

GD1

Arts, Culture & Media
GRAPHIC DESIGN Program

GRAPHIC DESIGN I

21 085 231
 M 1-3:50pm / W 11:30am-2:20pm
 Bradley Hall 427

GISELA OCHOA
 ADJUNCT PROFESSOR

Office Hours:
 By appointment
 Bradley Hall, Room 514
gisela.ochoa@rutgers.edu

DESCRIPTION

This course is an introduction to the art and architecture of typography. Typography and symbols are the base components in visual communication. This course will focus on the foundations of typography, defining graphic design, as well as an introduction to the process of problem solving.

Topics introduced in this course are typography, symbols, visual concepts, and composition. This course will also address client-designer relations, craft, presentation skills, contemporary issues in design and design history.

OBJECTIVES

- + To gain a comprehensive understanding of letterforms.
 Anatomy of letterforms / Typeface variation and identification / Typographic syntax / Principles of value / Texture / Contrast / Rhythm
- + To develop an awareness of typographic principles, forms, and terminology.
 Form and meaning / Signs and symbols / Appropriate typographic form for communication / Visual & informational hierarchy
- + To develop a mastery of the basic skills relevant to graphic design.
 Typographic measurements systems / Craft standards / Discussion of type specifications / Comprehensive understanding of composition / Problem solving process & skills

PROCESS

The course content will be presented through various projects, readings, demonstrations, slide presentations, critiques, class discussions, one on one meetings, as well as homework assignments. Students are expected to demonstrate systematic, week-to-week progress in their work.

COURSE BIBLIOGRAPHY

Typographic Design: Form and Communication, 7th Edition. Carter/Day/Meggs/Maxa/Sanders

*For suggested reading list see page 4.

ONGOING PROJECT

Along with your assignments, you will be expected to keep track of your process and research visually to aid to the development of your visual compendium. This documentation should be manifested as a sketch/scrap book and you must include and adhere digital and/or found image/objects onto your collection. Think of it as a complete record of your thought process and progression throughout the semester—it will become invaluable for your future portfolio/capstone course (Senior Seminar Studio II). You will be asked to bring in your collection regularly.

Course pre-requisites:
 As specified by major sequence

MATERIALS

- + White Artist Tape
- + Best Test Rubber Cement (Paper Cement)
- + Rubber Cement pick-up
- + X-Acto Knife
- + X-Acto Blades
- + Tracing Paper Roll, 18 inches by 50 feet
- + Pearl Drawing paper, 18 x 24 inches
- + Minimum 30 inches T-square Ruler
- + Minimum 14 inches Metal Triangle, 30/60/90
- + French Curve set (#4)
- + Non-Repro Blue pencils (get 3)
- + Kneaded eraser
- + Pigma Micropens 03 & 05
- + Assorted Drawing Pencils, 3 General's charcoal pencils, 1 Sanford's Design Ebony, a 6B, 3B, B, 2H

EXPECTATIONS

Through the semester, I will expect you to actively participate in class critiques, make use of critical and objective analysis towards your work and the work of your peers, extend your design vocabulary, formally present and defend your work, read all assigned materials, improve your craft skills and to keep an eye for typographic design in the environment to broaden your perspectives about our field, establish a point of view about the way you design and add depth to your work. All of these elements will have an impact on your final grade.

PREPARATION FOR CLASS

Students are to be prepared at the start of each class with assigned work and supplies. This includes the presentation of sketches and comps for projects, in required form, for class critiques. Students who are not prepared and do not participate in class critiques or individual discussions with faculty when scheduled to do so should not expect private critiques at a later date. Students are also responsible for the knowledge and practice of tools, materials and methods previously covered in class. Students who miss lectures and class discussion due to absences must obtain notes and assignments for subsequent classes from a responsible student prior to the next class period. While I will be happy to clarify information for students who are confused, I cannot repeat lectures or elaborate project descriptions on an individual basis. Students should make every attempt to obtain general information from classmates before discussing details with me. For students who need to reach me outside of class time, my email address is listed above on the top left of this handout.

DEADLINES

This course is structured so that all work can be completed during a normal semester. There will be no incomplete grades given without a serious, documented excuse. Completion of ALL required projects is mandatory to pass the course. Any project not completed by the deadline must be turned in by the beginning of the next class at which time it will automatically receive one grade lower. All projects must be handed in at the deadline but may be further developed and refined for the final review. The new grade assigned will be the average of the original and new projec.

ATTENDANCE

Consistent and prompt attendance develops responsible professional behavior and ensures that students have access to the full range of experiences and information necessary to complete class assignments and acquire the skills and knowledge emphasized in a university education.

Attendance is required during the scheduled class periods. Punctual arrival, effective use of the full studio period, and participation in assigned work is required. For this course, only two excused absences for the semester are acceptable. Allotted absences are to accommodate illness only. All students are expected to attend class on a regular basis. Prolonged illness should be verified by a physician and may require the student to withdraw from class if he/she cannot complete work in a comprehensive and timely manner. In some instances, unsatisfactory attendance may result in a failing grade.

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Excessive lateness, early departures, excessive break time, lack of participation in assigned studio activities and not having homework will count as equivalent to an absence (2=1 absence). Lateness is defined as being ten minutes late for class or departing before the class has been formally dismissed by the instructor. Lateness that exceeds one hour will be counted as one absence. More than 2 absences equals a letter de-grade (without a note from the Doctor or a pre-arranged excuse).

EVALUATION AND ASSESSMENT

Throughout the semester we will use a combination of formative assessment (discussion and critique) leading to summative evaluation (a grade). You are expected to play an active role in this process. Final grades will be determined using the following criteria:

Process & Realization: The quality of your design process, including...

- + Quality of Research
- + Conceptual Strength
- + Conceptual Development (sketches, roughs, drafts)
- + Attention to Detail / Craft / Presentation of Work
- + Syntactic Quality of Work (form, composition, interactivity)
- + Semantic Quality of Work (message, communication)
- + Pragmatic Quality of Work (function)
- + Successful completion of all Final Deliverables

Professionalism: Your role as a member of the studio and conduct, including...

- + Participation in Critiques / Discussions
- + Written Articulation
- + Verbal Articulation
- + Overall Attitude
- + Class Attendance / Punctuality
- + Deadlines / Class Preparation
- + Respect for your work and the work of others
- + Meeting Objectives of Assignments
- + Mastery of the objectives of the course
- + Motivation

GRADING

This course follows the grading system established by the University:

- A Excellent without exception.
- B+ Well above average
- B Above average
- C+ Average
- C Satisfactory
- D Poor
- F Failure
- INC Incomplete

A grade of incomplete may be given if due to non-academic reasons the student finds it impossible to complete all assignments. If a student wishes to receive an incomplete for a course, they must request it in writing no later than the last scheduled meeting for the course. Failure to meet this deadline will result in a failing grade for the course.

HOW TO BE SUCCESSFUL IN THIS CLASS

- + Self-advocate. If you do not understand something, or need help, make your project advisors and classmates aware of the situation. This is part of the collaborative approach to a "learning community."
- + Set individual progress milestones as well as meeting those held in common within the class.
- + Be flexible in your problem-solving approaches.
- + Develop project management and organizational strategies or seek out help to do so, if you lack these skills.
- + Be willing to tutor another student if you have knowledge or skills that would be useful to help them progress.
- + Critique constructively and do not offer false praise.

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DIGITAL POLICY

The responsibility for backing up digital files lies solely with the individual student. Corruption of files containing coursework will not be considered a valid excuse for missing a deadline. It is each student's responsibility to consistently back up work on multiple devices in case of file corruption, disk or computer failure.

ACADEMIC INTEGRITY

Academic Integrity is a commitment to the core values of honesty, trust, fairness, respect and responsibility and their role in ensuring the health and vigor of the academic and creative community. Please note that students are encouraged to contact their instructors and/or the University librarians for guidance in maintaining academic integrity in their work. Violations of academic integrity are considered to be acts of academic dishonesty and include (but are not limited to) cheating, plagiarizing, fabrication, denying others access to information or material, and facilitating academic dishonesty, and are subject to University policies and procedures. You may consult the University integrity website for a complete description of policies and procedures at: http://academicintegrity.rutgers.edu/files/documents/AI_Policy_9_01_2011.pdf

ACCOMMODATION AND SUPPORT

Rutgers University-Newark (RU-N) is committed to the creation of an inclusive and safe learning environment for all students. RU-N has identified the following resources to further the mission of access and support:

Students with Disabilities: Rutgers University welcomes students with disabilities into all of the University's educational programs. The Office of Disability Services (ODS) is responsible for the determination of appropriate accommodations for students who encounter barriers due to disability. In order to receive consideration for reasonable accommodations, a student with a disability must contact ODS, register, have an initial appointment, and provide documentation. Once a student has completed the ODS process (registration, initial appointment, and documentation submitted) and reasonable accommodations are determined to be necessary and appropriate, a Letter of Accommodation (LOA) will be provided to the student. The student must give the LOA to each course instructor, followed by a discussion with the instructor. This should be completed as early in the semester as possible as accommodations are not retroactive. More information can be found at ods.rutgers.edu.
Contact ODS: (973) 353-5375 or ods@newark.rutgers.edu

Religious Holiday Policy and Accommodations: Students are advised to provide timely notification to instructors about necessary absences for religious observances and are responsible for making up the work or exams according to an agreed-upon schedule. The Division of Student Affairs is available to verify absences for religious observance, as needed: (973) 353-5063 or DeanofStudents@newark.rutgers.edu
Counseling Services: Counseling Center Room 101, Blumenthal Hall,
(973) 353-5805 or <http://counseling.newark.rutgers.edu/>

Students with Temporary Conditions/Injuries: Students experiencing a temporary condition or injury that is adversely affecting their ability to fully participate in their courses should submit a request for assistance at: <https://temporaryconditions.rutgers.edu>

Students Who are Pregnant: The Office of Title IX and ADA Compliance is available to assist students with any concerns or potential accommodations related to pregnancy:
(973) 353-1906 or TitleIX@newark.rutgers.edu

Gender or Sex-Based Discrimination or Harassment: Students experiencing any form of gender or sex-based discrimination or harassment, including sexual assault, sexual harassment, relationship violence, or stalking, should know that help and support are available.

To report an incident, contact the Office of Title IX and ADA Compliance:
(973) 353-1906 or TitleIX@newark.rutgers.edu

To submit an incident report: tinyurl.com/RUNReportingForm

To speak with a staff member who is confidential and does NOT have a reporting responsibility, contact the Office for Violence Prevention and Victim Assistance: (973) 353-1918 or run.vpva@rutgers.edu

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LEARNING RESOURCES

Rutgers Learning Center (tutoring services)

Room 140, Bradley Hall

(973) 353-5608

<https://sasn.rutgers.edu/student-support/tutoring-academic-support/learning-center>

Writing Center (tutoring and writing workshops)

Room 126, Conklin Hall

(973) 353-5847

nwc@rutgers.edu

<https://sasn.rutgers.edu/student-support/tutoring-academic-support/writing-center>

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SUGGESTED READING LIST

May find most at the Dana, Newark and NJIT Libraries

- > A Designers Art by Paul Rand
- > Alphabets and Images by Maggie Gordon
- > American Typography Today by Rob Carter
- > An Essay on Typography by Eric Gill
- > Armin Hofmann: His Work Quest and Philosophy
by Armin Hofmann
- > Art and Visual Perception by Rudolph Arnheim
- > Asymmetric Typography by Jan Tschichold
- > By Design by Ralph Caplan
- > Bruno Monguzzi: A Designer's Perspective
by Franc Nunoo-Quarcoo
- > Bruno Munari: Design as Art Aldo Tanchis
- > Calligrammes by Guillaume Apollinaire
- > Conceptual Blockbusting by James Adams
- > Concrete Poetry: A World View Mary Ellen Solt
- > Concrete Poetry: A Study in Metaphor Visible
- > Crystal Goblet: Theory of Typography by Beatrice Ward
- > Design, Form and Chaos by Paul Rand
- > Design Quarterly 133 : Does It Make Sense
by April Greiman
- > Design With Type by Carl Dair
- > Dorfsman and CBS by Dick Hess & Marion Muller
- > Emigre (The Book) Graphic Design into the Digital Realm
by R. Vanderlans & Z. Licko
- > Envisioning Information by Edward Tufte
- > Experiences in Visual Thinking by Robert H. McKim
- > Experimenta Typographica by Willem Sandberg
- > Expressive Typography: The Word as Image
by Kimberly Elam
- > French Currents of The Letter Pioneers of Modern
Typography by Herbert Spencer
- > From Lascaux to Brooklyn by Paul Rand
- > George Nelson: The Design of Modern Design
by Stanley Abercrombie
- > Graphic Design Manual by Armin Hofmann
- > Graphic Design: Now in production catalog
- > Graphic Design Processes by Kenneth J. Hiebert
- > Graphic Design Solutions by Robin Landa
- > Graphic Design Theory by Helen Armstrong
- > Grid Systems in Graphic Design
by Josef Muller-Brockmann
- > Herb Lubalin: Art Director, Designer, Typographer
by Snyder/Peckolick
- > Interaction of Color by Josef Albers
- > Jan Tschichold: Typographer by Ruari McLean
- > Josef Muller-Brockmann by Lars Muller
- > Language Summer '74
- > Lateral Thinking: Creativity Step by Step by Edward deBono
- > Manual of Typographic Design by Ruari McLean
- > Milton Glaser Graphic Design by Jean Michel Folon
- > Modern Typography by Robin Kinross
- > Moving Type: Designing for Time and Space
by Jeff Bellantoni & Matt Woolman
- > Nelson On Design by George Nelson
- > Pentagram: The Compendium by Pentagram Partners
- > Problems of Design by George Nelson
- > Radical Modernism by Dan Friedman
- > Stop Stealing Sheep and Find Out How Type Works
by Erik Spiekermann & E.M. Ginger
- > The Art of Graphic Design Bradbury Thompson
- > The Elements of Typographic Style by Robert Bringhurst
- > The End of Print I and II by David Carson
- > The Graphic Edge by Rick Poyner
- > The Graphic Language of Neville Brody I and II
by Jon Wozencroft
- > The Liberated Page by Herbert Spencer
- > The Mind Map Book by Tony and Barry Buzan
- > The New Typography by Jan Tschichold
- > The Visible Word by Herbert Spencer
- > The Visual Display of Quantitative Information
by Edward Tufte
- > Think by Edward deBono
- > Thinking With Type by Ellen Lupton
- > Thoughts on Design by Paul Rand
- > Type and Image: The Language of Graphic Design
by Philip Meggs
- > Typographic Communications Today
by Edward Gottschall
- > Typography by Aaron Burns
- > Typography: A Manual of Design by Emil Ruder
- > Typography Now : The Next Wave by Rick Poyner
- > Visible Signs by David Crow
- > Visual Explanations: Images and Quantities, Evidence
and Narrative by Edward Tufte
- > Women in Design: A Contemporary View
by Liz McQuiston

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