Dsgd 63
Fundamental
Graphic
Visualization

Space

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.

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Composition

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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Fundamental

One learn music by first doing musical scale.
Like any art, the principle of graphic visualization has to be discovered
trough 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

Graphic
communication

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.

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Fundamental Graphic Visualization	Dsgd 63 Tuesday / Thursday	Spring 2022	Index

Advisors Department of Design	**Prof Yoon Han** yoonchung.han@sjsu.edu = A B C D E F		**Prof Randall Sexton** randall.sexton@sjsu.edu = N O P Q R S
Choose according your last name	**Prof. Connie Hwang** connie.hwang@sjsu.edu = G H I J K L M		**Prof. Chang Sik Kim** chang.kim@sjsu.edu = T U V W X Y Z

Peer educator Embedded tutor

Our two sections (1, 2) have a peer educator.
Her name is Emerald. Her mail is emerald.gilana@sjsu.edu**. Meet her for help by appointment only. 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**

Department of Design Office	**Nicole Piffero Design@sjsu.edu**	**Academic Support Coordinator**	**(408) 924 4340 Main Line (408) 924 4343 Direct**
Humanities and the Arts Student Success Center	**Stephanie Garcia stephanie.garcia@sjsu.edu**	**Academic Advisor**	**(408) 924 5095 https://www.sjsu.edu/ha-advising/academic-planning/index.php**

Fundamental Graphic Visualization	Dsgd 63 Tuesday / Thursday	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 Days Time		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.)
	Synchronous		
Classroom	**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.**

Fundamental Graphic Visualization	Dsgd 63 Tuesday / Thursday	Spring 2022	Class Policies

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 In Design
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 presenta-
tions of all preliminary roughs and final designs. "On-time" means that work is delivered
on Canvas prior to the start of any session.**

Fundamental	Dsgd 63	Spring	Grading
Graphic Visualization	**Tuesday / Thursday**	**2022**	**policies**

Submission

For each assignment, at each due date, students are required to submit the assignment
package which includes the following items:

Semester deliverables

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).**

Final Deliverable

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.
Each final project must be corrected by student after each individual grading.
All project files must be presented on Canvas according timing.
One final documents will be due on the last day of instruction. (Tabloid PDF)

Important Notes
about Grading

Projects cannot be re-done for re-evaluation.

All projects are graded chronologiaclly 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.

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/.

**Fundamental
Graphic Visualization**

Dsgd 63

**Grading
Policies**

Grading

Grading Scale

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.

Bases for the grading are:

(25 %) — Problem solving skills : Concept development

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

(25 %) — 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.

(25 %) — 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

(25 %) — 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.
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 (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.
Student demonstrates average participation in all regularly scheduled classes.

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.

Scale	Grade
400	
390	A +
380	A
370	
360	A –
350	
340	
330	B +
320	
310	
300	B
290	
280	
270	B –
260	
250	
240	C +
230	
220	
210	C
200	
190	
180	C –
170	
160	
150	D +
140	
130	
120	D
110	
100	
90	
80	D –
70	
60	
50	
40	
30	F
20	
10	
0	

Fundamental Graphic Visualization	Dsgd 63 Tuesday / Thursday	Spring 2022	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 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/

Fundamental Graphic Visualization	Dsgd 63 Tuesday / Thursday	Spring 2022	Schedule Sections 1 + 2

Project 1 Dots + Shapes = Word Ex 1a / 1b / 1c **1 Directions + Hierarchy**

January	Thurs	27	01	Course introduction / Project 1 introduction : Compositions	Changing
February	Tue	01	02	Homework group critique / Directions + Circles transformation	Moving
	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**

	Thurs	17	07	Project 1 Total delivery / Project 2 Launch + presentation : Icons	Observing
	Tue	22	08	Pixels. Homework group critique / personal + group critique	Translating
	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**

	Thurs	10	13	Project 2 Total delivery / Project 3 Launch + presentation : Photography	Organizing
	Tue	15	14	Cropping. Homework group critique / In class exercise	Adapting
	Thurs	17	15	Librairy Day / In class exchange + dialog. Book Show and Tell	
	Tue	22	16	Simplification. Homework individual critique / Development magazine spread	
	Thurs	24	17	Last check rehearsal + corrections on template.	

S P R I N G   R E C E S S

April	Tue	05	18	Project 3 Final presentation + critique / Project 4 Introduction + Bring 9 times	

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	Exploring
	Tue	12	20	Present 9 x 3 square pictures composition / Homework group critique	Placing
	Thurs	14	21	Homework group critique / In class exchange : Croping	
	Tue	19	22	Placement Text / image	
	Thurs	21	23	Last check rehearsal + corrections on template.	
	Tue	26	24	Project 4 Final presentation / critique / Project 5 Launch + Briefing Poster	

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

	Thurs	28	25	Project 4 Total delivery / final critique / Project 5 Presentation	Understanding
May	Tue	03	26	Project 5 Sketches + concept board + moodboard	Expressing
	Thurs	05	27	Present 1 direction layout + old sketches + concept board + moodboard	
	Tue	10	28	Research presentation / critique / Project 6 Introduction	
	Thurs	12	29	Project 6 Final presentation / Last day of instruction	

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

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

Project 01

| Fundamental Graphic Visualization | Dsgd 63 Tuesday / Thursday | Spring 2022 | Project 1 Order + Directions |

| | Visual construction | Changing + Transforming | Dots + Circles + Letters |

Overview
Exercises 1a / 1b / 1c

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.

Objectives

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

Outcomes

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.

Components

— White dots on black squares. Grid. Letters

Requirements

— Ex 1a: Organize white dots.
— Ex 1b: Create an abstract composition with uneven 6 dots
— Ex 1c: Transform abstract composition into word message
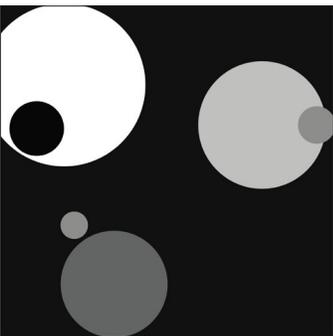
Keep track and present your research in your process pages
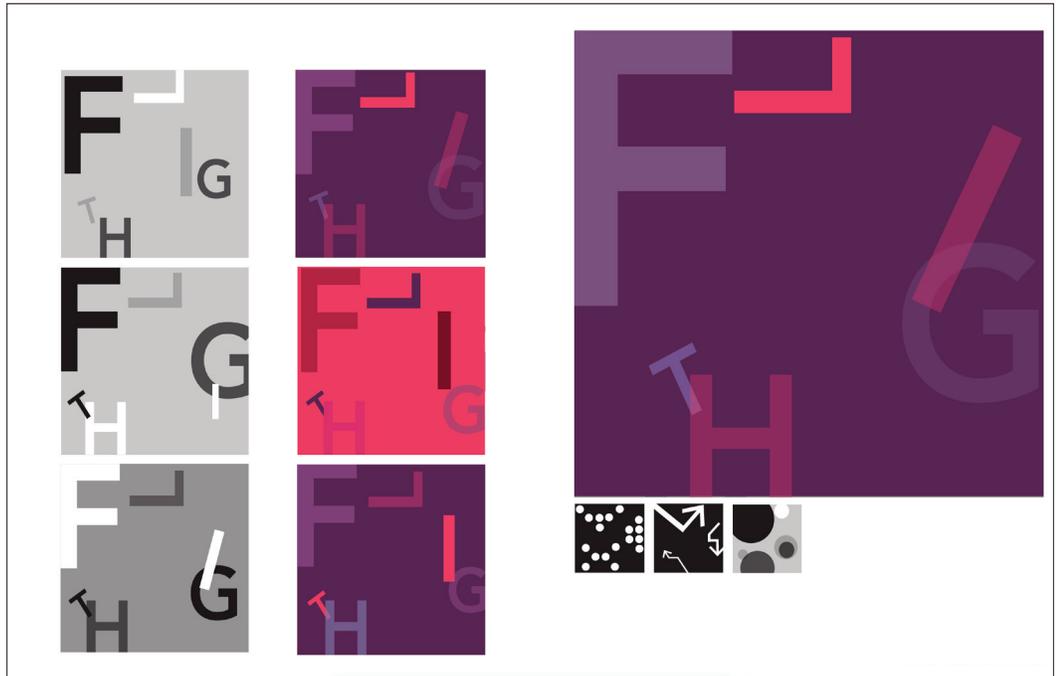
See detailed page
for day by day timing
and instructions

Exercise 1a

Exercise 1c

Exercise 1b

Project 02

Fundamental Graphic Visualization	Dsgd 63 Tuesday / Thursday	Spring 2022	Project 2 Light + Pattern

	Visual construction	Placing + Moving	Pixels + Halftones

Overview
Exercises 2a / 2b / 2c

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)

Objectives

Learn cropping, reduction, enlargement in order to maximize placement of image.
Understand the visual relationships between a real image and its pixelate translation.
Learn take decision in using gray, white or black values by iterating your work
Translate from pixel into halftone into color.

Components

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

Requirements

— Square to pixel to halftome : 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

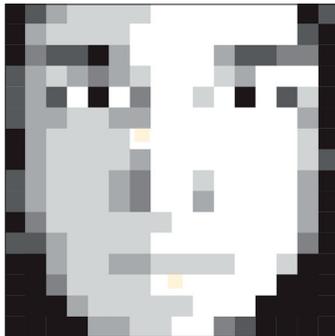— Pixels to gray circles to halftone to color pixel

Outcomes

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

See detailed page
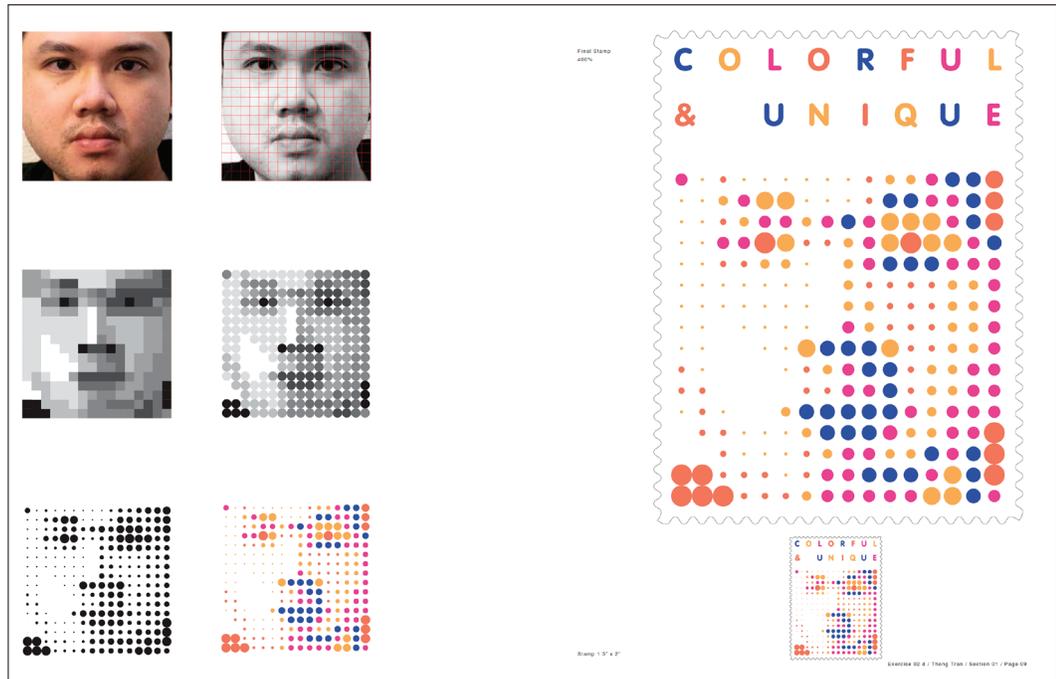for day by day timing
and instructions

Exercise 2a

Exercise 2b

Exercise 2c

Fundamental **Graphic Visualization**	**Dsgd 63** **Tuesday / Thursday**	**Spring** **2022**	**Project 3** **Abstraction + Composition**

Visual construction **Observing + Translating** Image + Shapes + Composition

Overview
Exercise 3a / 3b / 3c

Analyse the composition of a picture. What makes a good composition ?
Depict an abstract composition out of a photography, by simplifying the shapes.

Objectives

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

Outcomes

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.

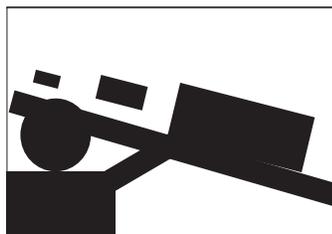Color press photography then black and white. Horizontal format. (Landscape format, people)

Components

Find Text. Use grid

Requirements

Choose one news photography out of three choices.
Simplify to the max. Present all steps

See detailed page
for day by day timing
and instructions

Keep track and present your research in your process pages

Exercise 3a
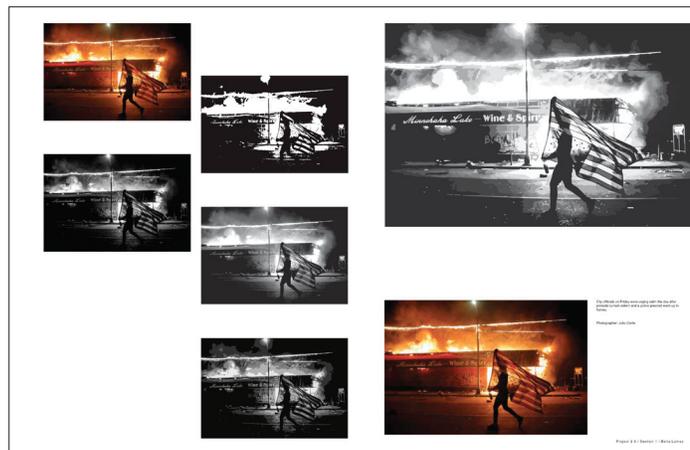
Exercise 3b

Exercise 3c

DEADLY
GLOBAL
&

Virus That Radically
Upended Our Lives

By: Robin Muccari

PAN
DE
MIC

Olivia Grant, right, hugs
her grandmother, Mary
Sileo, through a plastic
drop cloth in Wantagh,
N.Y., Thier first contact
since the pandemic
began. Al Beto

The coronavirus transformed the world
into something barely recognizable:
desolate city streets, citizens donnin
masks, social distancing, anti
lockdown protest, even digging of
mass graves in New York. Crowded
bars suddenly inspired terror; a hug
between a grandparent and grand-
child inspired envy – and dread.

Project 04

Fundamental	Dsgd 63	Spring	Project 4
Graphic Visualization	Tuesday / Thursday	2022	Organization + Randomness

Visual confrontation | Exploring + Organizing | Image + Text

Overview
Exercises 4a / 4 b / 4c

Research and photograph various croppings (frames) in your own environment.
Develop a narrative troughout 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, photographical 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, colorfull, 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.
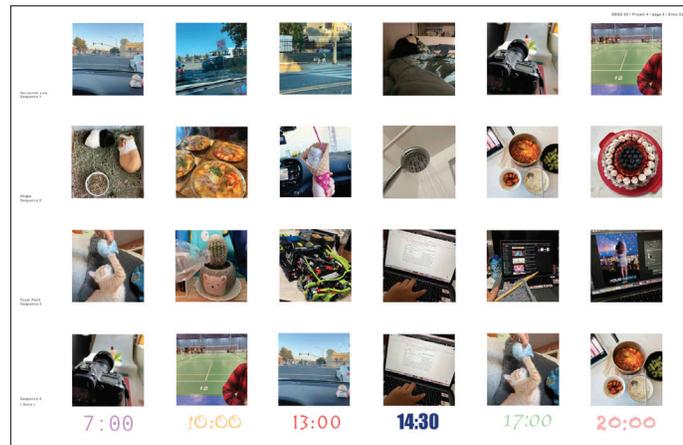
Requirements

Take your own pictures.

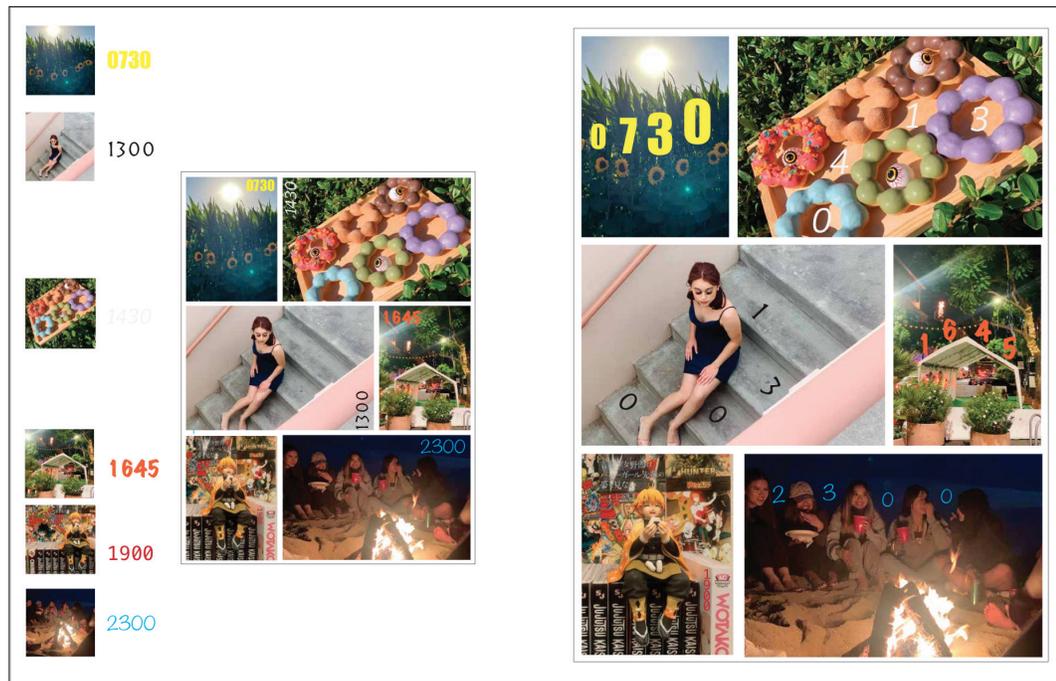Keep track and present your research in your process pages

See detailed page for day by day timing and instructions

Exercise 4 a

Exercise 4 b

Exercise 4 c

Project 05

Fundamental Graphic Visualization	**Dsgd 63 Tuesday / Thursday**	**Spring 2022**	**Project 5 Message + Hierarchy**
	Visual composition	**Perceiving + Expressing**	Poster + Message

Overview Ex. 5 **Create one composition by combining various visual elements and techniques you have learned such as directions, grouping, sizes, value, transparency, color, and content**

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

Outcomes 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 raphic composition on your own.
— Drafting skills with basic graphic tools. Drawing, photography, or/and computer
— Development of formal and spatial sensitivities.

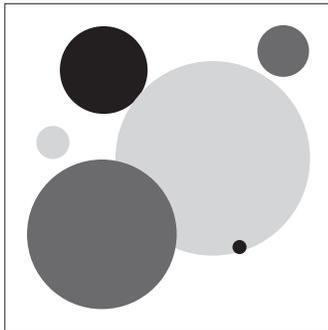**Components** Diverse elements (Your own photography or illustration, Text, typography, colors)

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

See detailed page
for day by day timing
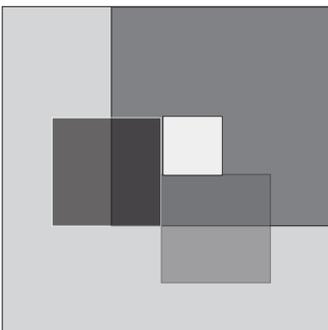and instructions

Size and position

Mood / Concept- board

Direction and color

Exercise 5

Space and depth

Project 06

**Fundamental
Graphic Visualization**

**Dsgd 63
Tuesday / Thursday**

**Spring
2022**

**Project 6
Presentation + Sequence**

Design process　　　**Presenting + Demonstrating**　　Process v.s. Research

Overview project 6

**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)**

Objective

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

Outcomes

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
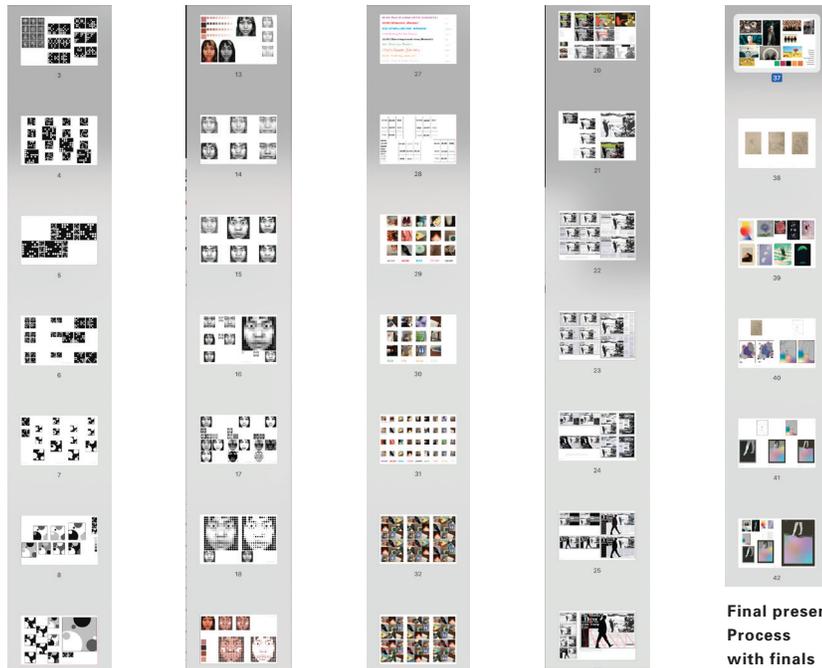— To demonstrate your skills and deliver a finished work on time.

Components

**All reserch pages and final pages
Tabloid corrected final presentation containing process with finals**
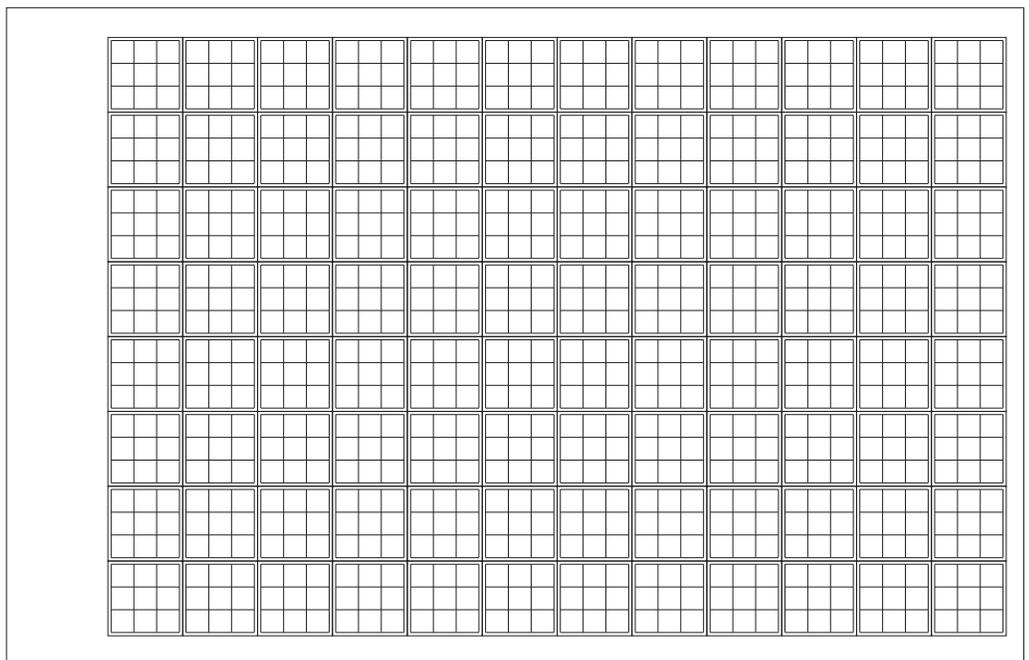
See detailed page
for day by day timing
and instructions

Requirements

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

**Final presentation.
Process
with finals**　　　　**Exercise 6**

**Page
with grid**

Fundamental Graphic Visualization	Glossary of Graphic Design

|		
A	**Alignment**	The positioning of a body of text. Text can be positioned to the left, right, or "center" of a page.
B	**Bleed** **Bleeding Edge**	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.
	Bitmap Image	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.
C	**Caption**	In typography and page layout, any strictly descriptive text accompanying an illustration, located beneath it, alongside it, or above it.
	CMYK	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.
	Coated Paper	Paper with a coating of clay or other substances that improve reflectivity and ink holdout.
	Composition	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.
	Complementary Colors	On a color wheel, the colors opposite of each other as in Blue and Orange, Yellow and Violet, Red and Green.
	Contrast	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.
	Cropping	Cutting off an undesired portion of a printed piece, photograph or other image.
D	**DPI**	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..
	Duotone	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.
F	**Font**	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.
G	**Gestalt**	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
	Golden Section	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.
	Gradient	A gradient is a gradual transition of colors.
	Grid	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.
	Gutter	The inner margin of a page, closest to the binding.

Fundamental Graphic Visualization		Glossary of Graphic Design
J	**JPEG**	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.
L	**Landscape**	A page format in which the correct reading or viewing orientation is horizontal; the width of the page is greater than its height.
	Layout	The transfer of a design onto a workpiece
M	**Margins**	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.
N	**Negative**	Generally speaking, a reversed photographic image produced on acetate-based film or photosensitive, resin coated paper.
	Negative Space	In design, the space not occupied by the text or images.
P	**PDF**	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.
	Portrait	A page format in which the correct reading or viewing orientation is vertical; the height of the page is greater than its width.
R	**Recto Pages**	The odd numbered, right-hand pages of a book.
	Resolution	A measure to which the human eye can distinguish between the smallest discrete parts of an image.
	RGB	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.
	Rough	A sketch or enhanced thumbnail of a page design or layout that depicts a somewhat accurate r epresentation 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.
S	**Scale**	The act of altering the size of an image or font proportionately.
	Sketch	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.
T	**Template**	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.
	Thumbnail	A small version of a graphic image. For example, the image below is a thumbnail image of a web page.
	Typeface	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 "Font")
	Typography	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.
U	**URL**	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.
V	**Verso Pages**	The even numbered, left-hand pages of a book.
	Vector Graphic	A graphic image drawn in shapes and lines, called paths. Images created are vector graphics. They are usually exported to be bitmap images.
W		
X	**X and Y axis**	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.

**Fundamental
Graphic Visualization**

Resources

Recommended Web Sites

Grid   http://www.thegridsystem.org

Identify Fonts   http://www.myfonts.com/?refby=and

http://www.identifont.com/

http://fontmap.ideo.com

Magazine   http://blog.baselinemagazine.com

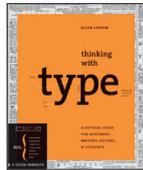**Paper / blog**   https://www.mohawkconnects.com

Required reading
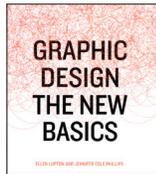
Ellen Lupton   **Graphic Design: The New Basics.**
Jennifer Cole Phillips   Princeton Architectural Press. 2015

**E Book available
@ the SJSU Library**   https://ebookcentral.proquest.com/lib/sjsu/reader.action?docID=3387327

Ellen Lupton.   **Thinking With Type**
                            Princeton Architectural Press. 2010

Website   **http://thinkingwithtype.com**

**E Book available
@ the SJSU Library**   https://ebookcentral.proquest.com/lib/sjsu/reader.action?docID=3387329

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.
ISBN13: 978-0470168738

**Library
Resources**

The San Jose State University Library
has a specialized support for Design online
http://libguides.sjsu.edu/design/GraphicDesign
or by appointment with

(Liaison)   PT Librarian, Gareth Scott
E-mail: gareth.scott@sjsu.edu
Phone: 408 808 2043

Book published by your teacher

Handbook. A book of hands

Jean-Benoit Levy / Lars Müller Publishers
ISBN-10:3-03778-077-0
Available @ Amazon.com