Every graphic design occurs in an area of space that is usually a flat two-dimensional plane bounded by the four edges of a sheet of paper or other substrate, such as the film, video, or computer image. The designer organizes the visual and verbal components of the message upon this surface and composes unlike elements into order and unity.

© Philip B. Meggs. Type & Image. The Language of Graphic Design.

The horizontal and vertical edges of the page determine the area and are the design’s first four lines, containing and controlling the composition. Forms can either align with the edges to create stability and order or be composed in opposition to the edges to create an energetic forcefulness.

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One learn music by first doing musical scale. Like any art, the principle of graphic visualization has to be discovered through simple basic exercises. This is what is provided in this class. Introducing to students the basic level of common visual discipline.

© Jean-Benoit Levy, instructor in Graphic Design

The term "graphic" relates to the visual, or things we can see. The term "communication" refers to the exchange of information in any form. Therefore, graphic communication means the exchange of information in a visual form. Such as words, images or the combination of these.

© Z.A. Prust. Graphic Communications. The Printed Image.
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<th>Spring 2022</th>
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<tr>
<td>Department of Design</td>
<td>Prof Yoon Han</td>
<td>Prof Randall Sexton</td>
<td><a href="mailto:randall.sexton@sjsu.edu">randall.sexton@sjsu.edu</a></td>
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<tr>
<td></td>
<td><a href="mailto:yoonchung.han@sjsu.edu">yoonchung.han@sjsu.edu</a></td>
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<tr>
<td></td>
<td>Prof. Connie Hwang</td>
<td><a href="mailto:connie.hwang@sjsu.edu">connie.hwang@sjsu.edu</a></td>
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<td></td>
<td>Prof. Chang Sik Kim</td>
<td><a href="mailto:chang.kim@sjsu.edu">chang.kim@sjsu.edu</a></td>
<td>= T U V W X Y Z</td>
</tr>
<tr>
<td>Peer educator Embedded tutor</td>
<td>Our two sections (1, 2) have a peer educator.</td>
<td>Her name is Emerald. Her mail is <a href="mailto:emerald.gilana@sjsu.edu">emerald.gilana@sjsu.edu</a>. Meet her for help by appointment only.</td>
<td>She will be able to help you either individually, or in small groups within her availability of 4 hours per week: Monday: 09 – 11 am / Wednesday: 09 – 11 am</td>
</tr>
<tr>
<td>Department of Design Office</td>
<td>Nicole Piffero</td>
<td>Academic Support Coordinator</td>
<td>(408) 924 4340 Main Line</td>
</tr>
<tr>
<td></td>
<td><a href="mailto:Design@sjsu.edu">Design@sjsu.edu</a></td>
<td>(408) 924 4343 Direct</td>
<td></td>
</tr>
<tr>
<td>Humanities and the Arts Student Success Center</td>
<td>Stephanie Garcia</td>
<td>Academic Advisor</td>
<td>(408) 924 5095</td>
</tr>
<tr>
<td></td>
<td><a href="mailto:stephanie.garcia@sjsu.edu">stephanie.garcia@sjsu.edu</a></td>
<td><a href="https://www.sjsu.edu/ha-advising/academic-planning/index.php">https://www.sjsu.edu/ha-advising/academic-planning/index.php</a></td>
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Fundamental Graphic Visualization

Dsgd 63  
Spring 2022  
Course Description

Instructor
Professor Levy  
Visual Designer  
Lecturer

Contact
usa@and.ch  
www.and.ch  
408 924 4343 (emergency)

Office Location
San José State University  
Online office  
Art Building

Office Hours
Tuesday  
By appointment only  
10:50 a.m. – 11:50 a.m.
Thursday  
By appointment only  
10:50 a.m. – 11:50 a.m.

Classes
Section 01  
Tuesday + Thursday  
12:00 to 14:50 (12:00 – 2:50 p.m.)
Section 02  
Tuesday + Thursday  
15:00 to 17:50 (3:00 – 5:50 p.m.)

Days
Synchronous

Time
Online  
12:00 – 12:50. Attendance  
10 min break  
13:00 – 13:50. Attendance  
10 min break  
13:00 – 14:50. Attendance  
2:50 p.m. End

15:00 – 15:50. Attendance  
10 min break  
16:00 – 16:50. Attendance  
10 min break  
17:00 – 17:50. Attendance  
5:50 p.m. End

Prerequisites
None, but we prefer if taken in parallel or after DSGD 83 (Intro to computer)

Course Fees
There is no additional printing fee for this course.

Units
This course is 3 semester units and graded.
This course satisfies 3 units of the 21 units in preparation for the major requirements for BA–Art, Concentration in Design Studies in the Department of Design.

Course Description
This class offers a semester long studio experience that engages a series of problems and themes in basic two-dimensional design. Students will develop fundamental design and compositional skill sets in a range of media.

The course also promotes the critical examination and development of basic principles, attributes, and elements of design, including the relationship between some production methods and materials.

This is a studio-intensive course where 6 projects will be assigned to address the graphic design program Student Learning Objectives.
To view please visit: https://www.sjsu.edu/design/graphic-design/degrees.php

Course Goals and Student Learning Objectives
You will develop fundamental proficiency in two-dimensional strategy and methodologies for visual communication. You will also be encouraged to develop evaluative skills, and articulate them in the critique format. The course conceives of “visual vocabulary” as a set of tools to be mastered and utilized for a wide variety of design applications.

Course Content
Upon successful completion of this course, students will be able to:
— Establish a basis for fundamental two-dimensional problem solving utilizing the following interrelated theories of how to work with design elements
— Design principles
  (the basic interrelated theories on how to build and work with the design elements),
— Design attributes (the qualities or characteristics inherent in any composition or form).
— The major forces of composition

(CLO)
Course Learning Outcomes

Upon successful completion of this course, students will be able to:
1 Practice and develop the knowledge and variety of skills to work in two-dimensional spaces; Identify the design elements and techniques of visual compositions;
2 Use the interrelated design principles to build and work with the design elements such as: Squares, dots, lines, text and mass for creating effective compositions;
3 Apply the attributes of communication design and develop effective design methodology and process for solving visual problems;
4 Apply the design theories when working with design elements and attributes to form the visual foundations to clarify, synthesize and dramatize the familiar world;
5 Arrange and compose information to make compelling and experimental visual expressions for presentation.
| Material Requirements | A laptop computer with software and fonts. Other materials include:  
|—— Pencil, Pen, Eraser, Scissors, White paper, X-Acto knife, Metal ruler, Tracing paper, Cutting-mat, graphic arts adhesive, flash drive. (At home: small ink-jet printer) |
| Required software | Adobe Creative Suite: Illustrator / Adobe Photoshop / Adobe InDesign  
| Students may access to install Adobe software for free(Adobe Creative Cloud) through e-campus service as below: http://www.sjsu.edu/ecampus/teaching-tools/adobe/index.html  
| Students simply use their ID and passwords to register the subscription to access all Adobe products including the font library |
| Homework | It is expected that there will be 1.5 to 2 hours of homework for each hour of class. |
| Administrative Policies | This course is an essential component of your curriculum at SJSU.  
| We are involved in a mutually beneficial communal learning experience, one that requires full attention and respectful behavior toward all members of the class.  
| We have a good amount of work to complete this term, so in order to professionally and effectively deliver the curriculum, it is necessary to establish some ground rules.  
| — Students are expected to read this syllabus thoroughly.  
| By taking this class, you accept to engage and observe all of the regulations laid out below. |
| Classroom Protocol | In order to maximize the learning experience, students are requested to observe the following etiquette guidelines and must take every step necessary to minimize distractions during class.  
| Online behavior must be course related only. | — Be present during class. Electronic devices not directly pertaining to your participation in this class must be turned off and put away before class starts. This means you may not place or receive calls, text-messages, play games, check e-mails, surf the web, pop into Facebook, Twitter, etc. It is fine to turn them on during the break. |
| Arriving | — Checking attendance will happen 4 times (At start of each session, period, and at the end)  
| — You are required to have your camera open during our full sessions and to participate fully in our 3-hour session including, lecture, tutorial, small group discussion (breakout room), and in-class exercise practice, etc.  
| — Turn on the video / microphone features on ZOOM when checking attendance.  
| — Turn off the microphone feature on ZOOM during the lecture and tutorial sessions to avoid any disruption. We do not use the chat feature.  
| — Announcements, handouts, assignments are issued at the start, during or at end of class.  
| — All critiques begin 10 minutes after official class start time.  
| — Recording of Zoom Classes: I intend to record the instructional part of the classes and post them on Canvas. Student will be permitted to only view the recordings, not download videos. |
| Leaving | — Students are expected to arrive on time and to remain in class until the class is over.  
| — It is your responsibility to inform yourself of any announcements or requirements that you miss due to late arrivals. Please do not interrupt class to ask about these.  
| — If you have questions, ask your group.  
| — If you have a prior engagement that requires you leave before the end of class, please inform the instructor before class and take pains not to disturb other students when you leave. |
| Participation effect on grading | You will be evaluated on your degree of engagement during each class sessions; Full participation in all activities is expected; lectures, discussions, home works and exercises. It is necessary that you attend all classes. If not, as many as possible.  
| — If you cannot attend class, notify me, preferably by e-mail or a note in my mailbox.  
| Excused absences are accepted only if the student provides a doctor’s note or other official documentation that qualifies for an excused absence. Failure to attend or be on-time for class for work or family related circumstances is not excused unless arrangements have been made in advance with the instructor. One (1) “family emergency” per semester will be allowed, but does not excuse the student from course expectations. Even with excused absences and lateness, missing class activities and falling behind schedule may still affect your grade.  
| Work-in-class days, and critiques/feedback sessions, as well as producing on-time presentations of all preliminary roughs and final designs. “On-time” means that work is delivered on Canvas prior to the start of any session.
For each assignment, at each due date, students are required to submit the assignment package which includes the following items:

1. **Final output**
   - 12 finals (Size: Tabloid). One final for each exercise. (Projects have several finals)

2. **Process and presentation of process**.
   - (Size: Tabloid, placed on templates) (Amount variates)

3. **One final document with multiple pages** (Refer to sample for detail).

Each homework must be delivered on a given time, before start of the class.
Each project has a deadline and must be delivered on a given time for grading.
All project files must be presented on Canvas according timing.
One final document will be due on the last day of instruction. (Tabloid PDF)

Projects cannot be re-done for re-evaluation.
All projects are graded chronologically during the semester, therefore you have to complete them on time or your course grade will be adversely affected.
It is very important to complete all of them on time because:

1. **Each develops a skill necessary for successful completion of projects**
2. **Missing a portion of these projects will lower your course grade substantially**

**Deadlines**
During the semester, beside homework deliveries, **6 main deadlines** are scheduled.
On the final day, you will submit **the final project in the form of a document containing all exercises**.
No extensions will be given except in cases of documented emergencies or serious illness.
If such a circumstance should arise, please contact the instructor as early as possible and provide official documentation.

**Late Projects**
It is essential that you keep up with the course work and deadlines, and submit projects on time.
Projects will lose a part letter grade for each working day late.

**Example:** If you have a B+
After 1 day late B+ becomes B / 2 days late B+ becomes B – / 3 days Late B+ becomes C +
Late projects than more than 4 days late will not be accepted. In such cases, a grade of zero credit (F) will be entered.

**Extra Credit**
Out of general fairness to all students, there will be no opportunities for extra credit projects given in this class.

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc.

Refer to the current semester’s Catalog Policies section at [http://info.sjsu.edu/static/catalog/policies.html](http://info.sjsu.edu/static/catalog/policies.html).

Add/drop deadlines can be found on the current academic calendar web page located at [http://www.sjsu.edu/academic_programs/calendars/academic_calendar/](http://www.sjsu.edu/academic_programs/calendars/academic_calendar/).

The Late Drop Policy is available at [http://www.sjsu.edu/aars/policies/latedrops/policy/](http://www.sjsu.edu/aars/policies/latedrops/policy/)
Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the Advising Hub at [http://www.sjsu.edu/advising/](http://www.sjsu.edu/advising/).
The project and course performance will be evaluated according to the following components. Each project (6) will be graded upon completion and assigned a letter grade according to the University policy: A through F. An incomplete will be granted to students with documented extenuating circumstances e.g. debilitating illness, family emergency etc.

**Grading Scale**

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<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
<th>Description</th>
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<tbody>
<tr>
<td>A</td>
<td>400–400</td>
<td>Excellence</td>
</tr>
<tr>
<td>A+</td>
<td>390–399</td>
<td>Very good work</td>
</tr>
<tr>
<td>A</td>
<td>380–389</td>
<td>Adequate, average work</td>
</tr>
<tr>
<td>A-</td>
<td>370–379</td>
<td>Good work</td>
</tr>
<tr>
<td>B+</td>
<td>360–359</td>
<td>Average work</td>
</tr>
<tr>
<td>B</td>
<td>340–349</td>
<td>Adequate work</td>
</tr>
<tr>
<td>B-</td>
<td>330–329</td>
<td>Poor work and lack of effort</td>
</tr>
<tr>
<td>C+</td>
<td>310–319</td>
<td>Failure to meet the course requirements</td>
</tr>
<tr>
<td>C</td>
<td>300–299</td>
<td>Inadequate work</td>
</tr>
<tr>
<td>C-</td>
<td>290–289</td>
<td>Not acceptable work</td>
</tr>
<tr>
<td>D+</td>
<td>280–279</td>
<td>Inadequate work</td>
</tr>
<tr>
<td>D</td>
<td>270–269</td>
<td>Poor work and lack of effort</td>
</tr>
<tr>
<td>D-</td>
<td>260–259</td>
<td>Failure to meet the course requirements</td>
</tr>
<tr>
<td>F</td>
<td>250–00</td>
<td>Failure to meet the course requirements</td>
</tr>
</tbody>
</table>

**Bases for the grading are:**

- **Problem solving skills:** Concept development
  - Planning, organizing, research and content gathering (message development), analysis, sketching and content integration.

- **Visual solution, visualization skills:** Formgiving
  - Design exploration, development, and refinement.
  - The synthesis of the elements, principles, and attributes of form into an effective, evocative product.
  - The verbal/visual investigation of form and function.

- **Documentation:** Presentation skills
  - The skill, dexterity, and attention to detail exhibited in presentation. The quality of line and form necessary for effective visual communication. The documentation process in your Workbook.

- **In-class Procedure, Attendance, Preparation:** Participation
  - Producing appropriate on-time solutions to all required phases of development on projects both in quality and quantity. Engaged in class critiques and activities.

- **A – / A / A+ = Excellence (350–400)**
  - Student consistently delivers creative and high quality work and demonstrates the ability to explore a wide range of alternative options as well as the ability to make intelligent and informed decisions on the final solution. Student is able to refine final solutions to instructor feedback.

- **B – / B / B+ = Very good work (260–350)**
  - Student demonstrates an above average effort in all areas. Work is complete and demonstrates no craft or technical problem areas. Student shows the ability to communicate decent rationale for design decisions and demonstrates improvement in all areas of professional development as a designer. Student maintains a positive attitude and involvement in all coursework and class activities.

- **C – / C / C+ = Adequate, average work (170–260)**
  - Student produces the minimum work required at an average quality level and provides basic explanations for design decisions. Student demonstrates a basic understanding of the principles presented in class and may have some craft and technical problem areas.

- **D –, D, D+ = Poor work and lack of effort (60–160)**
  - Student produces the minimum work required at below average quality and demonstrates little understanding of the principles.

- **F = Failure to meet the course requirements (00–60)**
  - Student demonstrates a lack of understanding of the basic principles discussed in class and is unable to convey creative and craft and technical ability as required. Student has little or no involvement in class discussions, repeatedly misses deadlines or critiques, and demonstrates little commitment to learning and their own development. Student shows little participation and/or is consistently late for class.
Fundamental Graphic Visualization

Academic Integrity
Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The University's Academic Integrity policy, located at http://www.sjsu.edu/senate/S07-2.htm, requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The Student Conduct and Ethical Development website is available at http://www.sa.sjsu.edu/judicial_affairs/index.html. Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all projects or assignments are to be completed by the individual student unless otherwise specified. If you would like to include your projects/assignment or any material you have submitted, or plan to submit for another class, please note that SJSU’s Academic Policy S07-2 requires approval of instructors.

Emergency contact
Call to the police office at 911 or pick up a Blue light phone. Escort Service: 4-2222

Other support
Our campus has implemented Spartan Connect to bring students together with specific campus resources promoting academic success. I have agreed to participate in this program and may refer you to it if I believe you need additional support services to succeed in this course.

Campus Policy in Compliance with the American Disabilities Act
If you need course adaptations or accommodations because of a disability, or if you need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with AEC to establish a record of their disability. Academic Senate Policy F06-2 (Links to an external site.)

Student Technology Resources
Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and on the 2nd floor of the Student Union. Additional computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include digital and VHS camcorders, VHS and Beta video players, 16 mm, slide, overhead, DVD, CD, and audiotape players, sound systems, wireless microphones, projection screens and monitors.

Student Affairs
The Division of Student Affairs provides a wide variety of services – career development, health and wellness, campus life, leadership development, cross cultural experiences, disability resources, psychological counseling, student housing, recreation, and co-curricular events. If you are interested in learning more about the departments and opportunities and services, please visit http://www.sjsu.edu/studentaffairs/

Learning Assistance Resource Center
The Learning Assistance Resource Center (LARC) is located in Room 600 in the Student Services Center. It is designed to assist students in the development of their full academic potential and to inspire them to become independent learners. The Center's tutors are trained and nationally certified by the College Reading and Learning Association (CRLA). They provide content-based tutoring in many lower division courses (some upper division) as well as writing and study skills assistance. Small group, individual, and drop-in tutoring are available. Please visit the LARC website for more information at http://www.sjsu.edu/larc/.

SJSU Writing Center
"The San José State University Writing Center offers a variety of resources to help students become better writers, and all of our services are free for SJSU students. Our mission is to enhance the writing skills of SJSU students so they can communicate clearly in any setting (informal, academic, or professional). We accomplish this goal through creating original writing resources, offering workshops, and conducting one-on-one and small-group tutoring sessions."

Peer Mentor Center
The Peer Mentor Center is located on the 1st floor of Clark Hall in the Academic Success Center. The Peer Mentor Center is staffed with Peer Mentors who excel in helping students manage university life, tackling problems that range from academic challenges to interpersonal struggles. On the road to graduation, Peer Mentors are navigators, offering "roadside assistance" to peers who feel a bit lost or simply need help mapping out the locations of campus resources. Peer Mentor services are free and available on a drop-in basis, no reservation required. The Peer Mentor Center website is located at http://www.sjsu.edu/muse/peermentor/
Project 1
Dots + Shapes = Word
Ex 1a / 1b / 1c
1 Directions + Hierarchy

January
Thurs 27
01 Course introduction / Project 1 introduction : Compositions
Tue 01
02 Homework group critique / Directions + Circles transformation
Thurs 03
03 Homework group critique / Directions + Addition of gray values
Tue 08
04 Halftone to letters / process presentation / Review and critiques
Thurs 10
05 Halftone to letters / process presentation / Project 2 Introduction
Tue 15
06 Project 1 final presentation + critique / Bring portrait + Project 2 start

Project 2
Pixels + Halftone = Portrait
Ex 2a / 2b / 2c
2 Figuration + Abstraction

February
Thurs 17
07 Project 1 Total delivery / Project 2 Launch + presentation : Icons
Tue 22
08 Pixels. Homework group critique / personal + group critique
Thurs 24
09 Pixels. Homework group critique / In class exercise

March
Tue 01
10 Halftones. Homework group critique / personal + group critique
Thurs 03
11 Last check rehearsal + corrections on stamp template. Project 3 Introduction
Tue 08
12 Project 2 Final presentation + critique / Bring 3 photos + Project 3 start

Project 3
Image + Text = News
Ex 3a / 3b
3 Image + Composition

SPRING RECESS

April
Tue 05
13 Project 2 Total delivery / Project 3 Launch + presentation : Photography

Project 4
Image + Numbers = Timeline
Ex 04a / 4 b / 4c
4 Randomness + Logic

Thurs 07
19 Project 3 Total delivery / Project 4 Introduction + Bring 9 times
Tue 12
20 Present 9 x 3 square pictures composition / Homework group critique
Thurs 14
21 Homework group critique / In class exchange : Cropping
Tue 19
22 Placement Text / image
Thurs 21
23 Last check rehearsal + corrections on template.

Project 5
Message + Design = Poster
Ex 05
5 Story + Interpretation

May
Thu 28
25 Project 4 Total delivery / final critique / Project 5 Presentation

Project 6
Process + Finals = Full PDF
Ex 06 (1, 2, 3, 4, 5)
6 Research + Process

Tue 03
26 Project 5 Sketches + concept board + moodboard
Thu 05
27 Present 1 direction layout + old sketches + concept board + moodboard
Tue 10
28 Research presentation / critique / Project 6 Introduction
Thu 12
29 Project 6 Final presentation / Last day of instruction

Mon 23
Project 6 Final delivery / Total delivery of all pages
Final delivery of the complete work
One large PDF of process and final pieces together for final grade

Project 1

Project 2

Project 3

Project 4

Project 5

Project 6
Overview

Exercises 1a / 1b / 1c

Objectives

Outcomes

Components

Requirements

Visual construction

Changing + Transforming

Dots + Circles + Letters

Create visual variations based on the placement of basic graphic elements (dots) in order to observe some main rules of visual composition and react to it.

Observe and depict the visual relation between different configurations of shapes to visualize various graphic compositions. Observe and analyze the orders that occur.

By moving and grouping dots, transforming in circles and translating into text, you will learn:

— Principles of visual perception
— Interaction of graphic shapes. Regular / Random
— Creation of various form as a graphic symbol.
— Perception of empty space
— Relationship of figures: direction, space, connections.

— White dots on black squares. Grid. Letters

— Ex 1a: Organize white dots.
— Ex 1b: Create an abstract composition with uneven 6 dots
— Ex 1c: Transform abstract composition into word message

Keep track and present your research in your process pages
Overview
Exercises 2a / 2b / 2c
Objectives
Components
Requirements
Outcomes

**Visual construction**

Take your portrait and translate it on a given amount of pixels (Introduction to icons) and translate it into halftone with basic geometric elements (squares, dots and circles)

**Components**

Take a color, photography transform to black and white / gray value + 256 squares

**Requirements**

— Square to pixel to halftone: 7 gray values / Halftone to color: 4 main colors

Create four visual variations based on the amount of pixels used in the portrait.

Use the very same amount of squares and transform in dots, mimicking halftone.

Then work with limited amount of color

**Components**

256 squares. Values: 7 gray values. 4 spot colors. 6 given sizes. No shades

Reorganize the same pixels amount into three other variations.

Gray circles. Halftone in black and white. Pixels in colors

**Requirements**

— Pixels to gray circles to halftone to color pixel

By transforming values into pixels, and halftones, you will learn:

— Construction of one image with geometric elements
— Construction and deconstruction of same image
— Translation gray values to color
— Observation on various patterns that build images

Keep track and present your research in your process pages
Analyse the composition of a picture. What makes a good composition?

Depict an abstract composition out of a photography, by simplifying the shapes.

Understand the visual relationships between different elements within a photography, and simplify it, according hierarchy of narrative. Then place it into an editorial composition.

By simplifying and image into black and white shapes, you will learn:

— Interactions of various free shapes as graphic elements.
— Principles of visual perception (Depict the main composition forces of an image)
— Work with basic graphic tools. (Simplify by software)
— Discovery of step by step research, while following process and decisions
— Development of spatial and structural sensitivities. Working with grid.

Color press photography then black and white. Horizontal format. (Landscape format, people)
Find Text. Use grid

Choose one news photography out of three choices.
Simplify to the max. Present all steps
Keep track and present your research in your process pages
### Project 04

**Fundamental Graphic Visualization**  

<table>
<thead>
<tr>
<th>Dsgd 63</th>
<th>Spring 2022</th>
<th>Project 4 Organization + Randomness</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuesday / Thursday</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Overview

**Exercises 4a / 4b / 4c**

Research and photograph variouscroppings (frames) in your own environment. Develop a narrative throughout your day with photography. Analyze your work. Find a logic. In a second phase, research different typefaces to emphasize the composition.

#### Objectives

Research the visual relationships between, photographic imagery and logical relations. Learn to balance them together into a unified composition. Get introduced to typefaces.

#### Outcomes

By taking your own images, organizing them and composing with them, you will learn:

- Principles of visual perception. (Dynamic, quiet, complex, simple, colorful, dull, etc)
- Development of organizational sensitivities.
- Research and build logical order to design an harmonious composition.
- Integrate appropriate typographical element in equal size according visual strength.
- Learn to design random composition into logical story telling.

#### Requirements

Take your own pictures.  

Keep track and present your research in your process pages.

---

**Visual confrontation Exploring + Organizing Image + Text**

**Research and photograph various croppings (frames) in your own environment.**  

**Develop a narrative throughout your day with photography. Analyze your work. Find a logic.**  

**In a second phase, research different typefaces to emphasize the composition.**

**Research the visual relationships between, photographic imagery and logical relations.**  

**Learn to balance them together into a unified composition. Get introduced to typefaces.**

**By taking your own images, organizing them and composing with them, you will learn:**

- Principles of visual perception. (Dynamic, quiet, complex, simple, colorful, dull, etc)
- Development of organizational sensitivities.
- Research and build logical order to design an harmonious composition.
- Integrate appropriate typographical element in equal size according visual strength.
- Learn to design random composition into logical story telling.

**Take your own pictures.**

**Keep track and present your research in your process pages.**
Visual composition

Create one composition by combining various visual elements and techniques you have learned such as directions, grouping, sizes, value, transparency, color, and content.

Perceiving + Expressing

Apply all the rules of visual composition that you have learned so far in a real assignment.

Poster + Message

By creating three subjective compositions in a poster you will learn:

- To research ideas and prepare visual explorations
- The process of developing an image, and graphic composition on your own.
- Drafting skills with basic graphic tools. Drawing, photography, or/and computer
- Development of formal and spatial sensitivities.

Components

Diverse elements (Your own photography or illustration, Text, typography, colors)

Requirements

- Follow briefing from a poster competition
- Sketch by hand / rough research free style / layout in computer
- Finalize with computer
- Use color composition in four colors process (cmyk)

Keep track and present your research in your process pages.
Design process  Presenting + Demonstrating  Process v.s. Research

Overview project 6

Objective

Outcomes

Components

Requirements

Keep track of your entire process in a workbook (binder) and report your research into a presentation booklet. Deliver a final CD with all finals (12 exercises)

Demonstrate what you have learned in this class with a professional document

By finalizing the presentation document you will learn:

— To demonstrate what you have learned in this class
— To present your work and explain your process
— To demonstrate your skills and deliver a finished work on time.

All research pages and final pages
Tabloid corrected final presentation containing process with finals

Deliver a PDF on Canvas in a continued document (11 x 17 Inches)

See detailed page for day by day timing and instructions
<table>
<thead>
<tr>
<th>Source</th>
<th>Glossary of Graphic Design</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="http://www.malanenewman.com">http://www.malanenewman.com</a></td>
<td></td>
</tr>
<tr>
<td><a href="http://www.grantasticdesigns.com/designglossaryh.html">http://www.grantasticdesigns.com/designglossaryh.html</a></td>
<td></td>
</tr>
<tr>
<td><a href="http://en.wikipedia.org">http://en.wikipedia.org</a></td>
<td></td>
</tr>
<tr>
<td>A Alignment</td>
<td>The positioning of a body of text. Text can be positioned to the left, right, or “center” of a page.</td>
</tr>
<tr>
<td>B Bleed</td>
<td>When a page or a cover design extends to and off the edge of the paper it is called a “bleed”. In print design, the artwork or block of color must extend off the edge of the page. The artwork or block of color is then printed on larger-size paper. Then the printed page is trimmed to the desired size.</td>
</tr>
<tr>
<td>Bleeding Edge</td>
<td></td>
</tr>
<tr>
<td>Bitmap Image</td>
<td>A graphic image stored as a specific arrangement of screen dots, or pixels. Web graphics are bitmap images. A graphic which is defined by specifying the colors of dots or pixels which make up the picture. Also known as raster graphics. Common types of bitmap graphics are GIF, JPEG, Photoshop, PCX, TIFF, Macintosh Paint, Microsoft Paint, PNG, FAX formats, and TGA.</td>
</tr>
<tr>
<td>C Caption</td>
<td>In typography and page layout, any strictly descriptive text accompanying an illustration, located beneath it, alongside it, or above it.</td>
</tr>
<tr>
<td>CMYK</td>
<td>Stands for the colors Cyan-Magenta-Yellow-Black. In print design, colors are defined as a percentage of each of these 4 colors. For example, the CMYK abbreviation for the color black would be 0-0-0-100. In contrast, display devices (i.e. computer monitors) typically define colors using RGB.</td>
</tr>
<tr>
<td>Coated Paper</td>
<td>Paper with a coating of clay or other substances that improve reflectivity and ink holdout.</td>
</tr>
<tr>
<td>Composition</td>
<td>In the visual arts – in particular painting, graphic design, photography and sculpture – composition is the placement or arrangement of visual elements or ingredients in a work of art or a photograph, as distinct from the subject of a work. It can also be thought of as the organization of the elements of art according to the principles of art.</td>
</tr>
<tr>
<td>Complementary Colors</td>
<td>On a color wheel, the colors opposite of each other as in Blue and Orange, Yellow and Violet, Red and Green.</td>
</tr>
<tr>
<td>Contrast</td>
<td>Contrast in design is an accentuation of the differences between elements in a composition. Most people think of contrast only as it applies to colors, but contrast can work with any design element. For example, if you have a group of lines that are all the same size, there is no contrast.</td>
</tr>
<tr>
<td>Cropping</td>
<td>Cutting off an undesired portion of a printed piece, photograph or other image.</td>
</tr>
<tr>
<td>DPI</td>
<td>Stands for dots per inch. DPI specifies the resolution of an output device, such as a printer or printing press machine. Print resolution usually runs from 300-1200 dots per inch on a Laser Printer and 125-225 dots per inch for photographic images on a print brochure.</td>
</tr>
<tr>
<td>Duotone</td>
<td>The application of two colors to provide richer tones than a monotone (single-color image, usually grayscale) can provide. A good duotone image can simulate a wider range of the color spectrum than two colors used separately and set the mood for a photo in a more stunning way than a full-color image.</td>
</tr>
<tr>
<td>Font</td>
<td>A font is a complete set of characters in a particular size and style of type. This includes the letter set, the number set, and all of the special character and diacritical marks. For example, Times New Roman Bold Italic is one font, and Times New Roman Bold is another font. Times New Roman is a typeface.</td>
</tr>
<tr>
<td>F</td>
<td></td>
</tr>
<tr>
<td>G</td>
<td>The designer combines graphic materials–words, pictures, and other graphic elements– to construct a visual gestalt. This German word does not have a direct English translation. It means a configuration or structure with properties not derivable from the sum of its individual parts.</td>
</tr>
<tr>
<td>Gestalt</td>
<td></td>
</tr>
<tr>
<td>Golden Section</td>
<td>The ideal proportion according to the ancient Greeks. It is visualized as the division of a line into two unequal segments in such a way that the ratio of the smaller segment to the larger segment is equal to the ratio of the larger to the whole. It is usually defined as 21:34, that is, 21/34 and 34/(21+34). A rectangle whose sides are of this proportion is called a “golden rectangle”. Golden rectangles can be found in the proportions of the Parthenon and many medieval manuscripts.</td>
</tr>
<tr>
<td>Gradient</td>
<td>A gradient is a gradual transition of colors.</td>
</tr>
<tr>
<td>Grid</td>
<td>A typographic grid is a two-dimensional structure made up of a series of intersecting vertical and horizontal axes used to structure content. The grid serves as an armature on which a designer can organize text and images in a rational, easy to absorb manner.</td>
</tr>
<tr>
<td>Gutter</td>
<td>The inner margin of a page, closest to the binding.</td>
</tr>
<tr>
<td>Abbreviation for Joint Photographic Experts Group. File format for full-color and black-and-white graphic images. JPEG images allow for more colors than GIF images and are usually smaller in size.</td>
<td></td>
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<tr>
<td>-------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>A page format in which the correct reading or viewing orientation is horizontal; the width of the page is greater than its height.</td>
<td></td>
</tr>
<tr>
<td>The transfer of a design onto a workpiece</td>
<td></td>
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<tr>
<td>The blank areas beyond the edges of the type page. Any deliberately unprinted space on a page, especially surrounding a block of text. Margins are used not only to aid in the aesthetics and the readability of a page, but also to provide allowances for trimming, binding, and other post-press operations.</td>
<td></td>
</tr>
<tr>
<td>Generally speaking, a reversed photographic image produced on acetate-based film or photosensitive, resin coated paper.</td>
<td></td>
</tr>
<tr>
<td>In design, the space not occupied by the text or images.</td>
<td></td>
</tr>
<tr>
<td>Stands for Portable Document Format. Created by Adobe Systems in its software program Adobe Acrobat as a universal browser. Files can be downloaded via the web and viewed page by page, provided the user is computer has installed the necessary plug-in which can be downloaded from Adobe's own web site.</td>
<td></td>
</tr>
<tr>
<td>A page format in which the correct reading or viewing orientation is vertical; the height of the page is greater than its width.</td>
<td></td>
</tr>
<tr>
<td>The odd numbered, right-hand pages of a book.</td>
<td></td>
</tr>
<tr>
<td>A measure to which the human eye can distinguish between the smallest discrete parts of an image.</td>
<td></td>
</tr>
<tr>
<td>Stands for the colors Red-Green-Blue. In web design and design for computer monitors, colors are defined in terms of a combination of these three colors. For example, the RGB abbreviation for the color blue shown below is 0-0-255. In contrast, print designers typically define colors using CMYK.</td>
<td></td>
</tr>
<tr>
<td>A sketch or enhanced thumbnail of a page design or layout that depicts a somewhat accurate representation of the final size and position of all page elements. Roughs are usually drawn on tracing paper by hand. A more formalized design sketch is a comprehensive layout.</td>
<td></td>
</tr>
<tr>
<td>The act of altering the size of an image or font proportionately.</td>
<td></td>
</tr>
<tr>
<td>A sketch is a rapidly executed freehand drawing that is not usually intended as a finished work. A sketch may serve a number of purposes: it might record something that the artist sees, it might record or develop an idea for later use or it might be used as a quick way of graphically demonstrating an image, idea or principle.</td>
<td></td>
</tr>
<tr>
<td>In page layout, a background grid, image, or shape used to indicate where page elements are to be inserted. Templates are used to define the default page layout for a publication.</td>
<td></td>
</tr>
<tr>
<td>A small version of a graphic image. For example, the image below is a thumbnail image of a web page.</td>
<td></td>
</tr>
<tr>
<td>A typeface contains a series of fonts. For example, the typeface Arial contains the fonts Arial, Arial Bold, Arial Italic and Arial Bold Italic. ( see also &quot;Font&quot; )</td>
<td></td>
</tr>
<tr>
<td>The art and process of specifying, setting, or otherwise working with print-quality type, as opposed to typewriting. Typography involves the proper placement, positioning, and specification of type to ensure not only maximum legibility but also high aesthetic appeal.</td>
<td></td>
</tr>
<tr>
<td>URL is the abbreviation for Uniform Resource Locator. It's an address referring to a document on the Internet. It is the address of an individual web page element or web document on the Internet.</td>
<td></td>
</tr>
<tr>
<td>The even numbered, left-hand pages of a book.</td>
<td></td>
</tr>
<tr>
<td>A graphic image drawn in shapes and lines, called paths. Images created are vector graphics. They are usually exported to be bitmap images.</td>
<td></td>
</tr>
<tr>
<td>A coordinate grid has two perpendicular lines, or axes, labeled like number lines. The horizontal axis is called the x-axis. The vertical axis is called the y-axis. The point where the x-axis and y-axis intersect is called the origin. The numbers on a coordinate grid are used to locate points.</td>
<td></td>
</tr>
<tr>
<td>Resources</td>
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<tr>
<td>-----------</td>
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<tr>
<td><strong>Fundamental Graphic Visualization</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Grid</strong></td>
<td><a href="http://www.thegridsystem.org">http://www.thegridsystem.org</a></td>
</tr>
<tr>
<td><strong>Identify Fonts</strong></td>
<td><a href="http://www.myfonts.com/?refby=and">http://www.myfonts.com/?refby=and</a></td>
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<td></td>
<td><a href="http://www.identifont.com/">http://www.identifont.com/</a></td>
</tr>
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<td></td>
<td><a href="http://fontmap.ideo.com">http://fontmap.ideo.com</a></td>
</tr>
<tr>
<td><strong>Magazine</strong></td>
<td><a href="http://blog.baselinemagazine.com">http://blog.baselinemagazine.com</a></td>
</tr>
<tr>
<td><strong>Paper / blog</strong></td>
<td><a href="https://www.mohawkconnects.com">https://www.mohawkconnects.com</a></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Recommended Web Sites</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Graphic Design: The New Basics.</strong></td>
</tr>
<tr>
<td>Ellen Lupton and Jennifer Cole Phillips</td>
</tr>
<tr>
<td>Princeton Architectural Press</td>
</tr>
<tr>
<td><strong>E Book available</strong></td>
</tr>
<tr>
<td>@ the SJSU Library</td>
</tr>
</tbody>
</table>

| **Thinking With Type** |
| Ellen Lupton |
| Princeton Architectural Press | 2010 |
| **Website** |
| http://thinkingwithtype.com |
| **E Book available** |
| @ the SJSU Library |

| **Some exercises and readings in this class might take reference on the following books** |
| Graphic Design Manual |
| Principles and Practice |
| Armin Hofmann / Van Nostrand Reinhold |
| ISBN 10: 0442111118 / 0-442-11111-8 |

| Designing with type |
| The Essential Guide to Typography |
| James Craig | 2006 |
| ISBN-10: 0823014134 |

| Typography |
| Emil Ruder. Hastings House |
| ISBN: 3721200438 |

| My Way to Typography |
| Wolfgang Weingart |
| Lars Müller Publishers, 2000 |
| ISBN 978-3907044865 |

| Meggs’ History of Graphic Design |
| 5th edition |
| Philip B. Meggs. |
| John Wiley & Sons, Inc. USA. |

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| The San Jose State University Library |
| has a specialized support for Design online |
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| Available @ Amazon.com |