GD 200 \ Graphic Design I

COURSE DESCRIPTION

Graphic Design 1 *introduces you to the concepts, structures, materials and techniques in a social and art historical context. Methodologies of research and problem solving will be examined, with an emphasis on the role of analysis, conceptual thinking and visual production as the primary tasks of the graphic designer. The materials and techniques of two-dimensional design will be taught and incorporated into class projects. Projects will combine words, images and graphic elements to create meaningful solutions that give your audience new understanding and experiences.*

COURSE STRUCTURE

The goals of the class will be to learn what it means to create well crafted design elements and to combine those elements into compositions that clearly communicate the ideas expressed in the content. In successful design, the visual composition of a piece should always reflect and support the underlying idea, not obscure or ignore it.

The structure of this course is designed to foster a strong work ethic and sense of self initiative. We will split class time between lectures/demos, workshops/in-class work, and various forms of individual and group critique. There will be 4 studio projects + weekly contributions to the class blog each requiring different amounts of in class and outside work time in regard to production. Please be sure to stay on top of your work.

PREREQUISITE

Knowledge of the Macintosh operating system is essential for success in this course.

EXPECTATIONS

Be in class on time with all the necessary materials. You are expected to remain in class during the whole class session. Your projects will be graded based on your ability to express yourself within aforementioned parameters. Additionally your grade will take into account the improvement of your work relative to your starting point at the beginning of the semester. Because the class is quite short, you are expected to work a minimum of 6 hours outside of class on your current assignments. We will use class time for in-class work, lectures, critiques, and conversations on design.

THIS COURSE WILL COVER

\\ Conceptual, logical, visual and critical thinking within research- driven design projects
\\ Pre-planning, sketchbook renderings and preliminary visualization before implementation
\\ Composition and manipulation of type and image elements
\\ Basic layout and compositing with **Illustrator, Photoshop,** and **InDesign**
\\ Hand skills and craftsmanship
\\ Verbal and visual presentation of your work

REQUIRED TEXTBOOK
(AVAILABLE AT BOOKSTORE)

Graphic Design: The New Basics; Ellen Lupton and Jennifer Cole Phillips, 2008.
Princeton Architectural Press

SUPPLIED READINGS

Graphic Design School: The Principles and Practice of Graphic Design (4th edition);
David Dabner, Sheena Calvert, and Anoki Casey. 2010. Wiley Press

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instructor: Christopher Kalis \ ckalis@cdm.depaul.edu \ weareplural.com
office hours T/R : 1:30pm – 3:00pm \ CDM Room 458

FINDING SUCCESS IN THE CLASSROOM

Do not shortcut any of the steps outlined in the project descriptions.

There are no shortcuts in making good design, seriously.

Be present for each class. If you are unable to attend class, please email me and tell me why.

Check D2L for updates on assignments, fresh links for inspiration, and to engage in conversations with classmates.

Be prepared each class to present and talk about your project progress and decision making.

Everyone is expected to speak aloud and share opinions during each class.

Make informed, well-researched design decisions and to be able to articulate and present those

decisions in your work. Surf the internet on your own time, Facebook won't make you a better designer.

Come to class prepared.

Do not eat in the classroom during class time.

Turn off all cellphones and instant messaging programs while in the classroom and labs.

ACADEMIC INTEGRITY

DePaul University is a learning community that fosters the pursuit of knowledge and the transmission of ideas within a context that emphasizes a sense of responsibility for oneself, for others and for society at large. Violations of academic integrity, in any of their forms, are therefore, detrimental to the values of DePaul, to the students' own development as responsible members of society, and to the pursuit of knowledge and the transmission of ideas. Violations include but are not limited to the following categories: cheating; plagiarism; fabrication; falsification of academic records; and academic misconduct. Conduct that is punishable under the Academic Integrity Policy could result in additional disciplinary actions by other university officials and possible civil or criminal prosecution. Please refer to your Student Handbook or visit Academic Integrity at DePaul University (academicintegrity.depaul. edu) for further details.

STUDENTS WITH DISABILITIES

Students who feel they may need an accommodation based on the impact of a disability should contact me privately to discuss their specific needs. All discussions will remain confidential. To ensure that you receive the most appropriate reasonable accommodation based on your needs, contact me as early as possible in the quarter (preferably within the first week), and make sure that you have contacted the PLUS Program (for LD, AD/HD), and the Office for Students with Disabilities (for all other disabilities) at 773.325.1677, Student Center #370

CLEAN UP

Clean-up is Everyone's Responsibility. In order for class to be dismissed on time clean-up will begin 10 minutes prior to the end of class. Failure to participate in cleaning will result in warning and will be reflected in your project grade.

LAB USAGE

Remember, food and drinks are not allowed in the computer labs and may result in a fine. Please feel free to use the studio and computer lab outside of class during open lab hours. Please look for signage around the labs and halls regarding the hours of operation.

STUDIO SAFETY

Spray fixatives and solvents must be used outside or in designated spray booths (you are not al lowed to spray in this room). Practice extreme caution when using box cutters and x-acto blades (please no headphones while cutting). Open music is not allowed. Please be aware that many of the materials you'll be using in class are messy. Label all materials and containers with your name to avoid theft. Familiarize yourself with emergency exit and stairwells in the event of a fire alarm. For more info on emergency response and evacuation procedures, please visit the Office of Risk Management and Environmental Health and Safety website at rmehs.depaul.edu

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PROJECT EVALUATION

This is a highly rigorous course that will require outside work, in-class work and verbal critique. Work as hard as you can and to the best of your abilities. Come to class with all supplies and work due. Partially completed work will not be critiqued. If something isn't working for you, please let me know and we'll make it work.

I will evaluate your progress work while you are developing a project, as well as during all intermediate and final critiques. All projects will culminate in a 100 point-based grading rubric (example attached in syllabus). Please remember that any comments toward your work from myself or a fellow student should not be taken personally, but viewed as constructive criticism geared toward making your work stronger and more refined. Final grades will be evaluated on the following criteria:

Craft Is the piece neat and well made with attention paid to details

Work Ethic / Creativity Did you push yourself, and then push yourself further?

Adherance to Guidelines Did you follow all the guidelines of the assignment?

Critique Professionalism Did you speak up during critique and remain positive/constructive?

Improvement Did you take the critique of your peers into consideration?
Did you revise your work when new techniques were learned

Your homework is due posted to D2L in the prearranged drop box at the start of the due date's class. If it isn't posted in time for critique the assignment will be considered late. Late homework automatically results in a 20 point reduction (One full letter grade). If you are not going to attend class you are still required to post your homework by the assigned due date.

Post your homework to D2L only as pdf files. Do not post native application files such as .ai, .indd, or .psd. Name your files using the format: LastName-FirstName-AssignmentName.pdf

ABOUT YOUR INSTRUCTOR

Christopher Kalis received an MFA in Graphic Design from the University of Illinois at Chicago in 2008, and has two certificates from the Hochschule für Gestaltung and Kunst in Basel, Switzerland. He is a co-founder of Plural Design LLC, and has been an active musician since 2006, as co-founder of electronic ensemble Chandeliers, and touring member for many other Chicago bands.

Christopher works in identity, print, web, motion, film, interactive, sound, and installation design. His Master's thesis and personal work has to do with the synthesis of visual and aural forms, finding new alternatives to musical identities and experiences. Christopher is a member of the Chicago Design Archive, and his work has won awards from places like the Society of Typographic Arts, the American Graphic Design Awards 2008, and HOW Magazine. He has been teaching Graphic Design basics, Computer Graphics, Typography, Branding, Theory, and Design History since 2008 and has been an adjunct faculty member at UIC, Columbia College, Harrington College of Design, and the School of the Art Institute of Chicago.

CHANGES TO SYLLABUS

With the exception of the departmental policies, this syllabus is subject to change in order to accommodate the activities and progress of the studio. In the event of a change, students will be notified in class or via email.

SUPPLIES

Sketchbook, 8 x 10" or larger
Pens, Pencils, to sketch with.
Memory Hard drive or USB stick, 4GB or larger
X-acto knife with #11 blades

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GRADING POLICY

Grades will be based on a percentage assigned to the following elements:

15%	**Project 1:** Geometric Abstract Compositions
15%	**Project 2:** Organic Abstract Compositions
20%	**Project 3:** Type and Image
15%	**Project 4:** Design History Essay
25%	**Project 5:** Conscious Imitation Poster
10%	Participation

GRADING SCALE

A	100–92
A -	91.9–90
B+	89.9–88
B	87.9–82
B-	81.9–80
C+	79.9–78
C	77.9–72
C-	71.9–70
D+	69.9–68
D	67.9–60
F	59.9 AND BELOW

INCOMPLETE GRADES & ATTENDANCE

An incomplete grade is given only for an exceptional reason such as a death in the family, a serious illness, etc. Any such reason must be documented. Any incomplete request must be made at least two weeks before the course final, and approved by an Associate Dean of the College of Computing & digital Media. Any consequences resulting from a poor grade for the course will not be considered as valid reasons for such a request.

This is an applied, hands-on studio art class, with class lectures, demonstrations, and peer critiques, which are vital and cannot be duplicated. Attendance is crucial. Class will begin promptly at 11:50am. A tardy means arriving more than 5 minutes late to class (11:55), leaving before class is dismissed, or leaving class to retrieve forgotten supplies or assignments.

An unexcused absence includes any absence without documentation. Excused absences include any absence that is cleared with me at least one week in advance via email, as well as any documented illness, hospitalization, or family emergency. Your final grade will be lowered as follows when unexcused absences and tardies occur: two absences (excused or unexcused are permitted without grade penalty. Every unexcused absence thereafter results in cumulative five point grade deduction from your final grade (on the third unexcused absence, your final grade is lowered by five full points; on the fourth unexcused absence, your final grade is lowered by ten full points, the equivalent of one full letter grade). On the fifth unexcused absence I reserve the right to fail you from the class. Two tardies (tardies start at five minutes late) equal one absence. Showing up more than twenty minutes late to class constitutes one full absence. An unexcused absence on project due dates/final critiques will constitute as both an absence and a late assignment, which is subject to a loss of five points from the project's final grade for every late class session, in addition to the aforementioned absenteeism penalty.

DePaul University \ 2012–2013 \ Winter
CDM Center \ 243 S. Wabash \ Room 632
Tuesday and Thursday \ 11:50am–1:20pm
gd200winter.wordpress.com

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Project 1
Abstract Geometric Compositions

FORMAT

7 x 7 inch artboards in Adobe Illustrator,
Geometric Objects (Circle, Square, Rectange,
Compositions may extend beyond the 7 x 7 inch border,
but must have a Clipping Mask applied, and trimmed with an x-acto for critique.

GOAL

You must produce 3 design solutions (1 composition = 1 word)

Use a word from the list provided. For each word, design a composition using Adobe
Illustrator to visually define your word. Start with 3 thumbnails and grid studies for each
design solution, drawn in your sketchbook, before implementing your final three designs.
You will have 9 thumbnails total

PROCESS

Concept, structure, order, intentionality, craftsmanship.
Hang objects on a grid – consider alignments and heirarchies .
Strive for abstraction over figurative representation:
(Don't use squares to build a picture of a house!)

GUIDELINES

Structure – governs the positioning of elements in a design; imposes order and holds compo-
nents and ideas together, which is necessary for creating meaning; structure creates alignment
- vertical, horizontal and diagonal.

Order – meaningful organization, not random; creates clarity and better understanding of pur-
pose; order is created by structure. You will complete three square compositions in which you
will employ the following techniques:

CONSIDERATIONS

> changes in scale or width
> challenging figure/ground relationships > repetition
> order
> balance
> structure
> symmetry

> shapes can touch
> shapes can overlap
> base these compositions off of three different grid that you set up in Illustrator
> put your word/name on the back of each panel in pencil

> Explore what happens when lines intersect, when they vary in weight, length, angle.
 > Can you create rhythm by varying the distance between lines?
> At what point does a line become a rectangle?

Class Schedule

	assignments	readings	sofware	writing
Week 1: January 8, 10	FUNDAMENTALS **Project 1:** Abstract Geometric Compositions	**Point, Line, and Plane** 12 **Rhythm and Balance** 12 **Scale** 40	Illustrator	
Week 2: January 15, 17	FUNDAMENTALS **Project 2:** Abstract Organic Compositions	**Figure/Ground** 84 **Framing** 100 **Hierarchy** 114	Illustrator	Post 1 Due:
Week 3: January 22, 24	BASIC TYPOGRAPHY **Project 3:** Letterform Pattern	**Pattern** 184	Illustrator	Post 2 Due:
Week 4: January 29, 31	TYPE AND IMAGE **Project 4:** SVA Compositions in Photoshop	**Layers** 126 **Color** 70 **Texture** 52 **Transparency** 146	Photoshop	Post 3 Due:
Week 5: February 5, 7	TYPE AND IMAGE **Project 5:** SVA Book Spread	**Grid** 174 **Modularity** 158	Indesign	Post 4 Due
Week 6: February 12, 14	RESEARCH **Project 6:** Design History Essay	TBA	Indesign	
Week 7: February 19, 21	RESEARCH **Project 7:** Chronological Mood Board	TBA	Indesign	Essay Outline Due
Week 8: February 28, 29	POSTER DESIGN **Project 8:** Conscious Imitaion	TBA		Essay First Draft Due
Week 9: March 5, 7	POSTER DESIGN **Project 8: Draft 1**			
Week 10: March 12, 14	POSTER DESIGN **Project 8: Draft 2**			
Week 11: **Tuesday March 19 / 11:45am–2pm**	FINAL CRITIQUE			Final Essay Due