

DESIGN IN POPULAR CULTURE

GRD 4250 Section 003

CRN 18314 Spring 2017

Liz Throop

lthroop@gsu.edu

404-413-5239

Office Hours T, Th 10 - 11 AM

COURSE DESCRIPTION

Prerequisites: GrD 3200 with grade of C or higher, and consent of graphic design coordinator or instructor. Chronology of popular culture through graphic design from the late nineteenth through the twentieth century; presented in a studio problem-solving format; sociological and cultural impact of design and design technology. Lab fee \$20; 3 credit hours.

OBJECTIVES

1. To develop your intuitive decision making process and understand it in the context of larger cultural forces.
2. To explore the relationships between brands and consumer awareness.
3. To articulate and evaluate your design decisions.
4. To become more familiar with how the business world responds to trends.

RESOURCES

Syllabus, project sheets, assignments, etc. will be posted at
GRD4250.blogspot.com

There is no textbook, but you may be expected to read materials distributed via the class blog. You are also expected to use Lynda.com to develop skills in Adobe Creative Suite.

Completed assignments MUST be named *LastnameAssignmentname.pdf* or similar. No spaces or special characters. Naming files correctly and turning them in via SharedSpace will impact your grade.

MATERIALS

Thumb drives WITH YOUR NAME ON THEM
Inkjet paper for CMC printing
Sketchbook or binder for process work
11" x 17" paper such as Hammermill smooth
Camera, or access to camera
Mat board for mounting final artwork

EVALUATION CRITERIA

Professionalism, including ethical behavior, is expected in the classroom/lab environment.

- A (90-100) Work exceeded requirements of the assignment as a result of thorough exploration; used medium in novel and skillful manner; solution presented novel response to core challenges of the assignment. Consistently high level of engagement with class activities, including formal and informal critiques; field trips; posting to class web site.
- B (80-89) Work fulfilled stated requirements; used media and principles of design effectively; drew from research and preparation. Student contributed to class activities.
- C (70-79) Work addressed requirements of the assignment but showed only perfunctory exploration. Competent work or work that may be above average in some respects but not fully resolved. Class activities inconsistent or perfunctory.
- D (60-69) The assignment was completed and turned in, but showed weak understanding of design principles and use of the medium. Student not fully engaged in class activities.
- F (59 and below) Work was never completed; showed misunderstanding of the basic assignment; or disregard for medium. Student rarely engaged in class activities.

DESIGN IN POPULAR CULTURE
SYLLABUS P. 2

ATTENDANCE AND PARTICIPATION

If you are more than 10 minutes late you must inform the teacher after class. Attendance at all classes is mandatory. No more than three absences are allowed in the semester.

Your grade will be reduced by one full letter grade for each absence after the third. You may be asked to drop the class if you have more than two consecutive absences. There are no “excused” absences. If you have a serious family emergency or prolonged illness, it may be necessary for you to repeat the class or receive an incomplete in the class.

You are expected to be on time for the beginning of class and after coffee breaks. Three tardies will be counted as one absence. It is not my job to inform you that you are late to a class. If, for some reason, you must leave early, the time you leave must be noted on the sign-in sheet and this will affect your attendance. You are responsible for any material missed due to lateness or absence. You are expected to return to class with any materials required during your absence and any work currently due.

You are required to attend all field trips.

You are expected to show up and contribute to each entire class. Additionally, substantial time should be allocated for work and research outside of class. All students are expected to submit work by deadlines noted in the schedule. Students may, with permission, submit work before a deadline if some conflict makes it impossible to be present on due dates.

Late work is not acceptable without permission of instructor and will receive a lower grade. Mere attendance does not constitute participation. You will receive credit for participation, which involves showing up alert for the class, paying attention and contributing constructive remarks.

ACADEMIC HONESTY

Plagiarism will not be tolerated and will be reported to the university. Students may be required to drop the course with a grade of “F” and can be grounds for suspension or dismissal from the university. If you are not sure if something is plagiarism, please discuss it with me. More detailed information regarding academic honesty is in the GSU General Catalog.

The course syllabus provides a general plan for the course; deviations may be necessary.

To request accommodation for disability, register with the Office of Disability Services. Students may only be accommodated upon issuance by the Office of Disability Services of a signed Accommodation Plan and are responsible for showing that plan to instructors in which accommodation is sought.

Disruptive Behavior: Students should consult the General Catalog for the university’s policy on disruptive behavior. Disrespect towards the professor or towards other students will not be tolerated.

Security: GSU has installed punch code locks to make buildings safer. Treat labs and studios as secure spaces: Always have your GSU ID card with you when on campus and never allow anyone to use your card. Report suspicious people or activity to faculty, or to campus police at 404-413-2100. Never allow someone else to enter a security-code door with you: make them enter the code themselves. .

GSU has free, confidential counseling available on a walk-in basis daily at the Counseling & Testing Center, 75 Piedmont, Suite 200. See Counselingcenter.gsu.edu for more detailed information about comprehensive services including counseling, nutrition, psychiatry, mind/body clinic, and a performance enhancement center. Crisis counseling is available after university business hours at 404-413-1640: follow the prompts to be connected to a crisis counselor.

SPRING 2017

WEEK	TUES	THURS
Jan 10 – 12	Semester overview, discuss TRENDS presentations and possible topics.	Research TRENDS, build slideshows
Jan 17 – 19	Library research day	Present TRENDS in the Curve.
Jan 24 – 26	Present TRENDS in the Curve.	Finish up TREND presentations; Discuss Brand Extensions (Project 2).
Jan 31 – Feb 2	Field trip to IBM Interactive / 6303 Barfield Road, Atlanta.	BE pinup 11 x 17s showing thumbnail sketches, word association lists, and strategic thinking for 10 or more ideas. These should read from 5+ feet away.
Feb 7 – 9	BE workday, including time to develop your strategic statement. In it, name brand values shared by your product and the original brand.	Meet in groups to discuss final form of your BE project. You should have sketches of how it will look on website, comp, or printout.
Feb 14 – 16	Upload BE strategic statement Lastname_BEstrategy.pdf , and sketches of how your final will look, as Lastname_BEboards.pdf to Sharedspace.	Attendance-optional workday: instructor at conference.
Feb 21 – 23	Last workday for Brand Extension	Critique BE
Feb 28 – Mr 2	Speaker Michelle Parkos. Turn in BE files to Sharespace: <i>Lastname_BEfinal.pdf</i>	Project 2
Mr 7 – 9	Project 2	Project 2
Mr 14 – 16	Spring Break	Spring Break
Mr 21 – 23	Critique Project 2	Turn in Project 2, begin Project 3
Mr 28 – 30	Project 3	Project 3
Apr 4 – 6	Project 3	Project 3
Apr 11 – 13	Project 3	<u>no class: Exit reviews</u>
Apr 18 – 20	Project 3	<u>no class: Exit reviews</u>
Apr 25 – 27	Critique Project 3	Turn in all hard copy and digital files by 5pm

93 - 100% = A
 90 - 92 = A-
 87 - 89 = B+
 83 - 86 = B
 80 - 82 = B-
 77 - 79 = C+
 70 - 76 = C
 60 - 69 = D
 below 60 = F

GRADING FORMULA

Trend presentation 15
 Brand Extension 20
 Project 2 20
 Project 3 30
 Participation 15

PROJECT 1: PRESENTATION

Get experience articulating what trends are, how they are identified, and their impact on clients' businesses – starting with a presentation on a trend.

You will explore trends in preferences and consumer behavior, and how these trends might be important to design practice. After considering a range of subjects and developing a slideshow on one topic, you will share your choice with the class. The “Forecasting” tab on the class blog links to numerous websites and news outlets that discuss trends:

GRD4250.blogspot.com

Explore items there and in magazines that run articles about trends.

Your trend might involve color, technology, new marketing techniques, or licensed properties such as movies and television shows, fashion houses, and stock photography.

Consumer trends are carefully studied, and changing preferences in food, leisure, careers, politics, and transportation can affect design.

In addition to text-based sources, conduct your own informal research. How does the information in news articles compare to your own experiences, to your friends' and family's experiences?

Explain how your trend could impact graphic design – whether the impact involves the tools we use, the styles we adopt, or the markets we communicate with. Suggest ways that designers might respond to the trend.

In your 10-minute presentation you will show, as well as tell, the class about the trend and convince them it is significant.

Turn in your slideshow (PPT, PDF, etc. to Sharedspace)

EXAMPLES

Bloomberg Businessweek ran a story about home offices. The accompanying image is a photocollage that doesn't look surreal or especially artistic: just a choppy cut-and-paste of a man with a computer and notebooks working on a bed. The look seems consistent with BBW's general approach, which often includes wild typography, garish colors, and corny graphic devices. The image seems in tune with our growing distrust of carefully set up and retouched images: it's fake, it's obviously so – and in 2017 that seems more authentic, especially when news outlets have become more and more low-budget operations.

+++

A *New York Times* article discussed decline of traditional frozen foods, and how a few brands are trying a new approach. It's interesting to see how some companies are trying to make these obviously processed foods seem more “natural,” or as gluten-free, high in protein, etc., to seem like “functional” or “healthy” foods. A brand comparison of frozen foods could show the visual aspects of this trend.

+++

Voluntourism – travelling to foreign countries to build schools, wells, teach English, etc. – has become very popular with Americans. “Making a difference” is also being noted as crucial to keeping employees in their jobs. These trends both point toward seeing individuals (tourists, workers) not just as isolated individuals but as actors within social contexts. How are they playing out in terms of stock photography? Are these trends reflected in advertisements?

+++

Forbes says “62% of millennials say that if a brand engages with them on social networks, they are more likely to become a loyal customer.” What does this mean, specifically? Would millennials really buy a brand of food just because a food company has great Instagram posts?

PROJECT 2 : BRAND EXTENSION

Product extensions can expand how consumers think about a company, shifting their perspective about what a product is or can be. Choose a brand that you are familiar with, but that is, perhaps, stuck between being seen as a prestige luxury product and offering a great bargain as a discount brand. Perhaps its technology is no longer cutting edge, or it seems less relevant than in the past (Maxwell House, Tommy Hilfiger, Max Factor). Consider how your new product can add goodwill, fun, engagement, shared perspective, and/or promote the company's values.

Examples of new offerings might be Clinique vitamins, or an app that helps you navigate the Atlanta Airport. It might be an exclusive racetrack where you can drive a Porsche, a destination-worthy bar at a brewery, or shoes featuring a restaurant's logo. Movie tie-ins are obvious ways to create excitement about brands, but tying in popular products (Kitkat and Legos), popular art (Sharpie drawings on luxury cars), clothing lines by celebrities (benefitting charities, of course), designer furniture made from a company's product (Ceasarstone) are all possibilities. Your design may or may not be a product that is profitable to sell, but it must enhance the brand to consumers. Consider the company's target market beyond basic demographics. What do consumers need to overcome to embrace the brand? What is the brand promise?

■ ***First in-progress discussion: Sketch/write about TEN OR MORE possible extensions for your brand. Make sure some are extremely distinctive or novel. Try to make some funny. Explore how to keep the brand in front of the consumer (prominent on a shelf in a store; kept on a desk or kitchen table; on the consumer's phone). Name brand values shared by your product and the original brand. Redraw all in bold marker on 11 x 17 sheets so it reads at 5+ feet away.***

■ ***Write up your strategic thinking about why your brand extension will revive the company. Turn in 150 - 500 words as a PDF.***

■ ***Gather screen grabs, take photos, try out the existing product. Show me you have seriously considered the important sketch stage of the project through a PDF showing drawings, mood board, word association lists, etc.***

Create your package, app, or other merchandise, or create convincing images of it. Think through all aspects to convey your strategic idea and capture the feel of the brand. You might create photographs of people using your product, or you might make diagrams showing how it should be assembled. You might render the environment where the product will be sold or consumed. The project is wide open, but you are responsible for making your final presentation convey why your product is a great idea for your company and why consumers would be excited about it.

■ ***Output images and mount on boards for final critique. You must turn in BOTH a PDF of the final and the board.***

INTUITIVE COLOR EXPLORATION

Devise an abstract color composition based on 7 to 9 colors developed in class.

Take time to explore which aspect of yourself that you want to express — You might explore who you want to be or who you are becoming.

Kim and Markus: Deviance versus individuality, East and West

DEVELOP A PALETTE

There really aren't many rules or suggestions for this color selection other than your feeling that they work well together and you would like to try designing with them. Take time to explore variations in hue, value and chroma, and considering their relationships.

Your palette does not need all different hues — though that is possible. Explore chroma and value variations of a few hues.

CREATE COMPOSITIONS

Limit compositions to 10 x 10 grid so the focus stays on color. Keep it “vector” i.e. no blending or mottling of flat colors within grid units. Create a composition through classic methods:

~ Establish a prominent focal area via dramatic value contrasts, hue juxtapositions, converging directional elements, prominent location, and strong clarity of edge.

~ Balance the focal point with at least a couple of minor focal areas. Subdued hue and value contrasts, lower chroma colors, and peripheral locations keep these elements from dominating.

Komar and Melamid and taste