



GRAPHIC DESIGN I

FINA-S250 | Tue & Thu | 9:00 A.M. – 12:00 noon | KV 237

FALL 2017 | FINE ARTS DEPARTMENT, SCHOOL OF ARTS & LETTERS, INDIANA UNIVERSITY SOUTHEAST

Faculty Information

Dr. Kok Cheow Yeoh (*pronounced 'Coke' 'Chow' 'Yo'*)
 Assistant Professor of Fine Arts and Graphic Design Area Head
yeoh.com | yeohk@ius.edu | Tel: (812) 941-2413 | Office: KV110W
 Office hours: Mondays and Wednesdays 2 PM – 4 PM or by appointment
 Facebook: [Facebook.com/IUSGraphicdesign](https://www.facebook.com/IUSGraphicdesign) Instagram: [Instagram.com/IUSgraphicdesign](https://www.instagram.com/IUSgraphicdesign)

General Course Description

Use KV203 “The Design Center” as an alternative lab.
 Pre-requisite: D210

Graphic Design I 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

- To develop the ability to **ideate** (analyze, sketch, and revise ideas based on feedback and evaluate of outcomes through a rigorous feedback process), **produce** (create and develop visual forms that correspond to communication problems) and **deliver** (generating solutions, prototyping; and presenting ideas manually and digitally in persuasive manners);
- Identify applicable elements and principles of graphic design for tackling specific design problems; and
- To solve problems in graphic design using appropriate elements and principles of design via relevant knowledge, techniques, and tools.

Online references

Stock photography/visuals
 Pixabay, free high quality images: <https://pixabay.com>
 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: emigre.com
 Learn about fonts & typography: fonts.com/content/learning
 Movie fonts: linotype.com/7903/current-movie-fonts.html
 Fonts by Hoefler & Co.: typography.com
 Type Culture: typeculture.com/academic_resource/research_directory

Materials
needed for
the course

- A black 1/2" or 1" ring binder as a design process notebook.
- 10 sheets or as needed blank, white 8.5" x 11" papers for each class. **Ruled pads are not allowed.**
- Sharpie permanent fine-point assorted colors pack of 12
- Regular #2 soft lead pencils
- X-Acto #11 Precision knife with safety cap

Assessment
Components

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%

1st project – 20 points (4 WEEKLY EXERCISES, 5 PTS EACH)

2nd project – 20 points (LAYOUT DESIGN)

3rd project – 20 points (PACKAGING)

4th project – 20 points (SIGNAGE)

5th project – 20 points (BRANDING)

TOTAL 100 points

- 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.
- You are expected to keep a documented process showing evidence of the evolution of your ideas from sketches, refined sketches, color explorations to final product collectively in a 1/2" black binder for every project in this class. You may also document screen shots showing your ideas as they evolve.
- Unless specified, all exercises/projects are due at the beginning of the class at a designated date and they can be turned in only days classes are scheduled.
- **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.

In general, the following are also expected, observed under “participation” in your grading rubric:

- **Professionalism:** Conducts him/herself professionally; Demonstrates time management skills; Maintains communications with professor
 - **Quality of Work:** Achieves satisfactory results for completing the project
 - **Quantity of Work:** Works effectively and efficiently; tasks done in a timely manner; handles multiple tasks
 - **Work Habits:** Prepared and being pro-active in approaching the tasks
 - **Comprehension:** Seeks to/Understands the assigned duties and tasks
 - **Reliability:** Job completion, ability to get things done, conscientiousness
 - **Attitude toward work:** Enthusiastic and willing to perform duties and tasks
 - **Dependability:** Punctual and reliable in attendance; completes assigned duties and tasks
 - **Initiative:** Interacts well with others in the office; Being proactive; Exhibiting high levels of engagements
 - **Leadership:** Demonstrates leadership abilities; Takes initiatives w/o being told
-

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.

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.
- At the end of class the room must be returned to order before you leave.
- 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 ¹/₃ 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 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.

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.

Student with
Disabilities

Students who have a disability that requires accommodations in the classroom should contact the Office of Disability Services by phone (941-2243) or email (mtspring@ius.edu) early in the semester so that their learning needs may be appropriately met. The student will need to provide documentation of the disability and if further documentation is needed, recommendations can be provided from the Office of Disability Services. Additional information about the Office of Disability Services may be obtained at: <https://www.ius.edu/disability-services/>

1

THE
PROCESS-
ES OF
GRAPHIC
DESIGN

Our first project consists of a series of four weekly assignments that are due at the times specified in the schedule. These assignments are designed to expose you to four different areas of design: typography, compositions, mock-up (prototyping) and the factorial sides of graphic design.

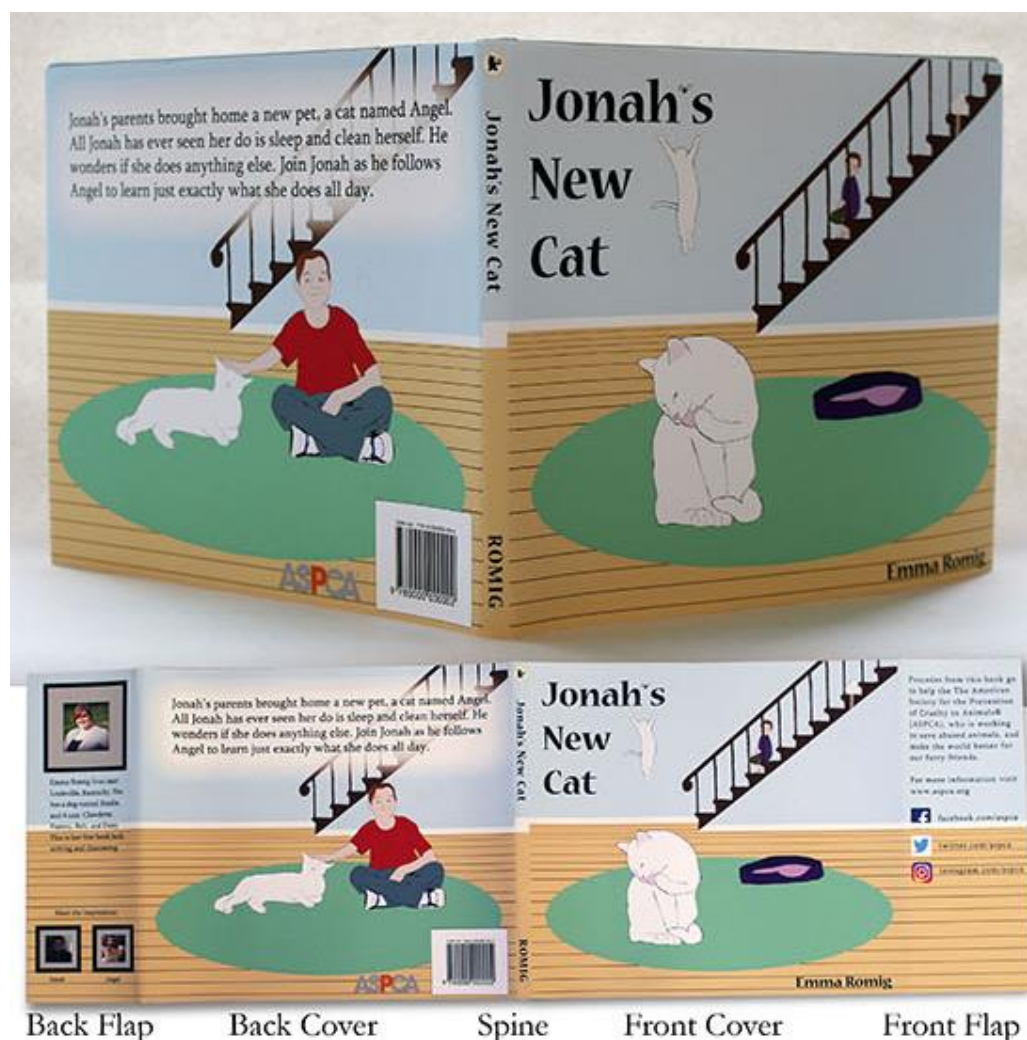
Objectives:

- To introduce students to the processes of graphic design from researching, sketching, refinement, and production.
- To inculcate an efficient and professional learning model that can be applied to the rest of the other projects throughout the course.
- To expose students to important elements and principles of design where composing with text and images are understood from a contextualized viewpoint.

You are expected to keep a documented process showing evidence of the evolution of your ideas from sketches, refined sketches, and color explorations to final product in a 1/2" or 1" black binder for every project in this class. You may also document screen shots showing your ideas as they evolve. ***Note that the schedules are for guidelines in anticipated manners to move along an impending deadline. Anticipate change as we progress along...***

8/22 Tue	<p>Introduction to the course.</p> <p>Topics of discussions:</p> <ul style="list-style-type: none"> - The three different aspects of Graphic Design at IUS (Visuality, Interactivity, and Marketability). - What does it take to document the design process from sketch to finish? <p>Bring the following for your next class on 8/24:</p> <ul style="list-style-type: none"> - A black 1/2" or 1" ring binder - 10 sheets or as needed blank, white 8.4" x 11" papers for each class. Ruled pads are not allowed. - Sharpie Permanent fine-point assorted colors pack of 12 - Regular #2 soft lead pencils - X-Acto #11 Precision knife with safety cap <p>REMINDER: You are expected to keep a documented process showing evidence of the evolution of your ideas from sketches, refined sketches, and color explorations to the final product in a 1/2" black binder for every project. This binder will be used to systematically document every assignment and project from the 1st to the last throughout the course.</p> <p>For explorations that involve dimensional objects, document them by photographing them against a plain background. As for ideas that involve a dimensional space, photograph your idea to show what it would look like in the environment. Remember to include a description for the image (where necessary, written in a succinct manner).</p>
8/24 Thu	<p>1st EXERCISE – Lecture followed by an exercise about basic typography. Applications of typographic elements such as font selections, compositional applications of font size, leading, kerning, tracking, line and paragraph spacing. Document every step in your design process binder. Due at the end of each assignment.</p>
8/29 Tue	<p>2ND EXERCISE – Composing with image to enhance meaning through the introduction to formats, image resolutions, and considerations for styles, angles, perspective, colors (Pantone), texture (via patterns), and more are explored. Document every step in your design process binder. Due at the end of each assignment.</p>
8/31 Thu	<p>3RD EXERCISE – In this third assignment, we will take elements from the two previous assignments and “repackaged” them into a format that requires the basic production for mock-ups/prototyping for presentation. The importance of presentation of ideas. Document every step in your design process binder. Due at the end of each assignment.</p>
9/5 Tue	<p>4TH EXERCISE – In learning to understand the factorial side of design, we will explore aspects of professionalism, targeted audience, unique selling points, factorial and production issues. Document every step in your design process binder. Due at the end of each assignment.</p>

2

LAYOUT
DESIGN

Source: <http://yeoh.com/index2.php?section=student&g=1959>

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. For this project, we ask, “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. A fictitious publishing company logo is also part of this project.

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 jacket.

- To work on the idea of white space, layout, grid structure and compositional elements that deal with proportions to emulate the idea of cuteness for an intended audience.

Deliverables:

- Printed documentation of progression from start to finished product in a design process binder.
- A printed book jacket mock-up 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 physical 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 (100 points):

- A well-documented design process in a binder (10 pts)
- Appropriate dimensions and measurement showing the titled front and back covers, spine, left and right flaps with all necessary information which translate into a perfectly fitted book jacket that protects the book (20 pts)
- Create original artwork for content (10 pts)
- A hypothetical publishing company logo (10 pts)
- Suitably chosen type to enhance the layout (20 pts)
- Type suitably edited, kerned, tracked to enhance the design (10 pts)
- Professionalism, Quality of work, Quantity of work, Work habits, Comprehension, Reliability, Attitude toward work, Dependability, Initiative, and Leadership (20 pts)

9/7 Thu	Project assigned. For next class, locate a book to bring as a “skeletal structure” for the book jacket mockup on 9/12/17. Measurements to be based on the book. Failure to bring book will be graded accordingly in participation grade. Ideate and sketch. Work in class. At least 20 different ideas by 9/12.
9/12 Tue	Book selection due this week. Insufficient sketches (lesser than 20) will be graded accordingly in quantity of work grade. Class critique about your sketches for refinement of your sketches. Participate in critique.
9/14 Thu	Revision of ideas based on feedback. Work in class to revise where necessary. Measure the flattened size of the book jacket for computer layout.
9/19 Tue	Apply main ideas to the front cover, back covers, spine and inside flaps. Do not work in isolated pages in the computer. This is to ensure consistency and accuracy. Create original artwork. Start laying out ideas in computer.
9/21 Thu	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 . 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.
9/26 Tue	Printing of book jacket in color after approval . Test on actual mockup book. Check for accuracy. Score paper before folding.
9/28 Thu	Project due at the beginning of the class. Late work will not be accepted. Class presentation.

References:

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

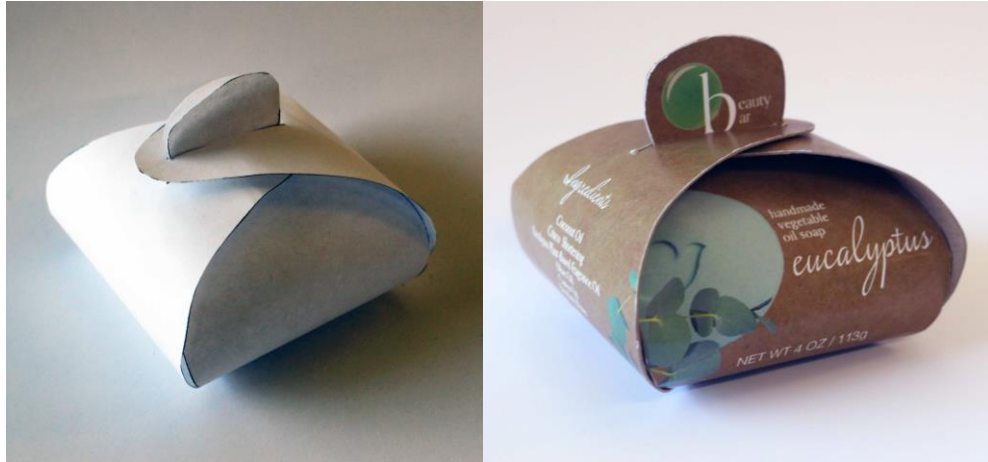
Why are things cute?: <https://www.youtube.com/watch?v=ZozConOPZ8Y>

The 50 best-designed book covers produced in North America since 1995:

<http://designarchives.aiga.org/#/collections>

3

PACK-AGING



Credit: Marissa Kress, Spring 2017, FINA S250.

In a consumptive marketplace where consumers' interests can be heightened, your 3rd project is about creating a structural packaging to protect the product which also serves to bring out the best features of the product. Include a self-created logotype for a fictitious company. You will be randomly assigned an everyday object. Using this object as a product, you will create a packaging that will bring out the best feature of the object through clever usage of photographic images, relevantly attractive colors with persuasive and succinctly written copies of text to accommodate the product on a packaging. You are expected to use photographic skills, lighting, and relevant software to create a digital layout before producing a physical mock-up for the packaging. Information pertaining to the product such as its size, descriptions, features, bar codes, and manufacturer's contact must be included.

Objectives:

- To study the attractiveness of a product and propose a structural element which serves to protect and advertise the product's features.
- To use photography primarily as a persuasive image-based message for the intention to "sell" the message to a targeted audience.
- To design and fabricate a structural design element that deals with three dimensionality (front, top, bottom, back and sides)

Deliverables:

- Printed documentation of progression from start to finished product in your design process binder. For explorations that involve dimensional objects, document them by photographing them against a plain background, lay them out in either InDesign or Word instead of turning in the actual mock-up.
- Actual packaging mock-up as a finished product.

Grading Criteria (100 points)

- A well-documented design process in a binder (10 pts)
- Structurally sound mock-up (10 pts)

- A packaging that enhances the product's features (10 pts)
- Clean lines and free from finger prints and dirt (10 pts)
- A self-created logotype for a fictitious company (10 pts)
- Create original artwork/image (10 pts)
- Suitably chosen type to enhance the layout (10 pts)
- Type suitably edited, kerned, tracked to enhance the design (10 pts)
- Professionalism, Quality of work, Quantity of work, Work habits, Comprehension, Reliability, Attitude toward work, Dependability, Initiative, and Leadership (20 pts)

10/3 Tue	Project assigned. A product will be randomly chosen and assigned to you. Research sustainability in packaging. Think of a name for the brand. Due at the beginning of next class.
10/5 Thu	Presenting of brand name and sketches. Class presentation for discussions. One-on-one consultation if time permits. Start sketching after name is approved/found.
10/10 Tue	Evaluation of your ideas. More ideas. Refine. Approval necessary before ideas can be applied en masse. Continue working in class. Develop own/original artwork for the theme. Gather feedback for revisions.
10/12 Thu	Group consultation. Work in class. Layout the box in the computer and print a miniaturized version before making a larger one.
10/17 Tue	One-on-one consultation in class. Start fabricating the packaging. Print and glue the template to a thicker card stock to structural integrity.
10/19 Thu	Project due at the beginning of the class. Late work will not be accepted. Class presentation.

References:

Deborah Adler: https://www.youtube.com/watch?v=A_DGAGzyPEg

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/>

4

SIGNAGE



Photo credit: Spring 2016 by Alex Montgomery, Alexis O'Rorke, and Shelby Kaiser.

Think of an environment that communicates, in this case, the façade of the Ogle Center. Thanks for the opportunities from Fine Art's senior lecturer, Donna Stallard, and Ogle Center's Ken Atkins and AD Stonecipher, our 4th project offers the opportunity to create signage (environmental Graphic Design) for the Ogle Center. This project involves aspects of typography, imagery (if applicable), color, form, content, architecture, industrial and landscape design. Examples include wayfinding systems, signage, exhibit design, retail design, immersive and themed spaces like museum, public and civic landscapes. For this project, include the word 'Ogle Center' and 'Knobview Hall' in your design. Prioritize the former over the latter. Feel free to use compelling photography, aspirational messages splashed with bold colors and graphics.

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. Graphic designers often collaborate with a team of other specialists to execute their ideas and to simulate the experience of team working. As such, we will form a group of 4 students per group (depending on class enrollment). Teamwork involves developing confidence to work within a group, contribute your own ideas effectively, sharing responsibility, being assertive (rather than passive or aggressive), accepting and learning from constructive criticism, as well as giving positive feedback to others. Each group performing as a small agency, each student is responsible for tasks that lead to the completion of the project. For a complete list of items to complete, refer to the "deliverables" below.

Objectives:

- To introduce students to brand strategy with opportunities to explore ideas associated with branding, visual identity and wayfinding design;
- To work in groups as a transformative experience to connect with other fellow students as well as understanding the wider environment in which an organization operates; and
- To appreciate the process of design and the planning details in executing a campaign, including mastering the necessary skills associated with presentation of ideas.

Deliverables:

- A PDF file measuring 24" x 36" at 150 or 300 dpi. Refer to the sample below. (Need not include outline or the table)

Title	Students' names, semester, course title
-------	---

Problem statement: Identify issues to solve. Identify your project goal and who you intend to serve.	Analysis: Identify the objectives that will lead to your goal. How you are going to solve the issues. Provide an analysis of the current situational problems.	Solution: Brief description of how your solution has addressed the issues. Include captions with your diagrams and photos.	
Diagrams, graphics related to problem statement	Diagrams, graphics, charts, models, related to problem statement	Diagram of final solution (can diagrammatically include the before and after)	Photo(s) of the final solution. Digital file edited in Photoshop.
References, credit, or research information. URLs must follow the APA format. Last, F. M. (Year, Month Date Published). <i>Article title</i> . Retrieved from URL Yeoh, K. C. (2017, October 19). Yeoh as designer. Retrieved from http://www.yeoh.com For more, visit: http://www.easybib.com/reference/guide/apa/website			

- A printed and mounted copy from the PDF file. You will be provided the materials if you meet the deadline to do so.
- Project peer evaluation form
- PowerPoint presentation based on the points outlined in the abovementioned PDF file.

Grading criteria (100 points):

- The ability to translate concepts/discussions covered in class (10 pts)
- Two diagrams of building façade and interior showing the finalized idea (10 pts)
- Two photographs of building façade and interior showing the finalized idea (10 pts)
- Visibility of the message when it is dark outside (10 pts)
- Capacity to engage its occupants, visitors, and passers-by (10 pts)
- Size/space relevant to the spatial experience it offers (10 pts)
- Typographic and/or graphical elements that support the effectiveness of the signage (10 pts)
- PDF file measuring 24" x 36" 150 to 300 dpi (10 pts)
- Professionalism, Quality of work, Quantity of work, Work habits, Comprehension, Reliability, Attitude toward work, Dependability, Initiative, and Leadership (20 pts)

Schedule:

10/24 Tue	Meet the client. Project assigned and explained. Start researching using the references provided in the link in references below. Students form group. Identify tasks to complete. Group assessment form distributed. Brainstorm ideas. You may need to meet as a group outside of class time.
10/26 Thu	Present ideas as a group and continue to refine ideas in class. Finalizing ideas.
10/31 Tue	2 nd batch of group assessment form distributed. 1 st batch collected for feedback. Ideas finalized and start laying out digitally. Create diagrams of building façade and interior. Photograph building façade and interior for final ideas to be laid out digitally. Work in 24" x 36" at 150 or 300 dpi.
11/2 Thu	Color proofs on 8.5" x 11" before printing on a single sheet of 24" x 36". Must show the diagrammatic drawings of the building plus the development from start to finish. Mount artwork.
11/7 Tue	Print and mount your design. Prepare PowerPoint presentation. Rehearse. Dress professionally for 11/9.
11/9 Thu	Client present at the presentation. Dress professionally for the occasion. Each group is assigned 20 minutes which includes 10 mins of Q & A. Project due at the beginning of the class. Late work will not be accepted. Class presentation.

5

BRANDING



Source: <http://www.thejakartapost.com/news/2017/08/10/indonesia-works-with-28-local-brands-to-promote-tourism.html>

In this day and age of global trade where corporations and humans alike yearn to be recognized for who they are and why they matter, it behooves us to think about brands like FedEx, Nike, and United Airlines (for that matter of the treatment of their customers) and how they have become known for their corporate cultures. They recognize the important of defining and articulating their promises. Our last project is about the concept of branding and through the idea of integrated branding, applying concepts of branding through a logotype design project to a lesser known country. You will also consider the U.S.P. (unique selling point) of the country through a tag line.

As this is a typographically-based assignment with supportive graphical elements, you are encouraged to develop or customize the font that names the country. Other technical typographical details such as font size, kerning, tracking, colors, and so forth are important considerations to add meaning to the logo design. We will also expand the logo to apply it to two touch points from any of the following: Billboard, website mockup, vehicular design (van, airplane), kiosk design, P.O.P, ephemeral design, or uniform.

11/14 Tue	Explanations about the first project. Refer to FutureBrand's country brand index. Discussions about FutureBrand's country brand index. Country assigned/chosen. Start researching and sketching. Start with a b/w logo.
11/16 Thu	Minimally 30 for logotype development in class before end of class. Approval necessary to move on to the next stage. Document them on clear 8.5" x 11" papers.
11/21 Tue	Before end of class, three ideas are chosen for refinement from 30 sketches. Refine towards one final logo in b/w, then color. Create a digital canvas that measures 24" x 24" at least 150 or 300 dpi (depending on software. Raster vs. Vector) to layout your selected sketches, refinement, and final applications of the logotype resulting in a b/w, color, and two touchpoints.
11/23 Thu	Finalize logotype in color. Indicate in Pantone colors for final spec. Due before end of class. Finalize in computer. Generate PDF in order to print. Start printing of artwork. Size: 24" x 24".
11/28 Tue	Finalizing and printing of artwork. Don't forget the process binder.
11/30 Thu	Project due at the beginning of the class. Late work will not be accepted. Class presentation. Last class. Let's celebrate our achievements.

Grading criteria (100 points):

- A well-documented design process in a binder (10 pts)
- Stylization or customization that creates a welcoming logotype (10 pts)
- Application of logotype to the 1st touchpoint of choice (10 pts)
- Application of logotype to the 2nd touchpoint of choice (10 pts)
- The finished product as a whole (5 pts)
- Effectiveness of the tagline/slogan (5 pts)
- A 24" x 24" PDF file containing selected sketches, refinement, and final applications of the logotype resulting in a b/w, color, and two touchpoints (30 pts)
- Professionalism, Quality of work, Quantity of work, Work habits, Comprehension, Reliability, Attitude toward work, Dependability, Initiative, and Leadership (20 pts)

Deliverables:

- Printed documentation of progression from start to finished product in your design process binder.
- A set of B/W and color logotypes on 8.5" x 11" (horizontal)
- 1st touch point in color with logotype on 8.5" x 11" (horizontal)
- 2nd touch point with logotype in color on 8.5" x 11" (horizontal)
- A tagline to accompany the logotype.

References:

The Jakarta Post: <http://www.thejakartapost.com/travel/2017/08/02/tourism-ministry-to-hold-wonderful-indonesia-co-branding-forum.html>

FutureBrand's Country brand index 2014 – 15: <http://www.futurebrand.com/uploads/CBI2014-5.pdf>

Branding a country: The Brand Peru: <http://www.thebrandingjournal.com/2015/05/branding-a-country-the-brand-peru/>

Graphics Industry: <http://www.underconsideration.com/brandnew/archives/industry/graphics-industry/>

Photo, Video, and Audio Consent and Release Form

IU Communications

(812) 855 - 5121 communications.iu.edu

I have received, read and agree to abide by the terms and condition of the Syllabus for FINA S250 Graphic Design I 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 authorize The Trustees of Indiana University ("IU"), acting through its agents, employees, or representatives, to take photographs, video recordings, and/or audio recordings of me, including my name, my image, my likeness, my performance, and/or my voice ("Recordings"). I also grant IU an unlimited right to reproduce, use, exhibit, display, perform, broadcast, create derivative works from, and distribute the recordings in any manner or media now existing or hereafter developed, in perpetuity, throughout the world. I agree that the Recordings may be used by IU, including its assigns and transferees, for any purpose, including but not limited to, marketing, advertising, publicity, or other promotional purposes. I agree that IU will have final editorial authority over the use of the Recordings, and I waive any right to inspect or approve any future use of the Recordings. I acknowledge that I am not expecting to receive compensation for participating in the Recordings or IU's future use of the Recordings.

I have read the entire Consent and Release Form, I fully understand it, and I agree to be bound by it. I represent and certify that my true age is at least 18 years old, or, if I am under 18 years old on this date, my parent or legal guardian has also signed below.

Location of Recordings:

Date (s) of Recordings

Participant signature:

Date: / /

Participant's Printed Name:

Address:

City:

State:

Zip

Phone:

Email:

If participant is under 18 years old, then his/her parent or guardian must sign below.

Parent/Guardian's signature:

Date: / /

Parent/Guardian's Printed Name: