**DN1009 GRAPHIC FORM**

<table>
<thead>
<tr>
<th>Academic Year</th>
<th>2017-18</th>
<th>Semester</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Coordinator</td>
<td>Associate Prof Ina Conradi Chavez</td>
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<td></td>
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<tr>
<td>Course Code</td>
<td>DN1009</td>
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<tr>
<td>Course Title</td>
<td>GRAPHIC FORM</td>
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<tr>
<td>Pre-requisites</td>
<td>NIL</td>
<td></td>
<td></td>
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<tr>
<td>No of AUs</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contact Hours</td>
<td>39</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Proposal Date</td>
<td>September 2017</td>
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</table>

**Course Aims**

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

**Intended Learning Outcomes (ILO)**

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

1. employ the fundamentals of image making, transformation and meaning (deconstruction, juxtaposition, type as image, figures of speech) to generate new meaning in your work

2. develop and communicate design ideas and concepts using wide range of media and practical techniques

3. apply formal elements and principles of two dimensional design (such as point, line, plane, scale, hierarchy, color and pattern) in conjunction with exploring the key concepts of visual language of two-dimensional design

4. act in the ways that are consistent with good level of professional practice such as working well collaboratively and contributing to peer learning and discussion

**Course Content**

The class is organized along the following themes:

1) **Fundamentals of Image Making, Transformation and Meaning**: exploring the key concepts of visual language of two-dimensional design in conjunction with image making and transformation (deconstruction, juxtaposition, signs and symbols, type and image)

2) **Fundamentals of Color and Meaning**: introduction to color in cultural and historical context; symbolic use of color

3) **Integration of handmade and digital aesthetics**: introduction to beginner's level knowledge of Adobe Creative Suite program (Illustrator and InDesign)
4) **Introduction to experimental book formats**: introduction to basic principles of experimental layout and binding (Zine)

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

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

You will receive verbal feedback from instructor and peers on their ability, strengths and weaknesses at the end of each project through project critique and discussion. You are expected to take note of the feedback and discuss with the instructor on ways to improve if required. In the addition the formal formative feedback will be recorded in Week 7 on overall progress.

**Learning and Teaching approach**

<table>
<thead>
<tr>
<th>Approach</th>
<th>How does this approach support students in achieving the learning outcomes?</th>
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</thead>
<tbody>
<tr>
<td>Lecture</td>
<td>• You are introduced to fundamental skills required to make good graphic design and to successfully communicate through image-making and typography</td>
</tr>
<tr>
<td>Studio Project</td>
<td>• You are required to use and explore a range of handmade and digital media to develop creative content.</td>
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<tr>
<td></td>
<td>• You are required to demonstrate ability to utilise creative and conceptual elements and principles of Graphic Design processes.</td>
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<tr>
<td></td>
<td>• Demonstrate your ability to use a range of media and practical techniques introduced through individual and/or group-based</td>
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assignments.

Project Critique

- Summarises your peers’ ability, strengths and weaknesses in utilising creative and conceptual elements and principles of image making and graphic design

Reading and References

d. *lyndaCampus* - Nanyang Technological University leading online learning video library

Recommended

f. Sophie Krier, *I don’t know where I’m going, but I want to be there: The Expanding Field of Graphic Design 1900-2020*, BIS Publishers; Slp, 2011. ISBN-10: 90636925

Course Policies and Student Responsibilities

(1) General

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

(2) Punctuality

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

(3) Absenteeism

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

Academic Integrity

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

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

### Weekly Schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Course LO</th>
<th>Readings/ Activities</th>
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</table>
| Week 1-4 | **Image Making, Transformation and Meaning**  
-Deconstruction, Juxtaposition; Type and Image, Figures of Speech  
-Introduction to theories of image and text (semiotics and figures of speech, metaphor, signs and symbols)  
**Intro to Adobe Creative Suite programs Illustrator Essential Training:**  
-On basic elements that make up vector graphics—paths, strokes, and fills—and how to use each of the program’s powerful digital drawing and painting tools, brush tools and patterns  
-exploring the benefits of using layers and symbols,  
-Outputting your work in several formats and use Illustrator files in Photoshop and InDesign. | 1,2,3,4   | **Lectures**  
Image Making, Transformation and Meaning  
-Deconstruction, Juxtaposition; Type and Image, Figures of Speech  
**Readings**  
*a*) lyndaCampus - Illustrator CC Essential Training resources  
*b*) *Ellen Lupton, Graphic Design Thinking: Beyond Brainstorming*  
*c*) *Meggs’ History of Graphic Design*  
**In-Class Exercise Hello my name is...**  
Use essential elements of design (line dot shape etc.,) for abstract presentation of your personality.  
**Project 1: Image Making Through Type**  
*About:* Use type as a graphic form to illustrate imaginary profession. Through image deconstruction and juxtaposition construct new associative relationships. Use handmade and/or digital techniques. Reference, Cubism, Futurism, Russian Suprematism and Constructivism, László... |
| Week 5-8 | **Color and Meaning**: Introduction to color in cultural and historical contexts | 1,2,3,4 | **Lectures**

Color and Meaning: Introduction to color in cultural and historical contexts  
On Abstraction in Graphic Design and Art

**Project 2: Locale**  
**About**: In this project you will respond to a specific outdoor/indoor location in Singapore through abstract or highly stylized graphic form and color. Create a visual experience that reflects the site’s personalities. Employ variety of media and techniques for documenting rhythm, color, texture, pattern, movement, sound and structure of the space. The primary objective is to develop abstract visual strategies and processes to embrace more responsive and expressive notion of chosen location identity. The project is broken down and assessed in two parts. Part I visual research for drafting ideas and concepts for art content and Part II production of experimental Zine.

**Project 2 Part I Visual Research (3-4 Weeks)**: Engage with the site. Begin with observing and experiencing with as many senses as possible. Document interaction of space, visual contrast, color, rhythm and pattern and move beyond only pictorial representation into pure graphic form.

**In–Class - Intro to Illustrator**  
Translating images into digital elements

**Readings**:

1. Johannes Itten, *The Art of Color*

**Project consultation Weekly feedback**

**Project Critique** The studio critiques will be the visual and verbal presentation of the research in a visually engaging manner. Present on experienced environment through images, illustration, found objects, and recordings sketches, and collection of found data.
<table>
<thead>
<tr>
<th>Week 9-13</th>
<th><strong>Intro to InDesign</strong></th>
<th>1,2,3,4</th>
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<tbody>
<tr>
<td></td>
<td>• Basic Principles of Layout, creating a new layout, inserting pages, Adding text, Inserting graphics</td>
<td><strong>Lectures:</strong> Introduction to Experimental book formats: Zines</td>
</tr>
<tr>
<td></td>
<td>• Applying color and transparency</td>
<td><strong>Readings</strong></td>
</tr>
<tr>
<td></td>
<td>• Drawing and editing frames and paths Formatting objects, Formatting text</td>
<td>a) Meggs’ History of Graphic Design</td>
</tr>
<tr>
<td></td>
<td>• Printing and exporting InDesign documents</td>
<td>b) Lynda.com NTU InDesign CC 2018 Essential Training</td>
</tr>
</tbody>
</table>

**Assigned Project 2 Part II Generating content and production of Zine (4 Weeks):** Visual refinement of compiled documentation of the project **Locale** into Zine. Work with fundamentals of composition such as visual contrasts, cropping, hierarchy and direction in single images and complex compositions. Control and use scale, weight, direction, texture, and space in your composition, and compose work that ranges from the complex to the minimal.

**In–Class – Presentations on In-design**

Presentations on Experimental Book Formats/binding

**Project consultation** Weekly Consultations

**Project Critique** The studio critiques are the visual and verbal presentation of the final respond (glitch art, vector art, digital media, hands on media, mono-print, collage, etc.).