GRAPHIC DESIGN I

Faculty Information

Dr. Kok Cheow Yeoh *(pronounced 'Coke' 'Chow' 'Yo')*
Assistant Professor of Fine Arts and Graphic Design Area Head
www.yeoh.com | www.facebook.com/IUSGraphicdesign
yeohk@ius.edu
Office telephone: (812) 941-2413 | Office: KV110W
Office hours: By appointment

General Course Description

FINA-S250 | Studio: KV 204 | *Use KV203 "The Design Center" as an alternative lab.*
Tuesday & Thursday from 9:00 A.M. – 12:00 noon
Pre-requisite: D210

Graphic Design 1 is an introduction course that is primarily concerned with creating and managing visual forms (combined with type) to communicate meaning and values to influence an intended audience across a wide variety of media in informative, systematic, symbolic, intuitive, and sometimes provocative ways. The course is about "experiencing" (defined as learning by doing) the broad scope of graphic design through developing applications of design knowledge as a process, supplemented by lectures, class discussions, readings, peer learning, and computer assisted learning (YouTube and other online tutorials). Due to the pre-requisite for this course, you are deemed to have learned the skills necessary in using relevant the software.

Course Objectives

- Identify applicable elements and principles of graphic design for tackling specific design problems;
- Apply design concepts to informative or persuasive materials for an intended audience;
- Create graphic design projects using relevant tools: computer and other manual techniques;
- Solve problems in graphic design using best principles in the field

Recommended textbook and online references

Textbook
The Elements of Graphic Design (2nd ed.) by Alex W. White.
ISBN-13: 9781581157628

Stock photography/visuals
Library of Congress: https://www.loc.gov/
Getty Images: http://www.gettyimages.com/
iStock by Getty Images: http://www.istockphoto.com/

Type sources
Free vector: http://all-free-download.com/font/
Émigré Fonts: www.emigre.com
Learn about fonts & typography: https://www.fonts.com/content/learning
Movie fonts: https://www.linotype.com/7903/current-movie-fonts.html
Fonts by Hoefler & Co.: www.typography.com

Academic resource
www.typeculture.com/academic_resource/research_directory

Assessment Components

- Each project varies from one to another but the process from ideation to the final mockup (prototype) or product stays the same.
- Concepts can only emerge from dozens of sketches. Be ready to spend minimally 4 – 6 hours per week outside of class on your course work.
- Unless specified, all exercises/projects are due at the beginning of the class at a designated date and they can be turned in only on class days.
- **There will be no "make up" opportunities for missed projects/pop quiz/exercises unless you provide immediate documentation/notification within a week.** Exercises/projects that are more than a week late will not be accepted.
- Incomplete exercise/project will be marked down by a letter grade drop from the overall grade earned.
- The deadline will not be extended for any projects unless there are circumstantial factors that affect the progress of the course.

1ˢᵗ project – 25 points (Rubric further elaborated in project/grade sheet)
2ⁿᵈ project – 30 points (Rubric further elaborated in project/grade sheet)
3ʳᵈ project – 35 points (Rubric further elaborated in project/grade sheet)
Participation – 10 points (Proactive, Preparedness, Meeting of Deadlines, Engagement, and Eagerness in general)

Letter and numerical grades
A+ 100% - 98% | A 97% - 93% | A- 92% - 90%
B+ 89% - 87% | B 86% - 83% | B- 82% - 80%
C+ 79% – 77% | C 76% - 73% | C- 72% - 70% (Failing for fine-art majors)
D+ 69% - 67% | D 66% - 63% | D- 62% - 60% | F 59% - 0%

Attendance

- Attendance will be taken each day; In order to be recorded as present: You must come to class: on time, prepared with materials, and stay for the entire period. **The professor will tolerate up to two absences before your grade is affected**.
- If you expect an interruption in your schedule, notify the professor in advance. A doctor's note or a note from your employer will be considered a legitimate reason to be late or missing from class.
- Sending a notification email or an employer/doctor's note does not exempt you from your obligations.
- Despite having the legitimate notes, you are still considered to have missed the class. However, it may be considered for "buying" you extra time for a renegotiated due date. Turning in your project in absentia is not acceptable.
- If you show up 30 minutes after class started, you will be considered absent and may be barred from consultation with the professor. It is then your responsibility to find out what you have missed. The professor is not obligated to repeat the delivery of course materials as missed information can be obtained from your classmates.
- Leaving early (defined as before class officially ends either at a designated time for the course or as allocated by the professor) three times constitutes one absence. The penalty for tardiness and absences are as follows**:**
  3 absences = A ¹/³ letter grade reduction in your final grade (e.g. An 'A' grade becomes 'A-') [one drop]

4 absences = A $^{2/3}$ letter grade reduction in your final grade (e.g. An 'A' grade becomes 'A-' then 'B+') [two drops]

5 absences = A full letter grade reduction in your final grade (e.g. An 'A' grade becomes 'A-' then 'B+' then 'B') [3 drops]

6 absences = A $1^{1/3}$ letter grade reduction in your final grade (e.g. An 'A' grade becomes 'A-' then 'B+' then 'B' and finally 'B-') [4 drops]

7 absences = A $1^{2/3}$ letter grade reduction in your final grade (e.g. An 'A' grade becomes 'A-' then 'B+' then 'B' then 'B-' and finally 'C+') [5 drops]

8 absences equal an automatic failure of the course.
- At the end of class the room must be returned to order before you leave.

Other Standards of Conduct
- Cellphones are not allowed during class sessions.
- During the lecture and/or tutorial sessions, permission must be obtained from the professor if the student wishes to record any presentation via any electronic or digital devices of any sort.
- In discussing the provocative aspects of communication in graphic design, we will discuss topics, view slides or read about information that you may find offensive. You will be forewarned and if you choose to stay in class, it is deemed that you have accepted and will be participating in the session.
- Losing your work due to failed media or overwritten files is not an excuse for late work as you are expected to develop an effective backup strategy for all your digital files.
- Avoid emailing during weekends and public holidays or during designated conference dates as the response time will be delayed.
- Eating and drinking during breaks are acceptable but any drinks in the computer lab should have a lid to prevent any mishaps to the artwork or the computer equipment.
- In general, students should conform to generally accepted standards of "netiquette" while sending e-mail, posting comments to the discussion board, posting audio recordings and while participating in other means of communicating online. Refrain from inappropriate and/or offensive language, comments and actions.

IUS Academic Dishonesty

The Student Code of Conduct prohibits activities and prescribes penalties for academic dishonesty. According to Indiana University Southeast Policy, adopted by the President's Cabinet and printed in the IUS Student Handbook, students found guilty of any form of academic dishonesty, including (but not limited to) cheating, fabrication, facilitating academic dishonesty, plagiarism, and collusion, may receive an F on the project and/or an F in their course(s) from the instructor and may be suspended from the university by the administrative action. Furthermore (where applicable):
- The work you submit for assessment in this course must be your own individual work (or of your group, if applicable).
- Works from other classes may not be turned in as a substitute. If violated, you may receive an F for the project.
- Submission in absentia is prohibited without prior arrangements. If violated, you may receive an F for the project.

It is your responsibility to familiarize yourself with university and school policies and to uphold the values of academic integrity such as the Standards of Excellence for Fine Arts Students.

Professionalism: Standards of Excellence for Fine Arts Students

- Students actively contribute to critiques and class discussions by offering thoughtful perspectives and constructive criticism.
- Students demonstrate curiosity and enthusiasm for the discipline and subject matter of study.
- Students are willing and active learners and researchers who seek information for building context and content for artistic practice, and engage in scholarly discourse relating to the discipline.
- Students are committed to continuous self-evaluation and personal improvement.
- Students respond analytically and proactively to assessments given by faculty, advisors, or others by making changes to address legitimate concerns.
- Students actively solicit feedback for purposes of making quality improvements to work and practice.

Students with Disabilities

Students who have a specific physical, psychological or learning disabilities and require accommodations must let the professor know by the 2nd week of the semester so that your learning needs can be properly address. You can contact the Coordinator of Disability Services, Mr. Matthew Springer at the Office of Disability Services. His office is in University Center South, Room 207 or by phone (941-2243). The student will need to provide documentation of the disability to the coordinator. Additional information about the Office of Disability Services may be obtained at www.ius.edu/asc/disabilityservices/.

Diversity Statement

Diversity is the valuing and respecting of difference, including socio-economic status, race, religion, gender, gender identity, sexual orientation, disability, veteran status, cultural and international origin, and other groups traditionally underrepresented at the university and in society. We grow and evolve as a university through seeing equality and representation as a goal and human right for everybody. Indiana University Southeast is committed to recruiting students from diverse populations and to making the climate and curriculum welcoming and equitable. Students will leave the university with a raised level of awareness of the history of equality and difference and attain international awareness, so that their understanding of academic disciplines, society, and the workplace will be enhanced, and they will be receptive to and promote valuing and respecting difference in their lives and in the workplace.

1

Cuteness wrapped around a book

Why something is deemed beautiful while another functional? On what basis do we decide? As a designer, it behooves us to understand those defining qualities. How do we define cuteness? What is cuteness good for? Psychologists have suggested that cuteness triggers emotional bonding and nurturance in parents. In some instances, manufacturers have used cute mascots to help sell their products and services.

We will explore proportions and characteristics associated with theories by an Austrian zoologist, ethologist, and ornithologist, Dr. Konrad Lorenz who linked cuteness to evolutionary biology by proposing the concept of *kinderschema*, the set of traits that we identify as cute and adorable. Apply your understanding of Dr. Lorenz's baby schema to create a book jacket for a children's book. You are free to pick a relevant size, think of a title for the book and to design a jacket that covers the front, spine and back of the book which also includes the inside flaps. Be mindful of the qualities that define cuteness when choosing the book which will be used as a "skeletal structure" in which your book jacket will snugly wrap itself on.

Objectives:
- To expand the student's awareness to other areas such as human emotions in order to express the idea of cuteness.
- To create original artwork and to apply it to a book.
- To work on layout, grid structure and compositional elements that deal with proportions to emulate the idea of cuteness for an intended audience.

Deliverables:
- A titled book jacket showing the front and back covers, with a spine in the middle and two left and right flaps with all necessary visuals and information, snugly wrapped around a book of your choice.
- One flap needs to contain information about the author/illustrator while the other contains either marketing information about the publisher, other available books, or other relevant information.

Grading criteria (25%):
- The ability to translate concept covered in class (5 pts)
- To fulfill all design objectives outlined in a timely fashion (5 pts)
- A complete design showing the titled front and back covers, spine, left and right flaps with all necessary information (5 pts)
- Appropriate dimensions and measurement which translate into a perfectly fitted book jacket that protects the book (5 pts)
- Create original artwork for content (5 pts)

Schedule:

8/23 Tue	Introduction to the course. 1st project assigned. Research project. Locate a book to bring as a "skeletal structure" for the book jacket mockup on 8/25. Measurements to be based on the book. **Failure to bring book will be graded accordingly.**
8/25 Thu	Ideate and sketch. Work in class. At least 20 different ideas by the end of the class.
8/30 Tue	Bring the 20 sketches or more for critique in class. **Insufficient sketches (lesser than 20) will be graded accordingly.** Brainstorm in class as group, then individual consultation. Revision of ideas based on feedback. Work in class to revise where necessary.
9/1 Thu	Apply main ideas to the front cover, back covers, spine and inside flaps. Do not work in isolated pages. This is to ensure consistency and accuracy. Create original artwork. Start laying out ideas in computer.
9/6 Tue	Fine tune ideas to include information necessary on the inside flaps. Include other necessary information such as publisher's logo, bar codes, author's credit, contact info, etc. If done, print mockup in b/w in **actual size.**
9/8 Thu	Print mockup in b/w in actual size. Continue to finalize for color printing. Check information and other design elements for accuracy and consistency. **Approval necessary before work is finalized before printing.**
9/13 Tue	Printing of book jacket in color **after approval**. Test on actual mockup book. Check for accuracy. Score paper before folding.
9/15 Thu	Project due at the beginning of the class. **Late work will not be accepted.** Class presentation. Students to log into BOX to retrieve video to view in preparation of next week's new project.

References:
About Konrad Lorenz: http://www.britannica.com/biography/Konrad-Lorenz

Why are things cute?: https://www.youtube.com/watch?v=ZozConOPZ8Y

The 50 best-designed book covers produced in North America since 1995: http://designarchives.aiga.org/#/collections

2

Preserving a Heroic Heritage: The Vintage Fire Museum

NOTE: While efforts were taken to ensure that complete information are represented here, more information may be shared during class as contingency and circumstantial events shall alter the information presented here.

The 2nd project offers the opportunity to work with an actual client, the Vintage Fire Museum located at 723 Spring Street in Jeffersonville, Indiana in to produce an exhibit design that consists of the following items: an edited video showing interviews with the firemen, an exhibit and signage which thematically highlight not just the historical preservations of a fire-fighting heritage but also their proud collections of firefighting equipment of national significance for the community. A link to the video clips with transcription which document the interviews conducted by students from the Communication Studies department can be accessed from the IU Box link here: https://iu.app.box.com/files/0/f/6949597402/Firefighters_Interview_Recordings_a nd_Transcripts

As a community-based project, you are exposed to "Service Learning" which is a teaching and learning strategy that integrates community service to enrich your learning experience instills civic responsibility and communal strengthening through an active collaboration. We will form groups of 3 students per group (depending on class enrollment). Each group becomes a small agency, with everyone divvying up their responsibilities accordingly.

Objectives:
- To introduce students to brand strategy with opportunities to explore ideas associated content generation, wayfinding design and exhibition design;
- To gain real world experience in collaboration with a real client as part of service learning is about connecting with the wider community where organizations and personnel operate.
- To manage the process of design in executing a campaign, including learning the necessary skills associated with presentation of ideas which includes systematic progressions of the design progress from sketches to finished product.

Deliverables:
- Digitally laid out idea of 8.5" x 11" at 300 dpi showing the i) exhibit at the venue complete with lighting, audiovisual, architectural/interior layout; ii) signage in PDF or JPG formats.
- An edited video file in wmv format showing snippets of the interview between 5 – 10 minutes long.
- A Word-processed, typed design brief that outlines the problem statement, goals, solution analysis and synopsis.

Grading criteria (30 points): *As it is a group assignment, everyone will receive a mutual grade but a peer review form will also be distributed.*
- Practicality/Uniqueness of the solution (5 pts)

- Evidence and application of requirements associated with service learning such as team spirit and collaboration (5 pts)
- Evidence of successful application with format, orientation, colors, texture, and other applicable visual elements (5 pts)
- A complete project which includes an edited video in a presentable format (5 pts) a digital layout of the exhibition and signage for the exhibition (5 pts)
- Create designs with form and function while producing memorable experiences for the clients within their tradeshow space (5 pts)

Schedule:

9/20 Tue	Grade from 1st project handed back. Design brief distributed. 2nd project assigned. Project explained and questions answered. Research information about the Vintage Fire Museum. If necessary, site visits to ascertain data Designation of students into groups. Meet the client. Q & A (pending availability, may be rescheduled)
9/22 Thu	Brainstorm ideas as a group. Ideate for the big idea (main theme). Design brief completed. Approval necessary.
9/27 Tue	Content development—compact selected interview clips into a 5 - 10 minute video, an amalgamation of other clips plus introductory text and moving texts into a single clip.
9/29 Thu	Continue editing video and exploration of exhibit and wayfinding ideas. One-on-one consultation.
10/4 Tue	Assembling all ideas together. Group presentation to evaluate ideas for feedback. Work in class. Approval necessary.
10/6 Thu	Continue working in class. Seek approval for ideas as you refine.
10/11 Tue	Presentation of ideas in class and receive feedback.
10/13 Thu	One and one consultation. Continue to work in class.
10/18 Tue	Wrap up work and prepare for Thursday's final presentation with the client.
10/20 Thu	Meet the client again to present the final work (for stakeholder input) in slides. Dress professionally for the 20 minute presentation (includes a 5 -min Q & A). **Late work will not be accepted.**

References:
Vintage Fire Museum: http://www.vintagefiremuseum.org/

Information about exhibit displays: https://www.airbornevisuals.com/

Custom Exhibit Booths: http://customexhibitbooths.org/exhibit-booth-types/island-exhibit-displays/

Exhibit system provider: http://www.skyline.com/louisville-lexington-ky

3

Promoting taste through packaging

This project challenges you to stimulate a mouth-watering reaction to a series of three bars of chocolate through the manipulation of the structural form of packaging and the attractive combination of type and images. Working with the idea for a hypothetical chocolate brand, apply your design solution for a product targeted for an international market. Create a series of boxes for three types of chocolate flavors that need to be packaged into a structural box as a set (4 total).

Pick a foreign market by integrating the main English language with another foreign language on the packaging in areas such as the tagline or the description of the product. While the logo/logotype is representative of the country of its origin, the packaging must show elements that it is intended for a regionally targeted market outside of its country of origin. For that matter, you may pick an Asian market for countries such as India, China, Japan or Korea, or for a European market (whose national language is not English).

Objectives:
- Exploring how type and image function as a marketing message for an international audience;
- Understanding how designs function on a structural form where marketable and legal information must co-exist;
- Exploring how another non-English language can be integrated into a limited surface area of packaging with English as the main language.
- To design the packaging for a product that requires both consistency and variety at the same time.

Deliverables:
- A Word-processed design brief.
- Mockup of packaging efficiently assembled to mimic an actual product showing three wrappers and a box to contain all three as a set.
- A PDF or JPG file showing the flattened mock up laid out digitally in a program of choice or combination.
- 2 or 3 A PDF or JPG file showing the product being presentably photographed with proper background and props.
- A justification sheet that defines your research data.

Grading Criteria (35 points):

- Incorporated a secondary language on the packaging for an international market (5 pts)
- Apply design concepts to a structural element to sell a product (5 pts)
- Create original artwork/graphics to reflect the needs for marketing a series of product (5 pts)
- Solve problems in graphic design using appropriate design principles in the field (5 pts)
- A Word-processed design brief (5 pts)
- A complete series of three types of chocolate flavors packaged into a structural container as a boxed set (5 pts)
- Quality of presentation of the final idea (5 pts)

Schedule:

10/25 Tue	3rd project assigned. Design brief distributed. Project explained and questions answered. Think of a name for the brand.
10/27 Thu	Presenting of brand name. Class presentation for discussions. One-on-one consultation if we have enough time.
11/1 Tue	Once name is approved, start sketching. Search for elemental themes that can be expanded as a series for the product.
11/3 Thu	Evaluation of your ideas. More ideas. Refine. Approval necessary before ideas can be applied en masse.
11/8 Tue	Continue working in class. Develop own/original artwork for the theme. Gather feedback for revisions.
11/10 Thu	Group consultation. Seek approval to move on towards final. Once a theme and its supporting motifs are finalized, apply them to the boxes. Fine tune ideas. Work in class.
11/15 Tue	Work in class. One-on-one.
11/17 Thu	Continue to work in class. Start fabricating the containers (boxes). Print and glue to the boxes
11/22 – 27 Tue – Sun	Thanksgiving Break.
11/29 Tue	Project due at the beginning of the class. **Late work will not be accepted.** Class presentation.

Useful references:

Chocolate packaging ideas:
http://www.packageinspiration.com/?s=chocolate

https://www.pinterest.com/pin/281756520413230528/

The key to making consumers pick your product:
http://www.profitguide.com/industry-focus/retail/the-key-to-making-consumers-pick-your-product-77347

FDA Food labeling guide:

http://www.fda.gov/Food/GuidanceRegulation/GuidanceDocumentsRegulatoryInformation/LabelingNutrition/ucm064877.htm

Designing the perfect food label: A visual guide: http://inspiredm.com/designing-perfect-food-label-visual-guide-infographic/

Sample of new Chinese characters equivalent to Latin sans serifs like Helvetica, Frutiger or Univers: https://www.linotype.com/8146/m-ying-hei.html

Course contract and signature

I have received, read and agree to abide by the terms and condition of the Syllabus for S250 Graphic Design 1 as well as the Fine Arts Disposition Code (FADC). I, the undersigned, also acknowledge that information related to the course requirements have been explained by the professor and I understand that it is my responsibilities as a student to meet the requirements outlined and will accept the consequences if my choices and actions lead to the final consequences or outcome. I also give Professor Yeoh permission to use my work for future publications on web-based or print for purposes of promoting the Department of Fine Arts, School of Arts and Letters or the Indiana University Southeast, New Albany, Indiana.

Print name:

Student signature: Date: