

Course Description

Design Essentials is a broad examination of design language, process, and context. It situates design as an integral part of the fabric of a multitude of professional disciplines and industries. The course provides students with (1) an overview of language to discuss and apply core visual principles and concepts within 2D, 3D, and interaction design; (2) an introduction to design-based problem solving techniques, including empathy, observation, problem definition, ideation, solution selection, prototyping, and evaluation; and (3) an investigation into overarching historical and contemporary contextual issues and opportunities within design and its related fields.

Learning Objectives

- Understand the basic language of visual concepts.
- Understand techniques and methodologies of design including observation, problem definition, ideation, prototyping, and evaluation.
- Understand the overarching role of the designer in historical context.

Recommended Preparation: IDSN-510 Integrative Practices Residential recommended. No prior design knowledge is required or expected for this class. Those with extensive prior design education are encouraged to complete IDSN-530 “Technology Essentials” or IDSN-525 “Business Essentials” in lieu of this course. More in-depth design instruction is available through the ART-590 “Directed Research” course requirement.

Course Notes

This course will be conducted online, using a combination of synchronous and asynchronous methods.

Technological Proficiency and Hardware/Software Required

Students must provide their own laptop. The laptop specifications take into consideration that students will be creating, streaming, and downloading audio and video; communicating using video conferencing applications; and creating and storing large multimedia files.

	Apple	Windows PC
Laptop (Minimum Standards)	<ul style="list-style-type: none"> ● 2.6 GHz dual-core Intel Core i5 or 2.0 GHz quad-core Intel Core i7 ● Minimum 13-inch display ● 250 GB hard drive or larger 	<ul style="list-style-type: none"> ● Intel Core i5 or Intel Core i7 ● Minimum 14-inch display ● 250 GB hard drive or larger ● 8 GB memory; 16 GB memory recommended

	<ul style="list-style-type: none"> ● 8 GB memory; 16 GB memory recommended 	
Warranty	<ul style="list-style-type: none"> ● Manufacturer warranty or extended warranty coverage (AppleCare) 	<ul style="list-style-type: none"> ● Manufacturer warranty or extended warranty coverage
Operating System	<ul style="list-style-type: none"> ● Max OSX or higher 	<ul style="list-style-type: none"> ● Windows 7, 8, 10, or higher
Peripherals	<ul style="list-style-type: none"> ● HD webcam, speakers, and microphone (most newer laptops have built-in webcam, speakers, and microphone) ● Headset ● Digital camera (cameras on newer smartphones are acceptable) ● External drive for cloud account for backup and storage 	
Software	<ul style="list-style-type: none"> ● Adobe Creative Cloud (Photoshop, Dreamweaver, Illustrator, and Acrobat) ● Microsoft Office Suite ● Sophos Endpoint Security (antivirus) ● Browser: Most recent version of Internet Explorer, Firefox, Chrome, or Safari 	
Network	<ul style="list-style-type: none"> ● Cable modem, DSL, T1/T3 or higher 	

Required Readings and Supplementary Materials

Required reading will be drawn from textbooks, articles, papers, cases, and online publications (e.g., articles, op-ed essays) available through a host of available outlets; in all instances, the material will be delivered via computer. Students will also be required to view online videos; complete web-based, interactive exercises; and respond to peer and faculty comments (within an online discussion forum or group discussion). Lectures, readings, and viewings will be supplemented with current articles and audio/video content.

Academy Student Attendance Policy

The Academy maintains rigorous academic standards for its students, and on-time attendance at all class meetings is expected. Each student will be allowed two excused absences over the course of the semester for which no explanation is required. Students are admonished to not waste excused absences on noncritical issues, and to use them carefully for illness or other issues that may arise unexpectedly. Except in the case of prolonged illness or other serious issue (see below), no additional absences will be excused. Each unexcused absence will result in the lowering of the final grade by one third of a grade (e.g., an A will be lowered to A-, an A- will be lowered to B+).

Students remain responsible for any missed work from excused or unexcused absences. Immediately following an absence, students should contact the instructor to obtain missed assignments or lecture notes and to confirm new deadlines or due dates. Extensions or other accommodations are at the discretion of the instructor.

Automatically excused absences normally may not be used for quiz, exam, or presentation days. Using an excused absence for a quiz, exam, or presentation, such as in the case of sudden illness or other emergency, is at the discretion of the instructor.

In the case of prolonged illness, family emergencies, or other unforeseen serious issues, the student should contact the instructor to arrange for accommodation. Accommodation may also be made for essential professional or career-related events or opportunities. All accommodations remain at the discretion of the instructor, and appropriate documentation may be required.

Grading Breakdown

Assignments	Points	Weight
1.1 - 3.5	15	15%
4	5	5%
5.1 - 5.2	5	5%
6.1 - 6.2	5	5%
7.1 - 7.2	5	5%
8	5	5%
9.1 - 9.3	5	5%
10.1 - 10.2	5	5%
11	10	10%
12.1 - 12.2	10	10%
13	10	10%
14	20	20%
Total	100	100%

Assignment Submission Policy

All assignments and labs must be delivered, per instructor guidelines to be distributed, by **noon Pacific Time** on the date (of that section's live session) that deliverable is listed as due. No exceptions. (Early submissions are, of course, encouraged!)

All assignments, no matter how late, must be completed in order to pass this class.

Late Submissions

Assignments will be accepted after the deadline with the following grade penalties. Do not ask for extensions; the below are the extensions.

- Submission in the 24 hours after the deadline: 10% deduction
- Submission between 24 and 48 hours after the deadline: 20% deduction
- Submission between 48 hours and 3 days after the deadline: 50% deduction
- Submission more than 3 days will receive NO credit

Keep copies of all your files and e-mails until the end of the semester.

Correcting a Grading Error or Disputing a Grade

If you don't inform the instructor of missing or incorrect grades within two weeks of those grades being posted, the grades will be assumed correct. Do not wait until the semester's end to check or appeal any grades. If you feel a grade merits reevaluation, you are encouraged, within one week of the instructor providing a grade and initial feedback, to send the instructor a memo in which you request reconsideration. The memo should include a thoughtful and professional explanation of your concerns. Be aware that the reevaluation process can result in three types of grade adjustments: positive, none, or negative. (Note: Complaints on the date of a graded assignment's return to you will not be addressed; it is essential to wait one full day prior to raising a concern.)

Additional Policies

Class notes policy: Notes or recordings made by students based on a university class or lecture may only be made for purposes of individual or group study, or for other noncommercial purposes that reasonably arise from the student's membership in the class or attendance at the university. This restriction also applies to any information distributed, disseminated, or in any way displayed for use in relationship to the class, whether obtained in class, via e-mail or otherwise on the Internet, or via any other medium. Actions in violation of this policy constitute a violation of the Student Conduct Code and may subject an individual or entity to university discipline and/or legal proceedings. Again, it is a violation of USC's Academic Integrity Policies to share course materials with others without permission from the instructor.

No recording and copyright notice: No student may record any lecture, class discussion, or meeting with the instructor without his/her prior express written permission. The word "record" or the act of recording includes but is not limited to any and all means by which sound or visual images can be stored, duplicated, or retransmitted whether by an electro-mechanical, analog, digital, wire, electronic, or other device or any other means of signal encoding. The instructor reserves all rights, including copyright, to his/her lectures, course syllabi, and related materials, including summaries, slides (e.g., Keynote, PowerPoint), prior exams, answer keys, and all supplementary course materials available to the students enrolled in the class whether posted to the LMS or otherwise. They may not be reproduced, distributed, copied, or disseminated in any media or in any form, including but not limited to all course note-sharing websites. Exceptions are made for students who have made prior arrangements with The USC Office of Disability Services and Programs and the instructor.

Participation: Students are expected to actively participate in this course. In an online forum, participation includes:

- Careful reading and viewing of assigned materials by the date due
- Regular, substantive contributions to discussions
- Active engagement with online content
- On-time attendance and full attention in synchronous sessions

- Significant collaboration with classmates and teammates

Course grades for students who do not contribute to the course through active participation may be affected. Students should notify the instructor in advance if they are unable to attend class.

Contact Hours

This 3-unit course requires 2,250 minutes of instructional time per semester.

During fall and spring, this equals 150 minutes (2.5 hours) of instructional time each week. Instructional time may be further broken down into 75 minutes (1.25 hours) of asynchronous time and 75 minutes (1.25 hours) of synchronous time. In addition, it is expected that students will work, on average, an additional 300 minutes (5 hours) per week outside of class—on readings/viewings, homework assignments, field experiences, and individual or team projects. Synchronous class sessions will be offered as regularly scheduled evening or weekend classes, once each week.

During the summer, this equals 187.5 minutes (3.125 hours) of instructional time each week, which can be further broken down into 90 minutes (1.5 hours) of asynchronous time and 90 minutes (1.5 hours) of synchronous time. It is expected that students will work, on average, an additional 375 minutes (6.25 hours) per week outside of class in the summer.

Statement on Academic Conduct and Support Systems

Academic Conduct

Plagiarism—presenting someone else’s ideas as your own, either verbatim or recast in your own words—is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in [SCampus in Part B, Section 11](#), “Behavior Violating University Standards.” Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on [scientific misconduct](#).

Discrimination, sexual assault, intimate partner violence, stalking, and harassment are prohibited by the university. You are encouraged to report all incidents to the [Office of Equity and Diversity/Title IX Office](#) and/or to the [Department of Public Safety](#). This is important for the health and safety of the whole USC community. Faculty and staff must report any information regarding an incident to the Title IX coordinator, who will provide outreach and information to the affected party. The [sexual assault resource center](#) web page fully describes reporting options. [Relationship and Sexual Violence Services](#) provides 24/7 confidential support.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the [American Language Institute](#), which sponsors courses and workshops specifically for international graduate students. [The Office of Disability Services and Programs](#) provides certification for students with disabilities and helps arrange the relevant

accommodations. If an officially declared emergency makes travel to campus infeasible, [USC Emergency Information](#) will provide safety and other updates, including ways in which instruction will be continued by means of Blackboard, teleconferencing, and other technology.

Course Schedule

Unit	Title and Topics	Deliverables
1	2D CONCEPTS. Design Process. Visual Elements. Composition. Composition in Art and Design.	Ex 1.1: Symmetric Composition. Ex 1.2: Asymmetric Composition. Ex 1.3: Radial Composition. Ex 1.4: Linear Composition. Ex 1.5: Freeform Composition.
2	COLOR. Color Basics. Palettes. Cultural Symbolism. Color Perception. Color in Visual Design.	Ex 2.1: Complementary Palette. Ex 2.2: Monochromatic Palette. Ex 2.3: Neutralized Palette. Ex 2.4: Warm Palette. Ex 2.5: Cool Palette.
3	TEXTURE AND PATTERN. Texture. Pattern. Shading. Gradients. Optical Illusions. Texture and Pattern in Design History.	Ex 3.1: Grid Pattern Composition. Ex 3.2: Kaleidoscope Composition. Ex 3.3: Gradient Composition. Ex 3.4: Moire Composition. Ex 3.5: Suprematist Composition.
4	TYPOGRAPHY. Print History. Letter Forms. Alignment. Weight. Spacing. Expert Perspective From the Field Type in Design.	Ex 4: One Word Composition.
5	POSTER DESIGN. Layout. Art Nouveau Illustration. Plakatstil Illustration. Futurist and Art Deco Illustration. Photography.	Ex 5.1: Wireframe Poster. Ex 5.2: Poster Design.
6	EDITORIAL DESIGN. Article Elements. Legibility. Typesetting. Editorial Design Applications.	Ex 6.1: Article Spread Wireframe. Ex 6.2: Article Spread Design.
7	USER INTERFACE/USER EXPERIENCE. Principles of UI/UX. Personas. Responsive Design.	Ex 7.1: Flowchart. Ex 7.2: Wireframe Web Pages.

	Web Design.	
8	INFORMATION DESIGN. Principles of Information Design. Cartography. Infographics. Data Visualization.	Ex 8: Infographic Design. (group)
9	VISUAL PSYCHOLOGY. Perspective. Pareidolia. Gestalt. Semiotics.	Ex 9.1: Pareidolia Image Research. Ex 9.2: Gestalt Composition. Ex 9.3: Semiotic Transformation.
10	LOGOS AND VISUAL IDENTITY. Logo Design Fundamentals. Logo Design Examples. Visual Identity. Signage.	Ex 10.1: Logo Design. (group) Ex 10.2: Style Guide for Brand. (group)
11	ADVERTISING, MARKETING, AND PROPAGANDA. Advertising. Marketing. Early Propaganda. WW2 Propaganda. Post-WW2 to Present.	Ex 11: Print Advertisement Design. (group)
12	MOTION GRAPHICS. Motion Graphics Fundamentals. Planning Process. Film Title Design. Generative Motion Graphics.	Ex 12.1: Art of the Title Research. Ex 12.2: Title Storyboard. (group)
13	PRODUCT DESIGN. Spatial Art. The Industrial Revolution. Modernism in Product Design. Third Industrial Revolution.	Ex 13: Product Section View
14	INTERACTION DESIGN. Interaction Design Fundamentals. Alternative Interfaces. Smart Products.	
15	EXHIBITION DESIGN. Interactive Environments. Exhibition Design.	Ex 14: Smart Product Design. (group) Ex 15: Self and Team Member Assessment.

Assignments

Assignment 1.1: SYMMETRIC COMPOSITION

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a grayscale composition using only dots, lines, and shapes that is symmetrical along a single axis (reflecting side by side).

Assignment 1.2: ASYMMETRIC COMPOSITION

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a grayscale composition using only dots, lines, and shapes that is asymmetrical (does not repeat or reflect itself on any axis).

Assignment 1.3: RADIAL COMPOSITION

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a grayscale composition using only dots, lines, and shapes that is radially symmetrical (repeats like a kaleidoscope from the center of your composition using multiple axes).

Assignment 1.4: LINEAR COMPOSITION

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a grayscale composition using only dots, lines, and shapes that uses linearity (uses repetition and orientation of visual elements to create the illusion of linear movement in the image).

Assignment 1.5: FREEFORM COMPOSITION

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a grayscale composition using only dots, lines, and shapes. Make your composition non-figurative (do not try to make a representative illustration).

Assignment 2.1: COMPLEMENTARY PALETTE

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a composition using only dots, lines, and shapes that makes use of a complementary color palette.

Assignment 2.2: MONOCHROMATIC PALETTE

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a composition using only dots, lines, and shapes that makes use of a monochromatic color palette.

Assignment 2.3: NEUTRALIZED PALETTE

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a composition using only dots, lines, and shapes that makes use of a neutralized color palette. Pick two complementary colors and explore the range of neutral tones in between.

Assignment 2.4: WARM PALETTE

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a composition using only dots, lines, and shapes that makes use of a warm analogous color palette.

Assignment 2.5: COOL PALETTE

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a composition using only dots, lines, and shapes that makes use of a cool analogous color palette.

Assignment 3.1: GRID PATTERN COMPOSITION

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create your own pattern using a repeating grid of your own choosing. You can use dots, lines, shapes, textures, and color.

Assignment 3.2: KALEIDOSCOPE COMPOSITION

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create your own radial pattern using a polar coordinate grid. You can use dots, lines, shapes, textures, and color.

Assignment 3.3: GRADIENT COMPOSITION

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a composition using dots, lines, shapes, textures, and color gradients. You can use dots, lines, shapes, textures, and color.

Assignment 3.4: MOIRE COMPOSITION

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a black and white composition using only lines that takes advantage of the moire optical effect.

Assignment 3.5: SUPREMATIST COMPOSITION

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Replicating the style of Suprematist painters such as El Lissitzky and Kazimir Malevich, make a freeform composition using dots, lines, shapes, textures and color. Don't try to copy one of their paintings, but rather make an original composition in a similar style.

Assignment 4: ONE WORD COMPOSITION

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a black and white composition using only dots, lines, shapes, and text. The composition must be based around the word "bicycle". Focus on typography and typesetting and not on illustration. Think about the theme; How does it make you feel? What does it remind you of? Use your knowledge of grids, alignment, symmetry, balance, and harmony to create an aesthetically pleasing poster.

Assignment 5.1: WIREFRAME POSTER

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: Layout all of your wireframes on one 8.5" x 11" artboard in Adobe Illustrator.

Create five (5) different variations on a poster structure using the wireframing technique. The poster must be for a fictional music event, so it must have the name of the performer, a

date/time, a venue, and a city (all of which you can make up). These can be done using anything from Adobe Illustrator to pencil on paper. Annotate the areas where content will go, but don't apply any styles yet.

Assignment 5.2: POSTER DESIGN

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a poster for a fictional music event. The poster must include the name of the performer, a date/time, a venue, and a city (all of which you can make up). Any illustrations or photos included in the design must be created by you.

Assignment 6.1: ARTICLE SPREAD WIREFRAME

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: Layout all of your wireframes on one 8.5" x 11" artboard in Adobe Illustrator.

Create five (5) different variations on an article structure using the wireframing technique and the content supplied to you. The article must include a title, subtitle, author name, and body text. The article must fit across two 8.5" x 11" pages (17" x 11"). These can be done using anything from Adobe Illustrator to pencil on paper.

Assignment 6.2: POSTER DESIGN

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your spread cross two 8.5" x 11" artboards.

Create an article spread using the content supplied to you. The design must include the title, subtitle, author name, and body text. Focus on the legibility of the content, the visual style that you choose to contextualize the article, and the details around the minutia in magazine design. Look towards your favorite magazines for inspiration in layout designs.

Assignment 7.1: FLOWCHART

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: Make your file 8.5" x 11".

Create a flowchart that shows the interconnectivity of the pages within your website. Your website must have at least five different pages. Consider what the needs of your website design might be and how users will navigate between pages. Be sure to keep your wireframing separate from your flowchart. This can be done using anything from Adobe Illustrator to pencil on paper.

Assignment 7.2: WIREFRAME WEB PAGES

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: Layout all of your wireframes on one 8.5" x 11" artboard in Adobe Illustrator

Following the structure of your flowchart, wireframe the visual structure for each page. Every page that is unique in your flowchart should have at least one wireframe sketch associated with it. You will need at least five (5) unique web page wireframes. These can be done using anything from Adobe Illustrator to pencil on paper.

Assignment 8: INFOGRAPHIC DESIGN (group)

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Working with your group, you will be creating an infographic poster to communicate information about the subject assigned to you. Use at least three different forms of graph or chart representations to convey your data in a visual manner. Explore different data visualization techniques from basic charts and graphs to innovative and unconventional types of representations. Tell a story or make an argument with your data.

Assignment 9.1: PAREIDOLIA IMAGE RESEARCH

Deliverable(s): Submit your photo through the LMS as a .jpg file.

Details: Provide a high enough resolution that we can see good details in the image.

Find at least one example of pareidolia you have encountered in your own life and take a photo of it to share with the class. Identify what you believe you see in the object.

Assignment 9.2: GESTALT COMPOSITION

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Create a composition based around one of the core principles of gestalt psychology: emergence, reification, multistability, and invariance.

Assignment 9.3: SEMIOTIC TRANSFORMATION

Deliverable(s): Submit your final work and the original images through the LMS as both a .psd file and a .jpg file.

Details: Provide a high enough resolution that we can see good details in the image.

Find two images on the internet and combine them in Adobe Photoshop so that their juxtaposition changes the perception of the meaning for the viewer. What sort of iconography and messages does the photo communicate? How do your modifications change the message?

How can recontextualizing and juxtaposing the imagery change the perception of the message by the viewer?

Assignment 10.1: LOGO DESIGN (group)

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: Layout all of your initial logo sketches on one 8.5" x 11" artboard in Adobe Illustrator.

Working with your group create a logo design for the company that was assigned to you. Do background research into the company, what they do, and what sort of brand image they currently communicate. Start by doing 20 simple thumbnail sketches of logo icons from each of your group members using pencil on paper. Get together in your group and discuss which thumbnails are most effective and how you might be able to combine your concepts into the final logo version, which you should produce in Adobe Illustrator.

Assignment 10.2: STYLE GUIDE FOR BRAND (group)

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: The style guide should be a multi-page PDF that is 16:9 (1920 x 1080 pixels, made for widescreen digital displays) and is made in Adobe Illustrator.

Working with your group create a style guide to manage the logo and brand usage for the company that was assigned to you. Consider the ways the logo should and shouldn't be used, the color specification, type specifications, margin and padding specifications, and any other brand-specific style considerations that should be taken when implementing visual designs related to your brand.

Assignment 11: PRINT ADVERTISEMENT DESIGN (group)

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator and make your composition 8.5" x 11".

Working with your group create a print advertisement for the product assigned to you. Do background research into the company, what they do, and what sort of brand image they currently communicate. The advertisement should have a clear message and present a convincing argument for consuming the product.

Assignment 12.1: ART OF THE TITLE RESEARCH

Deliverable(s): Submit your final work through the LMS as a .pdf file.

Details: Just write up a paragraph about each title sequence you have selected.

Visit the Art of the Title website and select five (5) examples of title design that you find visually appealing. Write a short paragraph about each title you selected and the reasons why you think it was interesting to include.

Assignment 12.2: TITLE STORYBOARD (group)

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: You should use Adobe Illustrator with multiple artboards set to 1920x1080 pixels (16:9 aspect ratio).

Working with your group create a storyboard outlining the redesign of the opening credits for an existing film. You must include credits for studio, stars, casting, costumes, music, editing, production design, director of photography, producers, executive producers, creators, title, writers, and director. Your storyboard should convey typesetting, background imagery, transitions, and the linear progression of content from start to end. Use a thumbnail storyboard style to layout multiple shots on a single page in order to make it clear how the transitions between shots occur.

Assignment 13: PRODUCT SECTION VIEW

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: Your four-panel layout should be on a 1920x1080 pixels (16:9 aspect ratio) artboard.

Create a four-panel section view of a new design you have created for a product type that will be assigned to you. You must include a top, front, side, and perspective view of the product. You can begin by drawing the different product design views on paper and then scanning them into the computer, but the final design should be done in Adobe Illustrator or a 3D software of your choice.

Assignment 14: SMART PRODUCT DESIGN (group)

Deliverable(s): Submit your final work through the LMS as both an .ai file and a .pdf file.

Details: The final outcome should be a 16:9 (1920 x 1080 pixel) PDF presentation of your product with accompanying illustrations, descriptions of functionality, and selling points.

Working with a group, you will be inventing a brand new product or reinventing an existing product to put a new spin on it. This product will be a physical object that you can embed with computing technology: sensing, actuating, logic processing and networked data access. Consider all of the potential areas you may be interested in working in before deciding on a specific one to focus on.

You should follow the steps outlined in the creative problem solving process in the development of your smart product. Take all of the design insights you have gained in the class so far and apply them to the creation of your smart product design presentation. The important thing to focus on is the interaction design considerations that go into the usage of the product. Consider the perspective of the user. How can the additional functionality provided by embedded computing systems affect the outcome of using the product or the behavior of the user when engaging the product?

Assignment 15: SELF AND TEAM MEMBER ASSESSMENT

Deliverable(s): Submit your final work through the LMS as a .pdf file.

Details: Just write up a paragraph about each title sequence you have selected.

Put together a one page document outlining the contributions and level of effort that each of your team members applied to the group projects. Spend some time describing in detail the ideas your team members came up with, the designs they produced, the labor they put into the work, and their general engagement with your group meetings and discussions. This is an opportunity for you to demonstrate your awareness of your team members contributions as well as report on any shortcomings that they may have had during the course of the group projects that were made during the class.