. Students are responsible for checking their MavMail regularly. Information about activating and using MavMail is available at <http://www.uta.edu/oit/email/>. There is no additional charge to students for using this account, and it remains active even after they graduate from UT Arlington.

To obtain your NetID or for logon assistance, visit <https://webapps.uta.edu/oit/selfservice/>. If you are unable to resolve your issue from the Self-Service website, contact the Helpdesk at [helpdesk@uta.edu](mailto:helpdesk@uta.edu).

## Academic Integrity

It is the philosophy of The University of Texas at Arlington that academic dishonesty is a completely unacceptable mode of conduct and will not be tolerated in any form. All persons involved in academic dishonesty will be disciplined in accordance with University regulations and procedures. Discipline may include suspension or expulsion from the University.

"Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts." (Regents' Rules and Regulations, Series 50101, Section 2.2)

## Americans With Disabilities Act

The University of Texas at Arlington is on record as being committed to both the spirit and letter of federal equal opportunity legislation; reference Public Law 92-112 - The Rehabilitation Act of 1973 as amended. With the passage of federal legislation entitled Americans with Disabilities Act (ADA), pursuant to section 504 of the Rehabilitation Act, there is renewed focus on providing this population with the same opportunities enjoyed by all citizens.

As a faculty member, I am required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability. Student responsibility primarily rests with informing faculty of their need for accommodation and in providing authorized documentation through designated administrative channels. Information regarding specific diagnostic criteria and policies for obtaining academic accommodations can be found at [www.uta.edu/disability](http://www.uta.edu/disability). Also, you may visit the Office for Students with Disabilities in room 102 of University Hall or call them at (817) 272-3364.

## Student Support Services Available

The University of Texas at Arlington supports a variety of student success programs to help you connect with the University and achieve academic success. These programs include learning assistance, developmental education, advising and mentoring, admission and transition, and federally funded programs. Students requiring assistance academically, personally, or socially should contact the Office of Student Success Programs at 817-272-6107 for more information and appropriate referrals of their personal opinion or conduct should contact the dean of the college which offers the class to initiate a review of the evaluation.

## Student Grievance Procedures

1. Contact faculty member in writing (not email) to set up a meeting. The office staff can help accommodate that communication FAB 335.

2. If after the meeting the problem is not resolved, both faculty and student attend a meeting with the department chair together to resolve the issue.
3. If at that point the problem is not resolved it will reviewed by the Departments Grievance Committee.
4. All resolutions will adhere to university policies.

## Final Review Week

A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week unless specified in the class syllabi. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. Classes are held as scheduled during this week and lectures and presentations may be given.

# PROJECT POLICIES

## Project Grades

Projects, exercises and assignments will be graded accordingly with points using an evaluation sheet.

Performance percentages (%) will be calculated from the student's total earned points of the project to the project's total available points.

All grade performance percentages will be rounded to the nearest tenth (00.1%).

150 pts.	project total
118 pts.	student's earned points
<u>78.333%</u>	<u>performance percentage</u>
78.4%=C+	final grade (rounded)

## Final Grades & Assessment

Your final grade will be made up of total earned points divided by total available points.

If additional activities are added and become part of the final grade, the instructor will provide the value of the activity in relation to the final grade.

To receive a final grade, all projects, exercises and assignments should be completed & handed in on time within the semester.

## Late Work

All work is to be turned in before or on time. Consistent late work will only be accepted at the instructor's discretion.

Work turned in tardy (1-15 minutes from due time) will receive an automatic -10% reduction on the project grade.

All other late work (16 minutes or over) will not be accepted and will be recorded as a zero.

## Incomplete Work

Any project or assignment not meeting minimum requirements will be considered incomplete and will not be accepted nor evaluated.

## Reworking of Projects

Students are encouraged to enhance their work even after it is completed and graded. The refined work on projects will improve their book (portfolio). Reworked projects will not be part (or have an affect) on the student's final grade.

## Effort Policy

Unprepared, late to class, and/or non-participating students will receive a reduced project grade when applicable.

## Performance Levels

Excellent

A+ / A / A- = 97 / 93 / 90%

Entry or Junior-level Professional; went above and beyond required.

Great

B+ / B / B- = 87 / 83 / 80%

Above average student work; portfolio worthy; completed more than required.

Average ("Good")

C+ / C / C- = 77 / 73 / 70%

Majority is at this level; met minimum requirements and expectations.

Weak ("Pretty Good")

D+ / D / D- = 67 / 63 / 60%

The work is ok; met some requirements.

Unacceptable

F = 59- 0%

Did not meet many of the requirements; no work turned in.

## Evaluation Criteria (Example)

### 1. Design Composition

Understands and uses design, color and compositional strategies.

- A. Highly refined use of design theory and compositional strategies.
- B. Good use of design and compositional concepts.
- C. Acceptable use of design and compositional concepts.
- D. A number of problems in the design and composition of completed project.
- F. Numerous problems in the use of design and compositional strategies.

### 2. Idea Development

Level of cognition and risk-taking used to construct successful solutions that are both creative and original.

- A. Completed project reflects a high level of thinking and solution development. The idea captures the nature of problem assigned and powerfully communicates it visually. Memorable ideas. High level of creativity and originality are used as part of the solution. May have taken some risks that paid off.
- B. Effective solution to assigned problem. Ideas are engaging. Tried unusual combinations or changes on several ideas during development. Made connections to previous knowledge that demonstrated problem solving skills.
- C. The idea solves the assigned problem. May need development to be more effective.
- D. Attempts have been made to develop effective solutions but the ideas fall short to be engaging.
- F. Significant problems in development of ideas for the project have occurred.

### 3. Problem Completion

Completion of problem as outlined in instructor handout and presentations. Satisfied audience.

- A. The student has completed the assignment and has accomplished all aspects of the problem at a high level. The student expanded the solution(s) of assignment after satisfying the initial brief. Problem exceeds audience's needs/expectations.
- B. The problem has been completed and the student has presented solutions that satisfy a high percentage of the assigned problem. Problem satisfies audience's needs/expectations at a high level.
- C. The project has been completed but the student may have missed a number of details related to the successful completion of the project. Problem satisfies audience's needs/expectations.
- D. Numerous aspects of the completed project do not satisfy the objectives of the assigned problem. May have missed audience's concerns
- F. There was a major disregard for assigned project and/or little attention made to audience .

### 4. Craftsmanship & Skill

Implements technical skills in the completion of the assignment and its final presentation.

- A. Finished project is completed and presented with a high degree of technical skill. It is very neat, clean, and has a professional quality. Certain level of difficulty challenged.
- B. Good quality in technique. Has a level of applied technical skill.
- C. Average technical quality. Refinement would be required to advance the presentation level of the completed project.
- D. Numerous technical issues need to be improved.
- F. Very little evidence of technical care in the development of the project.

### 5. Effort / Difficulty

- A. Student exhibited effort beyond expectations. Challenged themselves with the highest degree of difficulty. Sought out complex techniques and artistic details.
- B. Student exhibited excellent effort and complexity in work.
- C. Met minimum expectations in effort/difficulty. Sought out simplistic and/or average solutions.
- D. Below expectations. Could have tried harder.
- F. Very little evidence of any effort/difficulty.

#### 6. Work Method & Research

Daily preparation for studio class including: staying on task, bringing appropriate art materials to class, and participating in class discussion and project critiques. Preliminary research that leads to the development of an assigned problem as requested by the instructor.

- A. Student is always ready for studio with materials out and in use. A “sketchaholic”. Is willing to discuss their work with fellow students in formal and informal settings. Very open to constructive criticism. All research requested was completed at a very thorough level. Shows time and effort and involved at a high level.
- B. Student is consistently prepared for studio and many times will contribute verbally in critiques. Good research quality, has a broad range of materials and resources.
- C. Student is inconsistent in preparation for studio and class participation. Needs to improve on class interaction. May be lacking in quality and quantity. More time required to examine project possibilities.
- D. Student is rarely prepared for studio. Excuses used frequently. Weak examples and lack of evidence of project research.
- F. Very little evidence of student interest in studio and/or quality work.

#### Final Projects

There will be research problems during Final Review Week.



# RELEASE FORM

## Course Awareness

I have read and understand this syllabus. Any questions I have regarding this syllabus have been presented to and answered by the professor teaching this course. I understand that the department of art and art history adheres to university policies and I have read and understand university policies. Please go to <http://www.uta.edu/catalog/general/academicreg> to read university policies if you have not yet done this. It is the responsibility of the student to obtain and read this information.

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# SCHEDULE

P	WK	DT	ACTIVITY
A	1	15-Jan	Introduction to Class, Syllabus.  Begin Project A. Choose an object and make several sketches.
		17-Jan	Work Day
	2	22-Jan	Due: 75+ concept sketches for Stage A
		24-Jan	Due: 5 directions created in Illustrator for Stage A
	3	29-Jan	Classroom Critique
		31-Jan	Due: Chosen symbol finalized.
	4	1-Feb	Begin Stages B - C
		7-Feb	Work Day
	5	12-Feb	Due: Stages B - C
		14-Feb	Concept sketches for Stages D - E
	6	19-Feb	Work Day
		21-Feb	Due: Stages D - E
	7	26-Feb	Concept sketches for Stages F
		28-Feb	Due: Stages F
	8	5-Mar	Work Day
		7-Mar	Workday: Refine all stages for final critique
A/B	9	19-Mar	Due: PROJECT A FINAL CRITIQUE & PROCESS BOOK  Begin Project B
B		21-Mar	Work Day
	10	26-Mar	Work Day
28-Mar		Work Day	
B/C	11	2-Apr	Due: PROJECT B FINAL CRITIQUE & PROCESS BOOK  Begin Project C
C		4-Apr	Work Day
	12	9-Apr	Due: 25+ Different conceptual directions
		11-Apr	Due: Sketches of entire system (3) from chosen 3 directions
	13	16-Apr	Due: Icon set created in Illustrator
		18-Apr	Classroom Critique
	14	23-Apr	Due: Mockups/Comps of ALL elements in the system  Refined and finalized icon set, 100% complete
		25-Apr	Work Day
	15	30-Apr	Work Day
2-May		Refine all elements for Final Critique	
16	7-May	PROJECT C FINAL CRITIQUE	

# PROCESS BOOK

## WARM UP & SEMESTER-LONG

### Objective

The objective of this idea journal is to emphasize the value of looking, seeing, communicating and understanding the design process through using a mechanism for idea development, inspiration, documenting research, self-reflection and community critique. The activities of this project will provide each of you with clearer vantage of the various possibilities for each of the projects and exercises assigned this semester and serve as a meaningful guide to how important process is in general.

### Requirements

1. Create/maintain a process book/design idea diary for the entire semester with entries for each assignment and each class meeting.
2. Include daily sketches, notes, ideas, visual inspirations/imagery and articles from industry based sites, magazines, books, etc.
3. Weekly analysis of question/topic posed by instructor.
4. Retain physical copies of project sketches for further inspection, if necessary.

### Support Material/Outline

- Any periodical, book, etc. represented by photocopies of articles and work. Sourced material should relate to the content that we are covering during each assignment.
- Sketches also are an integral component of each exercise, minimum expectations will be announced during and throughout each visual problem.
- Notes/analysis - all project notes should be easily sourced in your process books.

# PROJECT A

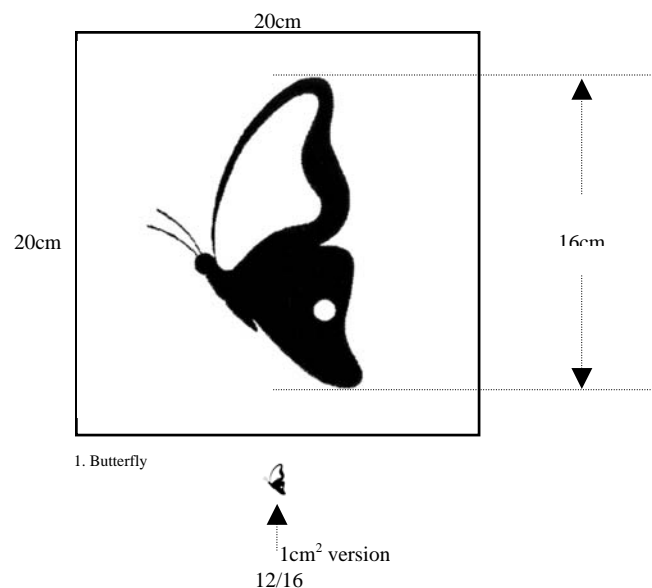
## SIGNS & SYMBOLS

### Project Introduction

“Archetypes are found in themes of myths, characters in literature, and imagery in dreams. They are believed to be a product of unconscious biases and dispositions that have been “hardwired” in the brain over the course of human evolution. Since these innate biases and dispositions are unconscious, their existence is inferred when common patterns emerge in many cultures over long periods. Identifying and aligning appropriate archetypes with design will increase its probability of success.” -Universal Principles of Design

### STAGE A: CREATION OF AN ICON

1. **ICON:** Design a sign that suggests a quality or fact, an image that symbolizes the activity that it represents. The symbol you create should be independent of time, simple and so coherent in its composition, that no part of it may be removed without diluting the message.
  - a. Construct this visual icon mostly from your memory (than moving on to observation), comparing it to symbol, cliché and archetype (prototype).
  - b. The icon should predominantly be in a 2-Dimensional perspective.
  - c. Sketch the first ideas without the use of a template or ruler to initially construct these as thumbnails. Make 75 + versions to compare before focusing on just one to finalize.
  - d. The goal is to create the greatest possible simplification of form, unquestionable recognition that develops strong form/counterform relationships.
  - e. The icon you construct should still maintain the original function.
  - f. Compare the versions before focusing on just one. Make slight modifications to solidify the symbol.
  - g. Clean up your final chosen icon to a finalized form using appropriate art tools. Use a 16x16cm format for the size of the icon. And then shrink another version to 1x1cm. The icon should visually function well at both sizes.
  - h. Compile a list of associative terms that relate to the object that you have chosen to utilize. Then, develop three unique categories (verbs, adjectives and nouns). Fill each category with a minimum of 10 terms from your list.
  - i. Place your final icon centered on a 20x20cm white field with a 1pt black border. Title in the outside bottom-left corner (i.e.-”1. Butterfly”) in Helvetica 8pt font. Have the 1x1cm (with no boxed border) on the bottom-center outside of the box. Mounted for presentation.



Now that you have developed and refined the icon for stage one, deconstruct and transform the visual qualities of the form to make a more dynamic and thought provoking statement.

(\*For all steps, maintain the format of a 16cm<sup>2</sup> icon in a 20cm<sup>2</sup> white field, and a 1cm<sup>2</sup> bottom-center version. Clean for presentation but not mounted. Final will be in a Poster form.)

## STAGE B: PROGRAM OF ICON TRANSFORMATION

2. DECONSTRUCTED: Deconstruct the icon as related to the function/meaning of the image.
3. CHANGE FORM: Change the form, if curvilinear to a rectilinear form, or vice-versa.
4. TRANSFORM PART: Transform part of the form: distortion, scale, change, inversion, etc.
5. CONTINUOUS LINE: Construct the icon using just one continuous line.
6. CROPPED: Crop the form to it's maximum limit, while still maintaining the object's visual recognition.
7. DIMENSION: Add dimension/volume to the form.
8. PATTERN: Create repetition by use of ornamental pattern. No icon should overlap the next, but organize it so it is logical, predictable and dynamic.
9. CHANCE DECONSTRUCTION: Deconstruction as a chance operation.

## STAGE C: VISUAL ICON INFLUENCED BY SOMETHING ELSE

10. ACTION: Transform the icon to reflect the meaning of an applied action term.
11. THEMATIC: Transform the icon in terms of creating a thematic approach (Dramatic, Emotive, High impact, Unusual, Whimsical).

## STAGE D: VISUAL ICON COMBINED WITH ANOTHER OBJECT

12. WITH OBJECT: Combine with an actual object representation (photo or rubbing).
13. WITH LETTERFORM: Combine the icon with one letterform that most clearly represents the symbol.
14. WITH HAND/FACE: Combine with hand or face form to establish a formal relationship and/or to replace a functional meaning.
15. TIME/CULTURE: Place in the context of another time or culture.
16. TEXTURE: Combine with a related texture to amplify meaning.
17. ADDED TO: Added to physically alter its visual connotation.
18. EXCHANGE: Trade icons with another classmate. Combine their icon with yours to form a new visual relationship.

## STAGE E: VISUAL ICON AS A METAPHOR FOR SOMETHING ELSE

19. BODY PART: As a metaphor/visual-substitution for a human body part: combined with analogous or contrasting with other parts.

## STAGE F: OTHER VISUAL EXPANSIONS

20. KINETIC: A kinetic sequence - This event can take place in one frame or in multiple frames/pages.
21. COLOR: Add color to the original icon.
22. 32-BIT: Pixelize the icon to 32x32 pixel squares (squares are 0.5cm<sup>2</sup>).
23. 16-BIT: Pixelize the icon to 16x16 pixel squares (squares are 1cm<sup>2</sup>).
24. LOGO: Add an identity and integrate Typography with the icon to suggest an entity's logo (business, club, etc.).

# PROJECT B

## THE 4 ICON CHALLENGE

### One Story / Four Icons

## Project Introduction

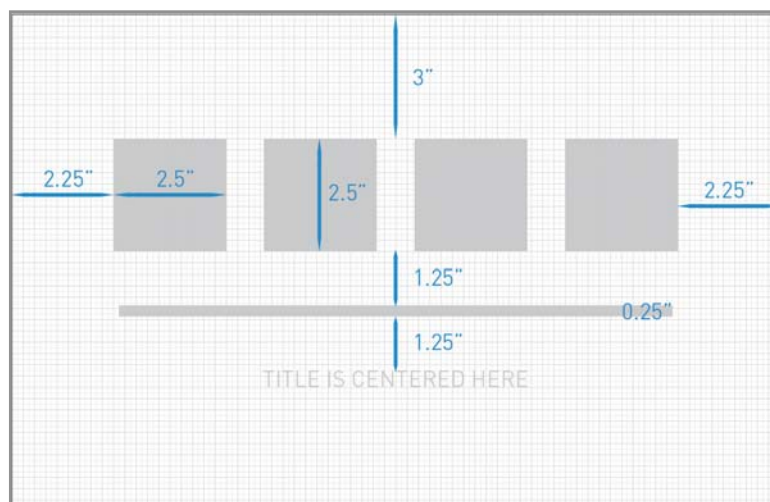
Stories are complex narratives that are punctuated with core pinnacle moments that are crucial to its development. These moments are sometimes highlighted by objects/settings/characters/etc. that eventually come to exemplify the meaning of the film for audiences. Through these interpretations they evolve from just being mere plot devices to symbolic idioms.

## Objective

The assignment is to reduce a movie, story, or event into its basic elements. Then take those visuals and reduce them further to simple icons; four of them. The challenge is to find the icons that suggest the story, of which would be recognizable without the help of written titles.

## Requirements

1. Choose a movie/book/fable/etc. Ideally it should be somewhat well-known so no one is at a disadvantage for figuring out the summary. No documentaries nor serials (like a trilogy, book series, television series, etc.) unless you are only choosing one from that sequence.
2. Find all the visuals that are essential to the story. Use screenshots of the film, found web images for books, etc. Focus on elements such as settings, characters, plot devices, events, moods, etc. If using characters, avoid obvious literal depictions of them and consider more suggestive qualities (ie- Harry Potter's wand vs. a mugshot).
3. Arrange all your visuals in sequential order. Then, narrow your choices down to the most crucial four icons.
4. Sketch various versions of the four icons. Also, sketch motifs for the line stroke that will separate the icons from the title text.
5. Create the finals icons using Adobe Illustrator.
6. Colors are limited to spot colors of black and 1 other color (may use tints, but no shades; Reminder: A tint is any hue (color) that has been mixed with white resulting lighter values of the hue. Pink is a tint of red. Shade is adding grey/black).  
No gradients.  
(optional alternative choice: Instead you may use black and 2 spot colors. However, you can not use tints/shades at all.)
7. Explore possible typography that will compliment the icon styles. Be careful not to use type that overpowers the icons nor is closely related to the original type used in the movie/book. Font subtlety is best in this situation.
8. Print out an 11"x17" poster following the diagram (without the grid of course).
9. Turn in a PDF version and original Illustrator-files.



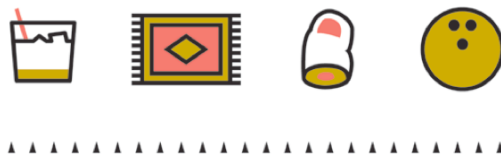
Kyle Tezak's version of the 4 Icon Challenge (a freelance graphic designer and illustrator; [www.kyletezak.com](http://www.kyletezak.com)).



AKIRA



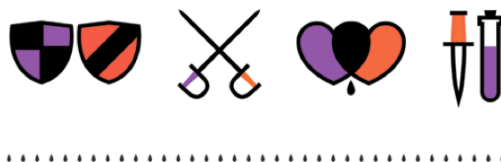
THE HOBBIT



THE BIG LEBOWSKI



RESERVOIR DOGS



ROMEO & JULIET



THE GREAT GATSBY



2001: A SPACE ODYSSEY



THE LIFE AQUATIC

# PROJECT D

## SEMIOTIC FORMULA: Symbol-Making Equations

### Project Introduction

“Semiotics [...] is the study of signs and sign processes (semiosis), indication, designation, likeness, analogy, metaphor, symbolism, signification, and communication.” - Wikipedia

You will explore semiotics through the development process of constructing meaning to an icon. This will be done by applying a basic math equation to an influential world idea that is ultimately expressed through a series of visual symbols. The end result of the equation may either be an existing symbol that is already associated with the idea, or a completely new symbol created by the student influenced by parts from the symbols in the formula.

### Objective

To develop a working understanding of visual semiotics and symbology while maintaining a stylistic consistency across multiple posters.

### Process

1. Pick 12 ideas to convey from the book “Ideas That Changed the World” by Felipe Fernandez Armesto.
2. Write down words in a math formula that would equal those ideas (i.e.- person + soul = humanity).
3. Using a Mind-mapping techniques, brainstorm alternative words for each item in a given Formula.
4. Pick the best word for each “ingredient” to turn into a visual symbol.
5. Find photos/icons/signage of visual symbols (using the book as a starting point; “Illustrated Book of Signs and Symbols” by Miranda Bruce-Mitford) that will replace your words in the Formulas. Lay them out digitally (ie- InDesign) and print out to show. You may show multiple solutions for one idea. Must turn in all 12 sets for grading. (50points each x 12 = 600 points)
6. Select the best six Semiotic Formulas from your 12 to render.
7. Begin visual research of great logos/icons for inspiration and great solutions; about 25 examples.
8. Begin sketches.

### Requirements

1. Two colors (tints accepted) for the entire six posters (i.e. Black + soft Blue). Try to avoid gradients.
2. At the bottom of the poster, there will be a text area where you will explain the meaning of each chosen symbol.
3. All six Semiotic Posters are printed at 11 x 17 inches in paper and PDFs.