



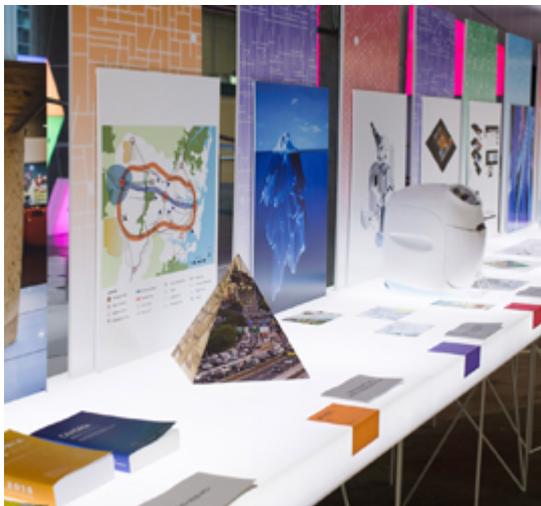
UNSW
SYDNEY

Australia's
Global
University

Built Environment

BEIL0001
Graphic Design for the
Built Environment

Colin Rowan



3+ Abbreviated Course Outline – T1 and T3

Disclaimer

This abbreviated course outline is indicative of the outcomes, delivery and assessment. While Course Learning Outcomes will remain constant, other details may be subject to change. The full and most accurate course outline will be available in Moodle.

1. COURSE STAFF

| | |
|------------------------|--|
| Course Convenor | Colin Rowan |
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2. COURSE DETAILS

Credit Points: 6 UoC

| Learning Activity | Hours per week |
|--------------------------|-----------------------|
| Lecture | 2 |
| Tutorial | 3 |
| Studio | 0 |
| Computer Lab | 0 |
| Online learning activity | 0 |

Description

This elective is open to students in the Architecture, Interior Architecture, Landscape Architecture, Industrial Design, Computational Design, Construction Management and Planning disciplines. The seamless integration of the products of graphic design into commercial and urban spaces, at both the intimate and public scales, is expected of Built Environment designers. This course aims to give students the skills to attempt a basic level of graphic design and to become familiar with the wide range of graphic techniques and materials available. At the end of the course the student will understand techniques for integrating graphic materials into buildings and be able to brief a graphic designer for the most complex of tasks. Material covered in the course will include the basics of typography, layout design and colour. Techniques for printing, including those for incorporating images into a range of building materials will be introduced. In addition topics such as digital reproduction technologies, digital and colour systems, paper engineering, diagram design and three-dimensional graphic representation will be included. Concepts of corporate identity and marketing within the context of the exhibition/public space/corporate environment will be dealt with. Discussion in class will include topics such as Venturi's "Building as Duck". Students will undertake a range of activities including exercises in interdisciplinary project management and planning. This provides the students with the opportunity to observe the delineation of responsibilities of other disciplines statement of duties, which are applied to the major way-finding assignments worth 40% of their final marks.

Program Learning Outcomes (PLOs)

The Program Learning Outcomes from Interior Architecture addressed in this course are:

1. Interpret and communicate complex field-specific information and ideas; providing critique and reflection utilising innovative and creative technologies and analysis.
2. Effectively communicate knowledge and ideas to a range of different audiences and settings using verbal, digital and visual representational techniques.
3. Employ collaborative and equitable teamwork practices and skills.

Course Learning Outcomes (CLOs) with Alignment to PLOs and Assessment

| CLO # | CLO Statement | PLO # | Related Assessment & Activities |
|-------|---|---------|---------------------------------|
| CLO 1 | Understand techniques for integrating graphic materials into buildings and be able to brief a graphic designer for the most complex of tasks. | 1, 2, 3 | Assignment 4 |
| CLO 2 | Understand basics of typography, layout design and illustration. | 1, 2 | Assignments 1, 2, 3, 4 |
| CLO 3 | Understand the techniques for printing, including those for incorporating images into a range of building materials. | 1, 2 | Assignments 3, 4 |
| CLO 4 | Understand digital reproduction technologies, digital and analogue colour systems, paper engineering and three-dimensional graphic representation | 1, 2 | Assignments 1, 2, 3, 4 |

3. ASSESSMENT

| Assessment task | Weight | Course Learning Outcomes assessed | Due Date |
|--|--------|-----------------------------------|------------------------|
| ASSIGNMENT 1 – Layout Design | 30% | 2, 4 | A: Week 3 B: Week 5 |
| ASSIGNMENT 2 – Visual Identification and Logo | 20% | 2, 4 | Week 6 |
| ASSIGNMENT 3 – Statistical Diagram Design for Tables and Charts | 10% | 2, 3, 4 | Week 7 |
| INTERDISCIPLINARY GROUP ASSIGNMENT 4 – Building Identification and Directional Signage | 40% | 1, 2, 3, 4 | Week 10 |

4. WEEKLY COURSE SCHEDULE

| Week | Topic | Activity | Related CLO |
|--------|----------------------------|--|-------------|
| Week 1 | Introduction to Typography | <p>Students are given a brief history of typography and introduced to the two principal families of type, Serif and Sans Serif. A structural analysis of these typefaces is presented to the class. Applications relating to the weight and proportion of a typeface are explained i.e. light, medium and bold applied to condensed, normal and expanded. Even optical spacing exercises are given, which develops students visual awareness of space and proportion. Production samples of typefaces used for exhibition titles are reviewed and their visual communication discussed.</p> <p>InDesign Tutorial demonstration on single page document set up, Type Pallet function and File Management, including exporting</p> | 2, 4 |

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| | | <p>Jpegs, Tiffs, PDF, EPS files. Discussion on the Paper engineering including the production of coated and uncoated stock.</p> <p>Online, students review the Week 1 Resource folder in Moodle and examine the grids and construction methods of Calligraphy from the East, Middle East and West.</p> <p>Assignment 1A Briefing.</p> | |
| Week 2 | <p>Publication Layout Design. How we read.</p> | <p>The primary considerations for visibility and legibility of typography are presented to the class. These are: Caps vs Lowercase Serif versus Sans Serif, black on white versus white on black, bold versus regular. Students are asked to develop a rationale for choosing headline and body copy typefaces based on visual communication and legibility. Sustained reading and comprehension are considered and the controversy about what makes a typeface comfortable to read is discussed.</p> <p>Students are then asked to deconstruct the layout grid of the publication they have brought to class. Once this has been documented, students are given instruction on using Adobe InDesign so that they can recreate the spread in the Tutorial. Special consideration is given to identifying typefaces and the paper engineering of the publication with reference to inserts, gatefolds, perforations and dye cuts), foil and blind embossing, binding (saddle stitched and perfect bound).</p> <p>InDesign Tutorial demonstration on double page document set up, Grids, Paragraph Pallet function and Image placement. Discussion on Publication paper engineering including binding, gatefolds and perforations.</p> <p>Online, students review the Week 2 Resource folder in Moodle and read Canter's article <i>Way-finding and sign posting: penance or prosthesis?</i></p> <p>Assignment 1B Briefing.</p> | 2, 4 |
| Week 3 | <p>Advertising and Promotional Design</p> | <p>A complete guide to the real estate of a newspaper and magazine is presented to the class. Page position loadings for cost of advertisements are examined, as well as costs per column centimeters for various publications are discussed. Students prepare a full page advertisement for the magazine they brought to class in Week 2, and research the cost of placement using the advertising rates, which they have collected from the Publisher. The 4 colour (CMYK) offset printing process is discussed and the paper engineering of a publication is presented with reference to paper type (coated and uncoated), weight (GSM), paper engineering (inserts, gatefolds, perforations and dye cuts), foil and blind embossing.</p> <p>InDesign Tutorial demonstration on single page document set up, Grids, Paragraph Pallet function, Effects and Image placement. Discussion on the Publication paper engineering including dye cuts, foil and blind embossed.</p> <p>Online, students review the Week 3 Resource folder in Moodle</p> | 2, 4 |

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| | | <p>and research their magazine's Media Kits, including costs, market segmentation and circulation.</p> <p>Assignment 1A Submission.</p> | |
| Week 4 | Visual Identification/ Logo Design | <p>The three principal categories of logos are discussed: Symbol, Nameplate and Pictogram. The application of Visual Identity manuals is explained and the current international trend in Branding is considered.</p> <p>Illustrator Tutorial demonstration on Vector outlines and EPS files and the integration Buildings and Branding.</p> <p>Online, students review Branding Guidelines in the Week 4 Resource folder in Moodle.</p> <p>Assignment 2 Briefing.</p> | 2, 4 |
| Week 5 | Data Visualisation: Figurative and Statistical | <p>Almost every designer will be confronted with the problem of presenting a body of information in a diagrammatic form. The learning outcome of this assignment demonstrates the visual realisation of abstract forms, facts or functions. This is given visual expression by suitable graphic transformation using print and paper engineering, which cannot be simply depicted with words or numbers.</p> <p>The Figurative and Statistical categories of Data Visualisation discussed are Comparative Statistical, Building and Cartographic diagrams, Tabulations, Time tables, Organisational, Process, Flow and Function charts.</p> <p>Paper Engineering exercises demonstrating the 3D quantitative values of Data Visualisation.</p> <p>Illustrator Tutorial demonstration on Charts, Graphs, Tables and the Pattern Tool.</p> <p>Online, students review the Week 5 Resource folder in Moodle and investigate the different categories of Data Visualisation, and identify animated Giffs demonstrating abstract fact and functions.</p> <p>Assignment 3 Briefing and Assignment 1B Submission.</p> | 2, 3, 4 |
| Week 6 | Introduction to Signage Building Identification and Directories | <p>The concept of destination signage and its various production values are presented to the class through a series of walk-through presentations. International examples of signage are examined such as MoMa, Guggenheim and the Louvre.</p> <p>Based on student research, concepts are developed for the Red Center, Robert Webster or Science Green. Interdisciplinary groups identify the location of directional and destination signage in the circulation routes.</p> <p>Online, students review the Week 6 Resource folder in Moodle and apply the Statement of Duties for each member of their Project Group: Planning, Construction Management, Architecture, Interior Architecture, Landscape Architecture, Industrial Design and Architectural Computing.</p> | 1, 2, 3, 4 |

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| | | <p>Photoshop Tutorial demonstration on the Transform Pallet with Text and Image placement.</p> <p>Interdisciplinary Group Assignment 4 Briefing.</p> <p>Assignment 2 Submission.</p> | |
| Week 7 | Way Finding: Directional, Services and Amenities Signage | <p>The concept of way-finding and directional signage and its various production values are presented to the class through a series of walk-through presentations. International examples of signage are examined such as Boston Children’s Museum and the ICA Boston. The primary consideration for students when developing a directional signage system for a building is: what do people need to know, and where do they need to know it?</p> <p>Directional signage concepts are developed for the Science Green, Red Center West Wing and Webster Building based on the student’s research of <i>Canter’s article Way-finding and sign posting: penance or prosthesis?</i></p> <p>Services and amenities signage and its various production values are presented to the class through a series of walk-through presentations. International examples of signage are examined such as TATE Modern and the Pompidou Centre.</p> <p>Electronic and commercially produced signage systems are examined. Documentation processes for production and installation are developed.</p> <p>Online, each interdisciplinary project team review the PDF Plans in the Week 7 Resource folder in Moodle. Students develop a circulation diagram of the Gallery Precinct assignment, using the floor plans of the Science Green, Red Center and the Robert Webster. Special consideration is given to ensure the visitors are properly orientated by including locations of major landmarks and/or streets, as well as amenities - food, toilets, disabled access, parking etc and services - foyers, galleries, student center, offices etc.</p> <p>Photoshop Tutorial demonstration on the Lighting Effects Pallet with Text and Image applied to Architecture and Landscape Architecture.</p> <p>Interdisciplinary Group Assignment 4 Briefing.</p> <p>Assignment 3 Submission.</p> | 1, 2, 3, 4 |
| Week 8 | Hierarchy of Exhibition Information Systems | <p>Students are presented with the aims and processes of Exhibition Graphic development:</p> <ul style="list-style-type: none"> • Title and Aim of the exhibition and the message it is communicating. • Target Audience and how the exhibition graphics address their needs. • Relevance of the objects/collection on display. • Outline of Storyline/themes describing each section and overall aim and types of visual communication media to be | 1, 2, 3, 4 |

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| | | <p>used.</p> <ul style="list-style-type: none"> • Corporate Development for potential sponsors. • Publication and Promotional print collateral. • Merchandising and Product Development. <p>Online, students review the Week 8 Resource folder in Moodle, and examine the walk-through presentations of Museums and Galleries, including MOMA, MONA and the Louvre.</p> <p>Photoshop Tutorial demonstration on the Lighting Effects Pallet with Interior Architecture Text and Image placement and manipulation.</p> | |
| Week 9 | Production Values for Signage and Digital Exhibition Graphics | <p>Production values for signs, ranging from Laser cutting and Anodising to Alucobond and Alucore are discussed. Other methods such as off the shelf systems are explored.</p> <p>Specific examples are presented in class and students are required to contact companies such as 3M, Abuzz Solutions and Modulex, to research and present their group’s production recommendations for signs.</p> <p>Digital imaging production values for billboards on buildings are discussed. Production methods such as ink jet printing on continuous roles of paper, banner material, vinyl and backlight film are examined.</p> <p>Online, students review the Week 9 Resource folder in Moodle, and examine the walk-through presentations of Museums and Galleries, including Pompidou Center, Guggenheim and the La Villet.</p> <p>InDesign and Photoshop Tutorial demonstrations on the layout of Signage hierarchy and Program Cross Platform, with reference to Importing and Exporting files.</p> | 1, 2, 3, 4 |
| Week 10 | Revision and Review of Environmental Graphic Systems for Group Presentations | <p>Revise the categories of visual communication and way finding system, with reference to layout grids for presentation and submission.</p> <p>Review the documentation associated with a visual communication and way-finding system, to ensure each group’s presentation panels have consistent elements.</p> <p>Discuss a consolidated and unified style and approach for each interdisciplinary group’s presentation.</p> <p>Online, students complete Interdisciplinary group peer evaluation survey.</p> <p>Interdisciplinary Group Assignment 4 Submission.</p> | 1, 2, 3, 4 |