

Brand Design

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COURSE DESCRIPTION

We'll explore brand design as a form of visual communication. Our introduction to brand design includes exploration of concept development to enhance mark making, analysis and creation of icons and symbols as mechanisms to deliver meaning, and development and execution of a thematic visual voice across a system of design applications.

Our exploration of creativity and visual expression through brand design will consist of a series of exploratory exercises and applied projects that introduce key practices in the professional field of graphic design and welcome experimentation, frustration, failure, and discovery as natural parts of the creative process.

Projects are student-driven, using prompts as the starting points for more extensive research, asking students to create their own content, supply their own points of view, and create custom, original works.

THE GOALS OF THE CLASS ARE TO:

- Experiment with creative expression and visual communication through brand development
- Explore the different forms logo design can take
- Develop, explore, and expand a brand's visual voice across a system of design collateral
- Create Brand Guidelines
- Create conceptually-rich pieces of graphic design by following a creative thinking design process
- Develop skills for effective and active discussions about design work in an informed manner
- Broaden understanding of how brand design and visual communication impacts, reflects, and fits within the larger context of cultures and society
- Create design works ready to present in a Graphic Design portfolio

LEARNING OUTCOMES

- Discuss the difference between effective and ineffective logo design as mechanisms of visual communication
- Understand and manipulate the meaning-making of images
- Acquire patience and curiosity when extensively exploring a topic visually
- Recognize the cultural, social, and economic influence and value of brand design
- Become competent in the use of essential graphic design tools to create expressive works
- Discuss and identify the difference between effective and ineffective visual communication

ENGAGEMENT EXPECTATIONS

Be present in both mind and body: Show up! Don't answer calls or texts during class. If you must, use your cell phone for research only. Don't use computers for online chatting, social networking, leisure browsing or completion of assignments for other courses while in our class.

Respect yourself and each other: *Step up* and use your voice; *step back* to make space for others. Acknowledge your lived experiences and how they differ from other's. Actively listen to suggestions, concerns, stories, perspectives and take the time to process them. Invest in yourself and others. Ask for and offer help.

This class is about experimenting, risk taking, and putting that work out there. We will create a safe and supportive space for everyone by following MLK's vision of a Beloved Community. *See attached document with tenants of Beloved Community.*

Respect the equipment and provided space: Food and drinks are not allowed near computers or physical works. Any drinks should be in containers with lids and left in the front of the computer lab, away from the computers.

Come prepared to do work: arrive to class with all materials, supplies, files, notebooks, etc. necessary to work on all aspects of a project in class. Make sure you save files in multiple locations to prevent the accidental loss of your work. Accidental erasure is not grounds for a deadline extension.

Check communication channels regularly: Check Canvas on a daily basis for any updates, announcements, or changes to course and work expectations.

Actively and passionately take part in our class: You're engagement with the class and the assignments will effect the quality of your work and by extension your grade. You are expected to:

- Attend class meetings— If you are not able to attend class in-person for an extended period of time, set up a time to chat about possible routes.
- Actively participate in discussions and critique sessions
- Do the classwork and homework and be prepared to show them to the class for discussion
- Create with thought, intention, and intensity
- Meet deadlines for handing in work and process steps and deliver them in multiple formats, in print and online.
- Be curious about making things and the things your classmates make
- Care about yourself and your work, your classmates and their work, this class and art & design as a discipline

INTELLECTUAL PROPERTY

Your work belongs to you; what you make is the outcome of your creative decisions. However, Saint Michael's College and the Art & Design program reserve the right to show, to the public, work produced in classes. When doing so, credit will be given to you as creator and owner of the work. We respect your privacy; if there is a piece you'd like us *not* to share, please email me to discuss it.

Our (the faculty) work belongs to us. Don't copy or distribute course materials beyond personal use.

Lastly, don't record or share work by another student or a faculty member without their explicit written or verbal consent.

ACADEMIC INTEGRITY

You are expected to comply with the SMC policy on academic integrity. Any evidence of plagiarism (verbal or visual) for the completion of assignments is prohibited.

ARTIFICIAL INTELLIGENCE




See attached GenAI Policy.

TEXTBOOKS

A subscription to [Brand New](#). [Sign up >](#)

Purchase a discounted, education subscription at the link above; you will be able to subscribe for \$5 for 6 months. The plan's default is set to "auto-renew" but you can turn it off if you want to, otherwise you can keep it on and keep using the discount with your smcvt.edu email until you feel you are in a position to pay the full price.

We will do some selected readings from the below and they are recommended to enrich your design journey:

- [Logo Design Love: A Guide to Creating Iconic Brand Identities](#) by David Airey
Available in  SMC's library at the reserves desk and  Becca's copy is in our A&D Lab
- [Designing Brand Identity: An Essential Guide for the Whole Branding Team](#) by Alina Wheeler and Debbie Millman  Available in SMC's digital library

SOFTWARE & COMPUTERS

Macs are industry standard: Instruction will be for and in-class work will be on a Mac.


For Design: We use the industry standard, Adobe Creative Cloud. And will work mostly in Illustrator.


For communication, discussions, and feedback we will use a mixture of education-based and industry-frequented apps.


- [Canvas](#): project and course management; announcements; daily agenda; discussions; feedback; work submissions
- [Figjam](#): discussion, share work for feedback
- [Word & Powerpoint](#): discussion, share work for feedback - login to SMC account necessary
- [Digital Camera](#) (smartphone is fine) and ability to zap image to computer/apps: capture work to share with and present to class

SUPPLIES

TECH SUPPLIES

 **You may use your own laptop** or the A&D MacLab computers during class.

 **You must save your work to personal storage devices after each session on a lab computer.** Always save digital work in two or more places and back up regularly. The Lab computers are erased periodically throughout the semester; no warning will be given.

 **You must have at least 2 methods of saving/storing your work** available to you at all times; one should be an external drive. One can be your OneDrive, which is free cloud storage provided by SMC.

ART SUPPLIES:

 Sketchbook

Other materials per personal preference and project needs. They might include:

- Scissors or X-Acto Knife
- Invisible Glue Stick
- Tracing paper
- Black technical pens
- Eraser: white block Staedtler-Mars
- Mechanical pencil
- Color markers: Tria, Prismacolor, Copic
- Color pencils / Watercolor Pencils
- Water colors / Pastels / Charcoal
- Gouache paints, etc
- Removable tape / 3m magic tape
- Graph paper
- Different types of paper stock (colored, card stock, textured, oragami, etc)
- Linocut blocks
- Scratchboards
- Silkscreen

SCHEDULE

Deadlines are on Canvas. The class schedule is fluid and will adjust according to our class needs. Any changes will be announced in class and on Canvas. Projects, process step, papers, and other assignments are due in their entirety at the beginning of class session the day of the deadline, unless noted otherwise. Late assignments will be reviewed for partial credit. Late work will not be accepted or reviewed for grading or credit after the last day of class.

Week 1-3	Project: Iterations (Formstorming / Logostorming) Exercise : Ligature Exercise : Conceptual Combo Exercise : Classmate Logo
Weeks 4-10	Project : Redesign Exercise : Hierarchy Exercise : Color Association Exercise : Text & Image
Weeks 10-Final	Project: Campaign

ASSIGNMENTS AND GRADING

This course is modeled on the rigor of the graphic design industry and requires students to work and progress both in and outside of class time. Projects in studio courses like this often require 5-7 hours of homework each week.

CONSIDERATIONS FOR PROJECT GRADES

Process and progress are key: each project will go through the design process. Students are expected to present each stage to the class for feedback: ideation, sketches, design, final.

Additional considerations include:

- Concept development, critical and innovative thinking
- Developmental process and progression that leads to execution of turned-in project

- Craft of turned-in project (following specifications, orderly digital presentation/submission), articulation of oral presentations, spelling and grammar in written assignments
- Meeting deadlines, including homework, processes steps, and reading assignments
- Active participation in discussions and feedback sessions.

CONSIDERATIONS FOR COURSE GRADE

Any changes or modifications to this rubric will be discussed in class and posted on Canvas.

Applied Design Projects & their process steps	70%
Exercises	12%
Readings, Reactions, & Responses	8%
Engagement & Active Participation	10%

Grade Scale

A 100-95 A- 94-90	This grade indicates work and engagement that reflect an excellent understanding and communication of the material. Projects and exercises progressed through the design process and show clear conceptual thinking and effective use of all of design principles, craft, and technique with great attention to detail.
B+ 89-87 B 86-83 B- 82-80	This grade indicates work and engagement that reflects a good (above average) understanding and communication of the material. Work progressed through the design process and shows attempts at conceptual thinking and use of design principles that may contain minor errors but shows some attention to detail.
C+ 79-77 C 76-70	This grade indicates work and engagement that reflects understanding of most of the material covered. Work shows effective use of design principles and techniques but contains errors; a design processes was loosely followed.
D 69-60	This grade indicates work and engagement that reflects inadequacies of presentation or does not fulfill the specifications of the assignments. Work contains serious errors in craft and technique with little or no attention to detail. A design processes was not followed.
F Below 60	This grade indicates a lack of work and/or engagement.