

**HAMMER**

# Graphic Design— Now in Production

SEPTEMBER 29, 2012 – JANUARY 6, 2013

TEACHER RESOURCE GUIDE

## TABLE OF CONTENTS

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|   |    |
|---|----|
| <b>Introduction to Exhibition, Resource Guide</b> | 1  |
| <b>Thematic Sections of the Exhibition</b>        | 3  |
| <b>Before Your Visit:</b>                         |    |
| Activity: Fundamentals of Graphic Design          | 6  |
| <b>In the Galleries:</b>                          |    |
| Questions for Discussion                          | 8  |
| <b>After Your Visit:</b>                          |    |
| Reflection Questions                              | 16 |
| Activity: History of Graphic Design               | 17 |
| Activity: Global Graphic Design                   | 18 |
| Activity: Creating Symbols                        | 21 |

## EXHIBITION OVERVIEW

Graphic design is the art and practice of visual communication. Designers use color, typography, images, symbols, and systems to make the surfaces around us come alive with meaning. Today, the field is shifting and expanding as new technologies and social movements are changing the way people make and consume media. Public awareness of graphic design has grown enormously over the past two decades through the desktop computing and Internet revolutions, which have also fueled tremendous growth in the profession. Graphic design is the largest of the design professions, representing more than a quarter million practitioners in the United States.

Graphic design has broadened its reach dramatically over the past decade, expanding from a specialized profession to a widely deployed tool. The rise of user-generated content, new methods of publishing and systems of distribution, such as blogs and websites, and the wide dissemination of creative software like Adobe Photoshop and InDesign have opened up new opportunities for design. More designers are becoming producers—authors, publishers, instigators, and entrepreneurs—actively employing their creative skills as makers of content and shapers of experiences. At the same time, people from other fields are using design techniques to create and publish visual media.

Featuring work produced since 2000 in the most vital sectors of communication design, *Graphic Design: Now in Production* explores the worlds of design-driven magazines, newspapers, books, and posters; the expansion of branding programs for corporations, communities, and individuals; the entrepreneurial spirit of designer-produced goods; the renaissance in digital typeface design; the storytelling potential of film and television titling sequences; and the transformation of raw data into compelling information narratives. As the tools and methods of design have become more widely accessible, the roles of designers have expanded. The concept of the “designer as producer” encompasses a wide variety of approaches emphasizing more direct control over the process of making, the creation of new goods and services, and the coordination of creative teams to realize complex projects.

*Graphic Design: Now In Production* is organized by the Walker Art Center in Minneapolis and the Cooper-Hewitt, National Design Museum, Smithsonian Institution in New York.

**TEACHER RESOURCE GUIDE**

This resource guide is meant to supplement a visit to the exhibition. It includes an activity for before a visit to the Hammer Museum to acquaint students with the fundamentals of graphic design, discussion questions for groups while at the Hammer, as well as an individual worksheet of reflection questions. Finally, it includes activity guides that go beyond the exhibition to expand students' knowledge. The exhibition is broken up into specific thematic sections, which are detailed on the following pages.

**VISITING THE HAMMER MUSEUM**

The Hammer is always free for students. Free, private Student Educator-led tours are available every day of the week, by appointment. Please allow two weeks' notice. To schedule a tour, please contact: Sarah Kozal (310) 443-7041 or [skozal@hammer.ucla.edu](mailto:skozal@hammer.ucla.edu).



### POSTERS

Perhaps the most iconic of graphic design forms, the poster has expanded from its original function of advertising goods and services beginning in the 19th century, to include political propaganda, social protest, and educational messages in the 20th century. Today, some of the most vital poster designs reject conventional client messages in favor of more personal and idiosyncratic approaches. The contemporary poster is frequently conceived of as a series of collectable works; its production and distribution is more spontaneous and entrepreneurial in spirit. Experimental approaches to the poster encourage user-generated messages, and explore digital, mechanical, and handmade technologies and techniques.



### MAGAZINES

The publishing industry—magazines, newspapers, and books—has dramatically changed with the rise of digital formats such as websites, blogs, mobile apps, and tabloid computing. Digital technologies have spawned new approaches to the production and distribution of print, including print-on-demand, online distribution networks, and the explosion of niche audiences for content. Today, a printed magazine with limited circulation can have a huge cultural impact through its online presence and its distribution to small but influential audiences. The open digital culture has challenged traditional definitions of authorship and blurred the lines between design, journalism, editing, and writing, creating new roles for new media and generating a host of collaborative practices. This section looks at the fate and future of design-driven publications, including magazines, journals, books, newspapers, and newly minted formats created for e-book readers and the iPad.



### BOOKS

The last two decades have witnessed the growth of design-conscious publishers who have either catered their subject matter to designers or chosen more experimental approaches for their book designs. Designers themselves have expanded their roles within the production process, taking on authoring, editorial, and even printing roles. A new wave of self-publishing has been realized as the advance of desktop publishing software has combined with new methods of printing and distribution, such as print-on-demand, thereby opening access and opportunity to the public.



### INFORMATION DESIGN

The digital age has greatly increased the amount of data available to people around the world. Information design helps shape our understanding of this data by visually organizing it in ways that make it more easily understandable, engaging, and memorable. Expressed as charts, diagrams, and maps (to name just three examples), information design touches all aspects of our lives: from roadway maps, instruction manuals, and atlases to the design of computers and software.



### BRANDING

The twentieth century witnessed the rise of comprehensive design programs that sought to unify, personify, and identify the public face of businesses, organizations, and governmental agencies. The post-World War II “golden age” of logo design has given way to the rise of branding, including programs for individuals and nations. Today’s branding extends well beyond the creation of a logo to multiple communication spaces, from the microbranding of the website bookmark icon, or favicon, to enormous digital platforms such as Facebook, whose 500 million active users would comprise the world’s third most populous country. This section surveys the ever-changing face of corporate identity programs; the flexible and variable identity programs created by cultural organizations; the subcultural identities of heavy metal bands and the countercultural transformations of identities born from social, political, and environmental upheaval.



### FILM AND TELEVISION TITLE DESIGN

Graphic design’s traditional definition as a static printed page gave way to a more complicated relationship to the moving image, first with movies and later with television and now with the Internet. Motion graphics range from short promotional videos and broadcast graphics to television bumpers and film title treatments. Title graphics today are narratives, short stories that give the viewer an insight into what is to come and what has happened in a TV series. New experiments merge media, from hand-drawn imagery combined with live action to the use of elaborate analog props, a lo-fi approach in the digital age.



### OVERVIEW

Students will identify and analyze the elements of graphic design and how these are used together to create a cohesive piece. The activity is largely discussion-based, though an extension is provided that allows students to imagine their piece of graphic design in a new light.

### OBJECTIVES AND LEARNING GOALS

Students will identify the fundamental elements and principles of graphic design and analyze how these elements are employed in real examples. They will form an understanding of the relationship of elements and be able to compare and contrast various graphic design styles.

### TIME FRAME

60 minutes/90 minutes with extension

### MATERIALS

Students should each bring in their own piece of design or have it provided to them. Pieces could include CD covers, magazine advertisements, book or magazine covers, an infographic, a logo, etc. Additionally, the activity extension will require drawing paper and markers or crayons.

### DIRECTIONS

1. Break students into pairs. Ideally the pairs should have different examples of graphic design (book vs. poster, etc.).
2. [5 mins] Have students discuss their piece, use the following questions as a starting point:
  - a. Where was the piece found? Was it in a magazine? The cover of a book? A CD cover? Online?
  - b. What is the goal of the piece? Is it meant to sell a product? An idea? What story is it telling?
  - c. Who is the piece meant for? Is it for young people? Older people? How can you tell?
  - d. What images do you see? Do they remind you of anything or symbolize something?
  - e. What is the general mood of the piece? Is it optimistic? Funny? Serious? How can you tell?
3. [10 mins] Assign each pair three of the elements and principals of graphic design (provided on the pages following). Using the provided discussion questions, model for the students a brief discussion.
4. [10 mins] Ask students to discuss together the answers to the questions and compare and contrast the pieces. Use a Venn-diagram to write down and organize the similarities and differences between the two pieces.
5. [15 mins] Have each pair decide on the most effective piece of graphic design between the two to present to the class. Students should be prepared to give an example of how one of their elements or principals of graphic design is used in the piece. Students can then vote on the most effective piece in the classroom to “win” the graphic design challenge of demonstrating the principles best.

### TAKING IT FURTHER

Ask students to imagine the same product/book/poster is meant to appeal to a different audience: the students in their class. Have the students first think about how the design might change, and then ask them to create a mock-up of the new design. Their mock-up can include cut-up elements from the original that are rearranged onto a new paper or include elements from other pieces. Alternatively, students can create an entirely new piece with drawing tools.

Ask them to consider the following questions:

- What changes can be made to appeal more to the specific demographic of their classmates? Should color or images change? Shape or texture?
- Is their piece supposed to sell a tangible product or an idea? How will this affect the design?
- What action do you hope your classmates would ultimately do with the piece—throw it away, stick on the wall, file for reference, pass it around, put it on a shelf? How will this affect the design?

Following the individual working time, ask students to share their final pieces with the classroom. Are there similarities between any of the pieces? Do any of these similarities tell us anything about the classroom as a whole?

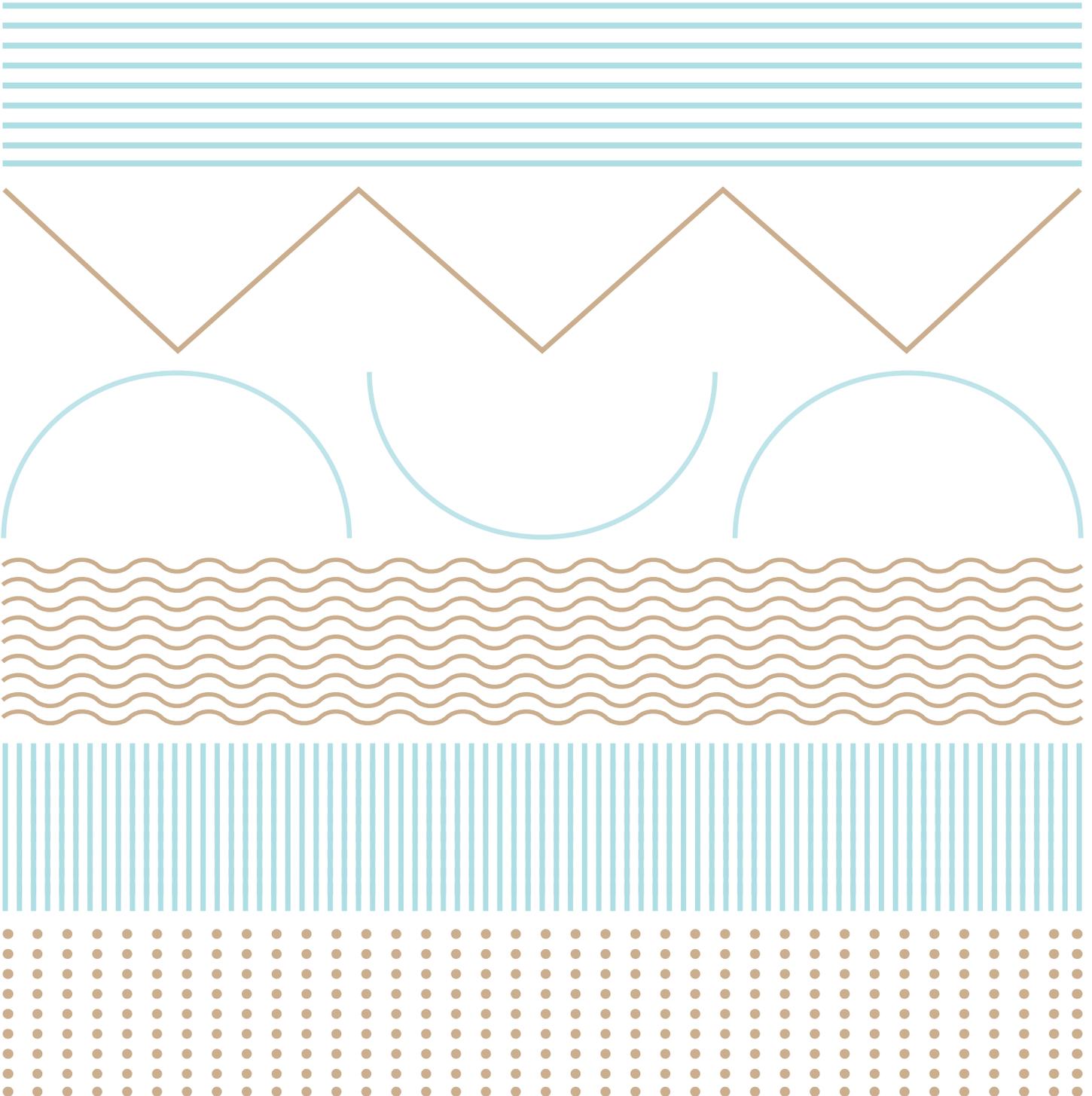
## THE ELEMENTS OF DESIGN

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### LINE

A line connects any two points. There are several different types of lines—you can see curved, straight, fat, thin, dotted and dashed lines all around.

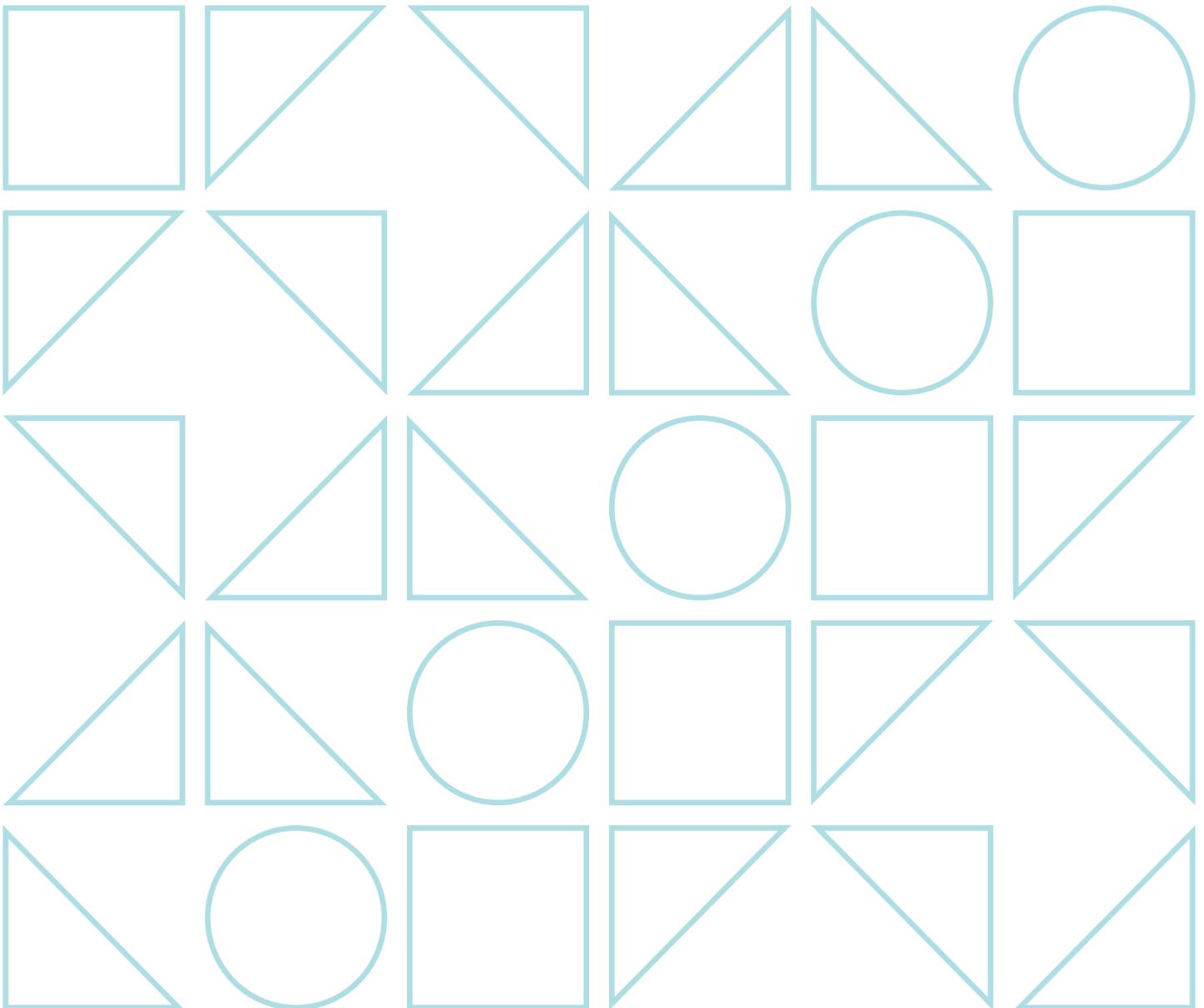
- **How are lines used in your particular example?**



### SHAPE

A shape is anything that has height and width. Three basic shapes exist: Geometric shapes are common and structured. Examples are circles, rectangles, squares, and triangles. These frequently form the foundation for a design. Natural shapes refer to plants, animals, and humans. These are irregular shapes. Finally, abstracted shapes are simplified forms of natural shapes. These can be stylized figures, graphic illustrations, or icons.

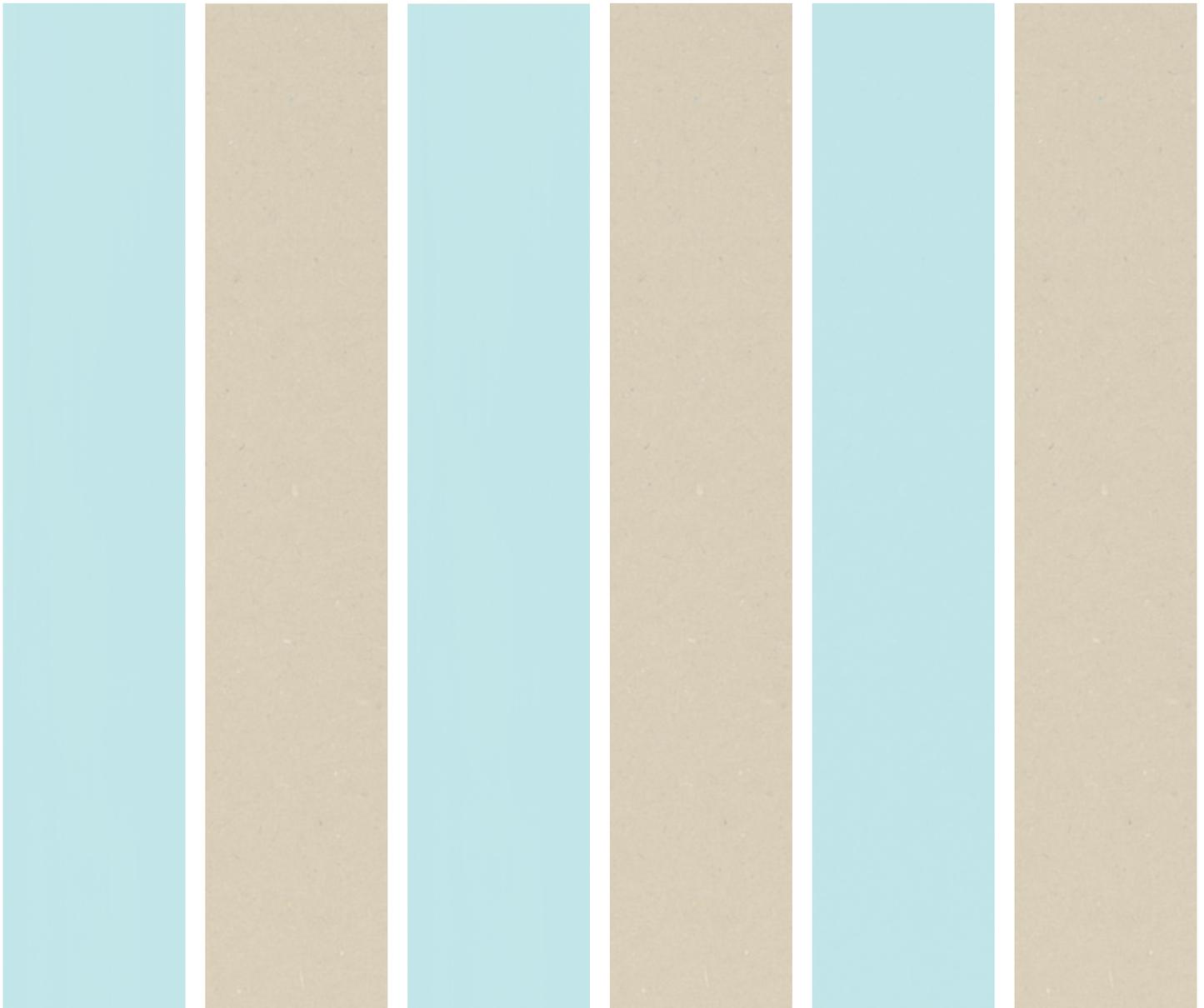
- **Which shapes are in your image? Are they symbolizing an idea? Are they highlighting particular information?**



### TEXTURE

The texture of a surface is the look or feel. This can add depth and richness to a piece of graphic design by creating the illusion of a texture on a printed page or computer screen. Texture can be created with patterns that are printed on a page. For example, wrapping paper has visual texture. Tactile texture can actually be felt and is frequently employed by printing on textured paper that readers can feel.

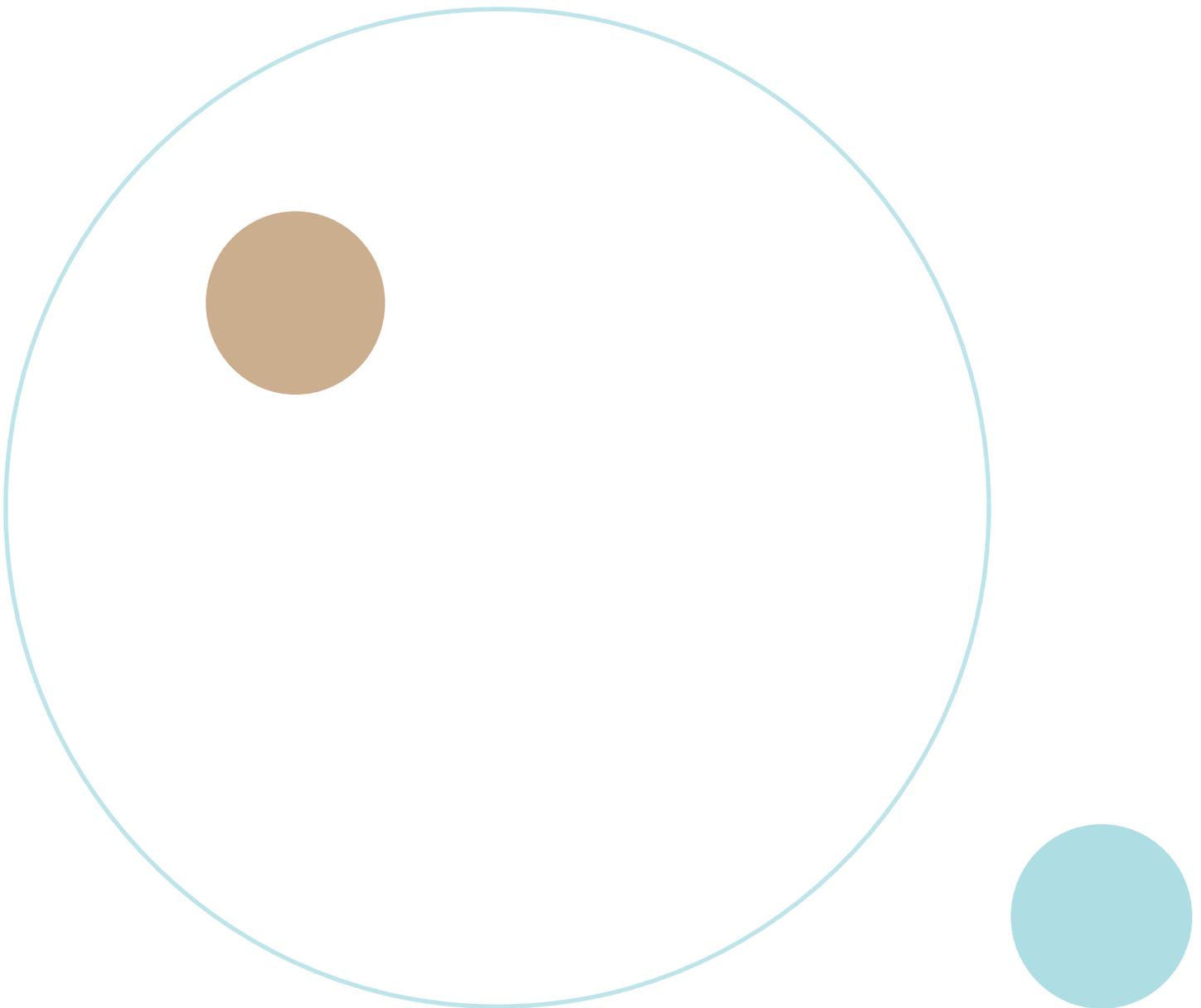
- **Are there textures in your image that fool the eye? Do any provoke emotions? Do they create a feeling of depth?**



### SPACE

The area between and around things is called space. Space is used in graphic design to draw attention to something, unify the piece, or provide a visual rest by preventing a layout from being too busy.

- **How is space used in your piece? Does it call attention to anything in particular? Does it allow for visual rests? How does it affect the type used?**



### SIZE/PROPORTION

Size refers to how big or small a visual element is. Size can attract attention, show what is important, and helps items fit together into a layout. It is a functional element of graphic design that is related to the other elements.

- **How does the size of two elements affect their relationships?  
Is one more important than another?  
Do the sizes of certain elements create a consistent look throughout the page?**



## THE ELEMENTS OF DESIGN

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### COLOR

Color is used to attract attention, provide identification to objects, and convey a feeling or mood. The psychology of color is used to provoke specific emotions.

- **What colors are used in your piece? What affect do they have on the overall mood? Do they provoke emotion? Do they draw your eye to a particular place?**

### THE PSYCHOLOGY OF COLOR

**Reds:** Energy, Passion, Power, Excitement

**Oranges:** Happy, Confident, Creative, Adventurous

**Yellows:** Wisdom, Playful, Satisfying, Optimistic

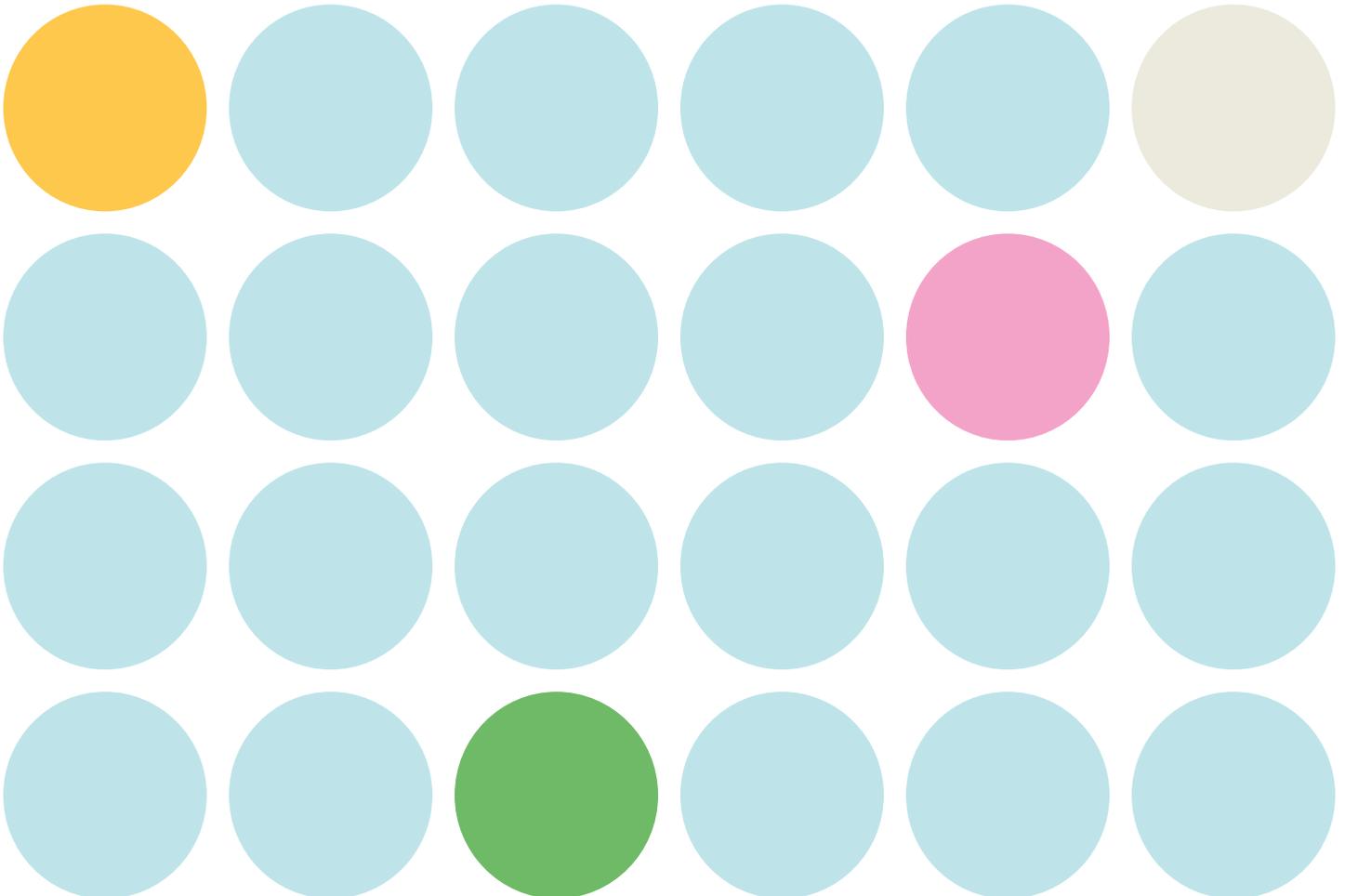
**Greens:** Health, Regeneration, Contentment, Harmony

**Blues:** Honesty, Integrity, Trustworthiness

**Violets:** Regal, Mystic, Beauty, Inspiration

**Browns:** Easiness, Passivity

**Blacks:** Finality, Transitional Color



### OVERVIEW

The principles of design help to determine how to use the design elements. There are four principles of design: balance, emphasis, rhythm, and unity. These principles of design help you to combine the various design elements into a good layout.

### BALANCE

Balance is an equal distribution of weight. In terms of graphics, this applies to visual weight. Each element on a layout has visual weight that is determined by its size, darkness or lightness, and thickness of lines. There are two basic approaches to balance. The first is symmetrical balance which is an arrangement of elements so that they are evenly distributed to the left and to the right of center. The second is asymmetrical balance which is an arrangement of unlike objects of equal weight on each side of the page. Color, value, size, shape, and texture can be used as balancing elements.

Symmetrical balance can communicate strength and stability and is appropriate for traditional and conservative publications, presentations, and web sites. Asymmetrical balance can imply contrast, variety, movement, surprise, and informality. It is appropriate for modern and entertaining publications, presentations, and web sites.

- **Does the image seem “heavier” to you in any particular area? Is your eye drawn more strongly to one particular area?**

### RHYTHM

Rhythm is a pattern created by repeating elements that are varied. Repetition (repeating similar elements in a consistent manner) and variation (a change in the form, size, or position of the elements) are the keys to visual rhythm. Placing elements in a layout at regular intervals creates a smooth, even rhythm and a calm, relaxing mood. Sudden changes in the size and spacing of elements creates a fast, lively rhythm and an exciting mood.

- **Are there apparent rhythms in your piece? What elements are alternating or repeated?**

### EMPHASIS

Emphasis is what stands out or gets noticed first. Every layout needs a focal point to draw the reader’s eye to the important part of the layout. Too many focal points defeat the purpose. Generally, a focal point is created when one element is different from the rest.

- **What elements (image, text, etc.) stand out to you? What techniques make them do so?**

### UNITY

Unity helps all the elements look like they belong together. Readers need visual cues to let them know the piece is one unit—the text, headline, photographs, graphic images, and captions all go together. Unify elements by grouping elements that are close together so that they look like they belong together. Repeat color, shape, and texture. Use a grid (the underlying structure of a page) to establish a framework for margins, columns, spacing, and proportions.

- **In what ways are unity created in your piece? Are there certain elements (type, shapes, colors) that are consistent? Are elements aligned according to a particular grid or frame?**

## IN THE GALLERIES: QUESTIONS FOR DISCUSSION

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### POSTERS

1. How does technology affect the written word in some posters? How can you tell?
2. Choose a specific poster and decide what is more important: the words or the images, or both. Why?

### MAGAZINES

1. Are any of these magazines familiar to you? Have you thought of them before in terms of graphic design?
2. How is the design of a magazine different from a poster in its goals?

### BOOKS

1. Is graphic design something you notice in books? What aspects do you notice?
2. How does the cover of a book describe what is inside?
3. How do tactile qualities (shape, weight, texture) affect a person's interaction with a designed book? How do these add meaning to and differ something from a flat object, such as a poster or website?

### TYPOGRAPHY

1. Which typography style stands out the most to you? Why?
2. Do you always need to be able to easily read a typeface? How does legibility affect typography's purpose and the meaning it conveys?
3. Compare and contrast features of two different type treatments.

### BRANDING

1. How do the metal band logos contribute to certain stereotypes? What adjectives would you use to describe these? What other bands do you know that use similar logos?
2. Do you see any similar changes made between the before and after brand logos? Do they consistently become more stylized or minimal? What inferences can you draw about these trends?

### INFORMATION DESIGN

1. Do infographics contribute positively to your understanding of statistical information? How?
2. What kinds of limitations do infographics have? How can infographic designers manipulate visual imagery to get particular points across?

### FILM AND TELEVISION TITLE DESIGN

1. How do the title screens allude to what the show/movie is about? Can you tell anything about the premise, having never seen the show/movie before?
2. How does word and image interplay in these title sequences?

## AFTER YOUR VISIT: REFLECTION QUESTIONS

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1. How has the designer's role changed since taking on more of the production responsibility (creating, printing or publishing things themselves) in the last 10 years?
2. How has technology affected our experience of graphic design?
3. What commonalities did you see between pieces? Did any follow a similar style? Describe it.
4. Which types of graphic design do you encounter most in your life? Do you think you'll look at the way things are designed in a new way after viewing the exhibition?
5. Which pieces were the most appealing to you? Why?
6. Which pieces were the least appealing to you? Why?

## AFTER YOUR VISIT: HISTORY OF GRAPHIC DESIGN: TAKE HOME ACTIVITY

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### OVERVIEW

This activity is meant as a take-home project with a class presentation component. Students will research a historical art movement or a key figure in graphic design and present how the chosen subject helped shape graphic design. Projects can be in-depth research reports or simple overviews.

### OBJECTIVES AND GOALS

Students will develop a deep understanding of a particular art movement or figure in relation to graphic design. Through presentations by their classmates, students will gain a fuller picture of graphic design today and what factors affected its development.

### TIME FRAME

Homework activity + 45 minutes for in-class presentations

### MATERIALS

Depending on presentation format, none or projector

### DIRECTIONS

1. Assign students a movement or figure (many are listed below) or have them choose their own.

|                   |                 |                 |                  |
|-------------------|-----------------|-----------------|------------------|
| <b>Movements:</b> | Dada            | Peter Behrens   | Guillaume        |
| Futurism          | <b>Figures:</b> | Pi Sheng        | Appollinare      |
| De Stijl          | Joseph Albers   | Nicolas Jenson  | Fortunato Depero |
| Bauhaus           | Tibor Kalman    | Claude Garamond | John Heartfield  |
| Art Nouveau       | Paul Rand       | Stanley Morison |                  |
| Art Deco          | Saul Bass       | Max Miedinger   |                  |

2. Students should do outside research and be prepared to share with the class how the figure or movement fits into the history of graphic design. Ask them to consider the following:

- **What years did this movement take place or was this person working?**
- **What are the key achievements of the movement or figure?**
- **In what way did this movement or figure affect graphic design? Did they invent a technique that is still used today? Did they create a new typeface or method of working? What was their contribution to the design field?**
- **Format can be tailored to accommodate class level: short paragraph report with image, or more extensive paper with several images.**

3. Have students come prepared to share their findings with the class. They can provide visuals via hard copies or projection, or simply share orally.

### TAKING IT FURTHER

Have students bring in a visual representation (printed image or otherwise) of their figure or movement. While students are present, arrange their visuals into a class timeline of graphic design history.

AIGA: [www.aiga.org](http://www.aiga.org)

About.com: [www.graphicdesign.about.com](http://www.graphicdesign.about.com)

Design History: [www.designhistory.org](http://www.designhistory.org)

### IN-CLASS ACTIVITY WITH HOMEWORK COMPONENT

Graphic design is largely considered to be a global field. Graphic designers frequently take elements from non-western traditions and incorporate them into their designs and Western conventions permeate the rest of the world. But the question remains, has graphic design really become global, or have American and European traditions aided in the Westernization of graphic design? Students will examine graphic designers working in other languages and compare and contrast the techniques used. They will use their understanding of graphic techniques to “read” the pieces.

### OBJECTIVES AND GOALS

Students will gain an appreciation for graphic designers world-wide. They will apply their knowledge of familiar graphic design to non-familiar pieces.

### TIME FRAME

30 minutes

### MATERIALS

Printed or projected images of graphic design in non-English languages. Several are provided on the following pages. Students alternatively may want to bring in their own.

### DIRECTIONS

1. [5 mins] Break students into small discussion groups. Share images with students from graphic designers working in other languages. Some are provided on the following pages. Alternatively, students can bring in their own examples found online.
2. [10 mins] Ask students to discuss with their groups what the image could mean.
  - **Is it possible to tell what the product is simply by the design of the package and without reading the words? How?**
  - **What similarities and differences can you see from posters that you're familiar with?**
  - **How does a different language affect your reading of the piece?**
  - **Can you still make out the meaning without being able to read? What helps you do this?**
3. [10 mins] Have students create a list of the elements and principals (available in the previous pages) that they see utilized in the images. Each should include a description of how it is used.
  - **Are the elements used in the same way they are in posters that the students have seen before?**
  - **What might this say about the globalization of graphic design?**

### TAKING IT FURTHER

Have students find an example of a Hindi film industry (Bollywood) poster. Ask them to compare and contrast to movie posters for familiar films they've seen.

## EXAMPLES

Alireza Mostafazadeh Ebrahimi  
*Shazde Ehtejab* (Prince Ehtejab).



EXAMPLES

Kasraa Abedini.



## AFTER YOUR VISIT: CREATING SYMBOLS: IN-CLASS ACTIVITY

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### OVERVIEW

Symbols and signs are used daily by everyone. They point us to the restroom, exit, and let us know when to cross the street. Many are familiar, and those that are not are still often able to convey their message. Some symbols are highly stylized (think Olympics) and others are straightforward. Students will discuss what makes an effective symbol and reimagine common symbols.

### OBJECTIVES AND GOALS

Students will consider symbols they're familiar with and how they create meaning. Students will experiment in effective symbol creation, considering the audience, message, and style of a particular message.

### TIME FRAME

45 minutes

### MATERIALS

Paper and drawing/coloring supplies

### DIRECTIONS

1. [5 mins] Discuss what a symbol is with students: symbols represent ideas; images that convey representations universally, often without language or words.
2. [5 mins] Brainstorm common symbols: are there symbols you can find in the classroom?
3. [5 mins] Discuss what makes these symbols effective: do they employ recognizable colors or shapes?
4. [5 mins] Ask students to select a common symbol and consider reimagining it. What elements will need to stay the same? What elements can be stylized? How might a graphic designer make the symbol more effective?
5. [15 mins] Have students choose a new audience for their symbol—perhaps they'll redesign an exit symbol for a fire department, a bathroom symbol for a library, or a trash symbol for a new park. Students should draw their reimagined symbol and share with a group.
6. [10 mins] Ask students to discuss their peers' work. Is it effectively communicating the message?

### COMMON SYMBOLS FOR DISCUSSION

AIGA (formerly an acronym for American Institute of Graphic Arts) completed, along with the U.S. Department of Transportation, a standardized set of 50 symbols for passengers/pedestrians. These may be helpful in discussing common symbols.

## EXAMPLES

AIGA/U.S. Dept. of Transportation  
symbol set

