

Syllabus

104

DSGD 104 section 3 (21385)
Introduction to Graphic Design
Professor Chang Kim

Spring 2020
MON/WED 3:00PM-5:50PM
Art 212



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Instructor
Chang Kim
Professor
Graphic Design

Office Location
San Jose State University
School of Art & Design
229 Art Building
408.924.4382
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Office Hours:
Mondays and Wednesdays
9:00AM~10:00AM

You are responsible for regularly checking with the messaging system through email (or other communication system as indicated by the instructor).

DSGD 104 Introduction to Graphic Design

ART 012(DSGD 63), ART 24, DSGD 83 (industrial design majors may substitute DSID 022 for DSGD 83; interior design majors may substitute ART 013 for ART 012).

Students must show proof of completed prerequisites (major form signed by a design advisor, grade report, transcript, or an advisor memo) to the instructor by the second class meeting. This course is 3 semester units and graded

Faculty Web Page and Messaging System

Copies of the course materials such as the syllabus, major assignment handouts, etc. may be found on my faculty web page or designated Facebook class group page which will be notified later. You are responsible for regularly checking with my email notification and other messaging system that are given.

Course Description

Familiarization to form and message development. Emphasis on visual concepts and fundamental design theory. Course is repeatable for a total of 6 units.

This course will include lectures, group discussions, presentations and creative work. Participation in discussion and critique is vital to the success of this class. Class assignments will include finding designed artifacts, doing research, reading from handouts, and making presentations.

Course Goals and Student Learning Objectives

The goal of this course is to further your understanding of the basic objectives, principles, and methods used in graphic design. the projects described here are designed to provide a range of opportunities for creative problem solving within practical constraints.

Course Content Learning Outcomes

Upon successful completion of this course, students will be able to:

- 1 - recognize vocabulary and visual language for motion;
- 2 - demonstrate an understanding of motion graphic design principles;
- 3 - identify methods and processes for conceptualizing in time-based media;
- 4 - build various visual elements (diagramming, story boarding, key framing, etc.);
- 5 - exhibit applied knowledge of synthesis of form and content;
- 6 - develop innovative forms and styles based on the design concept;
- 7 - organize information to make compelling and experimental visual expressions for presentation.

Recommended Texts/Readings

- Graphic Design: The New Basics by Ellen Lupton & Jennifer Cole Phillips
- Thinking With Type by Ellen Lupton ISBN-10: 1568989695
- Problem Solved, Michael Johnson, 2002, 2004
- Visual Intelligence, Donald D. Hoffman, 2000
- Perception, Irvin Rock, 1985, 1995

Library Resources:

The San Jose State University Library supports student access to information with in-person reference at the King Library Reference Desk and specialized support for Design online at [http://libguides.sjsu.edu/design //GraphicDesign](http://libguides.sjsu.edu/design//GraphicDesign).

Material Requirements:

1. Laptop computer with software—Adobe Creative Suite 5 or 6 and type fonts
2. Materials include pencils, metal ruler, drafting tape, tracing pads, clear push pins, x-Acto knife with #11 blade, portable cutting mat, graphic arts adhesive, and a semester supply of presentation boards.

Expenses (this is not a course fee):

The cost for semester supplies/materials will vary according to the individual. However, typical estimated cost would be around \$200 for covering materials and tools.

Course printing allowance:

Students may access the graphic design program's in-house printing facility during the class session's open lab hours, all users must respect print lab policy's, as well as wireless printing procedures; the printing allowance includes course related materials only, 50 Black and White (8.5 x 11) or (11 x 17) and 30 color (8.5 x 11) or (11 x 17) prints.

Administrative Policies:

This course is an essential component of your curriculum at SJSU. We have a good amount of work to complete this term, so in order professionally and effectively deliver the curriculum it is necessary to establish some ground rules. Students are expected to read this syllabus thoroughly and to observe all of the regulations laid out below.

Classroom Protocol:

We are involved in a mutually beneficial communal learning experience, one that requires full attention and respectful behavior toward all members of the class. In order to maximize the learning experience, students are requested to observe the following etiquette guidelines:

- Students must take every step necessary to minimize distractions during class.
- Students are expected to arrive on time and to remain in class until the class is over, or excused. 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.
- Announcements, handouts, and assignments are issued at the beginning of class. All critiques begin 15 minutes after official class start time; no work is to be added to the wall after a critique begins. 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. Remain after class if you have questions.
- 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, messages, play games, check e-mails, surf the web, pop into Facebook, Twitter,

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and any other similar applications.

- Laptops are to be used for course related purposes only during the session.
- Please do not eat during class.
- Socializing during lectures or when other students are presenting material for the benefit of the class is counterproductive and inconsiderate.
- No spray-mount adhesives spraying in the class.
- Do not use tabletops as a cutting surface.

It is expected that there will be 2~3 hours of homework for each hour of class.

Dropping and Adding:

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>. Add/drop deadlines can be found on the current academic calendar web page located at http://www.sjsu.edu/academic_programs/calendars/academic_calendar/. The Late Drop Policy is available at <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/>.

Grading Policy:

The project and course performance will be evaluated according to the following components Each project (2 or more) 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. Bases for the grading are below:

Problem solving skills

Planning, organizing, research and content gathering (message development), analysis, sketching and content integration.

Formgiving skills

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.

Presentation skills

The skill, dexterity, and attention to detail exhibited in presentation. The quality of line and form necessary for effective visual communication.

Participation and Preparation

Producing appropriate solutions to all required phases of development on projects both in quality and quantity. Engaged in class critiques and activities.

Semester grade will be weighted according to the following percentages:

Proportion of each grading segment

20%	Project 1
20%	Project 2
20%	Project 3
20%	Project 4
20%	Project 5
100%	Total

Grading Scale

A+	95% and above
A	94% - 92%
A-	91% - 90%
B+	89% - 85%
B	84% - 82%
B-	81% - 80%
C+	79% - 75%
C	74% - 72%
C-	71% - 70%
D+	69% - 65%
D	64% - 62%
D-	61% - 60%
F	below 60%

Grading Scale:

A-, A, A+ = Excellence (3.7–4.0)

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. Student shows the ability to communicate ideas clearly and completely, both visually and verbally. Well-crafted and informed arguments support any and all design decisions. All projects are complete and on time. Student demonstrates a strong, engaged effort in work and in class. Student maintains at all times a positive attitude and commitment towards the profession, classmates, the instructor and their own development. Student participates in all regularly scheduled classes. Overall, student meets and exceeds the requirements of the course.

B-, B, B+ = Very good work (2.7–3.6)

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 (1.7–2.6)

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. Student demonstrates average participation in all regularly scheduled classes.

D-, D, D+ = Poor work and lack of effort (0.7–1.6)

Student produces the minimum work required at below average quality and demonstrates little understanding of the principles

F = Failure to meet the course requirements (0.0–0.6)

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.

Important Notes about Grading All assignment are graded, therefore you should do your best on them or your course grade will be adversely affected.

It is very important to complete all of them because:

- each develops a skill necessary for successful completion of assignments
- missing a portion of these assignments can lower your course grade substantially

Deadlines:

On the regularly scheduled Final Exam day and time is when you will submit the last project. No extensions will be given except in cases of documented emergencies,

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serious illness. If such a circumstance should arise, please contact the instructor as early as possible and be ready to provide documentation.

Late Assignments:

It is essential that you keep up with the course work and submit all assignments in a timely manner. Assignments will lose a full letter grade for each day late. Graded assignments more than 3 days late will not be accepted. In such cases, a grade of zero credit will be entered.

Extra Credit:

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

University Policies:

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 assignments are to be completed by the individual student unless otherwise specified. If you would like to include your 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.

Campus Policy in Compliance with the American Disabilities Act:

If you need course adaptations or accommodations because of a disability, or if you need to make 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 the Disability Resource Center (DRC) at <http://www.drc.sjsu.edu/> to establish a record of their disability.

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 audiovisual 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 cocurricular events. If you are interested in learning more about the departments and opportunities and services, please visit <http://www.sjsu.edu/studentaffairs/>.

Campus Emergency and Other Aid:

Emergency call: Call to the police office at 911 or pick up a Blue light phones. Escort Service: 4-2222. "Individuals with disabilities may contact the Disability Resource center on campus, 924-6000, Administration building 110, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape, and accommodations for physical.

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 Learning Assistance Resource Center website for more information at <http://peerconnections.sjsu.edu/>.

SJSU Writing Center:

The SJSU Writing Center is located in Room 126 in Clark Hall. It is staffed by professional instructors and upper-division or graduate-level writing specialists from each of the seven SJSU colleges. Our writing specialists have met a rigorous GPA requirement, and they are well trained to assist all students at all levels within all disciplines to become better writers. The Writing Center website is located at <http://www.sjsu.edu/writingcenter/>.

Campus Emergency Numbers

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/>

Campus Emergency Numbers:

Police 911
Escort Service 4-2222

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Timeline:

This schedule is used as a guideline and subject to change with fair notice.

Week 1	01/27 MON	Project 1: Content map Course and project introduction and prerequisite check Phase 1: Discovery and Analysis Research Content gathering, project definition, strategy and recommendations.
	01/29 WED	Phase 2: Concept Development and Design (Group critique & Lecture) Sketching and content integration, exploration, development.
Week 2	02/03 MON	Phase 3: Implementation and Refinement (Group critique & Lecture) Design development and exploration
	02/05 WED	Phase 4: Finalization of the design Revising and alternating design focusing on details and production specification
Week 3	02/10 MON	Project due: Final presentation and submission
		Project 1: Poster Project introduction and phase 1: Discovery and Analysis Research Content gathering, project definition, strategy and recommendations.
	02/12 WED	
Week 4	02/17 MON	Phase 2: Concept Development and Design (Group critique & Lecture) Sketching and content integration, exploration, development.
	02/19 WED	Phase 3: Implementation and Refinement (Group critique & Lecture) Design development and exploration
Week 5	02/24 MON	Phase 4: Finalization of the design Revising and alternating design focusing on details and production specification
	02/26 WED	Project due: Final presentation and submission
		Project 3: Brochure design Project introduction and phase 1: Discovery and Analysis Research Content gathering, project definition, strategy and recommendations.
Week 6	03/02 MON	
	03/04 WED	Work in class (Individual conference)
Week 7	03/09 MON	Phase 2: Concept Development and Design (Group critique & Lecture) Sketching and content integration, exploration, development.
	03/11 WED	Phase 3: Implementation and Refinement (Group critique & Lecture) Design development and exploration

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Week 8	03/16 MON	Phase 4: Finalization of the design Revising and alternating design focusing on details and production specification	
	03/18 WED	Project due: Final presentation and submission	
		Project 4: Dimensional outdoor sign design	
Week 9	03/23 MON	Project introduction and phase 1: Discovery and Analysis Research Content gathering, project definition, strategy and recommendations.	
	03/25 WED	Work in class (Individual conference)	
Week 10	03/30~ 04/03	Spring Break	
Week 11	04/06 MON	Phase 2: Concept Development and Design (Group critique & Lecture) Sketching and content integration, exploration, development.	
	04/08 WED	Phase 3: Implementation and Refinement (Group critique & Lecture) Design development and exploration	
Week 12	04/13 MON	Phase 4: Finalization of the design Revising and alternating design focusing on details and production specification	
	04/15 WED	Project due: Final presentation and submission	
		Project 5: Animated graphic for social media	
Week 13	04/20 MON	Project introduction and phase 1: Discovery and Analysis Research Content gathering, project definition, strategy and recommendations.	
	04/22 WED	Phase 2: Concept Development and Design (Group critique & Lecture) Sketching and content integration, exploration, development.	
Week 14	04/27 MON	Phase 3: Implementation and Refinement (Group critique & Lecture) Design development and exploration	
	04/29 WED	Work in class (Individual conference)	
Week 15	05/04 MON	Phase 4: Finalization of the design (Last day of instruction) Revising and alternating design focusing on details and production specification	
	05/06 WED 05/08 FRI	Phase 4: Finalization of the design Portfolio and digital data submission for BFA admission portfolio review applicants	
Week 16	05/11 MON	Project due and last day of class: Final presentation and submission <ul style="list-style-type: none"> • All critiques begin 15 minutes after official class start time. • No work is to be added to the wall (critique area) after a critique or presentation begins. • All dates and numbers of options represented here are counted toward participation as outlined on the course green sheet. 	

Project description

Project goal

The goal of this course is to further your understanding of the basic objectives, principles, and methods used in graphic design. The projects described here are designed to provide a range of opportunities for creative problem solving within practical constraints.

Design reading:

Problem Solved, Michael Johnson, 2002, 2004
Visual Intelligence, Donald D. Hoffman, 2000
Perception, Irvin Rock, 1985, 1995

Project notes:

All graphic elements must be created by you for all projects. If you believe a 'stock' element is needed that would be impossible for you to create, discuss the element for potential approval with your instructor, and describe how you would change the context of that element to make it your own. There are no type family restrictions on projects.

While projects two through five can be conceptually distinct from one another, they should be regarded as part of an integrated campaign of materials, with appropriate visual relationships tying them together as a unified program. Each student is responsible for establishing a unique graphic and conceptual focus and determining how that focus is manifested in these projects.

Introduction

The goal of this course is to further your understanding of the basic objectives, principles, and methods used in graphic design. The projects described here are designed to provide a range of opportunities for creative problem solving within practical constraints.

We ask each of you to select one topic and one venue from the lists provided below. These choices will inform your work for the entire semester. Please choose thoughtfully.

You will be generating an integrated visual system for a hypothetical exhibition, informed by the topic and venue you choose. Project one, the Content Map, is a process document intended to help you organize your research and develop concepts for subsequent projects two through five. Projects two through five may be conceptually distinct from one another, but they should be regarded as part of an integrated campaign or system of materials, with appropriate visual relationships tying them together as a unified program. Each student is responsible for establishing a unique graphic and conceptual focus and determining how that focus is maintained throughout the project series.

Topics

- Anthropocene
- Democracy
- Data Privacy

Venues

- Cantor Center for Visual Arts
- Exploratorium
- Oakland Museum of California
- Santa Cruz Museum of Art & History

A note regarding venues, content, and citations:

All graphic elements must be created by you for all projects. Do not use existing logos, images, or concepts from any of the venues, or from any other organization's materials on these topics. If you believe a 'stock' element is needed that would be impossible for you to create, discuss this element with your instructor for potential approval, and describe how you would change the context of that element to make it your own.

Any written messages, conceptual headlines, or tag lines must be of your own creation. Statistics, quotes, and other informational material must be appropriately cited. You must cite your source when you present the exact words of another (from one word to a whole paragraph), or when you paraphrase or summarize another's idea. There's no need to cite your own words and ideas, nor "common knowledge" (generally accepted facts). Sometimes it's hard to separate which ideas are your own and which come from a source. When in doubt, cite.

Project One: Content Map

Project Goal:

To provide a detailed, logical, hierarchical research reference on your selected topic and venue. The purpose of this project is to develop concepts and content for the projects that follow.

Read broadly about your topic to discover its significant and defining aspects, as well as information related to your selected topic. Your research on your selected topic should not be limited by the venue. Read about and visit your selected venue. Note past and upcoming exhibitions, existing visual language, and outreach strategies.

Summarize, paraphrase and quote what you've learned in your research. Edit and organize your notes into clear arrangements, or sets and subsets, of words, statistics, and information, to provide a context for developing visuals materials about this topic.

Develop an appropriate visual hierarchy to coherently communicate your research. Use design principles to highlight divisions, intersections, and relationships among the information you present. Appropriately cite all sources.

Project Requirements:

- 1000 or more words overall
- Within the design—and in your own writing—include 3 to 5 brief synopses of your research conclusions in paragraphs of 60–100 words each
- 17" x 22" vertical or horizontal
- Use colors that clearly enhance organization and communication; no more than 3.

Present a high-quality print, trimmed exactly to size, unmounted.

References:

- dubberly.com/concept-maps
- <http://www.dubberly.com/concept-maps/creating-concept-maps.html>
- Mapping, by Roger Fawcett-Tang
- dubberly.com/concept-maps
- users.edte.utwente.nl/lanzing/cm_home.htm
- www.sciencedaily.com/articles/s/scientific_visualization.htm
- www.interaction-design.org/encyclopedia/data_visualization_for_human_perception.html
- www.informationisbeautiful.net
- www.informationisbeautifulawards.com
- www2.cs.uregina.ca/~rbm/cs100/notes/spreadsheets/tufte_paper.html
- www.visualcomplexity.com/vc/
- datavisualization.ch/showcases/
- visualcomplexity.com
- www.visual.ly
- infosthetics.com
- flowingdata.com

Project Two: Poster

Project Goal:

To develop an engaging and memorable visual language through which you will communicate. In other words, to establish the look and feel, or 'voice' of your hypothetical exhibition. To generate public interest in your hypothetical exhibition (topic and venue), and direct viewers to the exhibition and/or venue's website.

Project Requirements:

- File size: 47" x 68" vertical; printed at 15" x 21.7"
- 4 color (CMYK) process, printed on any paper.
- Include a compelling title, headline, or tagline of your own creation.
- Include venue's name, address, url, and exhibition dates: June 5–November 8, 2020.

Prepare a mock-up of the poster displayed in a bus shelter. Select one of the mock-up images provided.

Present a high-quality print, trimmed exactly to size, unmounted.

In addition to the poster design print, you are required to present the bus shelter poster mock-up image, printed on 11x17" paper.

References & Resources:

Poster for Tomorrow

<http://www.posterfortomorrow.org/en/>

Poster Poster

<http://www.posterposter.org/category/news/biennial/>

International Poster Biennale

<http://biennale.postermuseum.pl/en/>

CalArts Poster Archive

<https://posters.calarts.edu>

The Saul Bass Poster Archive

<http://www.saulbassposterarchive.com/gallery/posters-film/>

Project Three: Exhibition Guide (Brochure)

Project Goal:

To provide a detailed analysis of your topic in an engaging, memorable, printed format.
To describe and diagram a particular quantifiable aspect of the topic.

Develop and integrate whatever text and visuals are needed for a reader's clear understanding of the topic and concept. Attribute all sources of information appropriately. Use materials and finishing techniques (like die-cuts and folds) thoughtfully to enhance the impact of your message. Think critically about whether an enclosure (like an envelope or belly band) is needed—an enclosure for your brochure is optional.

Project Requirements:

- Required content: diagram (chart, graph, map, etc.) of some statistical and/or
- physical reality of the topic.
- Minimum 6 panels.
- 11" x 17" maximum parent sheet size
- 4-color (CMYK) process, printed on both sides of any paper
- Include: a short description about the exhibition, venue name, address, url and exhibition dates: June 5–November 8, 2020.

Present a high-quality print, trimmed, and folded brochure, according to design.

References & Resources:

Brochure folding structures options

<https://www.primoprint.com/blog/primoprint-brochure-folding-options/>

Die-cut brochure examples

<https://www.pinterest.com/designerpeople/die-cut-brochure-design-for-2019/>

<https://www.freecreatives.com/design/diecut-brochure.html>

Origami brochure examples

<https://www.pinterest.ph/angedreamcastevents/origami-brochure/>

Project Four: Dimensional Outdoor Installation

Project Goal:

To attract attention to the exhibition, while further dramatizing an aspect of the topic in a three-dimensional form.

Select an outdoor site at your chosen venue for your installation. Consider the architecture of the venue as you develop the design of your installation. This sculptural form should have visual interest and impact from all angles. Develop and integrate whatever text and visuals are needed for a visitor's clear understanding of the topic.

Project Requirements:

- scale model; select a scale that best suits your design intent (1 inch=1 foot, 0.5 inch = 1 foot, etc.)
- provide a scale figure for reference (5.5 inches if using 1 inch = 1 foot scale)
- any colors & materials may be used

Present a fully assembled, sturdy, freestanding model.

Present 5-10 high quality photographs of your model, printed on 11x17 paper.

References & Resources:

Isometric Studio models for exhibitions:

- <https://isometricstudio.com/thats-worth-celebrating-exhibition>
- <https://isometricstudio.com/germ-city-exhibition>

Pentagram: exhibition design examples:

<https://www.pentagram.com/work/discipline/exhibition-design>

dezeen: exhibition design examples:

<https://www.dezeen.com/tag/exhibition-design/>

Other exhibition design examples:

<https://www.pinterest.com/gakcreative/exhibition-design/>

<https://www.archdaily.com/tag/exhibition-design>

Museum exhibition planner:

<https://museumplanner.org/museum-exhibition-design-2/>

Dexigner: exhibition design examples:

<https://www.dexigner.com/news/Exhibition-Design>

Project Five: Animated Graphic for Social Media

Project goal:

To dramatize an aspect of the topic in a time-based media and to direct social media and/or web traffic to the exhibition and/or venue website. Develop a storyboard to communicate a preliminary—yet clearly understandable—pre-production view of your concept. Render frames that show key 'scenes' or 'shots', as well as transitions. Make notes below each frame describing verbally what happens in each. Make sure your storyboard frames match the aspect ratio of your video. Based on your storyboard, develop your animation in Adobe After Effects, Adobe Premiere Pro, or other motion/video editing software. Revisit and update your storyboard to reflect your final animation.

Project Requirements:

Animation:

- Measurements: 1080x1080 pixels or 1920 x 1080 pixels (16:9 aspect ratio)
- Duration: minimum 15 seconds
- Sound required
- Include: venue name, url, and exhibition dates: June 5–November 8, 2020.
- Output: mp4 (H.264) format

Present the animation with your name as the name of the file: lastname_firstname.mp4

Final Storyboard:

9 frames minimum

Each frame captioned

Printed on 11x17" (landscape orientation); you may use multiple pages as needed.

References & Resources:

After Effects Training and Tutorials by Lynda.com

<https://www.lynda.com/After-Effects-training-tutorials/150-0.html>

After Effects Tutorial by Adobe

<https://helpx.adobe.com/after-effects/tutorials.html>

52 After Effects tutorials by Creative Blog

<https://www.creativebloq.com/after-effects/tutorials-1232661>

Youtube Audio library (royalty free music and free stock audio)

<https://www.youtube.com/audiolibrary/music?nv=1>

Freesound.org

<https://freesound.org/>

Saul Bass, Master of the Movie Title Sequence

<https://creativepro.com/saul-bass-master-of-the-movie-title-sequence/>

Motion graphics inspiration

<https://motiongraphics.nu>