

Design Course

Designed Coursework in Visual Communication

Towards Rational Design Decisions

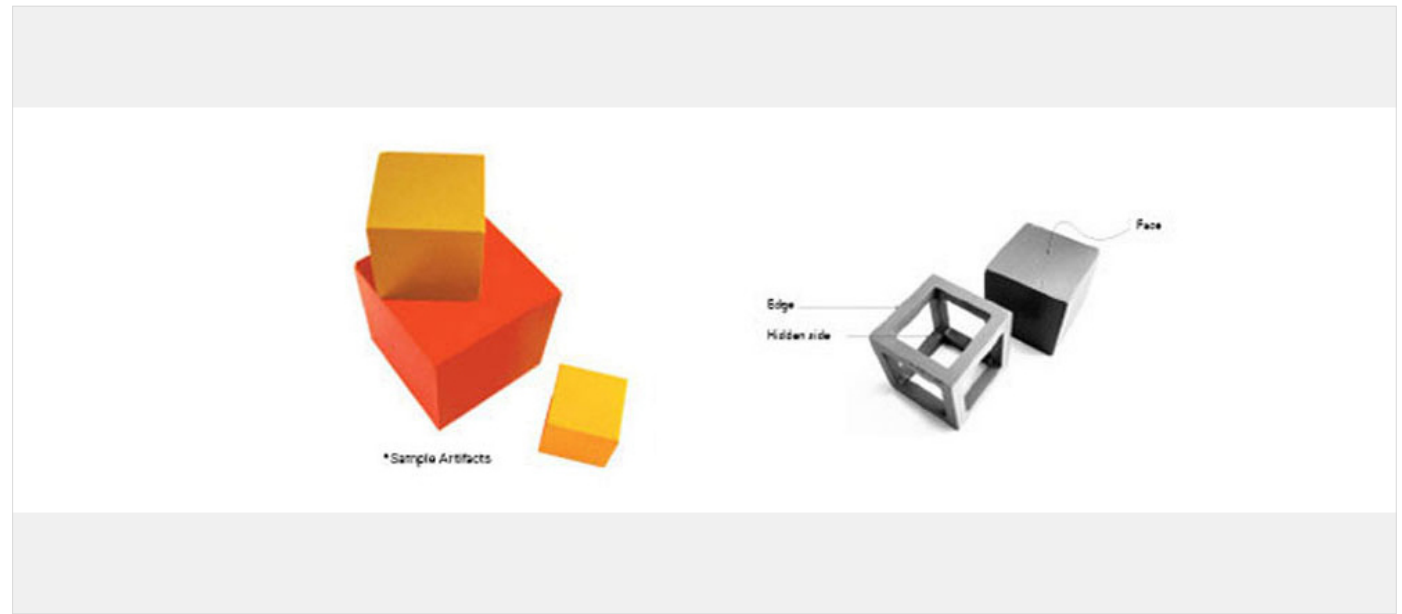
by

Prof. Mandar Rane

IDC, IIT Bombay

Source:

<https://www.dsource.in/course/designed-coursework-visual-communication>



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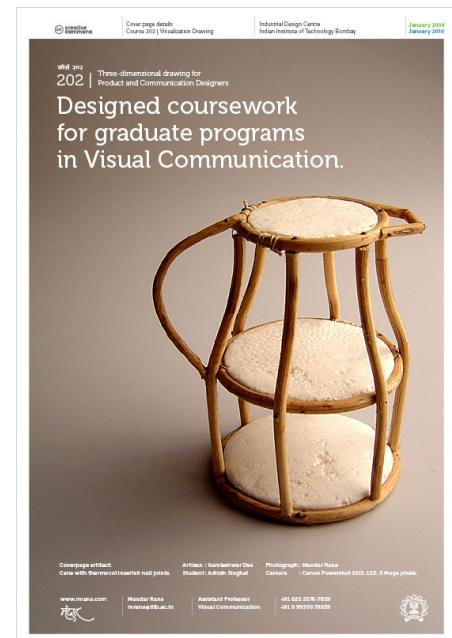
<https://www.dsource.in/course/designed-coursework-visual-communication/introduction>

Introduction

This is a collection of courses and assignments taught across a span of seven years to undergraduate and post-graduate students of design in various institutes across India. The first course Visualization Drawing is a methodical approach to teaching, drawing of three-dimensional objects to novices. This is a basic course for product designers as well as communication designers. The second course on Design Analysis & Critics, is concerned with practical application of variables such as distance, value and scale in typography. The Corporate Identity Program is a set of eight assignments providing a systematic guide, traversing across the basics of figure & ground, as well as typography, to train a student to design effective logos or symbols. These courses are followed by others like Graphic Design, Computer Graphics and Elements of Design Parts 1 and 2.

Evaluation Criteria for Student's Work:

- Accuracy and neatness in execution
- Devotion and diligence towards the work
- Regularity and punctuality in attendance
- Frequency in interaction with teachers
- Presentation and documentation
- Time management and punctuality in submission



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Visualization Drawing

With the increase in number of computer modelling solutions, the reason to learn sketching as a skill leads to a debate- whether this skill is necessary to acquire, between novice learners and traditional instructors. The term sketching in the course refers to the activity of drawing (representing) three-dimensional objects located centrally, surrounded by students along the periphery of a circle.

The art of sketching in design schools is currently acquired through perseverance and can be considered liberal to invite a methodical approach. Growing impatience and the need for instant results in novices are in contrast with respect to representation skills which are generally achieved by extensive practice and patience. Given the context, this course is a collection of students' work conducted over two years of teaching drawing of three-dimensional objects at the Department of Design, Indian Institute of Technology Guwahati, Assam, India.

Sketching should be understood as skill, which requires a certain kind of dedication and sustained enthusiasm. Students with lesser aptitude or weakness in drawing encounter repeated failures in early stages of sketching. This creates a fear in them and they begin to consider this skill as an inborn talent, which cannot be attained through practice. With designers being exposed to computers as a new tool, such students display reluctance to sketch and term it as an artistic ability rather than looking at it as a tool to enhance visual thinking. (Bradshaw, 2002)⁸.

To be an efficient product or communication designer, a student must master skills of representing thoughts in a visual form (2D and 3D) through sketching. The ability of a student to sketch or draw a three-dimensional form with precision lies in going beyond external appearances, to internalize the underlying structure and geometry of the form. In real world, the underlying structure (fig.1.) is never revealed unless the object needs a repair or a new structure has to be built.

In comprehension to the problem of three-dimensional drawing, the course presents newer methods to teach transition from two-dimensional to three-dimensional drawing in successive stages. It further guides the students towards visualizing additional forms over the artifacts presented to them. Moreover, the argument- why should novices learn to draw/ sketch three-dimensional forms as hidden structures, (i.e., as opaque objects), is put forward in the form of course work, 'Visualization Drawing'.

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Assignment-1



Assignment-3



Assignment-5



Assignment-2



Assignment-4



Assignment-6

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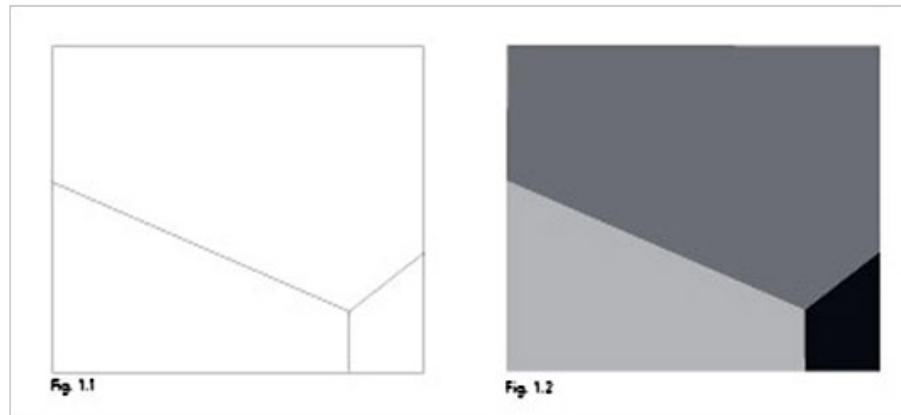
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Assignment-1

In the course Visualization Drawing 202, the focus would be to hone our abilities to draw three-dimensional forms with accuracy and precision rather than realism, (which is usually perceived by most of the novices as the definition of good drawing). This perception induces a fear in them to consider the act of drawing as an inborn talent, which cannot be attained by practice.

The course does not seek an expressive or subjective representation of the form. Instead, our aim is to develop our ability to represent the structure of a given form. Your knowledge of perspective drawing is a prerequisite for this course. At rudimentary levels of the course, we will engage in seeing and drawing the provided artifacts, until we develop the ability to draw basic three-dimensional forms with precision. In the advanced levels of the course, we will be challenged to visualize an element on the artifact, either to replace the existing element or think of an additional element. For example, if the artifact is a mug we would try to visualize a new handle for the mug. This act will be recorded as drawing of the new visualized mug (a new form).



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Assignment:

Task 01:

Draw a cube with closed eyes. This act will help us understand how one visualizes the structure in the mind, when the task to draw a three-dimensional form is given. "This technique gives us a practice in visualizing a shape with concentration and makes positive lines in the right place", (Robin Capon, 1993)4.

Task 02:

In a given rectangle, draw three lines which converge at a single point. It is mandatory that the three lines should touch three different sides of the rectangle and form approximately equal angles amongst them i.e., 120° each. Create alternatives with orienting those three lines at different positions of the given format, so that they are perceived as three different planes with varied area proportions. Shade each plane with an ascending degree of gradations increasing the percentage of grey from 20° to 40° to 70° with a pencil.

Stationery:

- Pencils: 4B, 6B, or Staedtler Lumograph 6B (you need more control over your hand while handling Staedtler Lumograph 6B. The pencil is very smooth and quickly creates dark tones).
- Paper: 10, A4 size, Alabaster Papers (100 gsm)

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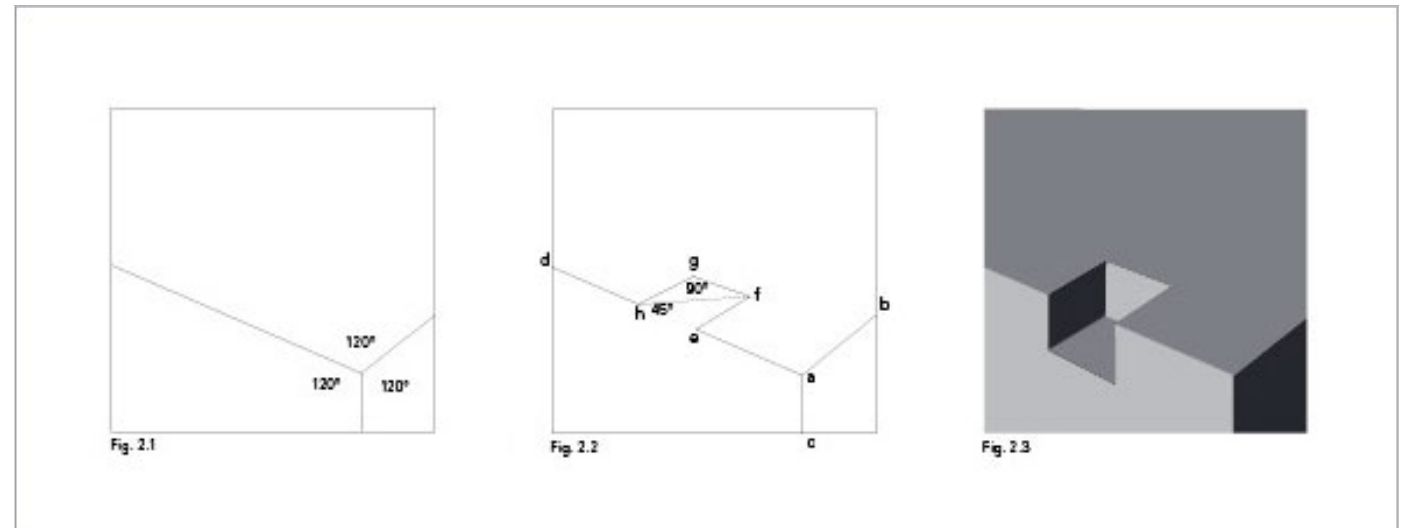
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Assignment-2



Task 03:

1. Create a point or a dot in the given square format, at the place of your choice.
2. Originating from this point, draw three lines so that they touch three different edges of the outlined square format. The angle created between these lines should be of 120° each. (Please see Figure 2.1).
3. Modify any one of the three lines as shown in Fig.2.2. The modification of any one of your chosen sides need not resemble the figure. The figure is just an example.

Line a/d* was modified along the plane and e/f, f/g and g/h were created. Take care e/f and g/h are parallel to side a/b, and f/g parallel to a/d, as it is mandatory to create a shape which forms an angle of either 90° or 45° .

*Choose the longest line for modification rather than the shortest among the three.

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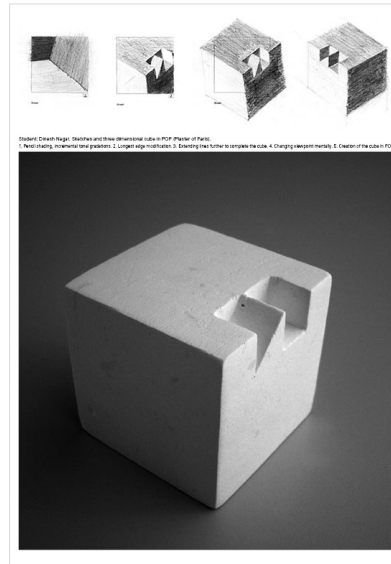
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Task 04:

Complete the rendered version of your line creation to reveal the faces of the form. See fig 2.3



Task 05:

Extend the three lines which had diverged from the point, beyond the boundaries of the square outline to result in a cube.



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Task 06:

Rotate the cube mentally on an axis, so that the modified side has a different orientation in comparison to what it had earlier. Draw this new picture of the cube visualizing in its modified orientation on a new A4 sheet. Create a cube with the altered edge in POP.

Stationery:

- Pencils 4B, 6B, or Staedtler Lumograph 6B (you need more control over your hand while handling Staedtler Lumograph 6B. The pencil is very smooth and quickly creates dark tones).
- Paper: 10, A4 size, Alabaster Papers (100 gsm)

Note:

Keep your sheets clean and tidy while submitting.

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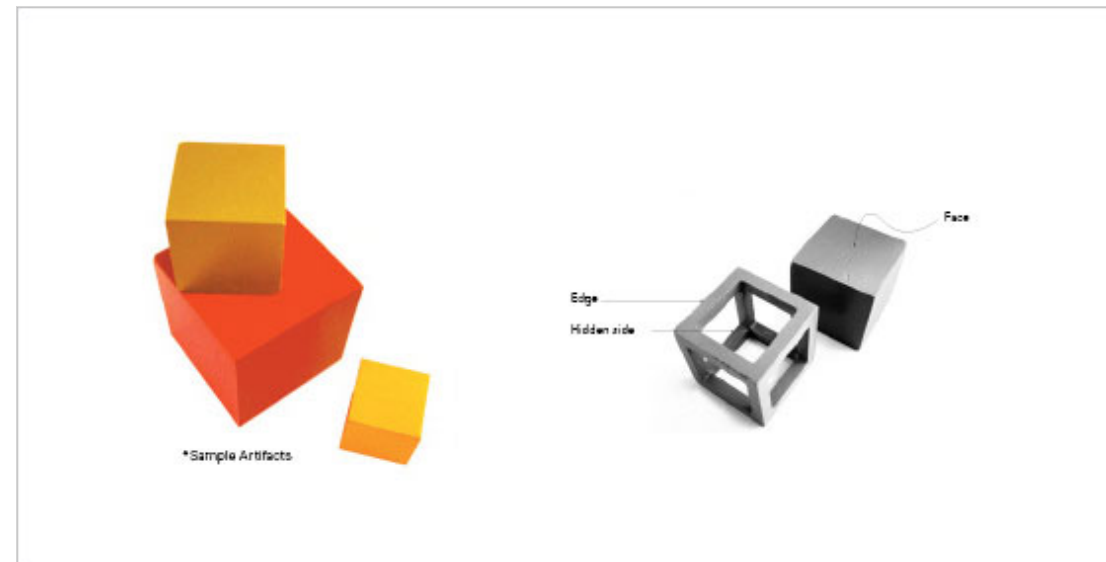
Assignment-3

Task 07:

In this exercise, some sample artifacts* will be provided to you. We will draw these artifacts (cubes of various sizes), in different configurations. We would also shift our viewpoints (physically) while drawing them. We may encounter configurations where these opaque cubes would overlap each other and make our task difficult, at times, forcing us to visualize the hidden side.

In an opaque object, we can never see the hidden structure (lines or edges) that constitutes a form. Therefore, when we are presented with a complex form (a combination of several forms, e.g. cylinders, cuboids, or pyramids), we usually end up tracing the contours of the form (refer to drawing of a stapler by Abhijit Das). Whereas, when the form is simple as a cube we prefer to visualize the structure of the form.

To be able to draw a three-dimensional form with precision, a student should go beyond external appearance of the form. He should try to understand the underlying geometry and structure of things. This leads to an argument that while sketching three-dimensional objects why should one attempt to draw them as solids (opaque objects) with hidden faces or edges? Why can't we make them transparent?



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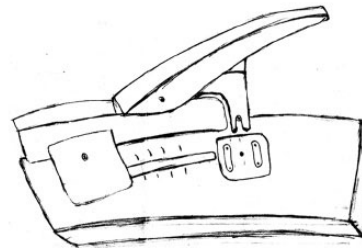
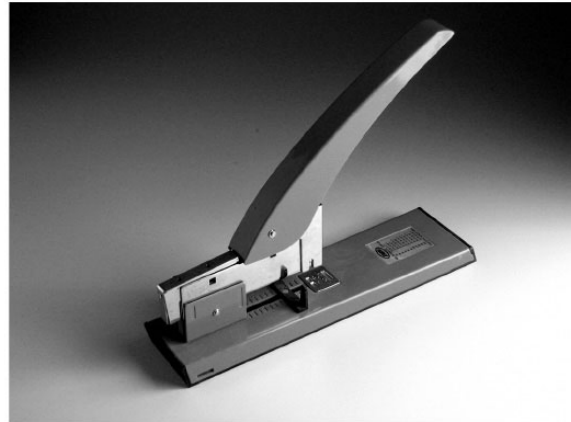
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Task 08:

The second session of the assignment will provide artifacts which will be transparent. It means the student will be able to see-through the artifact (refer to see through cubes by Nishant Mungali), making it easy for him to understand the structure of such solids. It is important that drawing the structures of cubes and rectangular solids should be practiced regularly, for there begins the foundation to construct other forms (cylinders, pyramids, etc.). To check this fact we will draw cylinders inscribed in the cubes and understand the exercise.



Visualization Drawing. Student: Abhijit Das
 (Above) Photograph of a large size single. (Below) Sketch by the student results in a distorted picture of the attempted effort. A novice attempts to draw a three-dimensional object by following the contours. He adopts the natural way of seeing and drawing; primarily to involve the act of tracing contours of the given object and then his struggle to achieve proportions and planes in which the object lies.

In the last exercise, we learnt how three lines when shaded along their respective planes were perceived as a corner of the cube. A Boolean operation to the modified edge resulted in creation of more faces for the cube. All lines ran parallel along the corresponding faces because the resultant was a cube. It gave us cues to create intrusions along the modified edge. The appropriateness of the modifications was cross-checked with the fact that all lines should be parallel to each other.

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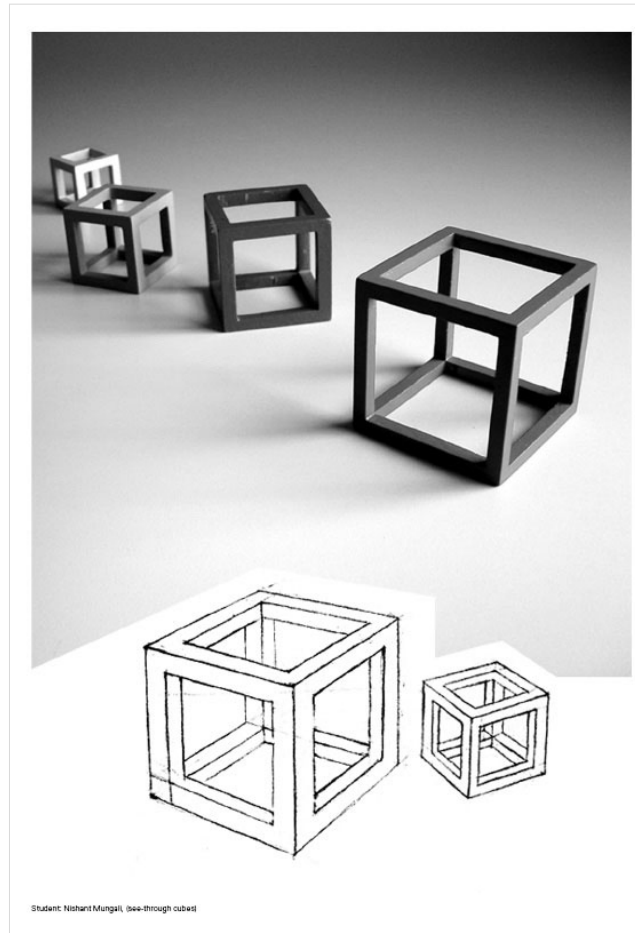
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Note:

Edges of the cubes form three sets of lines, one vertical and two horizontal, each having its vanishing points in perspective. When we draw objects kept very close to us, the vanishing points of these lines are too far away to converge on paper, we are drawing on. When these vanishing points are made to converge forcibly in the drawing, it looks artificial and more mechanical. (Francis D.K. Ching)¹

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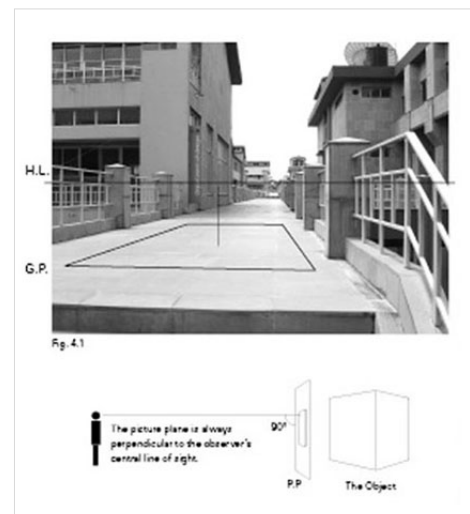
Assignment-4

It depends on each student to constantly work towards honing the skill of drawing three-dimensional forms. Exercises can only create environments or approaches to understanding the basics of three-dimensional drawings, but to be able to draw them successfully, apart from class assignments, one has to maintain his/ her sketchbook and keep on practicing this art.

Our attempts to draw cubes kept on a white background in the previous task, must have led us to new experiences and difficulties. To make the task easier, we added colored backgrounds with grids beneath the cubes. It gave us reference points or clues to plot the cubes on a two-dimensional surface like paper. We also noticed how solid objects when made transparent, (i.e., when the structure is made visible) allowed us to see through the solid cubes, which usually does not happen in the real world unless the object is made of a transparent material, like glass. In this assignment, we will sketch structures in our neighboring environments (outdoors), buildings, large halls, corridors, etc.

Task 09:

See Fig 4.1 and read the terms explained below the picture. Your task begins by shooting a picture (black and white) as shown in Fig. 4.1; either in one-point or two-point perspective. Shoot a picture with a digital camera on the finest quality that your camera offers and take a print of the same on an A4 sheet. Cover this print with a tracing sheet of A4 size and trace the picture (not exactly) but to get a general idea of what the picture is about, by creation of contours. No need to shade the picture. It should be a line drawing. Be conscious while tracing the lines onto the tracing. Complete the picture by depiction of the imaginary horizontal line shown in Fig. 4.1.



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Task 10:

Take a new tracing sheet. Keep it above the previous tracing sheet. Now trace out some structures/ buildings on this tracing sheet and then visualize new structures within the same solution with modifications. Use horizontal line as a reference to create your new visualized picture. You are expected to alter the picture to create new buildings or add trees or imaginary cubes. Feel free to visualize new and interesting solutions (apart from those mentioned above).

Consider the Diagram:

Picture Plane (P.P.):

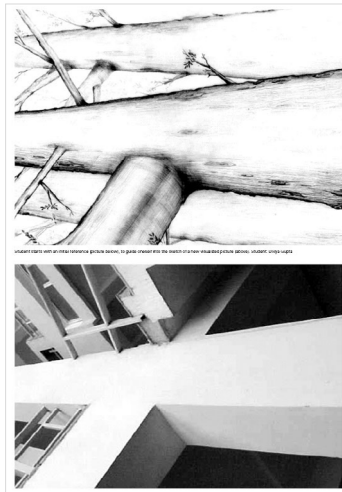
When we draw a perspective, we transfer onto a drawing surface what we see through an imaginary transparent picture plane; the drawing surface becomes the equivalent of a picture plane.

Ground Plane (G.P.):

The ground plane is a horizontal plane of reference from which heights in perspective can be measured. For example in the picture above the ground plane is the floor of the passageway.

Horizontal line (H.L.):

The horizon line runs horizontally across the picture plane and corresponds to the viewer's eye level above the ground plane. For a normal eye-level perspective, horizon line is at the standing height of the observer's eyes. It moves down if we sit down on a chair or moves up if we look from a second-storey window. Even if actually not seen, the horizon line should be drawn lightly across the drawing surface to serve as a level line of reference for the entire composition. (Francis D.K. Ching)¹



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Assignment-5

Task 11:

We continue our efforts to practice new structures, through these provided artifacts. Your knowledge of ground plane, picture plane, and horizontal plane will be put to practice in an indoor setting, where in, the object will be kept very close to you. The horizontal line or your eye level will affect the way an ellipse is perceived, (above or below), especially with cylindrical objects, which are usually inscribed inside cuboids. All cylindrical objects are a result of subtraction from rectangular solids, so always begin by imagining rectangular solids around cylinders, to deduce the original form.

Fig. 5.1 shows a display of artifacts which will be provided in this exercise. A bottle depicting the inner structure of the form and a jug (without a handle) tilted over the bottle representing the various ellipses to be practiced while sketching, (usually it is difficult to draw objects when objects are opaque because one has to visualize the invisible hidden structure (form)).

Assignment-1:



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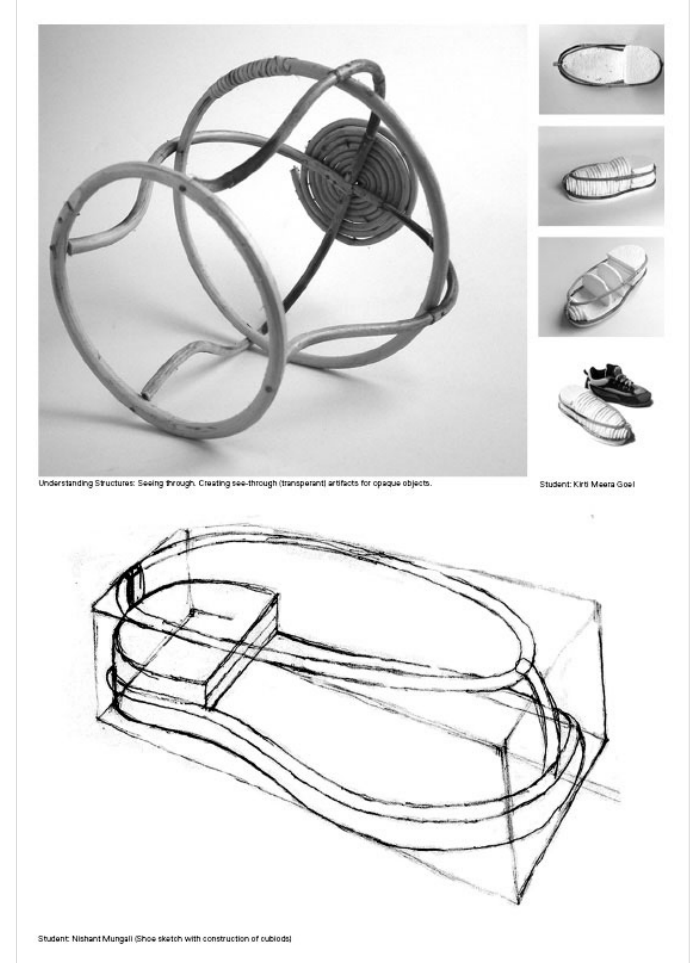
Assignment-2:



Assignment-3:



Assignment-4:



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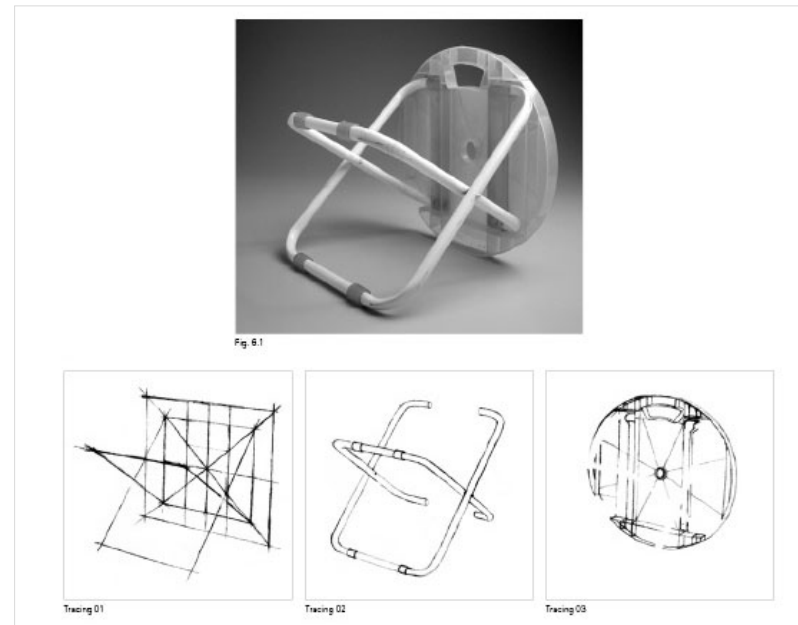
Task 12:

Place the given artifact in adequate light to see it comfortably. Then using a digital camera take a photograph of this object. Take the photograph exactly from the same point of view and distance, with reference to which you'd represent this object in your three-dimensional sketch. Now to represent this object on paper, take three tracing sheets (Gateway*) and gradually build up your sketch on each successive sheet. The breakup of the object into basic primitives, central to the object should be considered, as well as the method of inscribing the object inside the cuboid should be practiced. For example, you could use the first tracing sheet to draw only the basic shapes or lines which contain or define the object. Later, you can add additional contours and indents to the basic shape on the second sheet. Use the third sheet to depict the finer details and complete the 3D representation of this object (in three or four successive stages). (See Fig 6.1).

You can compare your final sketch with the photograph you shot and edit the tracing sheets individually to remove discrepancies in your drawing.

* Gateway is a well-known brand for tracing sheets.

Assignment-1:



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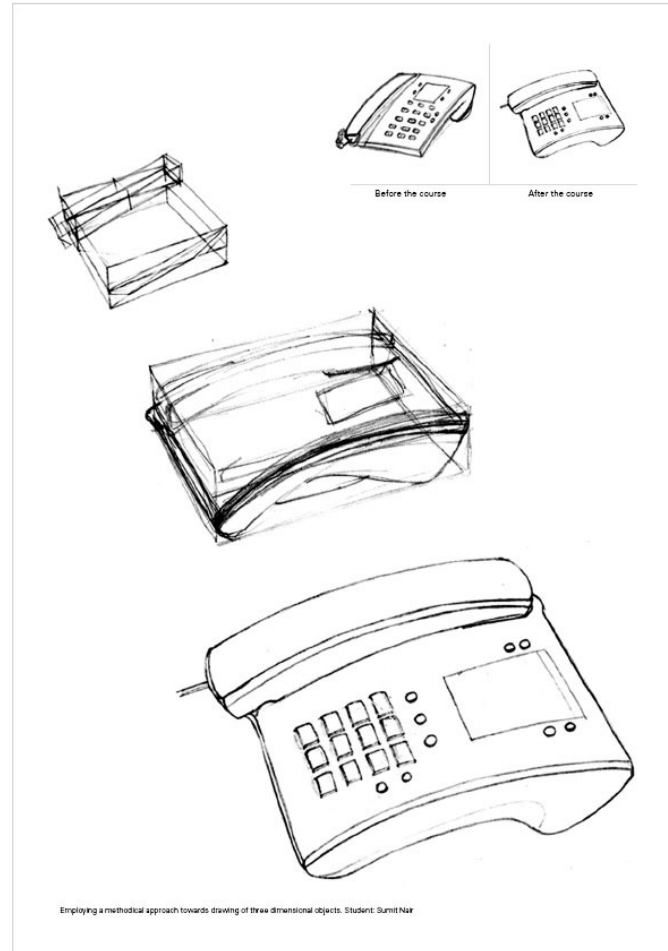
Prof. Mandar Rane

IDC, IIT Bombay

Source:

<https://www.dsource.in/course/designed-coursework-visual-communication/visualization-drawing/assignment-6>

Assignment-2:



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3. Design Analysis and Critics

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Design Course

Designed Coursework in Visual Communication

Towards Rational Design Decisions

by

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IDC, IIT Bombay

Source:

<https://www.dsource.in/course/designed-coursework-visual-communication/design-analysis-and-critics>

Design Analysis and Critics

Introduction:

The material and practical nature of the world makes us vertical rather than lateral thinkers. Therefore, assignments in Basic Graphic Design¹ are compartmentalized into right and wrong by vertical thinkers. While doing an assignment if a functional reason is not found to act upon, then such assignments are labeled as irrational. Therefore, at times it becomes critical for the instructor to design courses, which need students to utilize both, the left and right hemispheres of their brains, instead of creating dominance of one kind of thinking over the other.

This course will focus on task of a pragmatic nature. It attempts to enable a student to practically do things on his own. The aim here is to work on solutions and analyze them with a solid foundation of elements and principles of design. The primary objective is to help the students perform the role of a critic as well as help understand the underlying analysis of communication design solutions related to type and images. The attempt here is to prepare the students to judge their design solutions with more objectivity, releasing them from the notion of mere likes and dislikes.

1. Basic Graphic Design:

It includes teaching of elements and principles of design. These courses are exploratory in nature and the objective is to learn by doing/ experiencing.

2. Metaphor:

A metaphor is a figure of speech in which a word or phrase is substituted for a dissimilar subject to suggest a likeness or link between them. The original word or phrase then takes on qualities of the linked subject, increasing understanding.

3 Analogy:

Analogy is the term for a description derived from a process of reasoning from parallel or similar cases explaining what unlike things share in common.

⁵ (Elizabeth Resnick, 2003)

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Assignment-1



Assignment-3



Assignment-5



Assignment-2



Assignment-4



Assignment-6

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Assignment-1

The act of arranging words in a given white space is not random. Words (content) and the space (format) interact with each other. A graphic designer designs an arrangement with an underlying, hidden visual hierarchy of the given content. Graphic designers create order of importance, i.e., try to create emphasis in the elements on the page. Hierarchy defines the visual flow, the priority of elements (from larger to smaller) defining a visual path for the users' convenience to decode the presented information. We will try to experience these visual hierarchies through a series of assignments and find out how elements and principles of design affect these hierarchies.

Task 01:

A list of words is provided and you have to arrange these words, either close or far away from each other (in distance) within a given format.

Try to exploit the subtle spatial distance, which would exist between those two words in reaction to the question asked for each word:

1. Your Name* (Write you name in the predefined format.)
2. Birth Date (How far you are from the date when you were born?)
3. Death (For how long would you aspire to live, from the present state?)
4. Birthday (How far or near you are from your next birthday?)
5. Dumb (How far are you from being dumb?)
6. Intellectual (How close you are to being intellectual?)
7. Father (How close are you to your father?)
8. Mother (How close are you to your mother as compared to your father?)
9. Friends (How close are you to your friends than to your parents?)

This is an endeavor to use typographic variables, to design visual answers for a user/ viewer. One may develop richer sensitivity towards white space or negative space.

Note:

Use Font: Franklin Gothic Medium Condensed/ Regular,
Font Size: 20 pts

*Do not write your surname (Write your first name)

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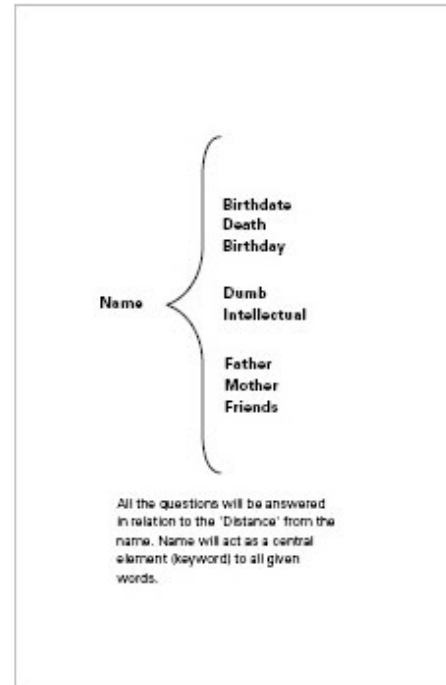
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Assignment-2

After the successful completion of the task 1, if we analyze the words and their relationship to the questions asked, we will be able to retrieve some answers resonating from the arrangement of words in relation to their distance, i.e., (away from or near to). Therefore, the probable question to a solution would be - is the student more (close) attached to his mother when compared to his father? We can derive visual answers through subtle spatial distances, deliberately altered by each subject to achieve the desired result in his solution. Now we will study the same questions by changing the acting variable, either to the 'Value' or the 'Scale'.

Task 02:

We are already familiar with the questions asked in the previous assignment. The same questions (as in task 1) are supposed to be addressed in this assignment. Here you are supposed to replace far and close in relation to the 'Value' of the achromatic colour 'Black'. Lighter the value of black more is the distance; darker the value of black, more is the closeness. Comprehending this simple relationship of far and close to the given variable 'Value', you are expected to design task 2. You should not think of the variable 'Distance', rather you are only working with the variable 'Value'. Please note, your solution will be judged on the basis of 'Value' and not the 'Distance'.

| Variables | (away from) | (near to) |
|-----------|-------------|-----------|
| *Distance | Farther | Closer |
| Value | Lighter | Darker |
| Scale | Smaller | Bigger |

*Already experimented variable in Task 01

| Value | Scale |
|-------|-------|
| Value | Scale |
| Value | Scale |
| Value | Scale |
| Value | Scale |
| Value | Scale |

Demonstrating meaning of the two variables 'Value' and 'Scale'

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Assignment-3

The completion of the three tasks gave us an idea, as to how variables such as distance, value and scale, affect the word relationships of 'away from' (far) and 'near to' (close) in a given format. All the variables were trying to create 'emphasis' (a principle of design) for each word, against the posed questions in their respective groups.

“Emphasis indicates the most important element on the page based on the message one wants to communicate. It could be said as the element which stands out and gets noticed first. The most emphasized visual element in design is called the focal point, because it attracts the viewer’s attention first”. (Resnick, 2003)5.

Therefore, we understand that emphasis creates an order of importance for the content (information). Information that has to be communicated will usually have an order of importance (in the hierarchy of the content or the context to which it relates). It could be also defined as the starting point or the reference point to begin within each chunk of information. As graphic designers, we create these hierarchies in given contextual constraints to ease retrieval of information for the user/ viewer. This hierarchy is achieved in design solutions by employing elements and principles of design to one’s advantage.

Task 04:

- a. Employ line (an element of design) in the background of your solution, in high key, to emphasize your name. Use the line to enhance 'maximum' perception of distance. Your use of line should not disturb readability of the solution. Clue - Attempt to alter the topology of white space to visualize depth.
- b. Create emphasis for your 'Name' using the variable distance, you are not allowed to change the font. Only variable of distance can be altered to your advantage. Questions to be answered will remain the same.
- c. Fill the whole background with 100% (k) black and try to emphasize your name. (You can to use all three variables to achieve your solution, but you cannot to change the font). Questions to be answered will remain the same.

See Figure:

Emphasis attracts the user attention to a particular point in the presented information first. The most emphasized element is called the focal point (for example, No.1 in the picture, forces visual attention). Secondary and tertiary focal points are called accents. (No.2 and No.3 are accents)

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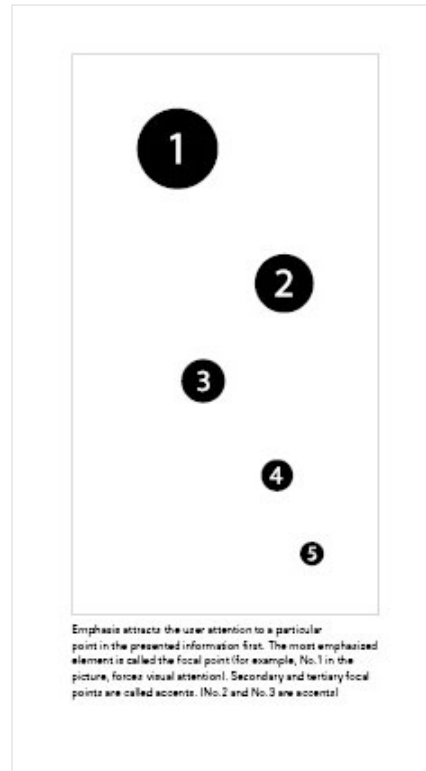
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Assignment-4

When we compare a piece of art and the work of the graphic designer from a viewer's (user) perspective, it would be necessary for us to understand the difference between both kinds of visual enquiries. An artist creates art for self expression and the viewer has the freedom to interpret meaning out of the artist's expression.

A graphic designer encounters lesser chances for self expression, barring a few exceptions like book covers or posters. Moreover, designers can never be physically present to explain their designed solutions to the viewer. Graphic designer has to visually communicate the clarity of the message, without being present in person, making it least ambiguous as well as achieve their sole goal of effective communication. You have to understand this difference before designing solutions and prioritizing the viewer's perception and perspective.

Task 05:

In this task one has to predefine the numerical order (1 to 13) for the words of the previous exercise and the additional words shown in the figure 5.1 as per one's own preference. This numerical order should be independent of the relationships they share with the keyword (name) and has no relation to the questions that were asked earlier. Your task is to define your own numerical order to the given set of words. Your solutions will be judged on the basis of your predefined numerical order.

So, first, you begin with assigning a number to each word, including your name. You will present your numerical order in the format that would be provided. Once the numerical orders are frozen write a description for each word consisting of 15 words. (Please revise your description to maintain a minimum of 13 words or maximum of 17 words). All descriptions have to be presented according to the predefined format. Create your solutions in the given format. Even though the viewers will be unaware of the numerical order while judging your solution, ensure that your solution makes them perceive the same numerical order which you had preset.

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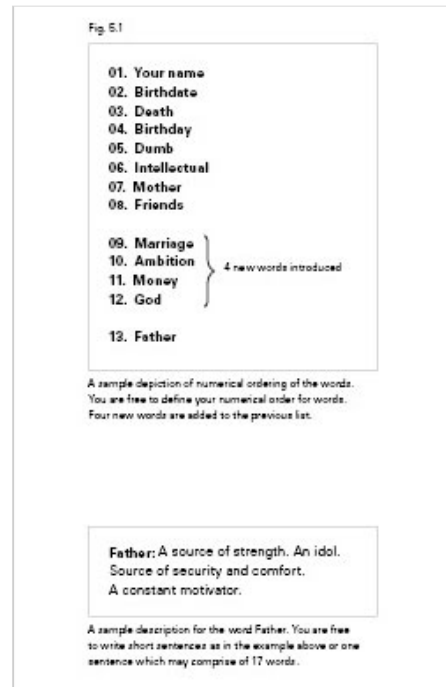
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You are expected to come up with two solutions:

- a. Define the order of 13 words without descriptions, use same font, and consider all three variables.
- b. Define the order of 13 words with descriptions for each word. You have full freedom of using any font with additional elements of design to support your solution.

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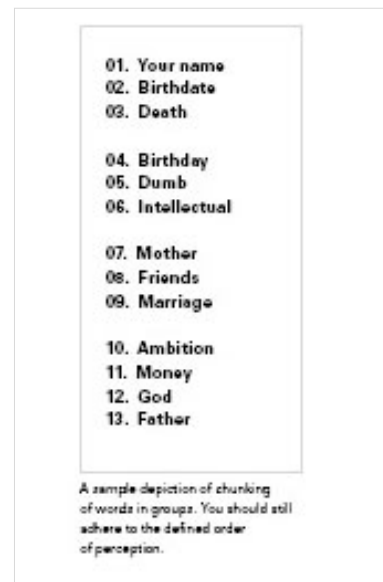
Assignment-5

In communication design, an important factor to be considered is the amount of information to be conveyed. It may vary upon what one wants to communicate, in what quantities, and to whom. Communication, therefore, could be for a leaflet, a telephone directory, a brochure, or a poster.

The common criterion across various communication media is to define an order of priority related to the sequence of information. When the amount of information is less or the variety of information is limited, hierarchy of information in a group or groups needs to be highlighted. In such situations the role of emphasis shifts with respect to each group. It can be also termed as developing a sense of visual/ logical sequence in the information. For the upcoming task (task 6) we will try to chunk information in groups to understand the concept via the presented hypothetical situation.

Task 06:

The viewers are supposed to perceive the same numerical order of words in the solution of this task, as they did in the preceding task. But additionally, the objective is also to make the viewer perceive four distinct groups consisting of elements (1 to 3), (4 to 6), (7 to 9), and (10 to 13), respectively, of the predefined numerical order. This chunking of elements into four groups should not conflict with the individual perception/ sequence of these elements from (1 to 13). Here the subject is free to use all elements and principles of design, except the element colour.



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Assignment-6

Task 07:

As instructed in advance, you all should have clear, black and white pictures of minimum 150 ppi (postcard size) of you and your parents. In task-07, you will be replacing words with images, i.e., replace the words, your name, mother and father with their respective photographs.

After these three changes, draw upon your solutions to the preceding task to maintain the same numerical order and perception of the same four groups of elements. Please note that even after the introduction of strong visual elements as photographs, the viewer's perception of your predefined numerical order and the hierarchy of groups should not change.

Please note: All solutions are to be rendered in grayscale. No Color/ Sepia tone photographs should be used, only black and white photographs are allowed.



01. Your name*
02. Birthdate
03. Death

04. Birthday
05. Dumb
06. Intellectual

07. Mother*
08. Friends
09. Marriage

10. Ambition
11. Money
12. God
13. Father*

*Replace with Black & White Photos.

Replace the mentioned words with photographs without altering the pre-decided numerical order of the task. Execute your solutions so that the user can perceive the same visual order as predefined by you.

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Corporate Identity Program

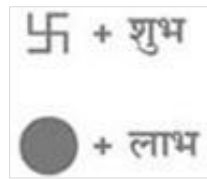
Introduction:

In an elementary stage of symbol design, designer should be aware of basic fundamentals which create a good symbol. Understanding of figure and ground, principles of lines, shape and form are few essentials without which one should not proceed. Other than these, there are significant questions such as “Why do we need an identity? Do non-living things have an identity? How does it affect an organization or a product?”

The corporate identity program is a set of eight assignments that provide a systematic guide traversing basics of figure and ground relationships, and basic typography to train a student to design effective logos and symbols.



Assignment-1



Assignment-3



Assignment-5



Assignment-7



Assignment-2



Assignment-4



Assignment-6



Assignment-8

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Assignment-1

“When a black spot is located on a white ground, this is already perceived as a three-dimensional situation. This is clearly reflected in language. The spot is said to be on the white ground, i.e., the spot is in the foreground and the white is its background. The eye separates the parts of a two-dimensional picture into figure and ground, i.e., it interprets two-dimensional form in a three-dimensional manner. Frequently, linear forms are also perceived as three-dimensional. The criteria for the separation of figure and ground lie in the relative size of the forms and in the shape of their outlines”. (Moritz Zwimper, 2001, Chapter 07)6

Knowledge of figures and ground with typography is indispensable for any graphic designer to design effective logos and symbols. In this assignment, we will try to experience the figure & ground relationship in letterforms. The aim of the exercise is to explore possibilities; as to what is the least amount of ground required to identify a letterform when it is reversed and to become sensitive to the subtle changes which matter in recognizing the letterforms through a user study.

Task 01:

Type the first letter of your name in Devanagari Script.
Font face - Manjusha Bold.

Your Name:

First Letterform:

Add black background to your letterform, so that the letterform appears white and the (ground) is black. Keep on trimming (deleting) the black portion (i.e., the ground) around your letterform (i.e., the figure) to the maximum possible extent without losing the identity of the letterform, meaning you should be able to identify the letterform (figure) with least possible (ground) black area. Generate various alternatives by juxtaposing the letterform over the black background to study vital curves/ counters, necessary, to make or break the identity of the letterform. Create five variations to investigate the identity of the letterform within an area of 5 x 5 cm.

Create the identity task with any one Roman letterform.

Create five variations of identity investigations for your chosen Roman letterform.

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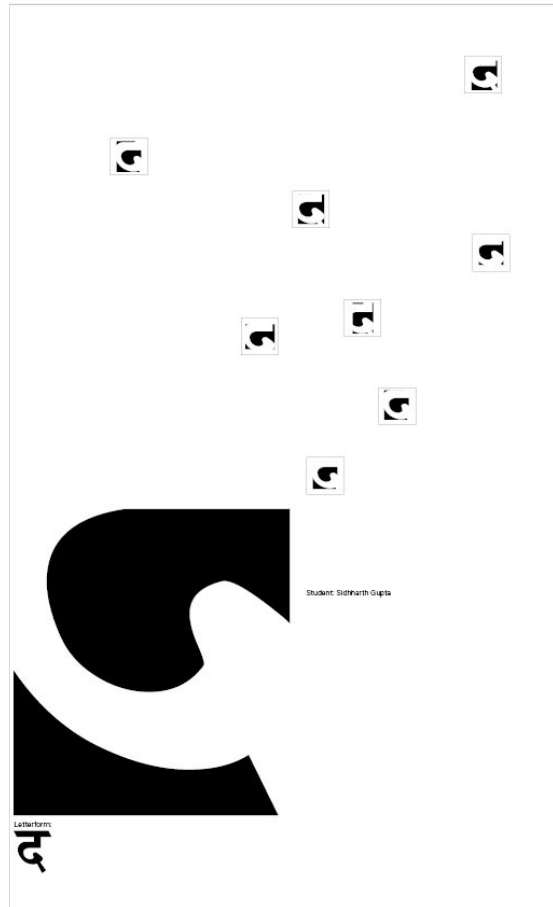
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The purpose of the exercise was to extract basic most curves of the alphabet that made recognition possible for the human eye. As the positive space (the black area) was reduced, more and more frivolous curves were discarded, the eye moved towards the most essential part of the alphabet. The smaller triangles were omitted for the sake of harmony.

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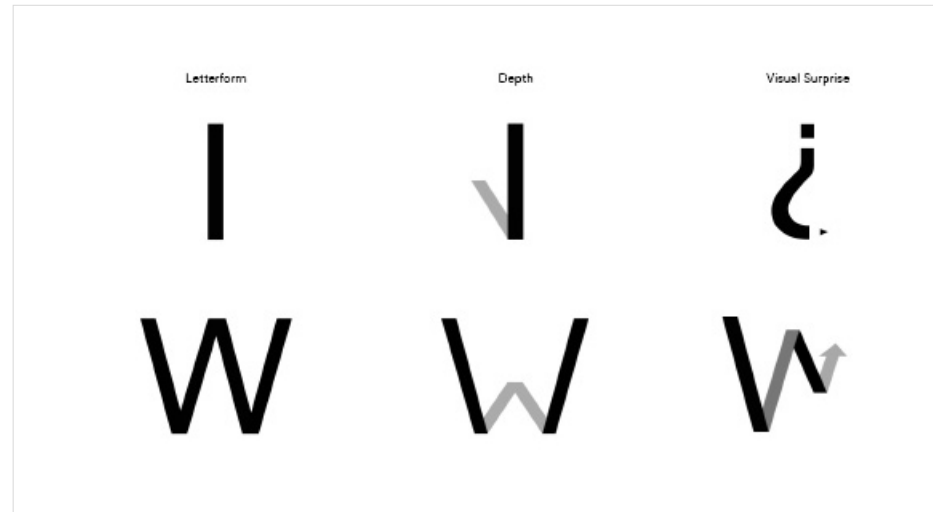
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Assignment-2

Task 02:

This exercise tries to formulate a balance between the letterform and added meaning, in other words, you don't lose the visual appearance of the letterform (i.e., to be able to recognize the letterform when visually perceived) and at the same time, it should also express a metaphor (added meaning). It explores the designers' ability to represent dual meanings in a single letterform.

1. Use first alphabet of your Surname or Name (in case it starts with 'W' or 'I', then please use another letter).
2. Assume a light source from any angle and create depth. Don't end up creating, mere shadow of the letterform. Find possible solution where the shadow becomes part of the letterform (as shown in the second stage; depth of the letter 'W').
3. In the third stage create a visual surprise out of the letterform without losing the identity of the letterform.



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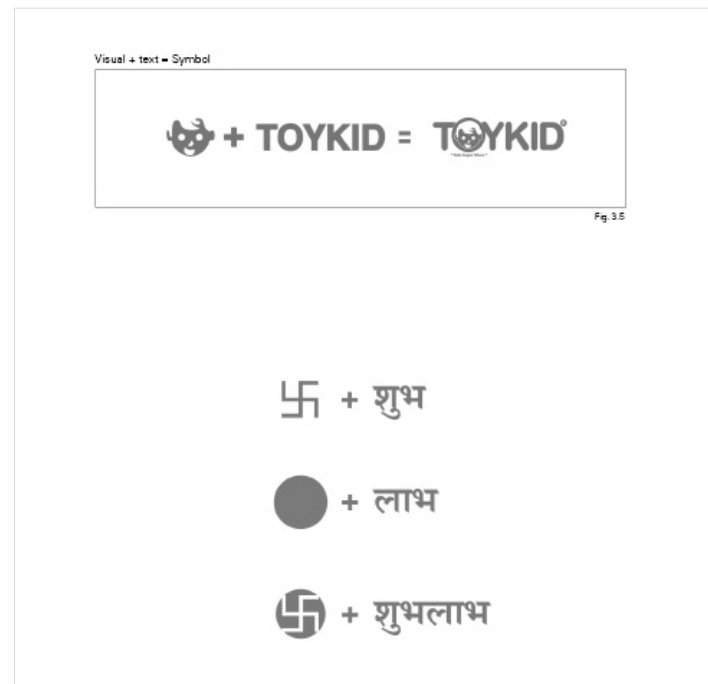
Assignment-3

Task 03:

Till now, we have understood negative and positive space and creation of depth in the last exercise. While creating symbols one often has to deal with combination of visual metaphors as well as written text (either the name of the company or initials) and fuse them together to form a unit as a whole. Communication designers face these challenges while creating symbols. The example shown above is picture of a kid and the shop name “toy kid” which has been cleverly transformed to form a single group. The designer has changed the font to (smooth, rounded edges), conscious to the fact that it is a Kid’s store, and substituting the letter “O” with the kid’s face in a circle.

You are challenged with a similar task and are expected to come up with alternatives. The aim here is of an exploratory nature where you should create options to generate harmonious combinations of the pictorial element and text to complete the symbol. (It is an exploratory task devoid of context).

You are free to alter the font according to the requirements of the symbol. If you don’t find font that suit’s your purpose, you may try calligraphic strokes instead of true type fonts.



Design Course

Designed Coursework in Visual Communication

Towards Rational Design Decisions

by

Prof. Mandar Rane

IDC, IIT Bombay

Source:

<https://www.dsource.in/course/designed-coursework-visual-communication/corporate-identity-program/assignment-4>

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Assignment-4

In an elementary stage of symbol design, designer should be aware of basic fundamentals which create a good symbol. Understanding of figure and ground, principles of lines, shape and form are few essentials without which one should not proceed. Other than these, there are significant questions such as “Why do we need an identity?” “Do non-living things have an identity?”, “How does it affect an organization or a product?”

Myriad examples of logos, symbols, and icons, whether typographic, descriptive or abstract can be found in numerous books which are endorsed by principles of basic design. An attempt to search figure and ground relationships with explorations in negative space has resulted in numerous solutions for Roman Script (English). Most of them can be found on the internet and in books. But, there still lies a lot of potential for Indian designers to exploit the typographic quality of local languages, (Devanagari or Assamese scripts).

Task 04:

You have to create a small symbol for identification of your hostel rooms. Your creation should be combination of numerals and letterforms (i.e., your hostel room No. and your ‘name’ or ‘surname’). A combination of these two script elements should emerge as your solution. For example (See Fig. 4.1). You can scale, rotate, or shrink, (but cannot distort or skew) to create a unique identity, which would be reminiscent of your personality (dynamic, imaginative, or extraordinary). This act of depicting your identity visually can be transformed into nameplates on the doors of your hostel rooms or stickers (labels) to personalize your belongings.

Name : करण
First letter : क
Hostel Room No. : ३२






Fig. 4.1

Does colour evoke emotions?



Are we important in identity design?



Use one colour of your choice from the limited set of colours shown above and use it for your hostel room no.s to depict personality of the room's or the letterform (to represent yourself).

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Source:

<https://www.dsource.in/course/designed-coursework-visual-communication/corporate-identity-program/assignment-5>

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Assignment-5

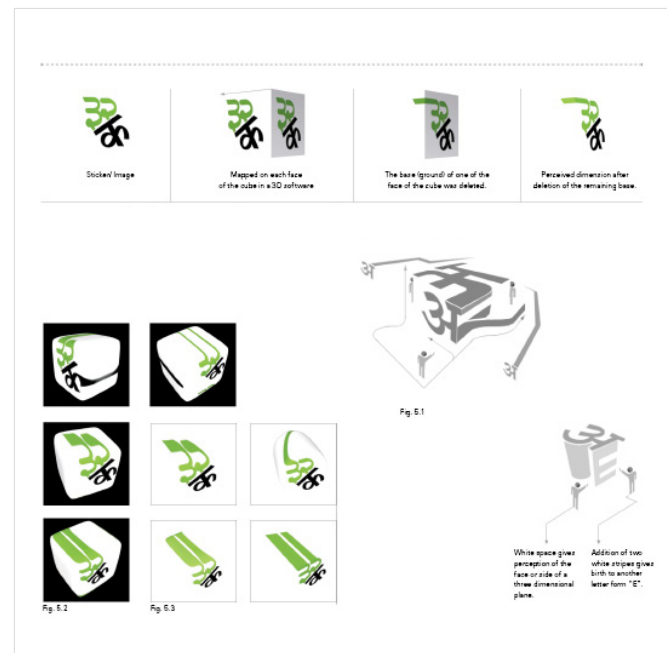
Introduction:

If we extend the edges of the letterforms along the axis we are able to perceive dimensions and depth. Carefully observe the people in (Fig 5.1). Some of them appear hiding behind an invisible vertical face of the form “v” which is white. One can use this principle to an advantage to explore other letterforms in that space.

Task 05:

We have seen explorations of the symbols on different faces. In this exercise you will have to study the mapping of your symbol (which you created in the last assignment) not only on cubes (Fig 5.2) but on varied 3D forms (maybe cylinders or spheres). Once you have mapped them delete the 3D form in an image editing software. See (Fig 5.3) for reference.

The aim in the explorations will not be mapping the sticker randomly in 3D software, but to learn to see a shape from all possible angles or viewpoints. To find out how an image, just by the way it is mapped creates perception of depth and gives it dimensions when the original form is deleted. The importance of it still being readable should be given priority during execution.



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Source:

<https://www.dsource.in/course/designed-coursework-visual-communication/corporate-identity-program/assignment-6>

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Assignment-6

Task 06:

The illustration in Fig 6.1 describes how a pixel can create difference in recognition of the letterforms made with pixels. Display of these letterforms becomes a critical issue when displayed on small mobile phone screens. We will try to explore various possibilities of curves transforming into pixels and their aspects of legibility and readability* for electronic displays. Choose any pair of letterforms in the circles given below and work in (1x1inch) file of 16 PPI to convert them into pixelated letterforms.

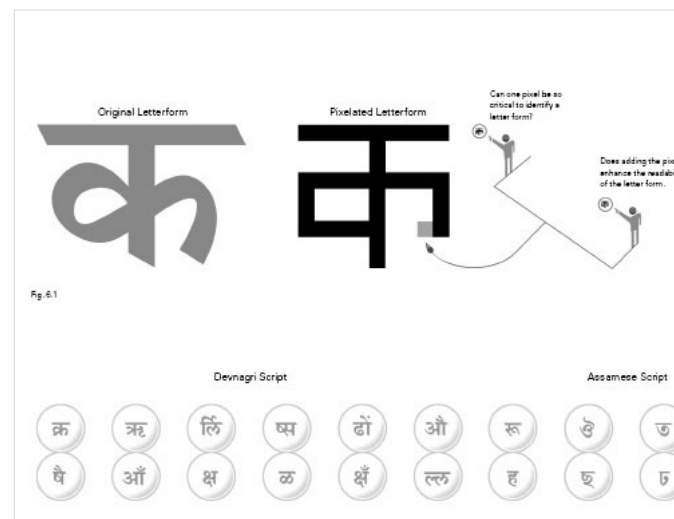
*Legibility and Readability:

These two terms are often used synonymously, however, legibility refers to the ability to distinguish one letterform from another via the physical characteristics that are inherent in the design of a particular typeface, such as x-height, character shapes, counter size, stroke contrast, and type weight.

The legibility of a piece of body text is enforced by the use of standard point sizes, sensitive leading and appropriate alignment. Absolute clarity of information combined with minimum of interfering factors creates legible type.

Readability concerns the properties of a piece of type or design that affect the ability to 'understand' it.

(Ambrose/ Harris, Typography, 2005, pg 104)10



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Source:

<https://www.dsource.in/course/designed-coursework-visual-communication/corporate-identity-program/assignment-7>

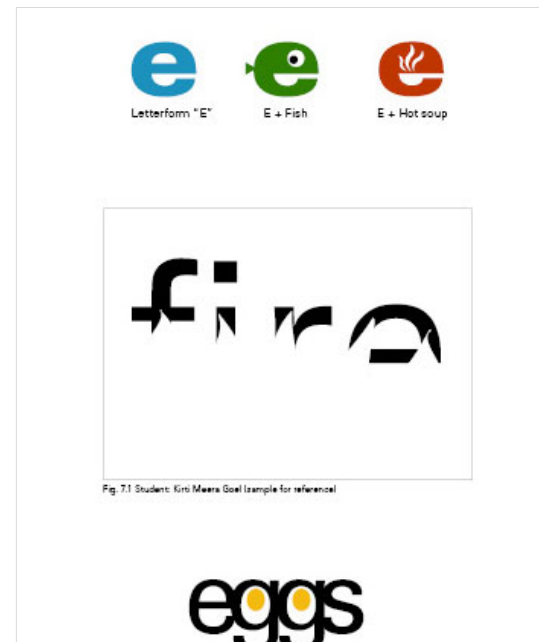
Assignment-7

Letterforms become interesting when you are able to see a figure in the remaining portion (negative space/counters) of the letterform. See the examples above in which you can see a letterform as well as a picture. The designer alters the negative space to his advantage, according to the given brief (client's business). Further he translates the concept of the verbal brief into one integrated visual symbol.

Task 07:

This assignment is simple as well as complex! You have to begin with two words. Key and fire, use the negative space of these two words in an interesting manner, so that it enhances the meaning of the word. A sample solution is provided. You are free to choose a font face of your choice for both words. A cohesive integration of the word and the visual element would be a challenge. Your solutions will somewhat resemble Fig 7.1 in principle.

1. Key 2. Fire



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Source:

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Assignment-8

Task 08: Project

Hello class, today we will simulate a real design practice environment. You will be presented with a brief and are expected to come up with ideas for “Connect” (calling the future) a mobile service provider, who is to launch their service in India under the brand name “Connect” with a supporting baseline (calling the future).

The client aims to launch a chain of shops in all the shopping malls across the country. This chain of shops will be launched under the brand name “Connect” (calling the future). The names written in the (Fig. 8.1) are dummy font faces used by the senior designer. Your task is to come up with ideas for the symbol and suggest a suitable font face for the logo.

Connect will be providing cellular services throughout the country and claims to provide better connectivity, which is lacking in most of their competitors. Connectivity will be the major highlight due to use of superior technology in comparison to their competitors. Better connectivity, (network access) is the strongest USP the client claims.

Connect aims to target rural as well as the urban markets. The brand name “Connect” will appear in different languages for the symbol, as per the state where the service is offered, but the baseline (calling the future) will always remain constant. Client expects the design firm to come up with simple graphic design solutions, which can be easily comprehended by their customers. The client plans to launch two more services under the same brand by the end of the year. He expects consistency in the brand image which will appear modern as well as appealing to the younger generation.



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Source:

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Graphic Design

The primary objective of this course is to orient you with the meaning of 'graphic design' as a whole, in the context of visual communication through theory and practice. This course will acquaint one to the essentials of basic design, which are mandatory within the knowledge bank of a designer, irrespective of him being a product designer or a graphic designer. It will instil confidence in students by enabling them to achieve specific graphic design skills aimed at employing order in visual solutions. The course focuses on primary issues in words and images, which form an integral part of any visual communication. Tasks are designed to help us understand the relationship of empty space with written matter, helping us internalize the basics of typography.

Pragmatic Benefits:

- Awareness of grid in product brochures, leaflets, manuals, etc.
- Application of design elements and principles to bring rationality to the whole act of designing.
- Acquiring skills to design your own portfolio and document one's work irrespective of the medium.

Task:

Create a book cover design and pages inside, for the given topic. Text for the inside pages will be provided to you.

Brief:

Title of the book is "Cognitive Psychology". Cognitive psychology refers to cognition as higher mental processes. The origin of knowledge and its representation in the mind is the fundamental question that cognitive psychology deals with. In a wider context, however, it refers to knowledge or act of knowing and in socio-cultural context it refers to emergent development of knowledge and concepts within a group.

Dimensions: 240 x 180 mm

Step 1:

You will be provided with a graphic. You have to use the graphic and create four options using any one or all principles of design. Each option should be an interesting composition in (black and white) resonating with the theme of the book. Figure and ground relationships should be used to create images with high graphic quality.

The graphic should be created in an area of 180 (W) x 240 (H) mm (portrait). You are free to work in a vector program of your choice.

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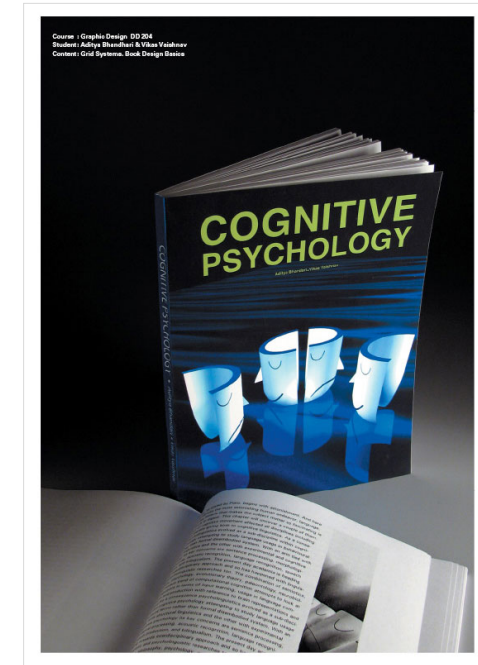
Source:

<https://www.dsource.in/course/designed-coursework-visual-communication/graphic-design>

Assignment-1:



Assignment-2:



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Assignment-3:



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Computer Graphics

Certain complex objects, living or non-living can be represented in simple graphical forms. Such representations help us to understand one of the aspects of graphic design.

Icons and symbols are simplified graphic forms. They facilitate ease in communication as well as save space. The advantage of these simple graphic forms is that they are language independent and need not be translated. The process of simplification requires design inputs from a graphic designer who has acquired the skill of breaking (realistic) images into simplified two or three-dimensional forms.

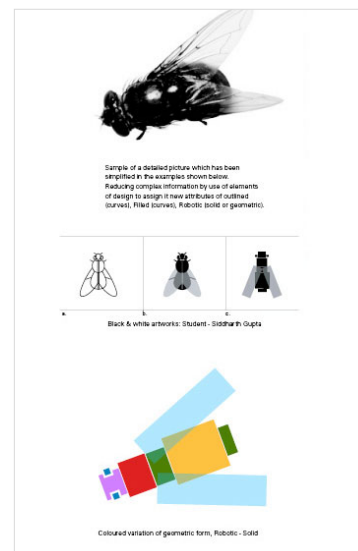
Example:

In case of designing a label for a honey bottle, attempts to display a realistic representation or a photograph of the honey bee would appear weird and ugly. On the other hand, a simplified graphic representation of the honey bee, would look semantically cute, and also enhance the product communication and persuasion.

Assignment:

The aim of this exercise is to work with drawing/ vector programs as well as be efficient/ creative in simplifying of a complex form. The challenge lies with the graphic designer as, how can he make a form interesting as well as keep it simple. Your task here will be to simplify your chosen picture and find solutions similar to figures a, b and c.

Assignment-1:



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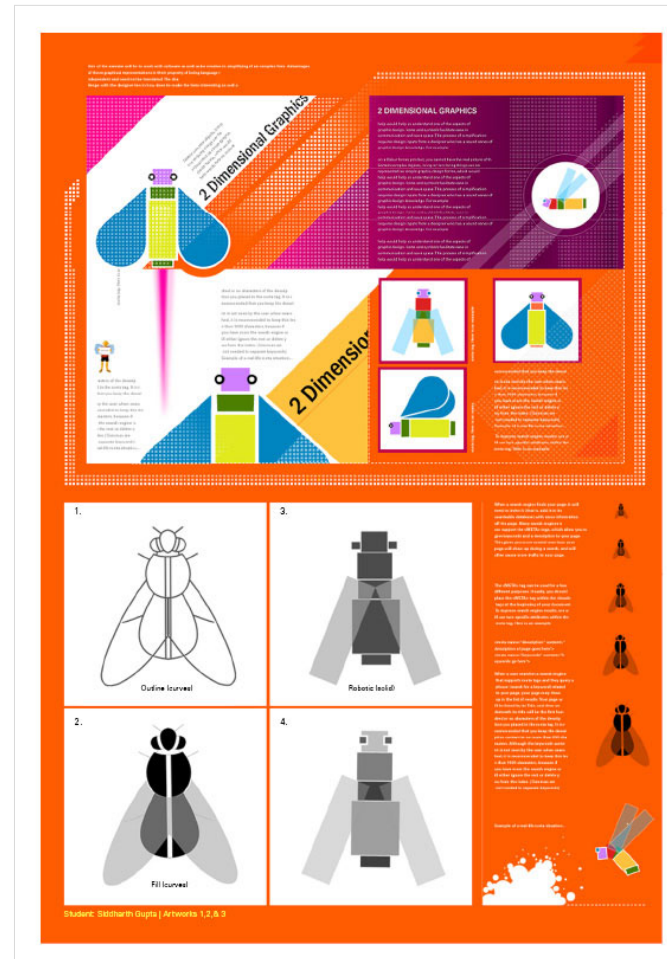
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Assignment-2:



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Elements of Design Part1

Elements of Design are:

Line, Shape, Space, Size, Texture & Colour.

Principles of Design are:

Balance, Emphasis, Rhythm, Unity, Contrast. These principles explain why certain orientations of lines, shapes, forms, textures and colours seem to be orderly and pleasing.

Assignment:

Line:

Today we will experiment semantic expressions with one of the elements (line). In a given format we will try to depict meanings with lines. We will use lines as the syntax for our assignment.

Task 01:

To begin with you are given a list of words. You will work in a predefined format. The format will be provided to you in the beginning of the assignment. You should work within the predefined area with help of lines to represent semantic expressions of the following words:

01. Travelling/ going away
02. Falling
03. Growing
04. Struggling
05. Inflate*
06. Excited
07. Pushing
08. Running
09. Flying
10. Stop/ halting
11. Sleeping
12. Smile/ frown
13. Dying
14. Killing
15. Jumping.

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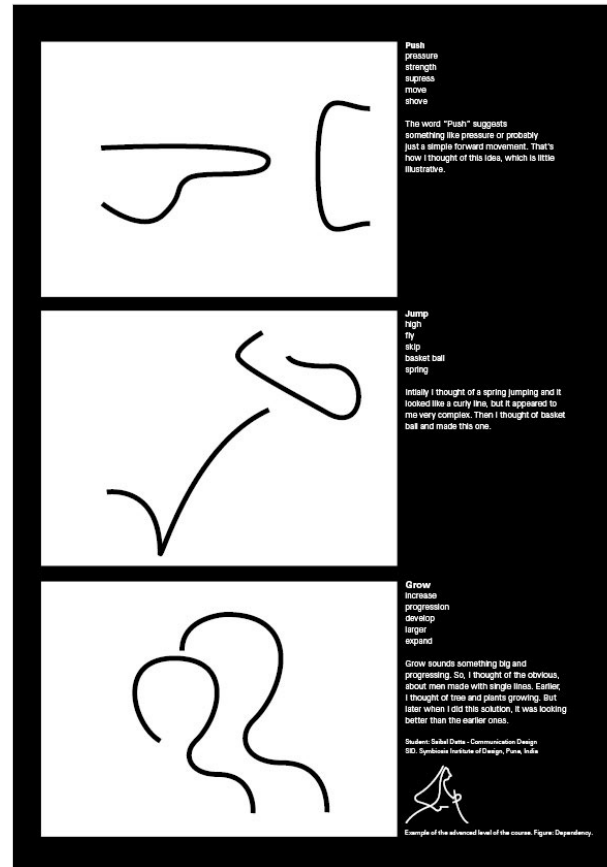
<https://www.dsource.in/course/designed-coursework-visual-communication/elements-design-part1>

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Constraints:

You are allowed to use only two lines. The modification of the line (at the nodes) should not create a sharp curve. A smooth continuity of a line is acceptable when done by adjusting the Beziers or spine handles. Stroke width of the lines should be 9 points.

Please Note: The work area is 240 x 180mm. (Horizontal).



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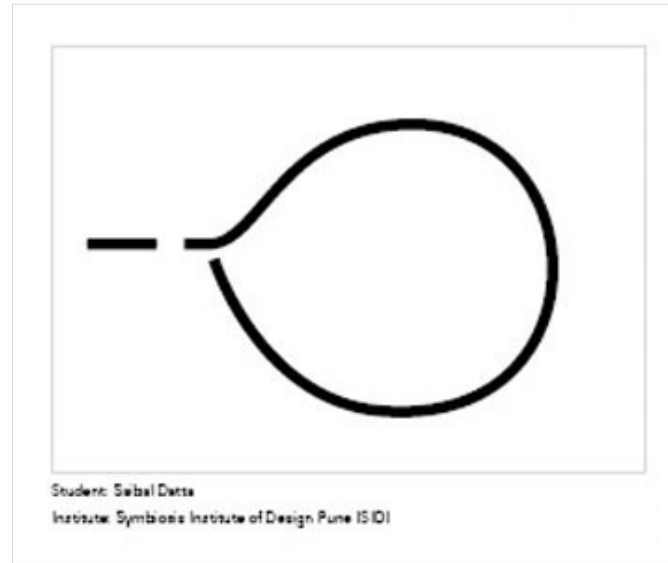
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Look at the figure for sample solution.

Chosen Word: Inflate

Expand
Increase
Enlarge
Pressure
Burst

While thinking about the word “inflate”, initially I was thinking very obvious and illustrative. Then I thought these two lines as characters, so a small line watching other one inflating and taking a shape of a balloon - Saibal Datta (SID)

*Provided solution is an example, you can choose to create your new expression for the word.

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Elements of Design Part2

A Smile in Mind:

“Thank goodness the brain is designed to be uncreative. With eleven items of clothing to put on there would be 39,916800 ways of getting dressed. The brain is designed to make patterns, to use them and to stick to them. That is why we can get dressed, eat breakfast, cross the road and do more less useful work when we get to office. Creativity, concept formation and all wonderful aspects of the brain have nothing to do with these established patterns; they arise from the brain’s defect as an information system”. (Foreword by Edward de Bono)7.

In the last class we explored line as an element with a given word. All of us came up with interesting solutions. You need to choose one exploration of line which could be finalized to be further executed in a vector program called Adobe Illustrator.

We need to understand the last class of the course as an introduction to working with the tools (software) of our profession. These software packages (in our case a vector program like Adobe Illustrator) would help us realize our ideas into visual expressions. Therefore, proficiency with the software to a minimum level seemed to be a prerequisite, before we could dwell upon further complexities of the course, Elements of Design II, Course 105. Assuming all of you are comfortable with the software, Adobe Illustrator we proceed with the next task.

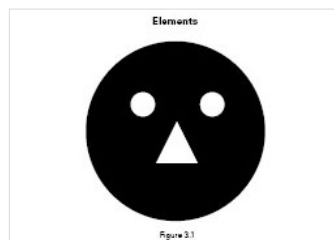
Task 03:

Draw a blank square of 140 x 140 mm with a stroke width of 0.25pt. centered in a document size of A4, (orientation portrait). With the elements shown in (Figure 3.1) create a face with an expression. Try to orient the elements in different configurations to achieve interesting facial expressions. Keep on generating alternatives and encourage your mind to search for new possibilities. Find new ways of organizing the same elements. Understand creativity and constraints as an integral part of the design process.

Please Note the Constraints:

You cannot use any extra element(s) apart from those depicted in figure 3.1.

Assignments-1:



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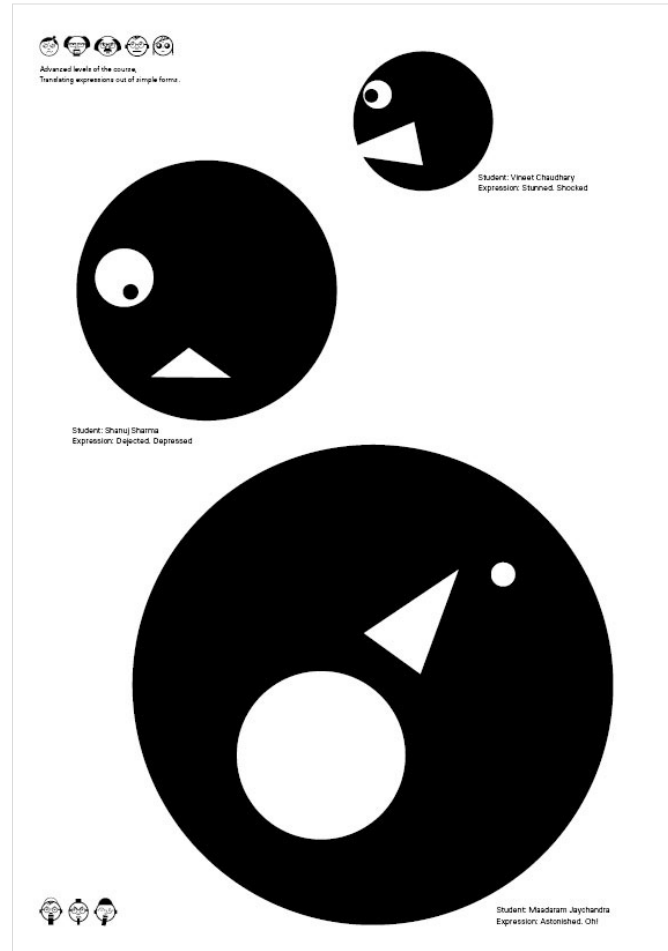
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Assignments-2:



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Design Project 2A

Course Content:

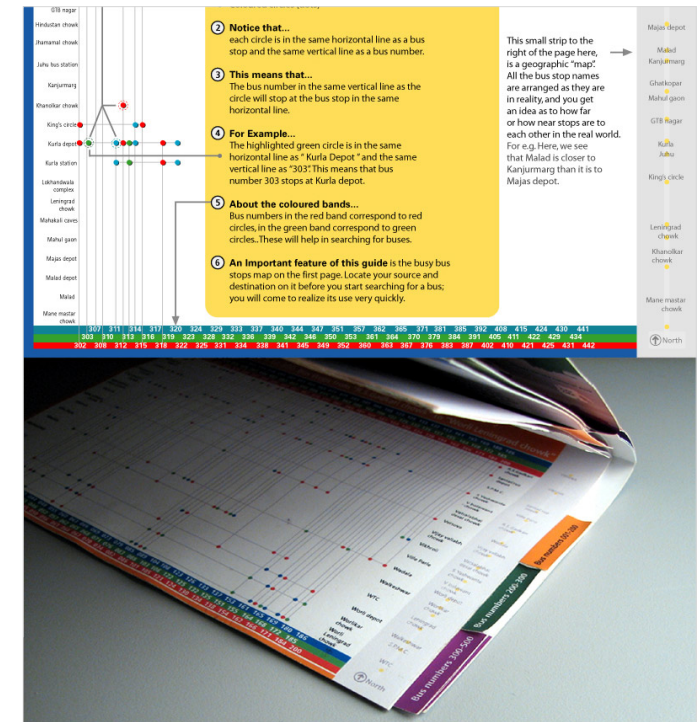
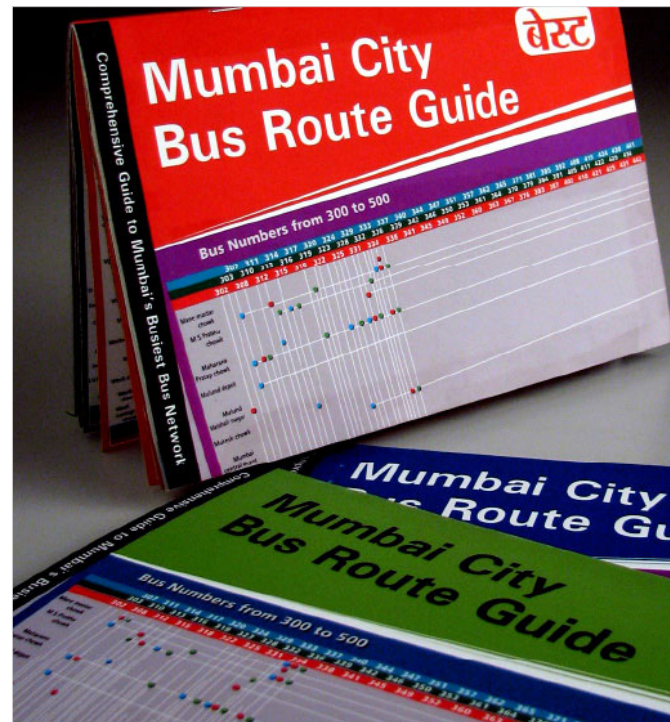
This is a system design project to be undertaken from the domain of communication system/ product system. Exhibition Design students are exposed to different parameters of exhibition design/ Information design. It involves development of themes, categorization of information, application of reproduction mediums, designing of physical structures, space planning, costing and new techniques of production and presentation.

This project emphasizes on demonstrating the internalization of design studies. The student engages in intensive information collection, analysis and formulation of the design problem. Following this concept generation, detailing and design finalization with suitability for manufacture will be worked out. In this process, the student will experience specific challenges faced in design within selected subject area of his choice.

Topics:

- Redesign of the Mumbai City Bus Route Guide - Siddharth Mohan
- Redesign of IIT Bombay Bus Timetable - Tanuj Shah

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Contact Details

This documentation for the course was done by **Professor Mandar Rane**, faculty at **IDC, IIT Bombay** and Students of Department of Design at IIT Guwahati.

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For more details, please click on the following link:

<http://www.mrane.com>

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Email: [dsource.in\[at\]gmail.com](mailto:dsource.in[at]gmail.com)

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