



**Boston University International Programs**  
London

**Boston University British Programmes**  
**Graphic Design in Britain**  
**CFA AR 514 (*London Liberal Arts*)**  
**Summer 2009**

**Instructor Information**

A. Name	Richard Doubleday and Kerry Purcell
B. Day and Time	Wednesdays and Thursdays, 9am-1pm
C. Location	Harrington room, 43 Harrington Gardens, SW7 4JU (Please see Course Chronology for workshop locations.)
D. BU Telephone	020 7244 6255
E. Email	_____
F. Webpage	<a href="http://www.bu-london.co.uk/academic/ar514">www.bu-london.co.uk/academic/ar514</a>
G. Office hours	By appointment

**Course Objectives**

Welcome to Boston University's London Liberal Arts Programme: Visual Arts Track, Summer Term I - Graphic Design in Britain course. This course will provide a thorough grounding of perceptual and problem solving skills to graphic design, with emphasis on the selection and communication of appropriate pictorial images, symbols, and typography. The study of methods and procedures used in the practice of graphic design will be taught in relation to the culture of England and the cultural diversity of London.

The course aims to provide you with a cultural experience. It will offer an intensive and exciting activity in a specific area of Western graphic design. Sessions will focus on several areas through in-class projects: music graphics, theatre poster design, concept book, and the history of graphic design with particular emphasis on the contribution and influence of graphic design work by British born artists. The impact of technology on the visual arts will be examined and discussed from contemporary and historical perspectives. In addition, each student will learn the fundamental and complex interactions of visual elements as manifested through a variety of digital media using a computer.

**Assessment**

**Grade Breakdown**

Two in-class Projects 60%  
Workshop 30%  
Final Paper 10%

## **Course Requirements**

We will meet two times a week, with much of class time spent in critique, discussion in-class projects and field trips. The process of discussion serves to visually focus your attention on your own, and other's work, and to give the experience of building the verbal visual vocabulary, which is necessary to express visual ideas. Critique should be seen as an opportunity. Working on your own you have a single point of view. In critique you suddenly have an additional 10-15 points of view. Looking at other's work certainly benefits your own work too. It is an opportunity to collaborate to learn ways of envisioning how to size up a project and progress through it. We will examine ways of working. Emphasis and focus will be as much on how you work as what you produce.

Three major projects and a final paper will be assigned. See the class schedule for due dates for the projects. The final grade is the average of the project grades. Each project handed in late will be down-graded one step per class late; e.g., B to B-.

## **Objectives**

- 1) Focus on your own decision making process about graphic design in the context to London.
- 2) Learn the history of visual communication in London.
- 3) Become aware of London's contribution to graphic design.
- 4) Develop strong computer skills and understand the computer as an artist's tool.
- 5) To learn graphic design in relation to the culture of England and the cultural diversity of London.

## **Attendance, Grading and Plagiarism**

Please refer to the Academic Handbook for detailed grading criteria, attendance requirements and policies on plagiarism:

<http://www.bu-london.co.uk/files/images/ACADEMICHANDBOOKSU09.pdf>

## **Grading Evaluation**

You will be evaluated on your ability to effectively and creatively complete a series of two projects and several exercises, your in-class participation in critique, and your timely completion of working sketches and final projects. "Good Design" is subjective and I will try to see your work without prejudice of personal taste and style. You are competing with yourself more than your classmates. I will look for progress through the semester. All of you come here with different levels of experience and technical proficiency, so my evaluation of your work will be as individually based as I can make it. Projects will be evaluated with the following criteria in mind:

### **Process = 25%**

Your own way of working, how you envision taking a project from beginning to end, how you solve problems, consider the variables of problem solving, and express your thinking and envisioning a visual solution are as important as finding the right solution. I would like to foster the idea that the by-product of your creativity and being visually engaged, is sometimes solving practical and ordinary problems.

**Realization = 50%**

Projects will be evaluated considering the appropriateness of your solution, how it addresses a stated problem, visually structure, the relationship between formal two-dimensional elements of text and image, hierarchy, unity and an aesthetic relationship of the whole. Your work will also be evaluated on the basis of craft. Your precision, accuracy and clean production skills.

**Professionalism = 25%**

Projects must be handed in on time. Turning in projects late will reduce your grade by one letter grade, ergo: a B becomes a C. This concern for timeliness very much parallels the “real” world. Your attendance, promptness, and ability to verbally and visually articulate your ideas are important in the field of Graphic Design.

**Final Paper**

Final papers are 4 pages. The final paper is an individualized argument/research project relative to the history of British Graphic Design or your documented experience of the studio visits. Emphasis on the design and writing should also be taken into consideration. Students will submit a one-paragraph proposal to me on individually arranged dates. The papers must include references and footnotes.

**Tools and Materials**

A Laptop Computer is Mandatory, Adobe Creative Suite software should also be purchased and includes the following: Adobe Illustrator, Adobe PhotoShop, Adobe InDesign and Adobe Acrobat.

CD-RW or Cruzer Mini USB 128 MB

**Presentation**

Eventually you will need various materials to craft your final projects.

**Resources**

Opening our eyes to what exists nearby but not within the confines of Boston University’s London Summer Term can be surprising and fun. The city of London will play a key role in your education as a Graphic Design student. London is the hub for design research and technology in Europe. It is a city where new ideas and methods continually surface. Bring a fresh eye to your work by looking in new ways at new things or in new ways at familiar things.

**Some places worth checking out:**

Museum of London  
Victoria and Albert Museum  
The British Museum  
Barbican Art Gallery  
The National Gallery  
National Portrait Gallery  
The Royal Academy of the Arts  
Tate Modern Bankside  
Tate Britain  
Courtauld Institute of Art, University of London  
Estorick Collection of Modern Italian Art  
Guildhall Art Gallery  
The Saatchi Gallery  
Dali Universe  
The British Library

Printing Shops  
Service Bureaus  
Antique Shops  
Zwemmer Book Store  
Flea Markets  
Yard Sales  
Hardware Stores  
Art Supply Stores  
Magma Books

**Course Chronology**

Wednesday/Thursday from 9:00 am to 1:00 pm

First Class: Wednesday 27 May  
Last Class: Thursday 25 June

**Syllabus**

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**Wednesday 27– May, Core Lecture 1**

Instructor: Kerry William Purcell

**9.00-1.00**

Introduction to Graphic Design in Britain  
New Assignment: Concept Book: The British Experience  
Laptop software installation

**11.00 Nick Bell Studio visit 11am**

**Thursday 28– Core Lecture 2**

Instructor: Kerry William Purcell

**10.00-3.00**

**12.00 Baseline Magazine**

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**Wednesday 3– June, Core Lecture 3**

Instructor: Kerry William Purcell

**9.00-1.00**

**11.00 Typographic Tour of London**

**Thursday 4– June, Core Lecture 4**

Instructor: Kerry William Purcell

**9.00-1.00**

**11.00 Graham Twemlow talk at V&A Museum**

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**Monday 08– June**

**8.30-12.30**

**9:30 am – Pentagram: John McConnell**

**Tuesday 09– June**

**5.15**

**Workshop introduction with Armin Knoll (Bell classroom, Crofton)**

**Wednesday 10– June, Core Lecture 5**

**9.00-3.00**

**Workshop with Armin Knoll (Brompton room, 43 Harrington Gardens)**

**Thursday 11– Core Lecture 6**

**9.00-3.00**

**Workshop with Armin Knoll (Boston room, 43 Harrington Gardens)**

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**Wednesday 17– Core Lecture 7**

**9.00-1.00**

**New Assignment: Piccadilly Circus**

**10.30**

**Why Not Associates studio visit**

**Thursday 18– Core Lecture 6**

**9.00-1.00**

**10.30**

**Fernando Gutierrez studio visit**

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**Wednesday 24– Core Lecture 9**

**9.00-1.00**

**Work in Class: Piccadilly Circus**

**Thursday 25– Core Lecture 10– Exams/Final Review/Final Class**

**9.00-1.00**

**All Projects Due: Printed and burned to a CD-ROM:**

**Piccadilly Circus**

**Concept Book: The British Experience**

**Summer Term Paper: The British Experience**

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**Recommended Readings**

Rick Poynor, *Independent British Graphic Design since the Sixties*, 1<sup>st</sup> edition, Laurence King Publishing, 2004.

Philip B. Meggs, Alston W. Purvis, *Meggs' History of Graphic Design*, 4th Edition, John Wiley & Sons, Inc. 2005.

Ellen Lupton, Jennifer Cole Phillips, *Graphic Design The New Basics*, 1st Edition, Princeton Architectural Press. 2008.

Additional readings may be posted on the course webpage:

<http://www.bu-london.co.uk/academic/ar514> (you must be logged in to view materials).