

## COURSE CONTENT

<b>Course Code</b>	DN1009
<b>Course Title</b>	Graphic Form
<b>Pre-requisites</b>	NIL
<b>No of AUs</b>	3
<b>Contact Hours</b>	39

### **Course Aims**

The Graphic Form course aims to develop your understanding of principles that underlie all good graphic design, whether print-based, web or digital. The goal of this course is to equip you with a set of practical and conceptual tools for both making and communicating in the field of graphic design. As you are gradually introduced to the basics of concepts such as research, typography, color, form, composition and layout, you will learn how to become visually aware and design literate. You will be introduced to invaluable practical skills and technologies of design production, both on screen and in print. Finally, you will be placing and viewing these visual and technical skills and creating your own visual language.

### **Intended Learning Outcomes (ILO)**

By the end of this course, you (as a student) would be able to:

1. employ the fundamentals of image making, transformation and meaning (deconstruction, juxtaposition, type as image, figures of speech) to generate new meaning in your work
2. develop and communicate design ideas and concepts using wide range of media and practical techniques
3. apply formal elements and principles of two dimensional design (such as point, line, plane, scale, hierarchy, color and pattern) in conjunction with exploring the key concepts of visual language of two-dimensional design
4. act in the ways that are consistent with good level of professional practice such as working well collaboratively and contributing to peer learning and discussion

### **Course Content**

The class is organized along the following themes:

- 1) **Fundamentals of Image Making, Transformation and Meaning:** exploring the key concepts of visual language of two-dimensional design in conjunction with image making and transformation (deconstruction, juxtaposition, signs and symbols, type and image)
- 2) **Fundamentals of Color and Meaning:** introduction to color in cultural and historical context; symbolic use of color
- 3) **Integration of handmade and digital aesthetics:** introduction to beginner's level knowledge of Adobe Creative Suite program (Illustrator and InDesign)
- 4) **Introduction to experimental book formats:** introduction to basic principles of experimental layout and binding (Zine)

**Assessment (includes both continuous and summative assessment)**

Component	Course LO Tested	Related Programme LO or Graduate Attributes	Weighting	Team Individual
<b>Continuous Assessment 1:</b> -Project 1 40% -Project 2 60%	1,2,3,4	Competence, Creativity, Communication and Character	65%	<b>Individual</b>
<b>Continuous Assessment 2:</b> -Group Presentation on topic 50% -Participation 50%	1,2,3,4	Competence, Creativity, Communication and Character	15 %	<b>Individual Team</b>
<b>Final:</b> <b>Final Portfolio Online Gallery</b>	1,2,3,4	Competence, Creativity, Communication and Character	20%	<b>Individual</b>
Total			100%	

**Reading and References**

- a. Ellen Lupton, *Graphic Design the New Basics* Princeton Architectural Press, 2015. ISBN-10: 161689332X
- b. Philip B. Meggs, *Meggs' History of Graphic Design*, Wiley; 6 edition 2016. ISBN 1118772059
- c. Sean Hall, *This Means This, That means That: a User's Guide to Semiotics*, Laurence King Publishing, 2017. ISBN 9781856697354
- d. *lyndaCampus* - Nanyang Technological University leading online learning video library
- e. Johannes Itten, *The Art of Color: The Subjective Experience and Objective Rationale of Color*, Jon Wiley & Sons, 1974. ISBN10 0471289280

**Recommended**

- f. Sophie Krier, *I don't know where I'm going, but I want to be there: The Expanding Field of Graphic Design 1900-2020*, BIS Publishers; Slp, 2011. ISBN-10: 90636925
- g. Ellen Lupton, *Graphic Design Thinking: Beyond Brainstorming*, Princeton Architectural Press. ISBN-1568989792
- h. Steven Heller & Veronique Vienne, *100 Ideas that Changed Graphic Design*. Laurence King Publishing 2012. ISBN-10: 1856697940
- i. Steven Heller and Mirko Ilic, *Icons of Graphic Design*, Publisher: Thames & Hudson; Second Edition 2008. ISBN-13: 978-0500287293
- j. Bleicher, *Contemporary Color: Theory and Us*, 2011 Thomson Delmar Learning, ISBN-13: 978-1111538910

- k. Chen Design Associates, *Fingerprint: The Art of Using Hand-Made Elements in Graphic Design*, HOW Books, 2006. ISBN-13: 978-1581808711
- l. Mark 'Wigan' Williams, *Basics Illustration 03: Text and Image*, by Publisher: AVA Publishing, 2008, ISBN-10: 2940373507
- m. Andrew Haslam, *Book Design (abrams studio)*, Harry N. Abrams, 2006, ISBN-13: 978-0810992207

## **Course Policies and Student Responsibilities**

### **(1) General**

You are expected to complete all assigned readings, activities, assignments, attend all classes punctually and complete all scheduled assignments by due dates. You are expected to take responsibility to follow up with assignments and course related announcements. You are expected to participate in all project critiques, class discussions and activities.

### **(2) Punctuality**

You are expected to be punctual for all classes. If you are more than 30 minutes late, you will be deemed as absent and will not be able to sign on the attendance register.

### **(3) Absenteeism**

In-class activities make up a significant portion of your course grade. Absence from class without a valid reason will affect your participation grade. Valid reasons include falling sick supported by a medical certificate and participation in NTU's approved activities supported by an excuse letter from the relevant bodies. There will be no make-up opportunities for in-class activities.

## **Academic Integrity**

Good academic work depends on honesty and ethical behaviour. The quality of your work as a student relies on adhering to the principles of academic integrity and to the NTU Honour Code, a set of values shared by the whole university community. Truth, Trust and Justice are at the core of NTU's shared values.

As a student, it is important that you recognize your responsibilities in understanding and applying the principles of academic integrity in all the work you do at NTU. Not knowing what is involved in maintaining academic integrity does not excuse academic dishonesty. You need to actively equip yourself with strategies to avoid all forms of academic dishonesty, including plagiarism, academic fraud, and collusion and cheating. If you are uncertain of the definitions of any of these terms, you should go to the [academic integrity website](#) for more information. Consult your instructor(s) if you need any clarification about the requirements of academic integrity in the course.

**Planned Weekly Schedule**

Week	Topic	Course LO	Readings/ Activities
Week 1-4	<p><b>Image Making, Transformation and Meaning</b>                      -Deconstruction, Juxtaposition;                      Type and Image, Figures of Speech</p> <p>-Introduction to theories of image and text (semiotics and figures of speech, metaphor, signs and symbols)</p> <p><b>Intro to Adobe Creative Suite programs</b>  <b>Illustrator Essential Training:</b>                      -On basic elements that make up vector graphics—paths, strokes, and fills—and how to use each of the program's powerful digital drawing and painting tools, brush tools and patterns                      -exploring the benefits of using layers and symbols,                      -Outputting your work in several formats and use Illustrator files in Photoshop and InDesign.</p>	1,2,3,4	<p><b>Lectures</b>                      Image Making, Transformation and Meaning                      -Deconstruction, Juxtaposition;                      Type and Image, Figures of Speech</p> <p><b>Readings</b>                      a) lyndaCampus - Illustrator CC Essential Training resources                      b) <i>Ellen Lupton, Graphic Design Thinking: Beyond Brainstorming</i>                      c) <i>Meggs' History of Graphic Design</i></p> <p><b>In-Class Exercise</b> <i>Hello my name is...</i>                      Use essential elements of design (line dot shape etc.,) for abstract presentation of your personality.</p> <p><b>Project 1: Image Making Through Type</b>  <u>About:</u> Use type as a graphic form to illustrate imaginary profession. Through image deconstruction and</p>

			<p>juxtaposition construct new associative relationships. Use handmade and/or digital techniques.</p> <p>Reference, Cubism, Futurism, Russian Supermatism and Constructivism, László Moholy-Nagy, El Lissitzky, Kurt Schwitters, etc</p> <p><b>Project consultation</b> Weekly feedback</p> <p><b>Project Critique</b> The studio critiques as the visual and verbal presentation</p>
Week 5-8	<p><b>Color and Meaning:</b> Introduction to color in cultural and historical contexts</p> <p>Dynamic of Time and Place</p>	1,2,3,4	<p><b>Lectures</b></p> <p>Color and Meaning: Introduction to color in cultural and historical contexts</p> <p>On Abstraction in Graphic Design and Art</p> <p><b>Project 2: <i>Locale</i></b> <u>About:</u> In this project you will respond to a specific outdoor/indoor location in Singapore through abstract or highly stylized graphic form and color. Create a visual experience that reflects the site's personalities. Employ variety of media and techniques for documenting rhythm, color, texture, pattern, movement, sound and structure of the space. The primary objective is to develop abstract visual strategies and processes to embrace more responsive and expressive notion of chosen location identity. The project is broken down and assessed in two parts. Part I visual research for drafting ideas and concepts for art content and Part II production of experimental Zine.</p> <p><b>Project 2 Part I Visual Research (3-4</b></p>

			<p><b>Weeks):</b> Engage with the site. Begin with observing and experiencing with as many senses as possible. Document interaction of space, visual contrast, color, rhythm and pattern and move beyond only pictorial representation into pure graphic form.</p> <p><b>In-Class</b> - Intro to Illustrator Translating images into digital elements</p> <p><b>Readings:</b> a) Johannes Itten, The Art of Color</p> <p><b>Project consultation</b> Weekly feedback</p> <p><b>Project Critique</b> The studio critiques will be the visual and verbal presentation of the research in a visually engaging manner. Present on experienced environment through images, illustration, found objects, and recordings sketches, and collection of found data.</p>
Week 9-13	<p><b>Intro to InDesign</b></p> <ul style="list-style-type: none"> <li>• Basic Principles of Layout, creating a new layout, inserting pages, Adding text, Inserting graphics</li> <li>• Applying color and transparency</li> <li>• Drawing and editing frames and paths Formatting objects, Formatting text</li> <li>• Printing and exporting InDesign documents</li> </ul>	1,2,3,4	<p><b>Lectures :</b> Introduction to Experimental book formats: Zines</p> <p><b>Readings</b> a) <i>Meggs' History of Graphic Design</i> b) <i>Lynda.com NTU InDesign CC 2018 Essential Training</i></p> <p><b>Assigned Project 2 Part II Generating content and production of Zine (4 Weeks):</b> Visual refinement of compiled documentation of the project <i>Locale</i> into Zine. Work with fundamentals of composition such as visual contrasts, cropping, hierarchy and direction in single images and complex compositions. Control and use scale, weight, direction, texture, and space in your composition, and compose work</p>

			<p>that ranges from the complex to the minimal.</p> <p><b>In-Class</b> – Presentations on In-design Presentations on Experimental Book Formats/binding</p> <p><b>Project consultation</b> Weekly Consultations</p> <p><b>Project Critique</b> The studio critiques are the visual and verbal presentation of the final respond (glitch art, vector art, digital media, hands on media, mono-print, collage, etc.).</p>
--	--	--	--