A. TITLE: INTRODUCTION TO DESIGN

B. COURSE NUMBER: GMMD 102
   SHORT TITLE: INTRO DESIGN

C. CREDIT HOURS: 3

D. WRITING INTENSIVE COURSE (OPTIONAL): NO

E. COURSE LENGTH: 15 Weeks

F. SEMESTER(S) OFFERED: FALL AND SPRING

G. HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY:
   Two hours lecture, two hours studio/lab each week

H. CATALOG DESCRIPTION:
   Introduction to Design is a studio-based class investigating the tools, materials, and foundational concepts of design. Introduction to Design will present the methodology and critical awareness for problem solving inherent in all design fields. Through the discussion, examination and execution of a variety of design exercises, students will develop their understanding of visual composition and design theory. While the course exercises focus on 2-D graphic design, this broad introduction to design theory develops the creative problem solving skills integral to all fields of design.

I. PRE-REQUISITES/CO-COURSES:
   None

J. GOALS (STUDENT LEARNING OUTCOMES):
   By the end of this course, the student will:

<table>
<thead>
<tr>
<th>Course Objective</th>
<th>Institutional SLO</th>
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<tbody>
<tr>
<td>a. Demonstrate practical awareness of the elements of space, shape, line and color.</td>
<td>1. Communication Skills</td>
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<td>3. Professional Competence</td>
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<td>b. Demonstrate practical awareness of the elements of texture and type.</td>
<td>1. Communication Skills</td>
</tr>
<tr>
<td></td>
<td>3. Professional Competence</td>
</tr>
<tr>
<td>c. Demonstrate practical awareness of layout using grids.</td>
<td>1. Communication Skills</td>
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<td>3. Professional Competence</td>
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<td>d. Demonstrate practical awareness of one or more of the following principles:</td>
<td>1. Communication Skills</td>
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<tr>
<td>balance, contrast, emphasis, arrangement, proximity, repetition, alignment,</td>
<td>2. Critical Thinking</td>
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<tr>
<td>rhythm, scale and proportion.</td>
<td>3. Professional Competence</td>
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<td>4. Intra/Inter Personal Skills</td>
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<tr>
<td>e. Demonstrate practical awareness of the multiple steps of the design process.</td>
<td>2. Critical Thinking</td>
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<tr>
<td>Choose appropriate software for defined design tasks.</td>
<td>3. Professional Competence</td>
</tr>
</tbody>
</table>

K. TEXTS:
   Brainard, Shirl  A Design Manual 3rd edition
L. REFERENCES:

(Selected References)

Brainard, Shirl  A Design Manual 3rd edition
Prentice Hall, Upper Saddle River, NJ 2003

Graham, Lisa  The Principles of Interactive Design
Delmar Publishers, Printed in Canada 1999

Peterson, Bryan  Design Basics: For Creative Results

Landa, Robin  Thinking Creatively: New ways to unlock your visual imagination
How Design Books, Cincinnati, Ohio 1998

M. EQUIPMENT:

Materials:

| Bristol Board | Construction Paper | Sculptimold/Paper Mache Tracing |
| Paper         | Black Ink Pen       | Exacto Knife                    |
| Ruler         | Poster Paints       | Pencil box/bag                  |
| Scissors      | Brush               | Masking tape                    |
| Gluestick     | French Curves       | Carbon Paper                    |
| Drafting/Drawing Board | Drawing Paper | Drafting Kit                  |

N. GRADING METHOD: A-F

O. MEASUREMENT CRITERIA/METHODS:

Final Portfolio
Design Exercises
Quizzes/Exams
Final Project and/or Exam

P. TOPICAL OUTLINE: see attached

Topical Outline

I. Design as Problem Solving
   A. Problem
   B. Criteria
   C. Design Space
   D. Establishing 2-D design as one area of a much broader field/endeavor

II. Problem Solving Procedure:
   A. Problem creation/posing
   B. Brainstorm
   C. Review and select ideas
   D. Roughs
   E. Draft
   F. Analysis and Critique
   G. Redesign
III. Basic Design Concepts:
   A. The Visual Elements: Space Line Shape Texture Value Color
   B. The Conceptual Elements: Space Line Plane Volume
   C. The Relational elements: Detachment Touching Overlapping
   D. Interpenetration Subtraction Union Intersection Coinciding

IV. The Principles of Design: Using the Visual Elements
   A. Division of Space
      1. Scale
      2. Positive/Negative Space
      3. Grids
      4. Division Structures
   B. Balance
      1. Symmetry
      2. Asymmetry
      3. Near Symmetry
      4. Unity
      5. Repetition
      6. Pattern
      7. Harmony
      8. Proportion
   C. Rhythm
      1. Rhythmic Devices
      2. Direction
      3. Pattern
      4. Emphasis
      5. Contrast
      6. Anomaly
      7. Concentration
   D. Variety
      1. Transformation
      2. Complexity

V. Categories of Form:
   A. Realistic
   B. Naturalistic
   C. Abstraction
   D. Non-Objective
   E. Translating form between spaces: 3-D to 2-D
   F. Illustration styles

VI. The Elements of Text
   A. Letter Design
   B. Logo Design
   C. Font/style
   D. Kearning
   E. Spacing

VII. Relating Text to Image
   A. The Analytical versus the visual: Balancing Text and Image in Design

VIII. Criticizing Designs/Commanding Design Principles
   A. Implementation
   B. Evaluation
   C. Criticism
   D. Practical analysis: making well founded criticism in a very theoretical field
E. Applying conceptual theory to practical problem solving
F. Exploring/Discussing Design in various fields

IX. Connecting Classroom Theory to Practical Situations
   A. Different areas of Design
   B. Graphic Design (Advertising)
   C. Environmental Design
   D. Product Design
   E. Fine Arts
   F. Packaging
   G. Product Design
   H. Style/Fashion
   I. Discussing various fields of design
   J. Visiting design centers outside of the classroom, experiencing inside looks at
   K. various fields of design (Fashion, Industry, Automotive, etc)

X. The Relationship between Design and Technology
   A. Function and Aesthetics: or the balance between function and form
   B. Problem solving vs Problem making
   C. The role of technology in problem solving/conception
   D. The role of design in the development and invention of technology
   E. Historical context of design evolution (various fields)

XI. Texture
   A. Relationship of texture to visual texture
   B. Texture; Division of Space; Variety; Contrast; studio/review layout

XII. Repetition as a Form of Change
   A. Creating a superunit from a subunit
   B. Repetition structures

XIII. Motifs, Styles, Trends and Homogeny vs Innovation
   A. The evolution of style
   B. The Circularity of Design…a new look at old ideas
   C. The application of design in different fields

XIV. The Expressive Properties of Design
   A. Tension
   B. Harmony
   C. Conflict
   D. Contrast