

DF 102  
Design Fundamentals  
Spring 2006

### Instructors

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### Course Objectives

- « Create visual relationships between drawn and typographic form
- « Design two dimensional compositions that demonstrate an understanding of typographic formal variation and ability to craft new letterforms based on the study of classic typefaces
- « Build simple sequences which demonstrate understanding of time and the manipulation of form over time as important variables in the control of meaning
- « Apply architectural drawing techniques as a means of projecting typographic form into three dimensions
- « Build three-dimensional letterforms and use aspects of three dimensionality to influence meaning
- « Produce storyboards documenting the intended narrative of digital time based works
- « Produce short time based works that demonstrate fundamental understandings of time and motion as communicative media
- « Produce a poster which applies visual hierarchy and color to effectively document and communicate one's design process throughout all preceding course projects
- « Develop the foundation of an iterative design process, with the capability of producing presentations of work at all stages rather than focusing on final outcome.
- « Demonstrate the ability to critically evaluate one's own work and the work of others through effective oral communication

### Attendance and Punctuality

Attendance and punctuality are mandatory. Absences (not formally excused ahead of time) require some form of written documentation which can substantiate that the absence was necessary. There is no penalty for two unexcused absences, however, on the unfortunate occasion of a third unexcused absence, that student's final grade for the course will be reduced one whole letter grade. On the occasion of the fourth unexcused absence, a student will automatically fail the course. Roll will be taken at the beginning of each class session. Students who make a habit of arriving to class late will receive one warning and thereafter will be marked absent, regardless of the degree of their tardiness. If late to class, it is a student's responsibility to notify me of their arrival at the END of that class period and to provide an excuse, if available, at that time. If you don't notify me at the END of class, you will remain marked absent for that day. Being late to class and unexcused three times equals one unexcused absence. Please let me know if you need to leave class early.

### Studio Expectations

Come to class on time, be prepared for each session and be an active participant. This is a shared workspace, respect each other by keeping the studio clean, safe and quiet. Follow instructions as presented, ask questions and meet all deadlines.

### Communication

I welcome anyone to set an appointment for whatever reason pertaining to class or career (e-mail to set time). This can be an excellent way to gain more thorough guidance on projects. Please also phone or email me with questions or concerns. It is the student's responsibility to use these avenues

to receive clarification on class/project expectations or to notify me of their inability to attend class, meet weekly process goals and/or project deadlines. Developing professional interpersonal communication and time management skills begins now!

### **Grading**

Percentage Distribution of Final Grade:

- 10% Project One –Letter
- 15% Project Two – Letter/Object Sequence
- 10% Project Three – Projection Drawings
- 15% Project Four – Letter Construction
- 5% Project Five – Storyboard
- 15% Project Six– Video
- 20% Project Seven – Poster

10% Participation and Attendance

Studio projects will be graded on the quality of process work leading up to each project, the degree of creativity and versatility with which you deploy design principles discussed in class, your ability to follow directions and your attention to quality craftsmanship in production of final projects.

Regardless of your skill level, investment in the class or your current self-confidence as a designer, evidence of hard work and independent exploration of project parameters is given SIGNIFICANT consideration in a final grade.

### **Redos**

The first six projects may be re-submitted after grading for a new grade. The grade will either improve or remain the same depending on the quality of the redo. All Redos are due on the last day of class ONLY, April 28th no exceptions.

### **Critiques**

One of the most important facets of your design school experience is the commentary you give to and receive from your peers. I strongly encourage you to look critically and constructively at each other's work and based on the parameters of the project, comment on it often. This class, ideally, is about developing hand, eye, AND VOICE. Any and all verbal participation in studio goes toward your participation grade.

## GD 102 – Graphic Design Fundamentals

### Project One – Letter

Instructor: Jamie Gray

In this project you will hand draw a hybridized letterform (made from a combination of one classic and one decorative letterform) on a piece of white illustration board in black ink.

- « to begin, you will select a single-letter word (and you will select a definition – be aware that you will be using this letter as a basis for all projects for the duration of the semester)
- « create a hybridized letterform by combining one classic and one decorative letterform of the same lowercase letter. Select type from type specimen books on reserve in library
- « letter must remain legible
- « start by making many photocopies of lowercase letter to cut & paste and trace. The goal of the photocopies is to amass a range of different interpretations of the same glyph. Use the photocopier's enlarge function to scale up your letter to the approximate finished size
- « then produce a variety of combined letterforms with tracing paper & pencil/pen
- « ideas must be visually articulated and MANY visual iterations must be shown throughout design process
- « the final FINELY-CRAFTED deliverable is a pen and ink hand rendering of a single hybridized letterform centered on illustration board. Board is cut to a square, measuring 9x9 inches with a letterform at 5" maximum height (width proportional to typeface/letter).
  
- « **due 1/20** (for class critique)

### Supplies for Project One

Paper pad 11x14 inches

Tracing paper, in a pad or roll  
newsprint pad

black felt tip pens (a variety of widths for fine to fat line weights, but in same brand for consistent color)

pencils

illustration board, hot press

### Grading

Your grade will come from a combination of process (30%), craft (30%), and demonstration of principles (40%) listed in objective.

## Graphic Design Fundamentals

### Project Two

Instructor: Jon Harris

#### Part 1 – Object Letterform

##### Objectives

Integrate hybrid letterform with image to create a unified whole

Translate continuous tone into drawing

Apply processes of abstraction to represent real objects; develop a range of alternatives

##### Description

Working in an 8”x 8” square of hotpress illustration board with black ink/felt tip pens, students will design a single form that includes their chosen object and their letter. The two forms should be designed as one, so that they are inseparable and so that positive and negative spaces integrate the two forms. The form should occupy roughly 4”x 4” in the center of the square.

#### Part 2 – Sequence

##### **OBJECTIVES**

Create a series of still letter/object compositions which read in sequence with one another

Apply principles of composition, positive/negative space, framing, and transition in the sequencing of still images

Explore a diverse range of responses, demonstrating consideration of both form and content

##### **DESCRIPTION**

Using only drawings of your letter and object as compositional elements, design five small square cells which read in sequence with one another from left to right. The middle or third cell must be some version of the object/letterform completed in Part 1. The cells will measure 5 x 5 inches square and be hand drawn in pen and ink. They will be mounted horizontally, 1/4” apart and centered, on a 9 x 30 inch piece of illustration board. Each cell must include all or part of both object and letterform.

##### **GRADING**

Your grade will come from a combination of process (30%), craft (30%), and demonstration of principles (40%) listed in objective. This includes composition, positive/negative space, framing, and an understanding of Scott McCloud’s six transitions in his book, Understanding Comics.

##### **REQUIRED READING**

There will be a required reading by next Wednesday, February 1<sup>st</sup>. Scott McCloud’s Understanding Comics. You are required to read chapter three, Blood in the Gutter, and memorize his six transitions in the order presented in the book. The library has 2 copies of it. I would suggest buying yourself a copy of this book, it is worthwhile owning it.

GD102 – Graphic Design Fundamentals  
VIDEO SECTION

**Project 4**

**Instructor: Jon Harris**

Video Production Iteration (5%), Storyboard and Video (15%)

Both Projects will be performed in teams of two (or three). The team will stay the same in both projects. We will discuss the parameters and importance of collaborative work in class.

Scope of Projects 4

In Project 4 you will produce process work leading to the Video in Project 5. The central subject matter for all work in 4 & 5 will be the 3d letterforms completed before break. Project 5 will be a video combining both team members' letterforms into a cohesive piece. Project 4 will consist of process iteration leading to Project 5.

Connection with Previous Projects

*Medium and Context*

Projects Four and Five are both centered around the studied use of a video camera as a design tool. In project Two, you were composing within a *static* frame and *implying* motion. In Project Four, you will have the freedom to compose within a *moving* frame and will be *depicting* motion rather than just implying it. Projects Four and Five share (besides subject matter) something with the last project – space and time. As you were composing your 3d letterforms with depth in mind, so to should you continue to use space/depth as variables for meaning.

*Methodology*

By converting 2D forms into 3D ones, you engaged a design process that was not pre-determined by the forms themselves. Keep the spirit of this invention alive! Remember that your invention was not a given, it had to be created virtually from scratch. The process you engaged however was logical; it melded forms in ways that *translated* to the viewer. Continue to balance the freedom of creating forms and the logic of communicating ideas to someone else.

Video Production Iteration (5%)

Project Four Objectives

1. Produce a range and breadth of video capture that demonstrates a thorough study of the range of possibilities representing 3D letterforms
2. Demonstrate an understanding of space through use of the camera
3. Demonstrate an understanding of time through use of the camera
4. Demonstrate an understanding of craft in the video medium

Work

We will begin Project 4 with basic camera experimentation, getting a feel for the device's capabilities, our abilities to control our "capture," and creating a diverse set of process clips to share and discuss.

Part A – Play (option: Work Together or Separately)

Play. Get a feel for what the film folks call "hand-held camera" that is creating moving images without mechanical devices that give greater control to the cameraman. Then try using a tripod to control frame movement. Devise your own ways to control both camera and object. (Minimum 5 minutes of capture)

Part B - Moving Frame and Space (Work Separately)

Amidst your process, you need to have captured the following (~3 sec. clips each). Try to capture all possible combinations of these two sets categories. See glossary at bottom for a description of each of these techniques (in bold). (Minimum 5 minutes of capture)

*Shot*

**Crane Shot**

**Tilt**

**Pan**

**Tracking Shot**

*Frame*

**Shallow Space**

**Medium Space**

**Deep Space**

**Angles of Framing:**

(High, Straight-on, and Low)

*Camera/Subject Motion*

Camera Moving – Object Still

Camera Still – Object Moving

Camera Moving – Object Moving

Camera Still – Object Still

Part C - Moving Frame and Time (Work Together AND Separately)

Once you have amassed capture on your own and in response to Parts A and B above, use any forms of shot or frame to produce sequence of shots that employ the following techniques (at least two sequences per technique). (Minimum 3 minutes of capture)

*Editing*

Ellipsis

Crosscut

Shot/Reverse Shot

Part D – Formal Oppositions (Work Together)

Once you have completed Parts A, B and C, use the oppositional pairs below as inspiration for more capturing.

Oppositional Pairs

Reveal – Hide

Simple – Complex

Clean – Dirty

Self – Other

2D – 3D

Homogeneity – Diversity

Dense – Airy

Defamiliarize – Familiarize

Near – Far

Inside – Outside

Vertical – Horizontal

Low – High

Fast – slow

Light – Dark

Colorless – Colorful

Above - Below

Curved – Straight

Few – Many

Clear – Opaque

Project 4 Due

March Monday 20

*Tools that may be useful:*

Lazy Susan

Skateboard

*Photo Studio*

You can use the photo studio in the basement of Brooks. You can reserve the photo studio for 4-hour chunks of time at the cage in the Brooks media lab. The photo studio has a number of different lights, backdrops and controls, which can be of great use to you in this project.

## GD 102 – Graphic Design Fundamentals

### Project Five – Poster

Instructor: Jamie Gray

#### Objectives

- « Thorough process development, demonstrating consideration of all design variables
- « Effective use of motion-frame as inspiration for still-frame work
- « Effective use of hierarchy to control the reader's eye and the poster's meaning
- « Creative and thoughtful use of colored paper
- « Attention to Craft as an important aspect of communication

#### Overview

In Project Five, you will design and hand-make a poster. The poster will represent a two dimensional response to the 4D aspects of Project Four. Use colored paper to recreate these aspects into a flat, motionless surface.

#### Hierarchy

In addition to the task of editing down dimensional aspects of previous projects back to 2D, this project will significantly involve the use of a clearly defined visual hierarchy. Visual Hierarchy is the application of principles of 2-dimensional designs in order to control the eye of your viewer. These principles include composition, scale, value/color, and structure. Another way to appreciate hierarchy is working with the illusion of depth – foreground, middle and background. Whether you work with illusion or not, hierarchy is achieved through the considerate manipulation of ALL the above 2D design principles.

#### Description

Your poster must employ the following three levels of hierarchy. In your design process, ask yourself: How will I get my viewer to see level one first? How will I get them to see level two second? Etc.

« Level 1: Your 3D Letterform.

Portray it to suggest one extreme of the oppositional pair used in the video.

« Level 2: A single Word or Short Phrase

Choose a word or phrase that is descriptive of your letter's design. Letters in word/phrase must be cut solid and each letter must be a faithful reproduction found from the four original specimens. Mixing paper types, typefaces, size and baseline shift are allowed. Set letters to enhance meaning.

« Level 3: Background – An object, Environment or Treatment

Proves a context that unites all elements into one and is suggestive of the other side of your oppositional pair. Can be object, an environment or treatment but should be derived from your video.

#### Specifications for the Poster

Size: 18x24 inches, portrait orientation only

Medium: Cut, colored paper of any kind, Xerox copies, adhered to the illustration board

Illustration board's surface may not be visible on final

#### Due:

Wednesday April 26

#### Grading

Your grade will come from a combination of process (30%), craft (30%), and demonstration of principles (40%) listed in objective.