



Design 251
Department of Industrial, Interior, and
Visual Communication Design
HC 364 / M W F 11:30 A.M. – 2:18 P.M.

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A

Design 251: Basic Design 1

Description	Introduction to design theories, methods, and form making with emphasis on visual language and visual encoding practices.
Format	This is a progress-oriented studio course that requires active student participation. Class meets three days a week for 2.75 hours each day. The course is comprised of lectures, presentations, assignments, participatory activities and individual meetings. Students are encouraged to utilize classroom and departmental facilities to conduct their project exercises.
Objectives	The aim of this course is to provide a thorough basis in research, principles, methods, form and meaning of two and three dimensional design. The course is structured to develop a solid foundation applicable into the various design majors.
Context	The program incorporates the study and skill building of theoretical and pragmatic issues framed around the constraints and potentialities of current technology within the practice of design. Students will apply design principles towards a series of studies using hand-graphics, simple 3D modeling, and digital media.
Content	Observational Development - Sketching, ideation, recording etc. Interaction of Form - Proportion, ratio, progression, patterns etc. Basic Visual Elements - Point, line, plane, volume and space. Form and Function - 2D and 3D fundamentals. Object Communication - Pictograms, icons, signs, symbols etc. Final Course Documentation - Process binder and F.C.D.
Participation & Attendance	Students will be expected to come to class motivated, prepared, and exhibit a professional work ethic towards excellence in all assignments and activities. Attendance is taken each class through a sign-in sheet. It is your responsibility to sign-in during each class. Unexcused absences will result in the final grade being lowered by a letter for each class missed. It is your responsibility to get any assignments or notes if you miss class. E-mail or call me if you will be missing class and explain why you are not coming. No contact with regards to missing class will be considered an unexcused absence. No exceptions!
Grading & Evaluation	Each of the assignments are graded on a 100 point scale, (A to E). Grade will be determined by an overall average of assignments given in the duration of the course. Extra credit is not available. Late assignments will not be accepted. A (100 – 95) A- (94 – 90) B+ (89 – 87) B (86 – 84) B- (83 – 80) C+ (79 – 77) C (76 – 74) C- (73 – 70) D+ (69 – 65) D (64 – 60) E (59 – 0)

Some of the evaluation criteria is as follows:

- R** Research - Collection, organization and presentation of relative data.
- A** Analysis - Ability to appraise and define a problem / solution.
- I** Ideation - Conceptual generation of ideas and iterations.
- PR** Presentation - Professional presentation and articulation of work.
- P** Participation - Motivation, enthusiasm and commitment.

Course Materials Etc.

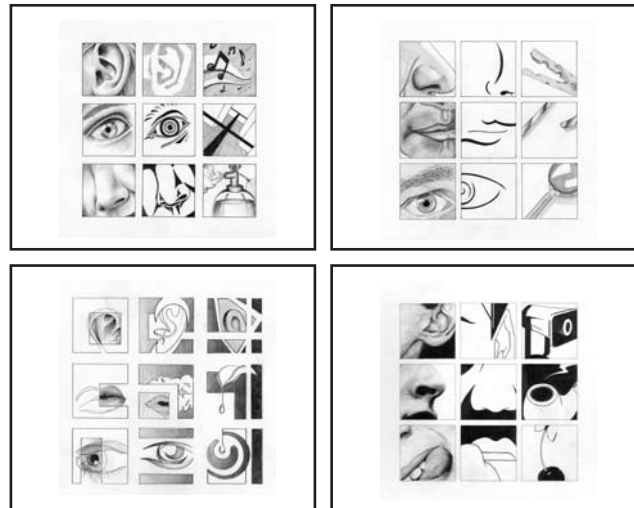
Description & Locations	Students will need to purchase materials for the course. These materials may be found at various locations around Columbus. If you have difficulty obtaining these materials, bring it to the instructor's attention immediately.
	<p>Following is a list of Columbus retail locations to obtain materials.</p> <ol style="list-style-type: none"> 1) Utrecht: 612 N. High Street: 614 – 224 – 7708 (recommended) 2) Prizm: 1270 E. Powell Road: 614 – 841 – 4540 3) Blicks: 6486 Sawmill Road: 614 – 792 – 1900 4) Longs: 1598 N. High Street: 614 – 247 – 2000
Required & Recommended Materials	<ol style="list-style-type: none"> 1) Utrecht 14" x 17" spiral bound hardback sketch book 2) 3 ring binder plus 100 clear plastic sleeves (See handout). 3) Tool storage box (Artbin or other suitable box). 4) Lock for locker in Hopkins Hall. 5) X-Acto knife and a minimum of 25 new # 11 blades. 6) 8" triangles 30, 60, & 45 degree. 7) Scissors (Get a quality pair). 8) 0.7 mm mechanical pencil with HB lead. 9) Mars Staedtler lumograph soft lead pencil set. 10) Mars Staedtler pigment liner sketch pens (.01, .05 & .08). 11) Ruler (18 inch or longer is a good size). 12) A can of 3M Spray Mount (Red label with black lid). 13) Mars Staedtler plastic eraser (White). 14) One roll of 3/4 in wide white artists tape. 15) Tracing paper pad, 14" x 17" or larger. 16) Bristol board paper pad (Vellum Finish) 11" x 14" or larger. 17) Sharpie markers in fine point and ultra fine point. 18) Transparent magic tape & double sided tape. 19) Needle nose pliers & wire cutters. 20) Spool of 18 gauge wire (Will discuss in class). 21) 18" x 24" cutting mat (Mandatory). 22) Additional materials will be needed on a per project basis.
Required Texts	Walschlaeger, Charles. Basic Visual Concepts & Principles. Iowa: Wm. C. Brown, 1992.
Academic Misconduct	Academic misconduct is defined as "any activity which tends to compromise the academic integrity of the institution, or subvert the educational process." Please refer to rule 3335-31-02 in the student code of conduct for examples of academic misconduct. Any cases of academic misconduct will be referred to the Committee on Academic Misconduct. (http://oaa.osu.edu/coam/home.html)
Special Accommodations	If you need accommodation based on the impact of disability, contact the Office of Disability Services for assistance in verifying your need for accommodation and developing accommodation strategies. You are encouraged to contact them directly at 614 - 292 - 6207 or 614 - 292 - 0901 or e-mail: ada-osu@osu.edu and notify your instructor.
Fine Print	This course outline and content are subject to change at any time according to the discretion of the instructor or the department.



Assignment 251.1: Literal, Abstract & Symbolic Representation

Objectives An introduction to the representation of an element or concept in a literal, abstract, and symbolic way.

- Exercise**
- 1) Begin by researching in books the five senses. Look into various types of capabilities and limitations of each sense. Take into consideration how one sense is enhanced when others are non-functional. Bring that research into class through sketches, copies, notes etc.
 - 2) Select three of the five senses and depict the physical elements (eyes, ears, nose, etc.) in a literal and abstract way.
 - 3) Depict the concept of the chosen three "senses" in a symbolic way without utilizing images of the physical element itself. An example would be to depict the concept of smell without showing the nose.
 - 4) The final rendering will be produced in pencil on a 11" x 12.5" bristol board arranged horizontally or vertically. Create a composition using the three versions (literal, abstract, and symbolic) for the three different sense choices, giving you nine total images. Each image should occupy a 2.5" square. The format is illustrated below.
 - 5) Be sure to flap your final making sure you print your name on the right hand corner of both the tracing paper and bristol board back.



- Materials**
- 1) 11" x 14" bristol board.
 - 2) 14" x 17" tracing paper.
 - 3) Pencils, sharpener and eraser.
 - 4) Flapping and cutting materials.

Evaluation Research, overall effort, completion of the assignment, sense selection, visual execution, rendering, element views and craft.



Assignment 251.2: Exploration/Interpretation of Point & Line

Objectives To learn the efficacy of points and lines as dynamic visual devices and as a means of expression through fundamental design principles.

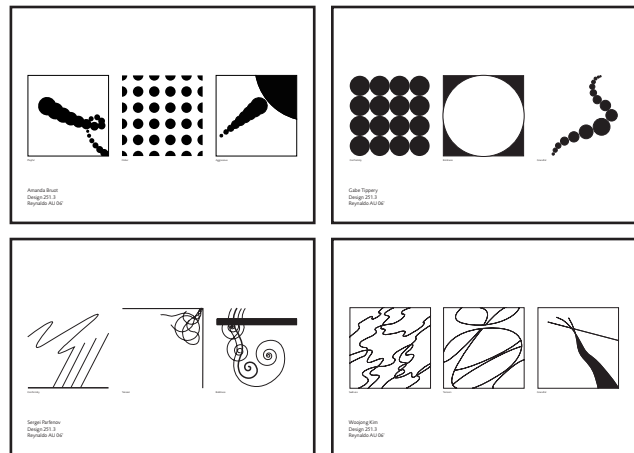
Exercise 1) Look up the definition of the nine words in the list below. Consider what each word means and how it might be interpreted or expressed visually through point and line.

Spontaneity	Sadness	Playful
Conformity	Boldness	Tension
Happiness	Graceful	Aggressive

2) Starting with tracing paper explore various compositions of the word interpretations through point and line in thumbnail size. Focus on fundamental design principles as guides for the explorations. When creating the initial sketch stages of this exercise, quick ideations are key using pencils and avoid the use of drafting instruments. Be sure to keep your point and line composition groups on separate sheets of tracing paper for critique purposes. Be sure to put near the bottom right corner in small print the word associated with the sketch.

3) After a large grouping of explorations has been achieved, you will need to choose three examples from both point and line which best interpret and express words from the above list. You do not have to keep the same sets of words for the point and line finals.

4) The final rendering of this assignment will be done on an 10" x 14" bristol board. For the final bristol board drafting instruments should be facilitated. All lines and points are expected to be solid black, not gray or shaded. Each word interpretation will be facilitated into a 3" square and spaced evenly within the bristol sheet. Be sure to allow space around the board edges for compositional purposes. Flap the finals with tracing paper and carefully and clearly hand write on the front your word selections, name, course number, assignment number and instructors last name with quarter and year.



Materials

- 1) 11" x 14" presentation board.
- 2) 14" x 17" tracing paper.
- 3) Pencils & ink pens.
- 4) Flapping and cutting materials.

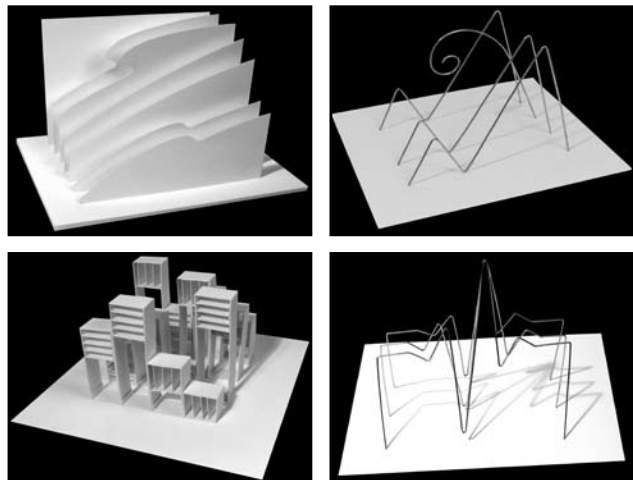
Evaluation Effort and completion of the assignment, ideation and exploration, visual execution/rendering and craft.



Assignment 251.3: Exploration of Line 3D

Objectives To learn the efficacy of lines as dynamic visual devices to translate, evoke, and represent ideas in 3D.

- Exercise**
- 1) Choose two of your most successful line solutions from the previous assignment that you think will translate from a two dimensional image into 3D representations. One of your translations should be developed using bristol board, and the other using wire.
 - 2) Both sculptures must not exceed a 6" x 6" x 6" cube space in final size rendering. Mount both solutions on white presentation board bases that proportionally suit the final 3D representation.
 - 3) Be sure to keep the boards clean of dirt and smudges. Print your name very small in the bottom right corner underneath each board for identification purposes.



- Materials**
- 1) 11" x 14" bristol board.
 - 2) White presentation board.
 - 3) Tools (i.e. pliers, cutters etc.).
 - 4) Wire (will discuss in class).
 - 5) Glue.

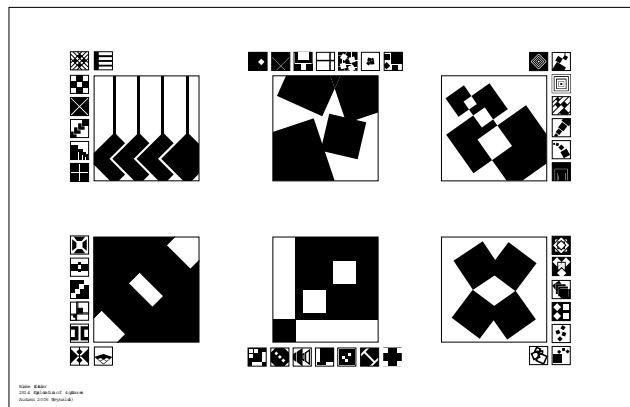
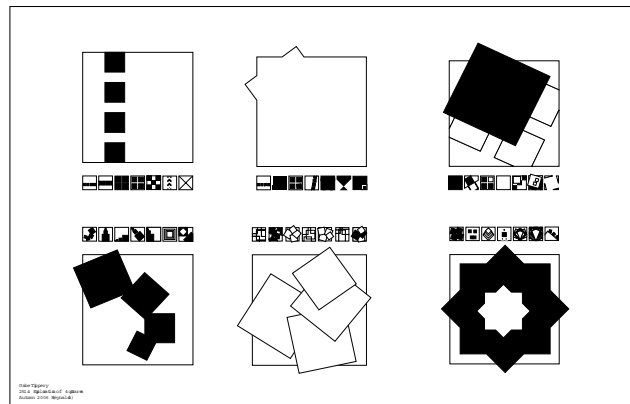
Evaluation Effort and completion of the assignment, ideation and exploration, visual execution/rendering and craft.



Assignment 251.4: Exploration of Black / White Squares

Objectives To develop an idiom through extensive exploration and discovery of various two dimensional design principles. Some examples include frame reference, touching, overlapping, cropping, contrast, scale, etc.

- Exercise**
- 1) On tracing paper, use four black squares to create at least twelve graphic image variations to express the meaning for each of the following six words framed within a 3" by 3" square.
- | | | |
|----------|---------|-----------|
| Order | Bold | Congested |
| Increase | Playful | Tension |
- 2) Recreate eight of the twelve examples for each of the six words in Adobe Illustrator. Once completed you will enlarge the one variation for each of the six words you feel is most successful. Next, create a composition which draws emphasis to that selection while still showing the remaining supporting seven variations.
 - 3) The final output will be done as a digital laser print on 11" by 17" paper (Kinko's #80 paper is preferred). Be sure to include your name, course number and instructor name in the bottom left corner of print.



- Materials**
- 1) 14" x 17" tracing paper.
 - 2) Pencils & ink pens.
 - 3) 11" x 17" laser print.

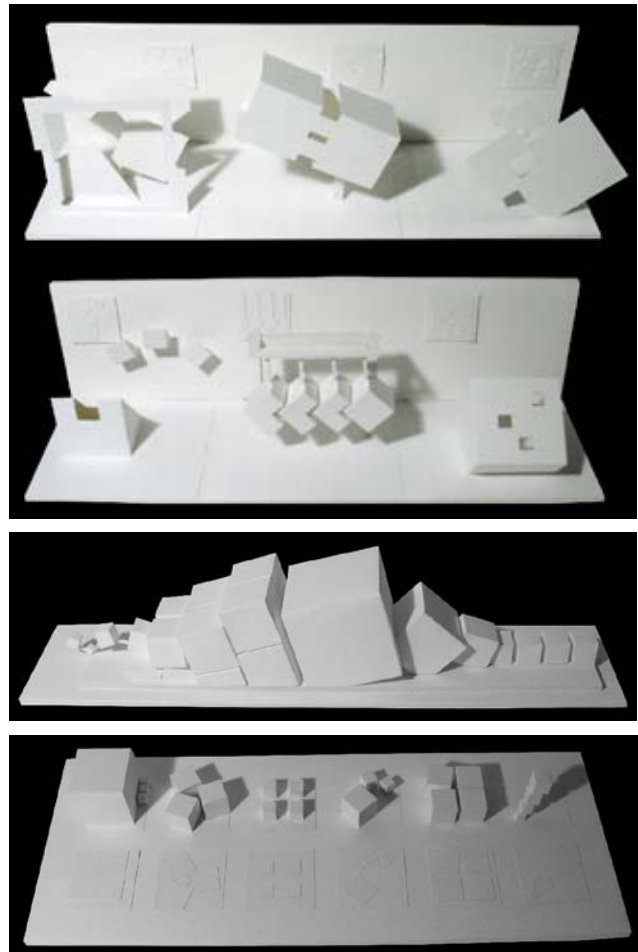
Evaluation Effort and completion of the assignment, ideation and exploration, visual execution/rendering and final output.



Assignment 251.5: 2D To 3D Squares Translation

Objectives To translate 2D black and white square solutions into 3D forms through the use of paper manipulation techniques.

- Exercise**
- 1) Using the six primary 2D square solutions from assignment 251.5, begin to visualize them turning into 3D translations. Utilize bristol board as your primary medium for this assignment. Use scoring, cutting, bending and folding as some of the manipulation methods to achieve the desired results.
 - 2) Utilize a foamcore board made double thick as a base for your composition. Size of board to be determined based on composition idea for the six solutions.
 - 3) Be sure to put your name, course number, and instructor name on the underneath side of the foamcore board base.



Materials

- 1) Bristol board.
- 2) X-acto, ruler, tape, glue, etc.
- 3) Foamcore board (double layered)

Evaluation Effort and completion of the assignment, ideation and exploration of 2D to 3D translations (process models), final execution and craft.



Assignment 251.6: Planer Portrait Pumpkin Translation

Objectives To create a planer translation from a portrait photograph using organic materials and a single light source as a method for communication.

- Exercise**
- 1) Find a good image of someone famous or recognizable. The image should be easy to enlarge to around 8" by 10" (approx.).
 - 2) Begin to translate the image into planer forms using tracing paper. A pumpkin handles three planer color values best, so those forms should be thought of in black, gray and white only. Your image selection, copy and planer translation must be approved by the instructor before proceeding.
 - 3) Purchase a pumpkin big enough to handle the image you will be using. Find one which has a side that is as smooth as possible and is not rotten or bruised. Cut the entry top so it is easy to puzzle piece back into place. You will be responsible for cleaning out the pumpkin of all the "goop" prior to the start of class.
 - 4) Be sure to tape down the photocopy image well so it doesn't slip during to the image transfer. The push-pin method for image transfer will be demonstrated in class by the instructor. It is required to have the image transferred prior to the start of class to allow for adequate cutting time. Candles and lighters will be provided.



Materials

- 1) Photograph and tracing paper planer translation.
- 2) Standard Knife, spoon or scoop and X-acto knife.
- 3) Pumpkin carving kits are optional.

Evaluation Image selection, planer translation, quality of in cutting and structure of pumpkin, final execution, image recognition and overall craft.



Assignment 251.7: Klingon

Description An assignment which develops awareness of visual properties and unique characteristics that bring unity to a typographic system or visual communication design.

Format **1)** Create a system of symbols derived from a typeface in the list below. You will begin by deconstructing that typeface and establishing a "toolbox" of elements. With this toolbox you will begin to generate 25-30 new symbols. These symbols should not be recognizable as traditional legible letterforms, you should view them as an entirely new system of communication. (Hence the name Klingon!)

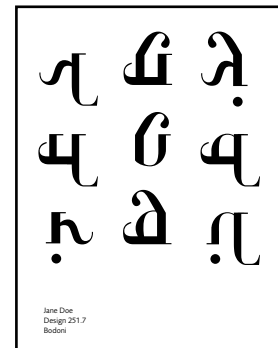
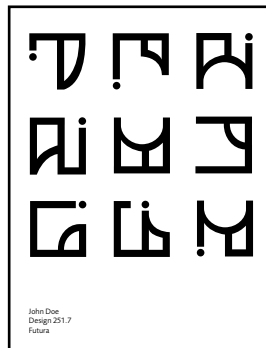
2) Choose from this list of typefaces for this assignment.

Helvetica	Franklin Gothic
Times Roman	Garamond
Futura	Bodoni
Caslon	Clarendon

3) Once you have compiled a large array of symbol concepts you will work towards creating a set or series of nine different examples. Each symbol in the series should be a distinctive and unique form, yet it should remain harmonious and recognizable as part of the entire set. There is a fine line between something so consistent it becomes boring, versus something that lacks consistency to the point of being chaotic. The assignment's aim is to find a balance in the tension between these two poles.

4) The final form this should take is a 8.5" by 11" laser print on 80# paper. Vertical orientation only. Include your name, course number, designer name, and typeface name on the bottom left side of the sheet.

Toolbox & Final Examples



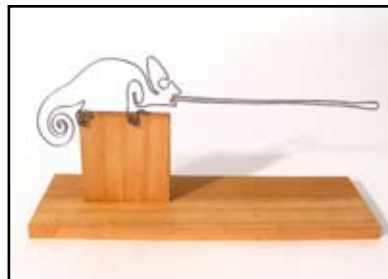
Evaluation Evaluation will be based on visual exploration, solution, uniqueness, unity, presentation and craft. Late assignments will not be accepted.

Grading This assignment will be graded using evaluation criteria and averaged within the overall quantity of course assignments.



Assignment 251.8: Line Icon

Description	This assignment will develop awareness and thinking related to icons and simplified communication of form. Translations are created that can be simplified through the use of a single drawn line and then delivered via a single piece of wire.
Format	<ol style="list-style-type: none">1) Conduct an in-depth level of research on an animal (i.e. birds, fish, insects, etc.) learn about the species, life cycles, native habitats etc. During your data research you must also gather images of your selection paying particular attention to locating full views of the body.2) Next you will begin to translate the animal images you have found. Focusing on good communication of form through the use of a single line. The idea is communicating effectively the important information that shows its identifying characteristics but also is simplified enough to be iconic. There is a fine line between too much information and not enough which is the real challenge at this stage. After you have reached a solid line drawing via pencil you will be required to complete a vector version of the drawing done in Illustrator.3) Once you have received approval from the instructor on a direction to pursue you will begin to experiment using wire to achieve an appropriate iconic translation. The end goal is to be able to showcase the solution on some form of pedestal base or ground. Gauge of wire should also be considered based on the type of strength needed for the final solution.



Materials	<ol style="list-style-type: none">1) Tracing paper & pencils.2) Wire (18 gauge to start).3) Wire cutters & needle nose pliers.4) Appropriate finished base (Will discuss in class).5) Research materials on animal.
Evaluation	Evaluation will be based on, research, visual exploration, iconic solution, translation and craft. Late assignments will not be accepted.



Assignment 251.9: Drawing Techniques with a Simple Object

Objectives Through this assignment students will produce drawings with accurate proportions and perspective, and will utilize a variety of drawing/rendering techniques.

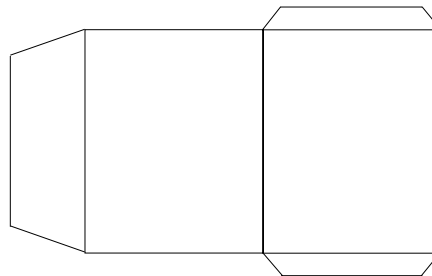
Exercise Students will select a simple object with obvious detail or texture that can be represented through drawing.

Practice sketching the object from several views. Select the best view and create five drawings utilizing the various media and rendering techniques listed below.

- 1) Outline Drawing (marker—use as base drawing)
- 2) High Contrast Drawing (marker—black and white areas represent light and shadow on the form)
- 3) Dot/Point Shading Drawing (fine tip marker)
- 4) Line Shading Drawing (fine tip marker)
- 5) Tone Shading Drawing (in black, light, medium, and dark grey markers)

Complete each drawing on an 11" x 14" sheet of paper. Leave a fairly large border around the object (object should appear visually centered in page), and use a consistent placement of the object on all drawings.

Place all drawings in a folder made of black cover stock, with label in lower left-hand corner. Folder must be sized to easily accept drawings. Use adhesive to bond folder.



- Materials**
- 1) Marker paper (example: Canson Pro Layout Marker)
 - 2) Warm or cool grey markers: 10%, 30%, 50% and black.
 - 3) Fine tip markers.
 - 4) Triangle
 - 5) T-square
 - 6) Magic tape (for masking)
 - 7) Black cover stock

Evaluation Evaluation will be based on, research, visual exploration, iconic solution, translation and craft. Late assignments will not be accepted.



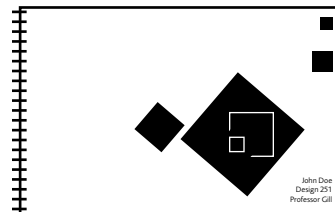
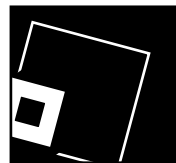
Assignment 251.10: Final Course Documentation

Objectives

A portfolio reiterates, extends, and summarizes the work and exercises completed in the duration of this course. This assignment is an opportunity to present your work and supporting design process in an intelligent, legible, and visually unified way.

Exercise

- 1) Each **digital portfolio** will be produced in an 7.25" by 12.75" wide format taking into consideration both electronic and print media. This size allows for a "full bleed" on a legal sheet of paper and a wide screen aspect. A cover page (or slide) must also be included containing your name, date, course number, and instructor's name as well. Constant attention to detail and craft will be expected.
- 2) At the start of each assignment area, include a short and concise summary and description statement. Also include as a separate statement any pertinent information regarding what you **learned, overcame, and discovered** during the design process and evolution for that assignment. Use all the **vocabulary expansion** terms at least once in your writing.
- 3) The visual evidence of your assignment must be shown in the final document. This includes a selection of the **design process** as support to the various assignments final versions. Be sure to pay attention to visual hierarchy in the layouts and use a typeface for your text that is legible. Also use **Landscape Ohio State** drawings (or parts of) as texture, section breaks, etc.
- 4) The last element of this assignment is to include a **CD and jewel case or package** containing the high resolution PDF. The CD jewel case (outside, inside, spine and back) is part of the final document so it should be consistent and unified with the rest of the digital document. However, treat like an mini-poster or album cover (your first solo album in this academic epoch). While the portfolio content is precise and succinct, you may be more personal and expressive with the portfolio package.



Schedule

Final course document and process 3 ring binders will be due in the instructors hands during finals week. Assignments and 3 ring binders that are turned in late will not be accepted.



Landscape OSU 251.1: Oval Architecture & Environment

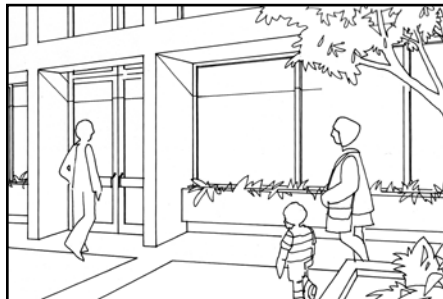
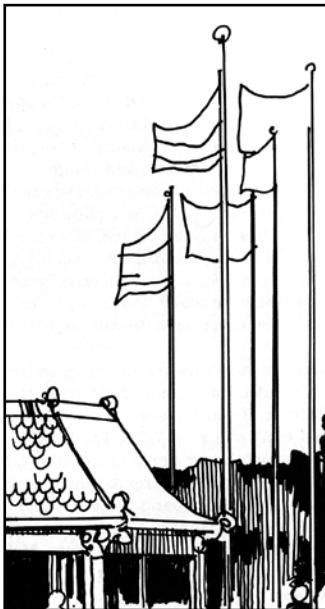
Objective

Drawing what we see leads to a better understanding of how we (and others) see. The goal is to translate physical objects and environments into contour or shaded drawings. In addition, compose and render both objects and environments from a micro (detail) and macro (holistic). The drawings should express "industrial" design highlighting form and function while honing your individual design drawing style.

Locations

- 1) **Contour drawing:** Choose a building, a vantage point, and frame a section that represents the overall architectural style. Details that are important should project, while less important background items should recede.
- 2) **Contour drawing:** Choose a user-centric, functional part of the building, a vantage point, frame it and draw it. Draw the eye with emphasis and detail while simplifying extraneous, peripheral information. The building's entrance is a great example. It doesn't have to be the same building—although it might make a nice series. It doesn't have to be the main entrance either.

Record the vantage points with your camera to potentially finish the drawing at a later time and to include in your process book.



Materials

- 1) Sketch book.
- 2) Pencil set.

Evaluation

Effort and completion of the assignment, visual execution/rendering and craft, as well as a progression towards improving skills.

Grading

The drawings will be factored into the grade of your sketch series to be included in your final course documentation.



Landscape OSU 251.2: Oval Objects in the Environment

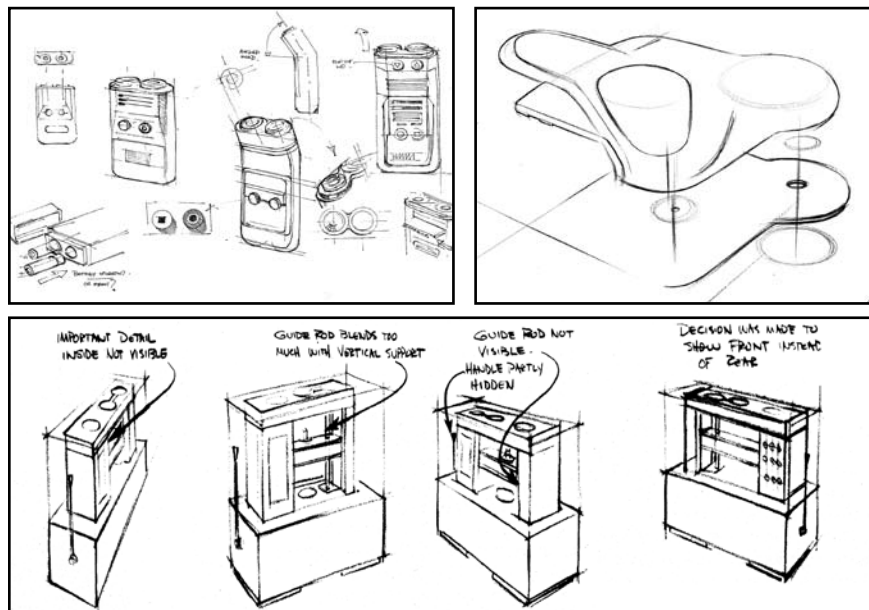
Objective

Drawing what we see leads to a better understanding of how we (and others) see. The goal is to translate physical objects and environments into contour or shaded drawings. In addition, compose and render both objects and environments from a micro (detail) and macro (holistic). The drawings should express "industrial" design highlighting form and function while honing your individual design drawing style.

Objects

- 1) **Contour drawings** (or sparingly shaded): Choose three (3) objects, a vantage point for each, compose and draw them. Each object is something that a user can interact with—although one may stretch the limit (e.g., because you really want to draw a light post). The object should dominate the composition, but some line work representing the environment should also be present.
- 2) **Contour drawing:** Choose one of the three objects from (1) and choose a different vantage point (wider angle?) that best represents that object's relationship to the environment. Though your object should project, the environment should help define the object's purpose, location, etc.

Record the vantage points with your camera to potentially finish the drawing at a later time and to include in your process book.



Materials

- 1) Sketch book.
- 2) Pencil set.

Evaluation

Effort and completion of the assignment, visual execution/rendering and craft, as well as a progression towards improving skills.

Grading

The drawings will be factored into the grade of your sketch series to be included in your final course documentation.

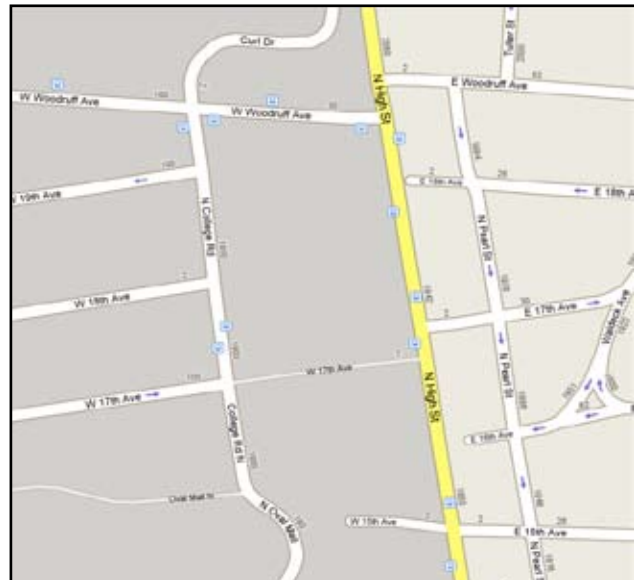


Landscape OSU 251.3: Type as Form in the Environment

Objective Drawing what we see leads to a better understanding of how we (and others) see. The goal is to translate physical objects and environments into contour or shaded drawings. In addition, compose and render both objects and environments from a micro (detail) and macro (holistic). The drawings should express "industrial" design highlighting form and function while honing your individual design drawing style.

- Objects**
- 1) **Shaded & contour drawing:** Choose a building with exterior signage on the east side of High Street between Woodruff Avenue and 15th Avenue, a vantage point, and compose the scene to fit some of the adjacent buildings.
 - 2) Sketch in the scene with a **very** light hand, and then use graphite and pencil to shade the primary focal area—the signage and some (or all) of the building. Look at the letterforms as objects and draw them as accurately as possible.
 - 3) Finally, finish the surrounding architecture, sidewalk details, and pedestrians with line work.

Record the vantage point with your camera to potentially finish the drawing at a later time and to include in your process book.



- Materials**
- 1) Sketch book.
 - 2) Pencil set.

Evaluation Effort and completion of the assignment, visual execution/rendering and craft, as well as a progression towards improving skills.

Grading The drawing will be factored into the grade of your sketch series to be included in your final course documentation.



Landscape OSU 251.4: Outdoor Public Gathering Spaces

Objective

Drawing what we see leads to a better understanding of how we (and others) see. The goal is to translate physical objects and environments into contour or shaded drawings. In addition, compose and render both objects and environments from a micro (detail) and macro (holistic). The drawings should express "industrial" design highlighting form and function while honing your individual design drawing style.

Objects

- 1) **Shaded & contour drawing:** Choose an area in front of Central Classrooms that promotes public gathering, a vantage point that includes one of the sculptural numerals, and compose the scene to fit some of the surrounding details. Concentrate on rendering accurate perspective especially with regard to the elevation changes.
- 2) Sketch in the scene with a **very** light hand, and then use graphite and pencil to shade the primary focal area—the gathering area and the numeral (if it is dominant to the composition).
- 3) Finally, finish the surrounding architecture, local details, and pedestrians with line work.

Record the vantage point with your camera to potentially finish the drawing at a later time and to include in your process book.



Materials

- 1) Sketch book.
- 2) Pencil set.
- 3) Graphite sticks.

Evaluation

Effort and completion of the assignment, visual execution/rendering and craft, as well as a progression towards improving skills.

Grading

The drawing will be factored into the grade of your sketch series to be included in your final course documentation.