Principles of Graphic Design II Spring 2009 VCD P254 21810- Studio 3, Cr. 3

Continuation of P253 with emphasis on more involved projects utilizing typography, layout, symbols, and illustration: Calendars, advertising campaigns, publications, typographical/illustrated books, and multicolor projects. Class MW 10:30 am-1:15 pm. Location: Neff B73

AllyCatherine Wild
Office: 220 Visual Art Building

Twitter:
http://twitter.com/IPFW_P254
E-mail: wilda@ipfw.edu
Office hours: @Twitter mornings and evenings everyday.
In Person: VA220 Mondays
9 am-10:30 am.

Supplies:

- Text: *Graphic Design The New Design Basics,* by Ellen Lupton and Jennifer Cole Phillips, Princeton Architectural Press © 2008
- Portable data storage device that holds 1-2 gigs.
    USB drive or External hard drive
- For presentations: Spray mount, Foam Core or mat board, razor, usb drive
- Sketchbook, pencils, eraser
- Printing to be done outside of the lab
- Print images at Printing Services on Campus
- Earphones that go on the outside of the ear.

This class is a continuation of Graphic Design 1. We will continue to focus on form and concept while locating visual ideas in context with design history, technology and theory.

New projects will challenge designers to experiment with conceptual work. Ideas, messages, and narratives of our diverse interconnected culture will be discussed using the following approaches:
1. Intuitive and logical thinking.
2. Global and analytical thinking.
3. Emotional or rational thinking.
4. Universal/symbolic or unique, local visual language.

Although these basic critical thinking categories read like binaries, we will process creative work and change the terms for communication to become as direct as possible.

The primary goal of this class is to construct new visual forms and conceptual knowledge. This means your technical skill with the computer applications is important, but your ideas and craftsmanship will define your success. In order to solve technical problems designers must be self-motivated to find resources. One of the joys of studio classes is to learn how others work with the media. Please, ask questions during studio time, Twitter a question, go to Studio M, Youtube or Google.

To provide designers with the opportunity to develop a strong portfolio, this course will make good use of the studio time. In fact, most of the course will be working in the computer lab. Designers are also expected to take the initiative to put time into projects outside of class meetings (about 4-? hours per week). We will be very efficient with our class critiques by limiting the number of large group discussions to 3-5 times during the semester. Small group discussion and meetings with the instructor will constantly provide designers with resources to fortify their work.

Learning Goals:
1. Gain knowledge and experience using graphic design as a communication tool.
    - Develop visual skills that communicate using a more universal language influenced by modernism, at the same time as becoming a skilled designer who can achieve specific, idiosyncratic project goals for local audiences.
    - Is a Design Principle = Visual Form? This questions will be explored by integrating symbols, images, text, color, emotion and critical thinking in forms that emphasize transparency, complex information grids, visual rhythm, pattern, emotion, scale, and so on.
    - What are the rules of Graphic Design? In critiques, we will use a vocabulary of rules based on the logic of a design, language from design theory and contemporary trends.
2. Develop the creativity of graphic design for the larger world.
    - Understand visual communication in local, international and global styles.
    - Know the interaction of form, function, and theory in the creative process of graphic design.
    - Make the creative process an adventure by freely generating intuitive and logical ideas in a sketchbook.
    - Record your design research by turning in a digital folder containing files of scanned sketch-book images, passages from art and design theory, and an artist statement summary.
    - Gain leadership experience by sharing technical insights in the studio.
    - Work to connect using Twitter for community discussion.
    - Question to become clear about interests, technical skills, design and educational goals.
3. Develop proficiency with applicable computer software.
4. Develop a portfolio of ideas and find to be turned in at the end of the semester.

Project 1
    Twitter Identity (1-3 hours)
        a. Set up a Twitter account.
        b. Make an icon or background image for an identity on Twitter.
        c. Tweet throughout the semester.

Project 2 (3-8 hours)
    Rhythm
    Make an image that conveys the rhythm of a word, phrase or text passage.
    Size 8" x 10" to 12" x 18.
    Black and White

Project 3
Texture Pattern
Make an original image of an ordinary object with texture.
Create a congruent image that has text as the texture. The text should catch attention
and communicate a meaning that adds to the adventure of discovery of the image.

Project 4
Modular Composite
Choose an Inspirational Phrase.
Deconstruct the phrase while maintaining the readability.
Use the deconstructed parts to build elements that poetically relate to the original
meaning of the phrase.

Project 5
Poster with Modularity about Global Issue.

Project 6
Kinesthetic Grid
Make a Grid that organizes information based on the subject's physical or kinesthetic
logic.
For example: Make a calendar. If you think time is cyclical, then sketch several forms that
communicate the steps of the process of that cycle. Choose one and make a graphic
representation using the computer.
Project 7
Graphic Repetition and Semantic Expression
Make a graphic shape that repeats over an image. Use the graphic motif as a
means to interpret the image. The graphic piece should serve as a blind
simultaneously opening a semantic perspective.

Project 8   EXTRA CREDIT
Transparency Image Tree Portrait
Complete an interpretive guide
Project 9
Compile the semester's projects into a portfolio. This is probably going to be a book
design completed in InDesign.

Grading Scale:
    100% = A+
93% – 99% = A
90% – 92% = A-
87% – 89% = B+
83% – 86% = B
80% – 82% = B-
77% – 79% = C+
73% – 76% = C
70% – 72% = C-
67% – 69% = D+
63% – 66% = D
60% – 63% = D-
    59% > F

**Assignments will be evaluated based on the specific learning
objectives on the following scale:**

A Excellent
Is far above average in the design and is original and authentic
in concept. The work created contributes to the ongoing
discourse in design. Shows skillful means of expression and
craftsmanship. Meets and exceeds all requirements.
B High Quality
Made design that is original in concept. Shows skillful means
of expression, effective visual communication and good level
of craftsmanship. Meets all requirements.
C Good
Meets all requirements. Shows acknowledgment of capacity
to create original and authentic design.
Adequate ability to communicate visually, basic development

of concepts, general use of craftsmanship skills.

D Acceptable
> Meets some of the requirements. Shows that more effort is possible. Needs to gain stronger knowledge of basic concepts, means of visual communication, and skills of craftsmanship.

F Failure
> Does not meet the requirements. Must clarify, develop and express basic objectives, concepts, visual communication skills and craftsmanship.

Plagiarism Education conducted for the whole class and appropriate individual disciplinary action.

Teaching strategies: This class will be based on experiential and/or hands on learning. Activities will include working on the computer in the studio, Twitter messaging, impromptu discussions, critical thinking, demonstrations, reading, writing, work-shopping to bring authentic voices with appropriate resources, building concepts with collaboration, studies completed in sketchbooks, preparing work for presentation and critiques.

Participation: It is important to work in the studio with a high level of professionalism in order for each designer to improve the quality of each project. Attendance will be taken at the start of each session. More than 2 absences will lower your grade by a full letter grade. Being late or leaving early will lower the grade; 3 occasions = 1 absence. On critique days, respect yourself and your colleagues by presenting yourself and your work to clearly reflect your good intention(s).

	Projects	Reading & Resources
Jan. 12	Review Syllabus, Intro, PowerPoint Presentation of the course work.	The book will be available at the bookstore, or on-line.
Jan. 14	Begin work on Project 1 Twitter Identity- Sign Up, Make a logo, connect- Follow.	
Jan. 19-21	Project 2: Rhythm	
Jan. 26-28	Work in the studio on Monday. 1st critique on Wednesday. Twitter comments and Rhythm discussion.	
Feb. 2-4	Turn in Projects 1 and 2 Studio: Texture Pattern	
Feb. 9-11	Studio: Texture Pattern	
	Modular De-Constructed Phrase	
Feb. 16-19	Finish De-Constructed Phrase Poster with Modularity About a Global Issue	
Feb. 23	Discussion about international	

Feb. 23	Discussion about international symbols, the breaking and making visual language, naming the theory	
Feb. 25	College Art Association Conference LA.	
March 2	Continue to work on Modularity Poster (Global Issue).	
March 4	Modularity Poster Due	
March 9-11	Spring Break Plan 5 Kinesthetic Grids for Calendar	
Mar. 16	Grid Drawings Due	
Mar. 18	Kinesthetic Grid for Calendar	
Mar. 23	Kinesthetic Grid for Calendar	
Mar. 25	Graphic Repetition	
Mar. 30	Graphic Repetition	
April 1	Graphic Repetition	
April 6	Graphic Repetition	
April 8	Critique Grid and Graphic Repetition	Passover Begins @ Sunset
April 13	Begin InDesign	
April 15	Portfolio	
April 20	Portfolio	
April 22	Portfolio	
April 27	Portfolio Course Evaluations	
April 29	Portfolio Everything Due Final Critique	

Growth and the Potential for Life: This class will foster respect for each individual within the collective according to Maslow's Hierarchy of Needs: Physiological, Safety, Love/Belonging, Esteem, and Self-Actualization. For more information go to http://en.wikipedia.org/wiki/Maslow's_hierarchy_of_needs.

Harassment: IPFW has effective programs to facilitate change in our educational community in the case of harassment. When disruptions to your educational process occur, acknowledge the challenge. (When possible) discuss the concern with those directly involved. To seek further resolution, gain perspective by identifying your academic goals, then invite advocacy from a variety of sources as appropriate, while working through the academic hierarchy in order.

Studio Etiquette: No food or drink. Turn off cell phones. Come to class on time. No isolating music players. Use your studio time for creative research. No video games.

Diversity and Nondiscrimination from the IPFW Student Handbook:

"IPFW is committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters tolerance, sensitivity, understanding, and mutual respect among its members; and encourages each individual to strive to reach his or her own potential. In pursuit of its goal of academic excellence, the university seeks to develop and nurture diversity. The university believes that diversity among its many members strengthens the institution, stimulates creativity, promotes the exchange of ideas, and enriches campus life. IPFW prohibits discrimination against any member of the university community on the basis of race, religion, color, sex, age, national origin or ancestry, marital status, parental status, sexual orientation, disability, or status as a disabled or Vietnam-era veteran."

Other Services:
- **Center for Academic Support & Advancement (CASA)**: KT G23   (206) 481-6817 www.ipfw.edu/casa study skills development, tutoring, STEPS short courses, supplemental instruction, ESL.
- **The Writing Center:** KT G19 (206) 481-5740   http://www.ipfw.edu/casa/writing/ peer tutors who can help with all phases of the writing process.
- **Career Services:** KT (206) 109 481-0689   http://www.ipfw.edu/career/ assistance with on and off-campus job placement and internships.
- **Information Technology Services Help Desk:** KT (206) 481-6030 www.its.ipfw.edu/helpdesk information on all aspects of computing at IPFW; hardware and software support (including Blackboard Vista 4); student e-mail accounts.
- **Center for Women and Returning Adults:** Walb 120 (260) 481-6029 www.ipfw.edu/cwra/ workshops, support groups, counseling, and other programs.
- **Multicultural Services:** Walb 118 (206) 481-6921   http://www.ipfw.edu/odma/ skills workshops, support groups, diversity training, counseling, mentoring, cultural heritage programs; ASAP program.
- **International Student Services:** KT 104 (206) 481-6034 or 6923 http://www.ipfw.edu/iss/ visa and INS issues; help with housing, counseling.
- **Mastodon Advising Center (MAC):** KT 109 (206) 481-6595 http://www.ipfw.edu/mac/ appointments with professional academic advisors; help with guiding students in deciding on their major and ultimately their career; help for exploring students, deciding students, and readmitted students; and various student resources.
- **Helmke Library Service Desk** (206) 481-6505 www.lib.ipfw.edu reference librarian help, books, journals, reference, interlibrary loan reserve readings for courses: Reserves Express (REX):   www.lib.ipfw.edu/rex/.
- **Dean of Students Office:** Walb 111 (206) 481-6601 www.ipfw.edu/dos/ student health insurance, mentoring, grade appeals; free short-term personal counseling and support.

I reserve the right to revise this syllabus as necessary. AllyCatherine Wild