Course Outline for GDDM 56

INTRODUCTION TO GRAPHIC DESIGN

Effective: Fall 2018

I. CATALOG DESCRIPTION:
GDDM 56 — INTRODUCTION TO GRAPHIC DESIGN — 3.00 units

Design and skills development course exploring the creative processes, methods, strategies and tools used in developing concepts and final designs in any visual field including the basic elements of design: line, texture, value, shape, color, light, and spatial concepts Emphasis is placed on experience applying design principles and conventions to create 2-dimensional work. Use of computers as digital design tool along with basic manual techniques relating to effective preparation, presentation, craftsmanship and professionalism in presentation.

1.50 Units Lecture 1.50 Units Lab

Grading Methods:
Letter or P/NP

Discipline:
- Graphic Arts

	MIN
Lecture Hours:	27.00
Lab Hours:	81.00
Total Hours:	108.00

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 1

III. PREREQUISITE AND/OR ADVISORY SKILLS:

IV. MEASURABLE OBJECTIVES:
Upon completion of this course, the student should be able to:
   A. Identify the basic elements of design (dot, line, shape), its relationships with each other, and use a variety of dots, lines and shapes to create texture, weight, volume, pattern in order to effectively to solve design problems.
   B. Identify the basic elements of design, (color, value), the components of color, various types of color contrasts and be able to incorporate color effectively into design, taking into consideration tints and shades, value, color relationships, and color harmony.
   C. Identify the basic elements of design (volume, space, texture) and its uses in design. Create designs with effective use of positive and negative space.
   D. Apply the principle of repetition in design. Effectively use repetition to create patterns, textures, rhythm, and consistency within design.
   E. Apply the principle of Alignment and Proximity in design. Effectively apply alignment and proximity in design create hierarchy, groupings, effective page layouts, and organize information.
   F. Apply the principle of Similarity and Contrast in design. Effectively apply contrasts and similarities in design to create focal points in design that generate attention and helps organize information.
   G. Critically examine designs using the vocabulary of design and be able to discuss the strategies and methods involved in the creation of the design and whether they are successful or not.

V. CONTENT:
   A. The Creative Process in Design
        1. Comprehend the client brief
        2. Conceptualize solution(s)
        3. Choose format
        4. Create hand sketch and mockup
        5. Begin design work
        6. Presentation of Concept(s)
        7. Refine design work corresponding to feedback (repeatable)
        8. Completion of Concepts(s)
   B. Elements of Design
        1. Dot, Line, Shape
        2. Value and Color
        3. Volume, Pattern/Texture, Space
   C. Principles of Design
        1. Contrast
             a. Temperature contrast, size contrast, shape contrast, value contrast, hue contrast,...etc
        2. Repetition

a. Patterns, textures, rhythm, progressive repetition, pattern disruption
3. Alignment
    a. Edge alignment, center alignment, text alignments, visual alignment, page grid: manuscript grid, column, modular grid, hierarchal grid, page format, margins and gutters
    b. Balance: Symmetrical, Asymetrical, radial balance
4. Proximity
    a. Groups: Simplicity, proximity, closure, continuity, symmetry
    b. White Space
    c. Unity, variety, hierarchy

D. Creating the Visual Illusion of 3-Dimensions in a 2-Dimensional Space
1. Foreshortening—the illusion created on a flat surface in which figures and objects appear to recede or project sharply into space
2. Use of line: for direction, decoration, mood, connect and/or divide
3. Use of type: as shape, as powerful communicative tool
4. Use of shape: as block of color or value, as imported and/or photographic image
5. Use of texture: as an element in creating contrasts of structure and/or space
6. Use of value: grayscale, black and white
7. Use of color: hue, value, and intensity; contrasts of hue, value, cool and warm, complementary, simultaneous contrast, intensity, and extension
8. Emphasizing and de-emphasizing three-dimensional forms with color; to create a mood/emotion
9. Use of balance: symmetry/asymmetry
10. Relationship of positive and negative shapes
11. Illusion of space with and without use of perspective (line only, shape, and value)
12. Rhythm in pattern and shape (progressive, alternating, flowing, repetitive)
13. Emphasis and/or exaggeration to achieve unity

E. Using Studio Hardware, Software
1. Introduction of digital software methods and techniques needed to achieve success in projects (ongoing throughout semester)
2. Techniques in Adobe Creative Suite applications: Illustrator and Photoshop at the basic level (ongoing as needed)

F. Practical Problems Facing the Designer
1. "Brain drain"—My creative juices have dried up.
2. Checking your ego at the door
3. Projecting authority during presentation
4. Listening to, hearing, and acting on feedback
5. Practice and perseverance
6. Meeting deadlines

G. A Guide to Presentation, Critique or Feedback in Design
1. Strategy and concept development
    a. What is the purpose of the design?
    b. What information must be communicated?
    c. Does the design meet the objectives?
    d. What is the design concept?
    e. Does the design concept fit the strategy?
2. Design
    a. Did the designer use principles of space such as balance, emphasis, rhythm and unity?
    b. Did the designer experiment? Did the designer take a creative leap or produce a competent piece?
    c. What visuals were used and why?
    d. What point of view was expressed, if any?
    e. What creative approaches were employed?
    f. Is the design solution (e.g., design, color, type, style, personality) appropriate for the client's product/service? Can you suggest improvement(s) to the next iteration?
3. Craft
    a. Did the techniques and materials used best represent the design concept?
    b. Is it well-crafted?
    c. It is presented professionally and appropriately?

VI. METHODS OF INSTRUCTION:
A. **Demonstration** -
B. **Lecture** -
C. **Student Presentations** -
D. **Projects** -
E. **Lab** -

VII. TYPICAL ASSIGNMENTS:
A. Hands-On Project: Visual Storytelling—This assignment requires you to tell a visual story in three panels. You are limited only by the criteria stated below.
1. Choose a Theme: Design three 5" x 7" asymmetrical compositions that have a realistic theme and that when viewed together, tell a visual story across three panels. Each composition must have thematic and design elements that relate to each other. For example: if your theme is "A Cat's Tale," the following could be a story in 3 compositions based on that theme: 1. cat on a rug looks up and sees a fishbowl on a table; 2. cat is on the table hovering over the fishbowl; 3. cat is on the rug eating the fish.
2. Research the Theme: Bring in photos, pictures, and/or sketches to inform your work. You can use Illlustrator or Photoshop or both. Hand-sketch compositions first. A sketch can be abstract even if the theme is realistic.
3. Composition: Each 5" x 7" panel must be a complete asymmetrical composition and when pieced together, all three panels should form a cohesive visual whole. The panels may be presented in vertical or horizontal orientation depending on your story.
4. Rendering Style: In each composition use similar rendering techniques; use the same look and feel of shape, color value (grey scale) and line elements throughout.
5. Design Elements: Incorporate as many design elements as necessary to achieve an interesting, strong, asymmetrical design—e.g., line, shape, color, texture—DO NOT USE ANY TYPE or LETTERING.
6. Color: Work in two phases a. Phase One: Use B&W and/or the grey scale only. b. Phase Two: Spot Color—Add dramatic color for dynamic effect. In each composition use one strong contrasting color for emphasis to "drive the story". This color must be 100% value (no tint or gradient) and must be the same color in each panel. This color can be applied only ONCE in ONE SHAPE in EACH panel.
7. Presentation Preparation: Turn in all three 5" x 7" compositions on 1 black matte board that measures 9" x 19" as well as an electronic matte board and files optimized for the web. The panels may be mounted in vertical or horizontal orientation depending on your story.
8. Additional Challenge: Create a fourth panel: 5" square with an asymmetrical composition that completes your story, with one "spot" color as above. Mount all 4 panels so that together they form a dynamic composition on a black matte board. Determine dimensions of board to fit your concept.

9. Present work: Participate in presentation and critique session
B. Hands-on Assignment: Contrast Studies
1. Choose 3 sets of words from the following list of complement descriptions and using a dictionary define them. a. negative/positive b. jagged/straight c. geometric/organic d. serene/chaotic e. rough/smooth f. random/orderly g. saturated/pastel h. static/kinetic i. monumental/diminutive
2. Design two contrasting compositions for each set of complement words you chose.
3. Strive for economy in the compositions, using REALISM in at least one set (the others can be accomplished using simple geometric and non-objective shapes and lines.)
4. Use a format that is 4" x 4" for each composition.
5. Print and flush mount on individual boards with no borders.
6. Presentation: Develop a 2-minute presentation that covers the development process you used to arrive at one set of compositions. Lead Q & A and feedback.
C. Three by Thirty-Three
1. This comprehensive design project encourages designers to observe, represent, and abstract visible objects using a variety of materials and techniques. Designers begin by visiting an unusual place with surprising things to see and observe, such as a local museum, aquarium, or botanical garden. They produce a substantial number of observational drawings of three objects, paying special attention to the appearance of form, color texture, and materials (don't just rely on the internet). Careful observation is followed by exercises in creating wordlists and drawing from memory to create a total of ninety-nine studies. The project exposes designers to the iterative design process, building individual capacity for patience, endurance and an open mind.

VIII. EVALUATION:
Methods/Frequency

A. Oral Presentation
B. Projects
C. Home Work

IX. TYPICAL TEXTS:
1. Lupton, Ellen. *Graphic Design: The New Basics.* 2 ed., Princeton Architectural Press, 2015.
2. Heller, Steven. *The Graphic Design Idea Book.* 1 ed., Laurence King Publishing, 2016.
3. House Industries. *House Industries: The Process is the Inspriation.* 1 ed., Watson-Guptill, 2017.

X. OTHER MATERIALS REQUIRED OF STUDENTS:
A. Required list of supplies to complete all of the assigned studies