Introduction to Digital Design
Boston College Summer Session 2018
Session 1, May 16 – June 20

Meeting time: Monday & Wednesday 2 – 5pm
Classroom: 401F Devlin Hall
Instructor: Brian Reeves  
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(207) 332-2098
Office: 418 Devlin Hall
Office Hours: by appointment 1pm – 2pm on Mon and Wed, or online meetings

Course Description:
This course is an immersive project-based introductory overview of concepts, contexts, tools, and techniques useful in solving a wide range of contemporary design problems, including logos, posters, multi-page printed and online documents, data visualizations, web page designs and proposals for site-specific graphics. Beyond the necessary focus on software, including Adobe InDesign, Illustrator, and Photoshop, the course will incorporate discussion and application of typography, color theory and other 2D design concepts affecting how subject matter is perceived. Students will solve problems on behalf of themselves and choose one or more other clients whom they'll strive to serve.

Course Objectives:
1. Gain proficiency with software tools including InDesign, Illustrator, and Photoshop
2. Learn to more succinctly verbalize observations and opinions about visual form.
3. Deepen sensitivity to typography and design legibility issues.
4. Recognize the influence of visual form on discursive content.
5. Consider the functional power of aesthetics to convey and amplify ideas.
6. Offer constructive suggestions for refinements to the work of others.
7. Learn the difference between Additive (RGB) and Subtractive (CMYK) color.
8. Create custom halftone patterns and duotone images using Photoshop.
9. Learn to print with the printers in the classroom.
10. Learn to exploit inks, using overprinting, knockout, bleed and other pre-press concepts.
11. Gain comfort with using an online print service; prepare files according to their specifications.
12. Consider audience and other contextual factors for each project, including the impact of culture, gender, age, gender and other demographic differences.
13. The student will demonstrate ethical utilization of source materials and language in designs.
Course Assignments:
Students should expect to spend at least 6 hours outside of class each week to keep up on homework assignments. Please note that some weeks will require more time and some weeks less time but the average is 6 hours, with additional work appropriate to each assignment being accepted for additional credit. They include laying out pdf documents & designing logos, custom patterns, data visualization, poster, printed publication, and webpages. Here is a brief description of each (subject to change):

1. Discriminating Tastes:
(warming up) Find at least three (3+) examples of “good” and at least three (3+) examples of “bad” design. These could be images captured from the web, photos taken of objects in space or from books or magazines, or actual objects. First batch of these is due at the beginning of the 2nd meeting. Be prepared to share and discuss why you feel those particular pieces belong in each category. Then follow class demo to put those into an InDesign file with annotations as to why you think they are either good or bad. Keep gathering these and adding at least two (2+) of each to the main pdf document in each of the projects assigned over the semester (see below) to use, in some cases, as direct models.

2. Logo garden:
Visual brainstorming and nurturing ideas to harvest of many logos for various purposes starting with one for yourself. For each client develop a list of brand-defining words - those adjectives or phrases that seem to capture what the client is about in order to help steer choices of typeface, color, imagery, and others. The best ideas will be refined through many stages into increasingly effective combinations of symbols and type that function as a strong signifier at multiple sizes with minimal number of colors.

3. Proposal for larger scale art project:
Develop a proposal for the three 5’ square panels in the O’Neil Library’s Digital Media Studio. Consider how to reinforce the purpose of the space / the needs of the audience and institution. This will result in a single-page layout intended for the jury.

4. Proposal for printed publication:
Develop designs for at least four (4+) different pages of a printed publication with facing pages, such as most books and magazine. Find a printing company that can make the kind of document you’re interested in designing and find their exact specifications. Much more info on this in class. Printed proofs of these will be due in class prior to the final class.

5. Propaganda campaign: agenda-driven posters:
Find something important that you’d like to communicate and develop clever ways to do so by altering and repurposing existing typographical arrangements, like familiar logos and ads. See Sister Corita Kent, ImageVirus and beyond for examples. After multiple critiques and revisions the best of these will be printed in an edition of a particular size (11” x 17” or slightly less). Proofs of these will be due prior to the final class.
6. Data visualization:
Find data about which you’re interested and ideally: have a point of view or just questions. Research and work to turn your fascination into a sophisticated graphic illustration giving the data visual form, complete with clear labels, only meaningful colors, and considered fonts all fine-tuned to make the most powerful point without using extraneous distracting information. The data to be used as a source for the project could come in one or more of many forms. It could be actual numbers and dates, weights and measures, drawn with Photoshop, with graphing tools in Illustrator, or this could be numerical data drawn by a custom program written in Processing with help from the instructor, especially for those students more interested/experienced in pursuing programming. Or the data could be textual, like a story, a film, a play, fashion, poems, quotations, music, etc. You might find an existing data visualization/infographic that has the goods you want to deliver, but needs an overhaul to clean up the extraneous distractions.

7. Webpage Design
Design a layout for at least two (2+) pages of a single website for a client you want to serve. Some basic html and css will be discussed and used to center the design in a browser, but chiefly this will be a layout made in and exported as images using Photoshop, which is how everyone will begin. More advanced/ambitious students will be able to take the implementation of the web coding much farther. It might employ one of the logos from #2 above and/or be in service of the printed publication and/or the final project proposal assignment below.

Course Schedule: (subject to change)

<table>
<thead>
<tr>
<th>Date/Week</th>
<th>Topic</th>
<th>Reading/Assignments</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>05/16/18</td>
<td>logos, InDesign basics</td>
<td>sketchbook – logo garden, find Good and Bad design consider Library project proposal</td>
<td>05/23/18</td>
</tr>
<tr>
<td>05/21/18</td>
<td>No class due to graduation</td>
<td></td>
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</tr>
<tr>
<td>05/23/18</td>
<td>InDesign/Photoshop</td>
<td>Information is Beautiful.net, publication research continue logo gardening, gather assets in InDesign file</td>
<td>05/30/18</td>
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<tr>
<td>05/28/18</td>
<td>No class due to Memorial Day</td>
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<tr>
<td>05/30/18</td>
<td>critique poster design</td>
<td>poster design research &amp; drafts</td>
<td>06/06/18</td>
</tr>
<tr>
<td>06/04/18</td>
<td>critique, work</td>
<td>web-design research &amp; work on poster drafts</td>
<td></td>
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<tr>
<td>06/06/18</td>
<td>Illustrator, image Trace, patterns</td>
<td>pattern-making work, poster and publication proofs due</td>
<td>06/11/18</td>
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<tr>
<td>06/11/18</td>
<td>work</td>
<td>work on projects, poster and publication proofs due</td>
<td>06/18/18</td>
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<tr>
<td>06/13/18</td>
<td>work</td>
<td>work on projects</td>
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<tr>
<td>06/18/18</td>
<td>critique, work</td>
<td>final critique/work on all projects</td>
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<tr>
<td>06/20/18</td>
<td>Critique, work</td>
<td>final critique/work on all projects</td>
<td>06/21/18</td>
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Materials List:
Students are expected to purchase these materials prior to the 2nd class meeting.
SKETCHBOOK - small to medium scale, no lines, doesn't need to be new, can lay flat when open
MARKERS - Sharpie: either a chisel tip or “pro” marker
USB DRIVE – 2GB or more
INKJET PAPER – Epson Enhanced Matte 11” x 17” - 25+ sheets available at Staples and Photo store
Retail outlets for the paper include:
- Newtonville Camera, 249 Walnut Street, Newton, MA, (617) 965-1240 - ask for a 10% student disc.
- most Staples office supply stores
- online at B&H Photo here

Textbooks & Readings (Recommended):
Pablo Picasso, Bull Series, stone lithography
Paul Rand, Saul Bass, The Vignellis, Milton Glaser & many others
Adolf Loos, Ornament and Crime essay
David McCandless, The Visual Miscellaneum
Information Is Beautiful.net
LogoDesignLove blog, Identity Style Guides From Around the World
Sister Corita Kent, hacking typographical memes to further an agenda
Greg Bordowitz, General Idea ImageVirus, Douglas Crimp, AIDS DemoGraphics
Roy Behrens, False Colors: Art, Design and Modern Camouflage
Esthetic vs. Anesthetic graph
Douglass Rushkoff, Program or Be Programmed
CSS Zen Garden website

Grading:
Projects will be graded according to the specific criteria described for each assignment. This grade will be based roughly 25% on class participation (completion of assignments, contribution to class critiques and discussions, improvement over the semester, etc.), and 75% on your final portfolio. The final portfolio PDF will consist of your solutions to all the assignments. More emphasis will be placed upon the continued effort to gain skill and to evolve visual ideas than will be placed upon talent/comfort gained by prior experience. All final work is due at 9pm on the final day of class – June 27th. It is always better to come to class, even if an assignment is not entirely done, than to miss a class entirely. Please refer to University Attendance Policies at: http://www.bc.edu/publications/ucatalog/policy.shtml#attendance

The undergraduate grading system for Summer Session is as follows:
A (4.00), A- (3.67)
B+ (3.33), B (3.00), B- (2.67)
C+ (2.33), C (2.00), C- (1.67)
D+ (1.33), D (1.00), D- (.67)
The graduate grading system for Summer Session is as follows:

- A (4.00), A- (3.67)
- B+ (3.33), B (3.00), B- (2.67), passing but does not count toward degree
- C (2.00), passing but not for degree credit
- F (.00)

All students can access final grades through Agora after the grading deadline each semester. Transcripts are available through the Office of Student Services.

**Deadlines and Late Work:**
Homework will be due at the beginning of each Tuesday class. Late work will be accepted until the final grading deadline.

**Attendance:**
Class attendance is an important component of learning and is required. Students are expected to attend all class sessions. When circumstances prevent a student from attending class, the student is responsible for contacting the instructor before the class meets. Students who miss class are still expected to complete all assignments and meet all deadlines. Students are expected to make an effort to stay up to date with the assignments given during classes that are missed. Each absence each makes it harder to catch up and more than 2 absences begins to lower the student’s grade significantly, especially due to the sequential nature of much the information. When a class is missed students shouldn’t wait until the next meeting to think about the class, but instead should be in contact with classmates and/or the instructor and be prepared with make-up work. Missing 5 or more classes, for whatever reason, is likely to result in receiving no credit.

If you miss class, you cannot make up participation points associated with that class. If circumstances necessitate excessive absence from class, the student should consider withdrawing from the class. Because of the short nature of the course, more than three missed classes will result in potential failure.

Consistent with BC’s commitment to creating a learning environment that is respectful of persons of differing backgrounds, we believe that every reasonable effort should be made to allow members of the university community to observe their religious holidays without jeopardizing their academic status. Students are responsible for reviewing course syllabi as soon as possible, and for communicating with the instructor promptly regarding any possible conflicts with observed religious holidays. Students are responsible for completing all class requirements for days missed due to conflicts with religious holidays.

**Accommodation and Accessibility:**
Boston College is committed to providing accommodations to students, faculty, staff and visitors with disabilities. Specific documentation from the appropriate office is required for students seeking accommodation in Summer Session courses. Advanced notice and formal registration with the appropriate office is required to facilitate this process. There are two separate offices at BC that coordinate services for students with disabilities:
The Connors Family Learning Center (CFLC) coordinates services for students with LD and ADHD. The Disabilities Services Office (DSO) coordinates services for all other disabilities.

Find out more about BC’s commitment to accessibility [www.bc.edu/sites/accessibility](http://www.bc.edu/sites/accessibility).

Scholarship and Academic Integrity
Students in Summer Session courses must produce original work and cite references appropriately. Failure to cite references is plagiarism. Academic dishonesty includes, but is not necessarily limited to, plagiarism, fabrication, facilitating academic dishonesty, cheating on exams or assignments, or submitting the same material or substantially similar material to meet the requirements of more than one course without seeking permission of all instructors concerned. Scholastic misconduct may also involve, but is not necessarily limited to, acts that violate the rights of other students, such as depriving another student of course materials or interfering with another student’s work. Please see the [Boston College policy on academic integrity](http://www.bc.edu/sites/accessibility) for more information.

Canvas:
Canvas is the Learning Management System (LMS) at Boston College, designed to help faculty and students share ideas, collaborate on assignments, discuss course readings and materials, submit assignments, and much more – all online. As a Boston College student, you should familiarize yourself with this important tool. For more information and training resources for using Canvas, click here.

Boston College Mission Statement:
Strengthened by more than a century and a half of dedication to academic excellence, Boston College commits itself to the highest standards of teaching and research in undergraduate, graduate and professional programs and to the pursuit of a just society through its own accomplishments, the work of its faculty and staff, and the achievements of its graduates. It seeks both to advance its place among the nation’s finest universities and to bring to the company of its distinguished peers and to contemporary society the richness of the Catholic intellectual ideal of a mutually illuminating relationship between religious faith and free intellectual inquiry.

Boston College draws inspiration for its academic societal mission from its distinctive religious tradition. As a Catholic and Jesuit university, it is rooted in a world view that encounters God in all creation and through all human activity, especially in the search for truth in every discipline, in the desire to learn, and in the call to live justly together. In this spirit, the University regards the contribution of different religious traditions and value systems as essential to the fullness of its intellectual life and to the continuous development of its distinctive intellectual heritage.

*Please note that this syllabus should be regarded only as a general guide to the course and is subject to change at the instructor’s discretion. ©2016 Boston College Summer Session*