



TEXAS A&M
UNIVERSITY

ARTS 303-500 Graphic Design I

SYLLABUS

Spring 2015

Monday, Wednesday, Friday
8:00 AM - 9:40 AM
Langford C109A

Instructor:

Anatol Bologan
abologan@arch.tamu.edu
Langford A133

Office Hours:

Tuesday 03:00 PM - 04:00 PM
Thursday 03:00 PM - 04:00 PM

REQUIRED TEXTS:

Thinking with Type. 2nd Edition
Ellen Lupton.

Graphic Design Thinking
Ellen Lupton

RECOMMENDED TEXTS:

Elements of Typographic Style
Robert Brinhurst

Making and Breaking The Grid
Timothy Samara

Design as Art
Bruno Munari

Ways of Seeing
John Berger

LINKS:

www.commarks.com
www.designobserver.com
www.wiki.digital-foundations.net
www.smashingmagazine.com
www.aiga.org

ARTS303 course has been designed to give students a basic knowledge of graphics as it is used in the field of print communications but the concepts of graphic design are basic to other media as well. A graphic designer is a creative problem solver who is trained to conceive, plan, and execute a design that communicates a direct message in an imaginative and visually arresting way to an intended audience, whatever the medium.

Graphic design is one of the most powerful art forms of our time. Design is commercial, social, public, and political. Design shapes the meaning and impact of books, magazines, web sites, CD covers, posters, advertisements, logos, film titles, and countless other media. From postage stamps to giant billboards, graphic design permeates our environment and because we live in the most prolific visual culture in history, it is critical to understand how to navigate through it and to be able to choose what works and what doesn't work and why.

Understanding how to apply basic design concepts to the presentation of informative or persuasive material is crucial to communicating with an audience. Designers develop concepts and a visual means to present ideas by working through the design process which includes research, organization and interpretation of information as a way to define objectives, originate ideas, and create new visual forms.

Therefore, ARTS 303 combines both the theoretical and practical approaches to graphic design in a studio setting through lectures, critiques and hands-on experience in the lab. Students will become familiarized with the basics of design, layout, typography and printing processes in order to better understand what the area of visual communications is all about. While the computer will be used in this course as a tool, this is NOT a computer class. This course is about design first and a technology tutorial second. Students will be expected to spend as much outside time as needed to become familiarized with the programs used to complete class projects.

COURSE OBJECTIVES:

KNOWLEDGE. Identify the basics of design, layout, typography and printing processes in order to better understand what the area of visual communications is all about.

KNOWLEDGE. Recognize and develop basic conceptual thinking in creative problem solving.

KNOWLEDGE. Identify and utilize sources of information outside the classroom that can be helpful for the visual problems presented in class.

COMPREHENSION. Distinguish between the appropriate and inappropriate methods of using typography in message-making.

COMPREHENSION. Identify and define design objectives and client goals.

COMPREHENSION. Identify, choose and apply appropriate Adobe software for specific tasks within a project.

APPLICATION. Employ self-imposed time-management skills.

ANALYSIS. Examine a variety of visual options for the problem through thumbnails and sketching in personal journal.

SYNTHESIS. Formulate written statements articulating the content and rationale of your designs.

EVALUATION. Analyze, evaluate and apply the critique process as a means to strengthen personal work and work of peers.

Through work during the semester, the students will be able to:

1. Develop basic conceptual thinking in creative problem solving.
2. Develop a sense of "seeing" and not merely "looking".
3. Identify and define design objectives and client goals.
4. Will acquire knowledge of the terminology used in typography, design and printing in order to converse "intelligently" with typesetters, printers, graphic designers, etc.
5. Will acquire knowledge and ability to use the basic principles of design, elements of design and gestalt principles to execute layouts.
6. Use typography to get the message across: how to choose the "right" typeface, type size, leading, line length for copy.
7. Will acquire working knowledge of basic technological and production skills.
8. Develop a strong sense of craftsmanship and professional presentation values.
9. Ability to work with photos and illustrations for use in printing.
10. Ability to use color functionally in printed communication.
11. Ability to select appropriate kinds of paper, as well as an ability to understand the basics of printing, bindery and finishing operations for various visual communication projects.

LECTURES

Students are expected to attend every class session and to be attentive and respectful listeners during the lectures, videos, critiques, discussions, etc. Students are expected to assist in maintaining a classroom environment that is conducive to learning and are prohibited from using cell phones, eating or drinking in class, making offensive or rude remarks, reading newspapers, sleeping or engaging in any other form of distraction.

Class members are encouraged to participate during the lecture period by asking questions, contributing his/her own thoughts and ideas from the readings or by bringing in examples that might relate to discussions. Excessive absences may prevent students from mastering the course objectives and this can be apparent in the quality of the assignments turned in. Any notes, assignments or handouts missed due to absence are the students' responsibility and copies must be obtained from reliable fellow classmates. They will not be available from your instructor. The course will use the text book and class notes booklet (available at Notes & Quotes) as a supplement to the lectures. Chapters dealing with the days' lecture material will be assigned and should be read before class.

ATTENDANCE/PUNCTUALITY

Mandatory and punctual attendance is expected at all class sessions. Late work will not be accepted without the consequence of a lowered grade. You have the responsibility to obtain missed information from classmates. If you know you will be late or missing from class ahead of time, please let me know.

DAILY DRAWING

Every day you should be drawing. You will need to get a sketchbook. I will periodically ask to see the sketches. At the end of the semester you will need to turn in the sketchbook for grading.

EXAMS

There will be three quizzes during the course of the semester, each being worth a possible 50 points. The quizzes may consist of multiple choice, true & false or matching questions taken from lectures, the book and/or handouts in class and lab. They may also include questions about the Adobe Creative Suite programs covered in class. Make-up quizzes will be handled in accordance with university policy on excused absences. These must be arranged within the week following the original quiz. Contact your instructor as soon as you know you will not be in attendance for the quiz.

PROJECTS

The semester's projects may include any of the following:

- Typography Composition Study*
- Custom typography based on grid system*
- Layout project*
- Branding Project*

“Providing, meaning to a mass of unrelated needs, ideas, words and pictures– it is the designer’s job to select and fit this material together and make it interesting.”

CLASS GRADE

Your grade in this class is based on the cumulative points you earn throughout the semester. Student's final grade in

ARTS303 will be based on the following point accumulation:

150 Quiz 1, 2 & 3 EA @ 50 PTS

100 Sketchbook

50 Attendance

400 four major projects
@ 100 points each

700 TOTAL POINTS

A = 630–700

B = 540–629

C = 490–539

D = 420–489

F = below 420

You will receive a comprehensive design brief for each project detailing the specifications of the problem to be solved and the presentation format. The ability to critique and accept constructive criticism is an important part of this class. It is impossible to function as a designer without being able to do both of these things. Remember to utilize the critiquing process while you are working on a project not only when you have finished. Feel free to consult with your instructor to choose the most appropriate design for concentration of your efforts.

Please keep in mind that grades given for projects are not based upon the amount of *time* you spend on a project! This is important to remember as it may take you longer than another person to produce a piece while your grade may be lower or vice versa. Craftsmanship as well as creativity will always be major considerations. Keep this in mind!!

Your projects will be returned with an evaluation form attached to it along with your grade. If you have questions about a project either while you are working on it or after it is returned, please see your instructor. This should be done within a week of receiving the graded project.

IDEA/PROCESS LOG

The steps you take to visually conceptualize a project need to be archived in a sketchbook. Please purchase a packet of 3 plain MOLESKINE cahier journals. These are available at Barnes and Noble or the MSC bookstore for about \$10 per packet. These are the only kind of sketchbooks to be used for this class. The work in the sketchbooks will include research, wordlist/word associations and development of your ideas from thumbnails to comps and variations within. If you are in the habit of sketching on scraps of paper, simply paste them into your book. Bring this book with you to each class.

The sketchbook will also include a collection of any graphics the you find or see that may have caught your eye—be it good or bad. These examples can be scraps of paper, tickets, photos, logos, business cards, advertisements, anything. Paste it into your journal and write a brief note about it. What makes it good or bad? Share your opinion about it. The way you construct your journal is up to you but remember that this can be a thing of beauty and not just a sketchbook. The books will be reviewed and will be one of the grades for this class.

FACILITIES

You are responsible for keeping the space clean as well as adhering to the following rules:

- Cut only on cutting boards. Absolutely no cutting on tables, lab desks or on floor.
- Clean up after yourself.
- Keep food and drinks off tables - away from any computer station.

GRADING

All projects will be evaluated on a point scale on the basis of this criteria:

CONCEPT: creating a unique idea which establishes the individuality, credibility and quality of the visual communication problem.

PROCESS: thinking through the problem as evidenced in idea log.

A Professional Quality Work. Outstanding in both technique and content. Exceptional creativity. Actively contributing to the class and collaborating with others. All objectives surpassed. (90-100)

B Good or Better than Average Work. Competent technique and effective content. Some contributions to class and collaborations with others. Most objectives surpassed and creativity apparent. (80-89)

C Average Work. Technique is just acceptable with objectives just barely met. Presentation lacks imagination. Very little collaborations or contributions in class. Technical problems apparent. (70-79)

D Below average work. A single or combination of problems with technique and/or content. Some objectives not met, others just barely acceptable. No contributions or collaborations in class. Layouts need major revision. (60-69)

F Un-publishable. Major problems with technique, content, creativity. Many objectives not met. No involvement with class discussions. (59 and below.)

LATE ASSIGNMENTS/PROJECTS

Late work will be accepted only in accordance with university policy. Generally, the minor projects will not be accepted late except on excused, documented grounds. You will receive a zero if it is not turned in on time. The major projects will be lowered 10% (ONE LETTER GRADE) for each day they are late. They will begin to be late immediately after the deadline time! There will be no extra credit projects given.

Seeing is more than just looking. It involves increasing your visual flexibility... unblocking stereotypes... refreshing your attention... noticing patterns... becoming aware of movement and space."

—Kristina Hooper Woolsey,
VISIBILITY

SUPPLEMENTAL READINGS

Outside readings may be assigned during the semester. These readings will be available on reserve in the TRC (Technical Resource Center), Langford Architecture Center or may be in your class notes packet. Students are not only encouraged but expected to develop creative ideas by looking at the various design periodicals, specifically PRINT, COMMUNICATION ARTS, HOW.

You will be given the opportunity to subscribe to either or both Print(\$28.50) or How(\$27) or Communication Arts (\$39) magazines at a greatly reduced student discount. These magazines are on your reading list and are full of great ideas, tips, inspiration etc. for the graphic designer. They are found in studios all over the world. I will announce a deadline and send in the subscriptions all together.

COSTS

Students must provide:

1. Moleskine Cahier (5.25" x 8.25") NO LINES; comes in package of 3, either black or buff
2. Razor point black felt tip pen or other fine tip pen like Micron
3. pencil
4. Textbook
5. Jump drive or other storage device
6. Copying expenses for projects; Langford Print Center is the least expensive.
9. Solid black mounting board; 3M spraymount or rubber cement

Many of these tools and equipment are available at the MSC bookstore, Hobby Lobby, Michael's or any of the office supply stores. Please inscribe your name on your tools with either a permanent marker or an etching tool.

NOTE

I reserve the right to change this syllabus if I feel it will improve the educational experience of this course. In the event that I do make changes, I will provide you with a revised syllabus.

STUDENT GROUPS

AIGA, is the largest and oldest professional association for design. It is the place design professionals turn to first to exchange ideas and information, it educates businesses and government about design and promotes critical design dialogue and strives to advance the profession and raise its profile. At Texas A&M University, we have a student group chapter of AIGA which is associated with the professional AIGA group in Houston. Through our association with AIGA Houston, we have the benefit of speakers, field trips, contacts, networking, conferences etc. available to us. Meeting times will be announced.

IMPORTANT INFORMATION

I. THE AMERICANS WITH DISABILITIES ACT (ADA) is a federal antidiscrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities in Room 126 of the Koldus Building, or call 845-1637.

II. THE HANDOUTS USED IN THIS COURSE ARE COPYRIGHTED. By "handouts," I mean all materials generated for this class, which include but are not limited to syllabi, quizzes, exams, lab problems, in-class materials, review sheets, and additional problem sets. Because these materials are copyrighted, you do not have the right to copy the handouts, unless I expressly grant permission.

PLAGIARISM. As commonly defined, plagiarism consists of passing off as one's own the ideas, words, writings, etc., which belong to another. In accordance with this definition, you are committing plagiarism if you copy the work of another person and turn it in as your own, even if you should have the permission of that person. Plagiarism is one of the worst academic sins, for the plagiarist destroys the trust among colleagues without which research cannot be safely communicated.

If you have any questions regarding plagiarism, please consult the latest issue of the Texas A&M University Student Rules, under the section "Scholastic Dishonesty."

III. AGGIE HONOR CODE

People who don't think verbally don't think visually either. Designers who are truly visual know that WORDS are not just things to be seen, they are things to SEE with.

“An Aggie does not lie, cheat, steal or tolerate those that do.”

Upon accepting admission to Texas A&M University, a student automatically assumes a commitment to uphold the Honor Code, to accept responsibility for learning and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the Texas A&M University community from the requirements or the processes of the Honor System.

Academic integrity is an essential force in the academic life of a university. It enhances the quality of education and celebrates the genuine achievements of others. It is, without reservation, a responsibility of all members of the Texas A&M University Community to actively promote academic integrity. Apathy or acquiescence in the presence of academic dishonesty is not a neutral act -- failure to confront and deter it will reinforce, perpetuate, and enlarge the scope of such misconduct. For additional information please visit: www.tamu.edu/aggiehonor/

“ON MY HONOR, AS AN AGGIE, I HAVE NEITHER GIVEN OR RECEIVED UNAUTHORIZED AID ON THIS ACADEMIC WORK.”

IV. COLLEGE OF ARCHITECTURE STATEMENT ON DEFACEMENT OF PROPERTY

“It is unlawful for any person to damage or deface any of the buildings, statues, monuments, trees, shrubs, grasses, or flowers on the grounds of any state institutions of higher education (Texas Education Code Section 51.204)”

The words damage or deface refer specifically to any and all actions, whether direct or indirect, that either diminish the value or mar the appearance of the physical environment.

CLASS SCHEDULE

1		20. January Intro to course; a bit of history.	22. January Required reading: <u>Thining with Type.</u> <u>Ellen Lupton</u>
2	25. January Composition Design Elements, Gestalt, Design Principles.	27. January Design Components Typography HW: read pp 102–105	29. January Design Components Typography HW: Trace name.
3	1. February Design Components Typography Project 1. Letterlogos	3. February Design Components Typography Letterlogo critique	5. February Design Components Typography. Final of letterlogo; begin pattern HW. 8” x 8” pattern w/letterform symbol.
4	8. February Design Components Typography Project 1 Due In class exercise.	10. February Design Components Grids Assignment 1B - Qualities of the letterform	12. February QUIZ 1 Assignment 1B - Qualities of the letterform
5	15. February DUE. Proj 2A Assignment 2A - Custom Type Face Design	17. February Assignment 2A - Custom Type Face Design	19. February Assignment 2A - Custom Type Face Design

6	22. February Assignment 2A - Custom Type Face Design	24. February Assignment 2A - Custom Type Face Design	26. February DUE. Project. 2A critique Project 2B Poster Start.
7	29. February Project 2B Custom Typeface Poster Design. In class concept presentations	2. March Work on Project 2B Custom Typeface Poster Design.	4. March DUE. Project 2B Custom Typeface Poster Design
8	7. March Project 3A The Grid.	09. March Work on Project 3A	11. March DUE. Project 3A Grid content layout
9	14. March Spring Break.	16. March Spring Break.	18. March Spring Break.
10	21. March Start on Project 3B. Bifold pamflet	23. March Work on Project 3B	25. March Work on Project 3B
11	28. March Work on Project 3B	30. April Work on Project 3B	1. April DUE Project 3B. Bifold pamflet.
12	4. April Final Project. Assignment 4 Branding and Collateral Materials	6. April Work on Final Project. In-class sketches, concept development	8. April Work on Final Project. In-class sketches, concept development
13	11. April Quiz 3.	13. April Work on Final Project. In-class sketches, concept development	15. April Work on Final Project. In-class sketches, concept development
14	18. April Work on Final Project. In-class sketches, concept development	20. April Work on Final Project. Comps presentation, critique.	22. April Work on Final Project. Implementing changes
15	25. April Work on Final Project. Review.	27. April Printing and mounting Final Project	29. April DUE: Final Project. Branding and Collateral Materials Final Presentation.
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