

art 255 A01

graphic design / form and content

spring 2007 seigfred hall room 408

m + w 1:10 pm - 4:00 pm

Instructor Information

Stacy Asher, Assistant Professor

Seigfred Hall, Room 420, telephone. 593.0862, asher@ohio.edu, stacyasher@earthlink.net

Office hours m + w 4:00 p.m. - 6:00 p.m.

Please schedule appointments before each class session begins. If, at anytime during the quarter you want feedback on your project, performance or wish to discuss any issue related to school or the field, please feel free to see me during office hours or arrange another convenient time. This is an informal setting and time is set aside for student/instructor interaction outside of the more formal, structured studio environment.

Course Description 00797

This course will encourage exploration of graphic image generation through the use of digital and non-digital methods. The goals of this course are to: explore the concept of visual language through design process and principles, investigate form and content - aesthetic expression and visual communication, introduce and/or further develop the use of the tools, materials and methods of the graphic designer. The course projects will encourage exploration of graphic image generation through the use of digital and non-digital methods.

Conceptual thinking, problem solving, and the integration of meaning and content to the construction of visual form will be explored. This course will emphasize the application of symbolic form, including logos, marks, icons, logo types and their use in the creation of meaning in design systems. Course projects will offer an introduction to the production of various infographic and publication design systems through the investigation of form, form as language, and form as identity.

This class will challenge students to question and revise their expectations about the role of graphic design and develop a deeper understanding of how meanings are communicated. Technical issues, problem solving strategies and questions of content are explored through rigorous study with a variety of tools and media. Conceptual projects ask students to explore the multiple contexts where visual and design issues intersect while guiding them to position themselves in culture at large.

Prerequisites art 250, art 251

Required Materials

Various materials and methods for generating form will be used. Developing the ability to be resourceful and cost effective is essential to your practice. There are no limitations on the types of media you wish to explore. Using the resources around you will contribute to your problem solving abilities.

Various materials and methods for generating form will be used. Developing the ability to be resourceful and cost effective is essential to your practice. There are no limitations on the types of media you wish to explore. Using the resources around you will contribute to your problem solving abilities. Depending on your interests and where your investigations take you, you will make use of many different materials and processes. You will more than likely use a camera [35 mm, inexpensive disposable, digital] that is of high enough quality to make accurate recordings during your personal investigations.

Cutting mat, Xacto knife with No.11 blades, stainless steel ruler or Gaebel 18" type ruler for measuring and cutting, rubber cement (Best Test) and thinner, pickup, 6 - 10 recordable CD Roms or external drive for storage. magazines and access to many types of publications that will allow you to collect a variety of images and type; Xeroxes as needed. PUSH PINS Black, 3-ring binders for process books [3 total], various drawing tools [access 116/117 toolboxes]

Suggested Texts

*Design Issues:
How Graphic Design
Informs Society*
DK Holland

*Design Literacy:
Understanding
Graphic Design*
Steven Heller

*Citizen Designer:
Perspectives on Design
Responsibility*
by Steven Heller
(Editor), Veronique
Vienne (Editor)

*Design Studies:
Theory and Research
in Graphic Design*
Audrey Bennett
(Editor), Steven Heller
(Foreword)

*Cradle to Cradle:
Remaking the Way We
Make Things*
William McDonough
Michael Braungart

*Design Form
and Chaos*
Paul Rand

Design for Society
Nigel Whitely

Course Structure + General Policies

1] Studio + Critiques

The course assignments address the complex issues of graphic design instruction. Each project or problem, is carefully structured to create conditions conducive to discovering the language of graphic design. These conditions encourage exploration of visual communication concepts and design principles, allowing students to develop more personally expressive ways of solving communication problems. Approximately one-quarter of the class will be spent in lecture and class discussion; the remainder of the class will be spent in critique of student work. All students should be prepared to spend a significant amount of time outside of the allotted class time on process and production of projects. Under this instructive approach, personal, intuitive concepts are stressed over specific technical skills. These skills and techniques needed to execute the assignments are not taught; they must be developed, through involvement with the problems. This interactive approach is ideally suited to the world of graphic design- a world of dynamic concepts and ever-changing ideas.

Class participation will be emphasized. It is expected that all students will actively participate in critiques in order that others may benefit from the student's comments and the student will gain necessary presentation skills. All critique comments are expected to be constructive and honest, note that in the design field critiques are not a reflection of the designer but of the work. The exception to this may be when it is evident the designer has not made the necessary effort to solve the problem.

All students are expected to actively participate in class critiques, class discussions and work with peers to provide constructive feedback, this will provide a positive studio experience. Lack of participation will impact your final grade.

Students who do not participate in class critiques or individual discussions with faculty when scheduled to do so should not expect private critiques with faculty at a later date.

2] Preparation for Class

Students are to be prepared at the start of each class with assigned work and supplies [continual lack of preparation will impact your final grade].

Class preparation is essential to receiving feedback on one's work. If, at the beginning of class, you are not prepared with the required number or type of sketches, materials, etc. do not post your work on the board for feedback as it is not our responsibility to visualize the invisible. Do not work on your project, other projects or talk with others about irrelevant issues during critiques.

Students who miss lectures and class discussions due to absences must obtain notes for the classes missed and assignments from a responsible classmate prior to the next class period. While faculty will be happy to clarify information for students who are confused, instructors cannot repeat lectures or elaborate on project descriptions on an individual basis. Students should make every attempt to obtain general information from classmates before discussing details with faculty.

3] Reading Assignments

Students in this course are expected to participate by developing a visual awareness of form and content in design, reviewing outside periodicals and design publications. From time to time readings from required and supplemental materials will be assigned. Discussion will follow these readings to clarify,

pose questions and ensure understanding of the material which relate to the field of graphic design. A quiz may be given on the discussion days.

4] **Religious beliefs**

You must declare your intention to observe holidays [include name of holiday and dates] in writing within the first two weeks of the quarter.

5] **Evaluation**

Presenting class work for final review, with a portfolio of class projects will be required. Final Grades are the result many areas of evaluation.

While attendance and class preparation appear to relate most directly to professionalism [attendance, deadlines, verbal articulation, participation], they also affect other areas of evaluation. Faculty rely on classroom observation and discussion in evaluating a student's process [in addition to the process notebook]. Students who attend class and are prepared for the scheduled activities/discussions, reveal valuable information about their performance that may not be evident in the final comprehensive. In the absence of such information, faculty must resort to an unsatisfactory rating in evaluating the student's process.

The final evaluation of work [realization] involves more than totaling the grades on individual projects and/or determining that all assignments have been completed. Faculty assess students' abilities in realizing concepts and controlling the visual elements of communication throughout the quarter. Improvement and the mastery of increasingly complex material are evaluated. Students who miss lectures, project explanations, and class discussions may be able to complete projects within deadlines but rarely demonstrate the understanding of students who attends on a regular basis. Since faculty organize courses of study so that projects build one upon another, students who miss information or fail to understand projects early on are at a disadvantage throughout the quarter.

Grading: Total possible points: 600

Projects 1 - 5 are each worth 100 points + final compilation or portfolio is worth 100 points.

100 – 94% A, 93 – 90% A-, 89 – 87% B+, 86 – 84% B, 83 – 80% B-, 79 – 77% C+, 76 – 74% C, 73 – 70% C-, 69% and below D

My standards and expectations are high. The discipline of design is very rigorous and competitive. This course and its instructor are reflections of this. With regard to letter grades: The grade of "C" is satisfactory. It is not poor performance. If a student receives this grade they have put forth a reasonable amount of effort and attained acceptable [average] results.

A "B" grade shows the student has pushed beyond the average; they have understood the needs of the project and addressed them; they have employed their learning and have crafted successful resolutions to the design problems assigned. Students receiving a "B" have reached a level which clearly exceeds "competency"

The "A" is reserved for students who have attained excellence. They have, in fact, exceeded the expectations of the project's tasks put before them. Additionally, interest, enthusiasm, energy, and passion for design and the learning process have been displayed.

6] **Deadlines**

All projects and exercises are due on the day and time given, always at the beginning of class unless otherwise noted. Projects that are late will not be accepted [there will be no excuses, no discussions, no negotiations, etc.] Deadlines are important ... in the "real world" miss a deadline and you may lose a client

or worse your job. This is the nature of our business. We will exercise professionalism and the importance of deadlines in this class.

7] **Attendance Policy**

Consistent and prompt attendance develops responsible professional behavior and insures that students have access to the full range of experiences and information necessary to complete class assignments and acquire skills and knowledge emphasized in a university education.

Consistent with college practice, students are expected to attend all sessions of courses for which they are registered. Each instructor determines when a student's absences have reached a point at which they jeopardize success in a course. Only two unexcused absences will be allowed. The third unexcused absence will lower your final quarter grade by one letter. The fourth unexcused absence will lower your final grade by two letter grades. Five absences 3 full letter grades with six absences failing the course.

Students should be informed that the allotted absences [2] are to accommodate routine illness, weddings, car trouble, etc. doctor appointments, advisor conferences, trips to supply stores and labs, employment, etc., should not be scheduled to conflict with class. Faculty cannot be placed in the position of determining which absences are excusable and which are not. All students are expected to attend class on a regular basis. Prolonged illness should be verified by a physician and may require the student to withdraw from class if he/she cannot complete work in a comprehensive and timely manner.

Tardiness is defined as being fifteen minutes late for class or departing before class has been formally dismissed by the professor [if you are late, it is your responsibility after that class period to make sure the professor has you added to the roll]. Four tardies are counted as one absence. [note: tardiness that exceeds forty five minutes will be counted as an absence] It should be further noted that faculty are frequently called upon to recommend students for professional positions upon graduation and are contacted by potential employers as references. In such instances, reliability is always discussed. Students with a responsible record of attendance are likely to receive favorable recommendations.

8] **Documentation**

At times I may request that I access your course projects for documentation. I keep a slide archive of various projects and you may be required to submit your work for slide documentation. If anyone is interested in this process I will be happy to have you participate with the documentation process so that you may become familiar with the photographic procedure.

9] **Accommodations**

Students with disabilities who may need academic accommodations should discuss options with me during the first two weeks of class.

10] **Plagiarism**

Plagiarism will not be tolerated. Plagiarism is the copying of existing artwork or design. Do not take the ideas someone else has worked hard to create. Failure to abide by this rule will result in failing the course and could result in expulsion from the college.

Student Commitment

Course Structure + General Policies

Having read the Course Structure + General Policies statement, you are now aware of the importance of responsible attendance, class preparation, etc. Please complete the information on the following page and sign, acknowledging that you fully understand what you have read.

Signature _____

Date _____ 2007

Print name _____

Address _____

Phone _____

email _____

What is it about graphic design that interests you?

What do you expect to achieve from this course?

What are your personal strengths?

What are your personal weaknesses?

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date _____

jeremy blazer _____

miriam conley _____

nicolas couturier _____

ashlee dolan _____

isadora fuzzell _____

heather henry _____

erin mcmullan _____

nora merecicky _____

seth miller _____

paul benjamin _____

cathryn sicker _____

samantha tancosh _____

mark westbrook _____

hart williams _____

colin woodall _____

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project 1

mapping exercise

monday, march 26

research / part 1

Pair up with someone in class and ask them to describe their favorite public place in Athens, Ohio
Ask them to draw you a map of directions from Seigfred Hall to that location.

Allow only 15 minutes to draw the map. You will present your maps and each other back to the class be prepared to discuss why this is a map to a favorite place.

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project 01

mapping the grocery store experience

monday, march 26

research / part 2

Go to the Kroger grocery store and spend some quality time walking through the aisles, making careful observations and mental notes of the locations of the various products.

After you have had an observant tour of Krogers and have thoughtfully prepared a mental list of the many products available and their locations, return home and draw a map of the store. How many different categories of products can you include?

This map must be hand drawn at first and then redrawn using Adobe Illustrator and include the categories of products available. [typographically listed]

Both versions of the map are to be created on an 11 X 17 sheet of paper.

deadline

wednesday, march 28

POWER point presentation 03/28 goes here....

project 02 [march 28-april 09]

assignment a authoring your concept

In order to assist you with the placement of the subject matter in appropriate *context*, write a "thought paper" on the future grocery store experience, 2 - 3 paragraph minimum

assignment b begin building an image library

gather as many images as you can about the categories you have chosen [2 perishable, 2 non-perishable, 1 free choice] locate associations to the subject matter, advertisements, photographs, drawings, paintings, etc. etc. it is important that you locate imagery that is loosely connected, ie. apple > knowledge. consider metaphor, symbolism, allegory, mythologies. ie. snow white and poison apple. vs. apple a day keeps dr. away...etc. etc.

image

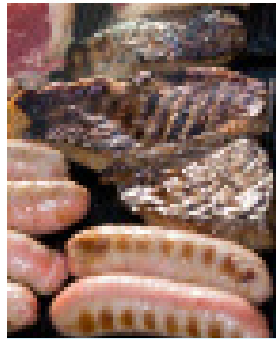
a mental representation; idea; conception. a physical likeness or representation of a person, animal, or thing, photographed, painted, sculptured, or otherwise made visible.

index

something used or serving to point out; a sign, token, or indication
something that directs attention to some fact, condition, etc

icon

Semiotics. a sign or representation that stands for its object by virtue of a resemblance or analogy to it. a sign or representation that stands for its object by virtue of a resemblance or analogy to it.



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project 03 [march 28-april 09]

objective, micro, care, macro, subjective, metaphor

analysis and quantification of associated meanings

assign on monday, april 02 > due on Monday, April 09

5 categories, 2 subcategories, 1 for "tech / synth" driven, 1 for "earth" driven = 20 matrices

you have gathered images that are linked to your categories. now we will begin to place these images into a matrix. this matrix will assist you with the development of icons and infographics for your grocery store concept.

objective

not influenced by personal feelings, interpretations, or prejudice; based on facts; unbiased, intent upon or dealing with things external to the mind rather than with thoughts or feelings, as a person or a book. being the object of perception or thought; belonging to the object of thought rather than to the thinking subject, of or pertaining to something that can be known, or to something that is an object or a part of an object; existing independent of thought or an observer as part of reality.

category

meat

subcategory

seafood

beef

audience

considerations

micro

a combining form with the meanings "small" (microcosm; microgamete), "very small in comparison with others of its kind" (microcassette; microlith), "too small to be seen by the unaided eye" (microfossil; microorganism), "dealing with extremely minute organisms, organic structures, or quantities of a substance" (microdissection; microscope), "localized, restricted in scope or area" (microburst; microhabitat), "(of a discipline) focusing on a restricted area" (microeconomics), "containing or dealing with texts that require enlargement to be read" (microfilm; microreader), "one millionth" (microgram)., a good analogy...photography. a micro lens, an electron micrograph image

earth driven

1 matrix for each

subcategory [10]

core

the central, innermost, or most essential part of anything, essence, heart, gist, center

synth / tech

driven

1 matrix for each

subcategory [10]

macro

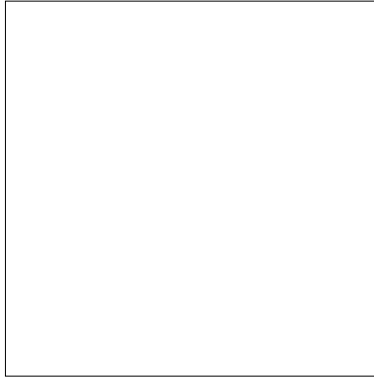
a combining form meaning "large," "long," "great," "excessive," used in the formation of, compound words, contrasting with micro-: macrocosm; macrofossil; macrograph; macroscopic. very large in scale, scope, or capability, anything very large in scale, scope, or capability, a good analogy...photography. a macro lens.

subjective

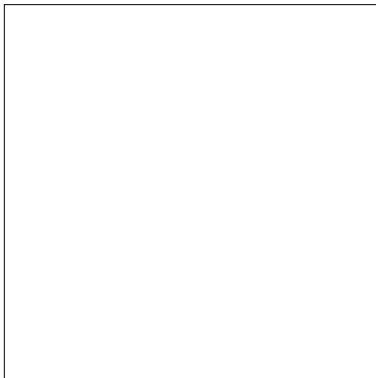
existing in the mind; belonging to the thinking subject rather than to the object of thought, pertaining to or characteristic of an individual; personal; individual, pertaining to the subject or substance in which attributes inhere; essential, Philosophy. relating to or of the nature of an object as it is known in the mind as distinct from a thing in itself., placing excessive emphasis on one's own moods, attitudes, opinions, etc.; unduly egocentric.

metaphor

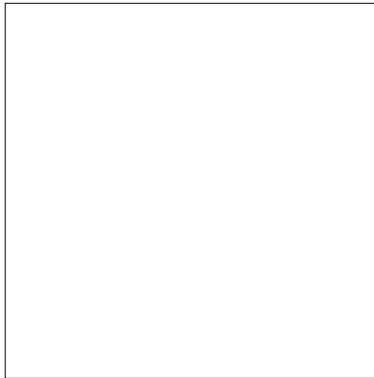
a figure of speech in which a term or phrase is applied to something to which it is not literally, applicable in order to suggest a resemblance, as in "A mighty fortress is our God.", Compare mixed metaphor, simile, something used, or regarded as being used, to represent, something else; emblem; symbol. One thing conceived as representing another; a symbol



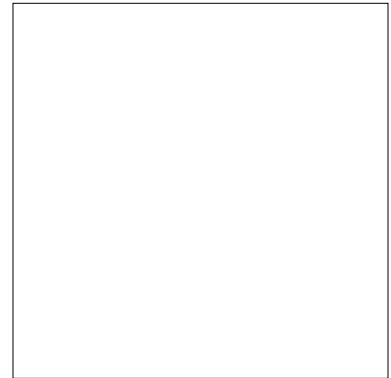
objective



macro

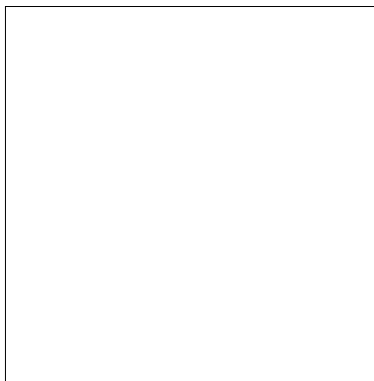


core

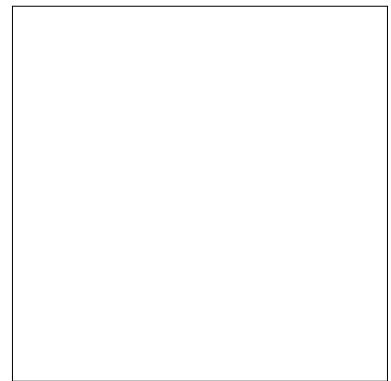


micro

category
subcategory



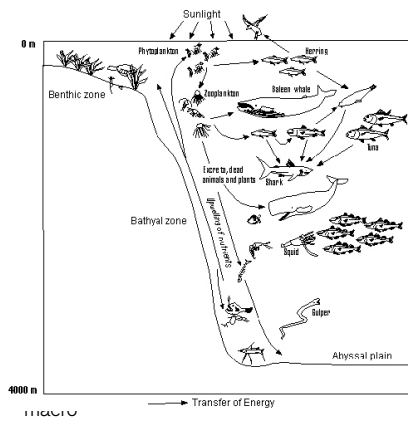
subjective



metaphor



objective



core



micro

meat
seafood



subjective



metaphor



project 04 [april 09-april 16]

black and white problem

the idea of formulating an image by only addressing its background changes the habitual approach toward seeing.

5 categories, 2 audiences > 4 each for 3 of your 5 categories> 60 negative space studies total
i will provide a template for the layout of the different forms.

project 05 [april 16-april 23]

less is more solutions

suggesting an image is the graphic counterpart of the Mies van der Rohe idea that "less is more". This approach is a powerful technique that a graphic designer can employ in communicating an idea

5 categories, 2 audiences > 6 each for 3 of your 5 categories> 18 total studies. i will provide a template for the layout of the different forms.

project 06 [april 23-april 30]

icon as system

part 1

creating a system of 5 icons for each category and for each "side" of the demographic

1 version black and white and 1 version with color application

5 categories, 2 audiences > 10 icons

place in matrix> template for review.

part 2

create short quicktime movie of the icons in motion: fade in fade out / pan across/ repeat / blink in and out / blur / etc....this will be a very short introduction to the motion graphics.

elements of time and sound to your understanding of 2D design skills

project 07 [april 30-may 30]

publication of icons in context

simple website

information graphics [wayfinding system?]

map with icons in directory [possibly in flash with simple roll overs]

project brief

the following areas need to be defined to assist you in the problem seeking, problem identification and problem solving phases of the identity and look for your magazine.

problem seeking + problem solving

observe the world around you. think about your interaction with society, products, processes and the environment. consider the audience, human factors, materials, environment, communication and other goals when defining and solving a problem.

describe what we want to say
+ why

define audience and client
[sender + receiver]

states context in which the
design is to function

describes design strategy, values
+ viewpoints

defines project facts, limitations
+ scheduling

think about the message you
want to relate, at whom it is
aimed, and what you would
like to personally learn and
achieve through this project

through a project brief, the
main objectives are defined. it
facilitates a focus from which
we generate ideas which are
relevant to our stated goals. in
the context of a brief, we can
evaluate our end product in
terms of appropriateness.

what is your point of departure? who is your client? who is your audience? you may approach this from many directions, find one that works for you and the problem which you have defined. consider the following approaches: analytical. random. or a combination of the two. explore, research, combine, make things, do whatever you need to do in the attempt to solve your problem. your process is expected to be rich, thoughtful and profound.

01

problem identification

define your problem. pose this in the form of a question to which you want to find a solution. imagine that you are holding a glass ball in your hand which becomes a metaphor for the problem and its context. mentally turn this around so you have covered all aspects of the problem. define components which relate to this question and write a project brief based in part on the following questions and issues.

what is the product or service? what problems must be overcome? what single message should be communicated? what emotions should this message evoke?

02

client considerations and analysis

[for this method you must play the role of the client]

describe your magazine. pragmatics [magazine name, no. of pages, major advertisers, size?]

is your magazine working on a local, regional, national or international level?

what are the client's goals? [primary and secondary?]

what is the purpose of the magazine?

[to inform, stimulate, entertain, advocate, negate, etc.]

list elements which are essential [note hierarchy]

what does the magazine need to succeed?

who will benefit from this magazine and why? who will not benefit and why?

list below 10 words that to you best describe the use or function of your product [after you complete your list highlight the most important words and prioritize].

what difference does it make that your product exist? highlight the most important word in your sentence

list five words that might characterize the personality of your product [printed communication like people project images].

in your point of view, how do you feel your audience should perceive the product. simplify your answer to one or two sentence if possible and highlight the most important words.

03

audience considerations

who is the anticipated audience and why?

describe the audience [demographics, psychographics + geographics].

write a 100 - 200 word first person narrative.

demographics pertain to commonly known audience characteristics such as age and gender? ethnic background?

psychographics pertain to the audience's values, attitudes, and lifestyles. psychographics probe beneath the surface layers of demographic patterns and provide us with more of a psychological insight into a target audience. what is their average day like? where do they shop? what do they eat? where do they work? children? education? professional level? what are their politics [in terms of economics, social and cultural concerns]?

geographics pertain to where the audience can be found. is your audience local, regional, national or international?

04

world view, social and historical contexts

how does this magazine inform us about the world we live in?

are there any stereotypical assumptions embedded in the magazine?

what will the audience infer from the magazine and message?

what economic factors and social responsibilities are being activated by the magazine?

05

positioning and defining a communication strategy

what is the primary purpose of the magazine? (refer to and elaborate on section 02)

what are the messages in the planned design?

what kind of appeal are you using?

is it emotional?

does this make intellectual and rational sense?

what religious and cultural rituals, and what historical context and tradition are embedded in the presentation of the message?

what meaning can be inferred by what has been left out in the presentation of the message?

are there any ethical or moral dilemmas in the message?

once the audience has been determined then it is easier to develop a positioning statement. without distinctive positioning your product is lost in the multitude of magazines that exist. positioning is another term for fitting into the lifestyles of the consumer.

06

pragmatic issues

what noise concerns can you foresee?

competition? who?

budget? size? time? limitations?

state the context in which the magazine will be purchased and function

07

evaluation

after completing the questions above do you feel your magazine is appropriate for your audience? your audience appropriate for your magazine? do you foresee change: in image? content?

evaluation will occur at all stages of your process and realization. analyze the results of your exploration. what were your goals? did you achieve these? what changes would you make? do you think your solution was a success or failure [it can be said that we learn more from our failures than our successes].

type{set on white 8-1/2 x 11 paper, set in a text typeface between 8 and 11 points