

Process Book

Graphic Design Principles II

CD, Citytech, CUNY

Spring 2023

Jiaxi Ma



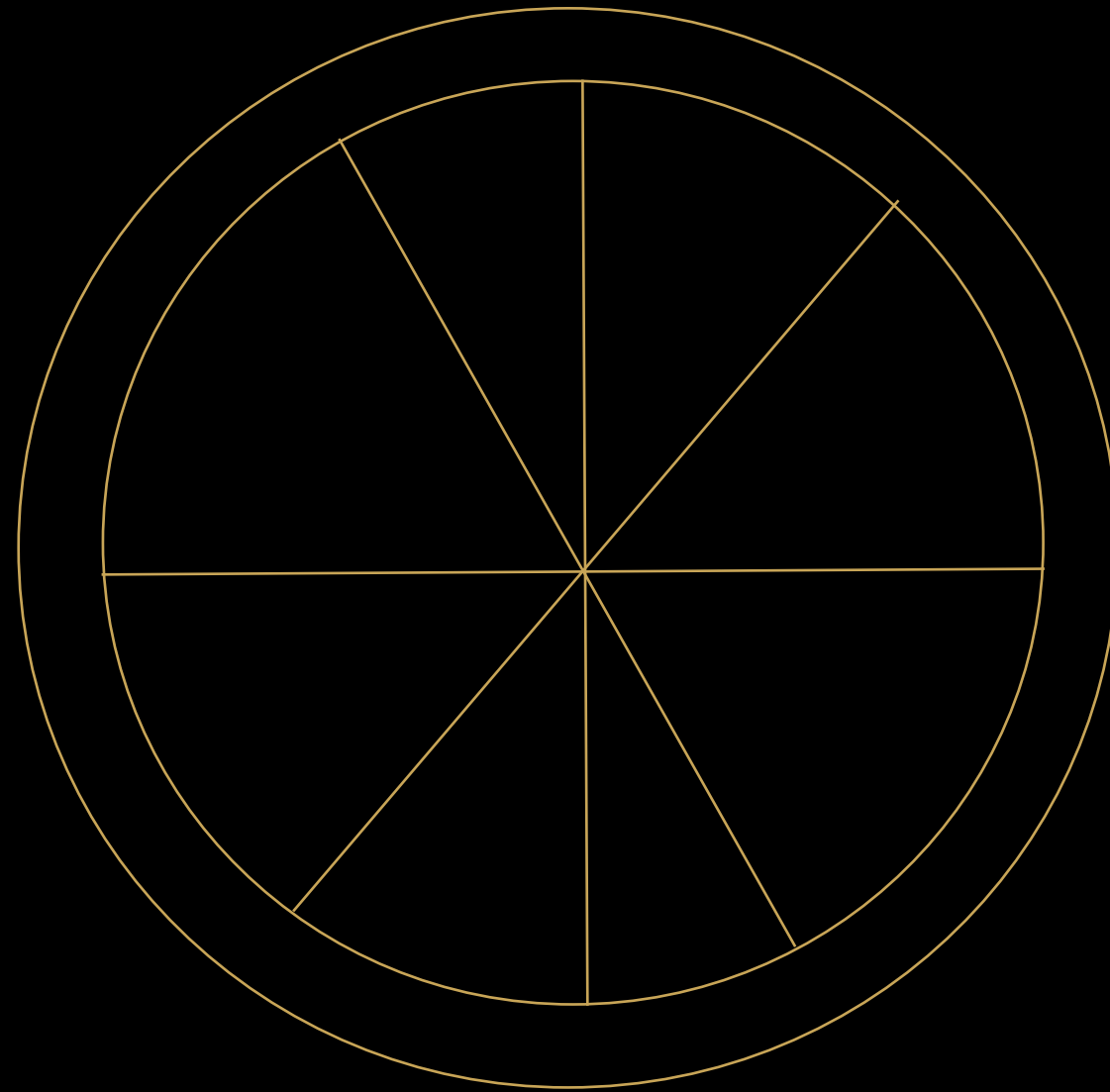
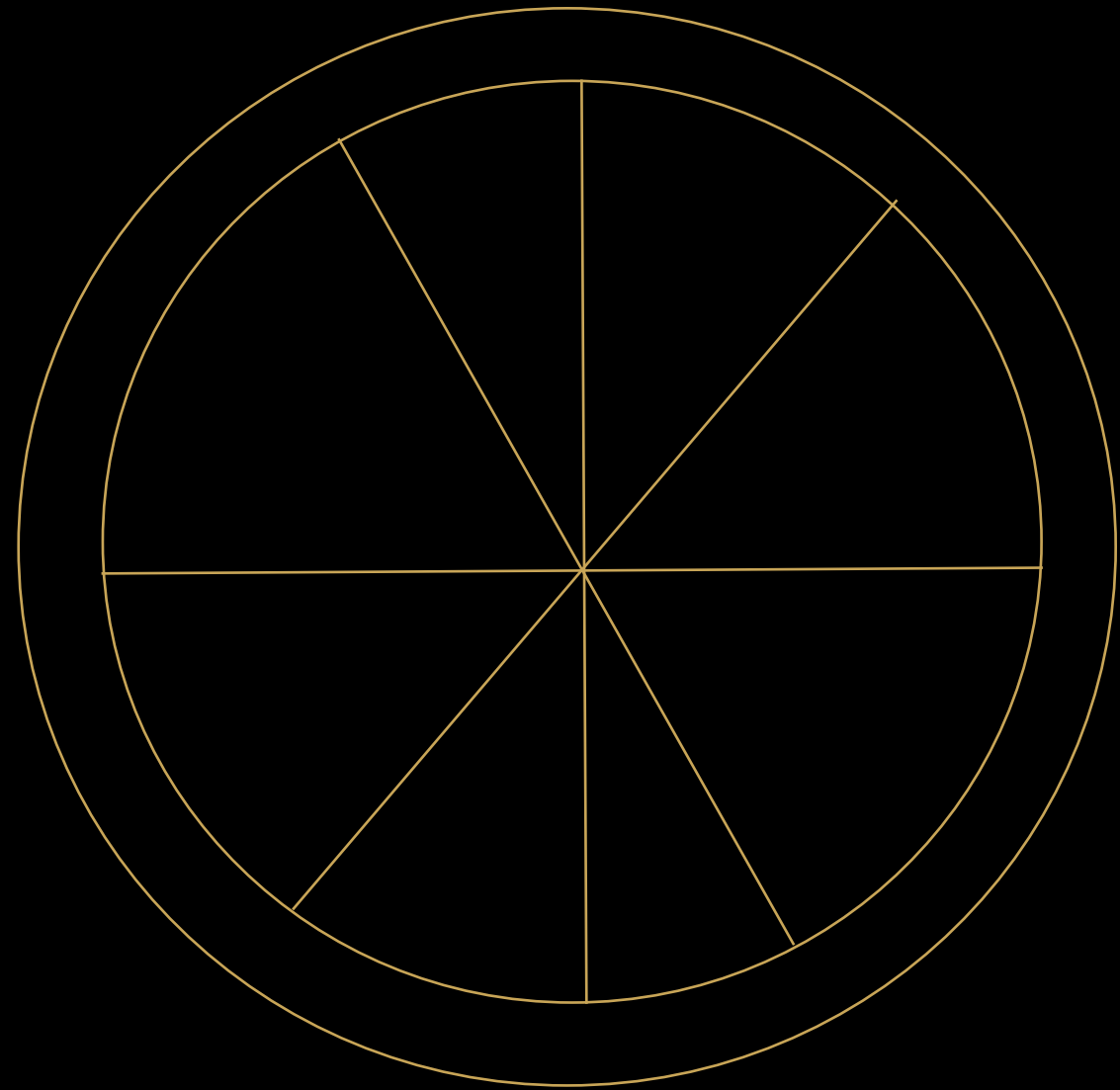


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Section A:
Lectures Series

The 4 + 1C Diagram

Lecture series 01
The 4+1C Diagram

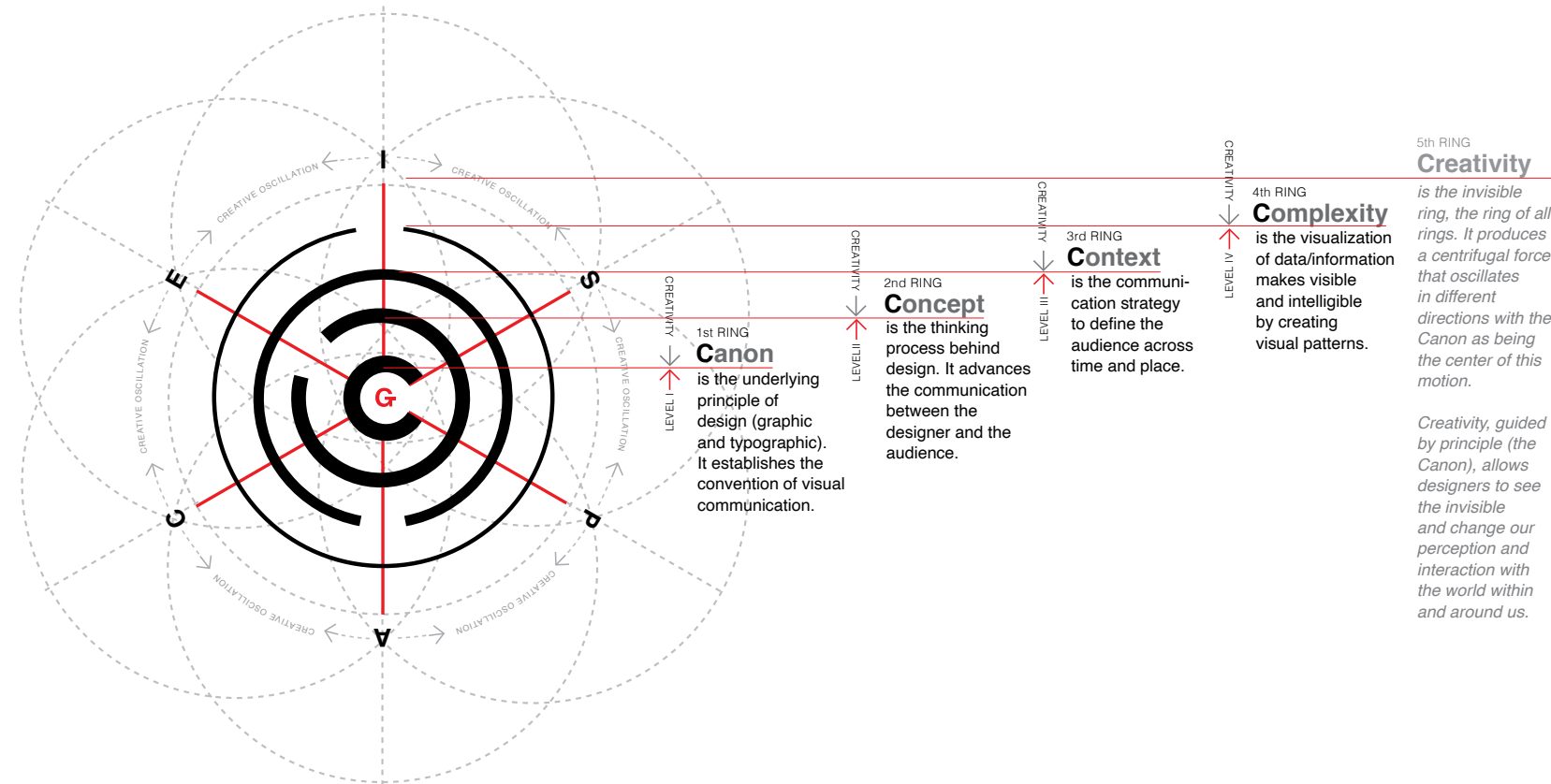
prepared for the teaching of
Graphic Design and Typography

quotation:
Without force there is no movement.
Leonardo da Vinci

G Theory 01
TypoGraphic
4+1C Diagram

Chun-wo Pat
designer/educator/writer

chunwopat.com
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This diagram explains a teaching model of graphic design and typography, which serves as the foundation for visual communication. The rippling effect created by the concentric circles indicates a linear progression of a design thinking process. The **canon**, as the first ring establishes the rule (the historical convention), is the underlying principle of design. It serves as the point of departure to develop **concepts** and to **contextualize** design within the global audiences and the visually **complex** technological world.

The six pathways (**S, P, A, C, E, I** see table on the left) are the spokes in a wheel (the concentric circles as an image of a spinning motion). They provide the structural support of the system and create the **forces (applications)** of the movement in the visual communication design discipline.

	S	P	A	C	E	I
<i>applications:</i>	Spatial/temporal design	Packaging design	Advertising design	Corporate design	Editorial design	Information design
<i>dimensionality:</i>	4D	3D	4/3/2D	4/3/2D	2D	2.5D
<i>descriptions:</i>	time-based environmental	material/physical	subliminal/peruasive	branding strategy	(non)linear narrative	interpret/present complex ideas
<i>keywords:</i>	<i>interactive</i>	<i>taptic/tactile</i>	<i>visceral</i>	<i>systematic</i>	<i>sequential</i>	<i>generative/quantifiable</i>
<i>functions:</i>	create experience	touch and feel sensory	commercial/selling ideas	consistent communication	storytelling as communication	generate predictions/identify variables
<i>examples:</i>	motion graphic signage system	apparel product	billboard ad campaign	logo/icon graphic theme	magazine book	infographic diagram/chart/graph

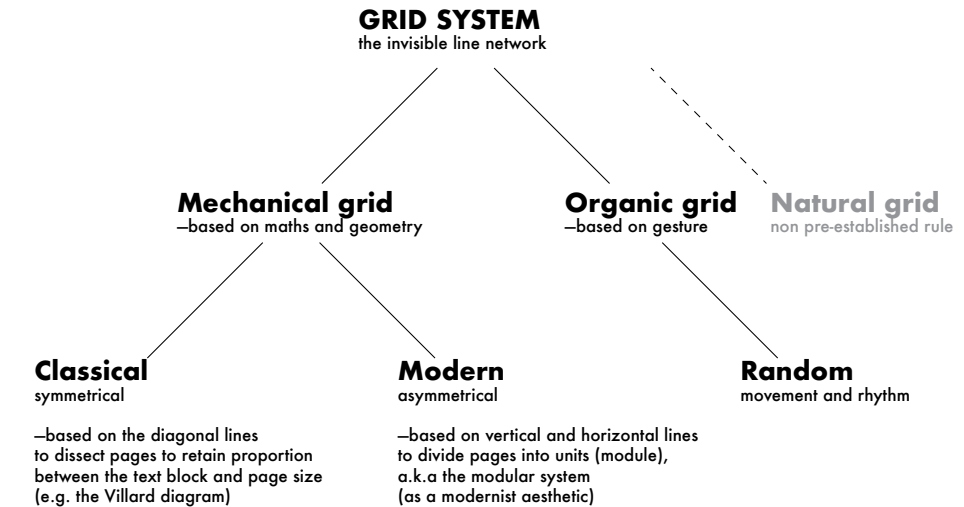
5th RING
Creativity

4th RING
Complexity
is the visualization of data/information makes visible and intelligible by creating visual patterns.

Creativity, guided by principle (the Canon), allows designers to see the invisible and change our perception and interaction with the world within and around us.

GRID SYSTEM

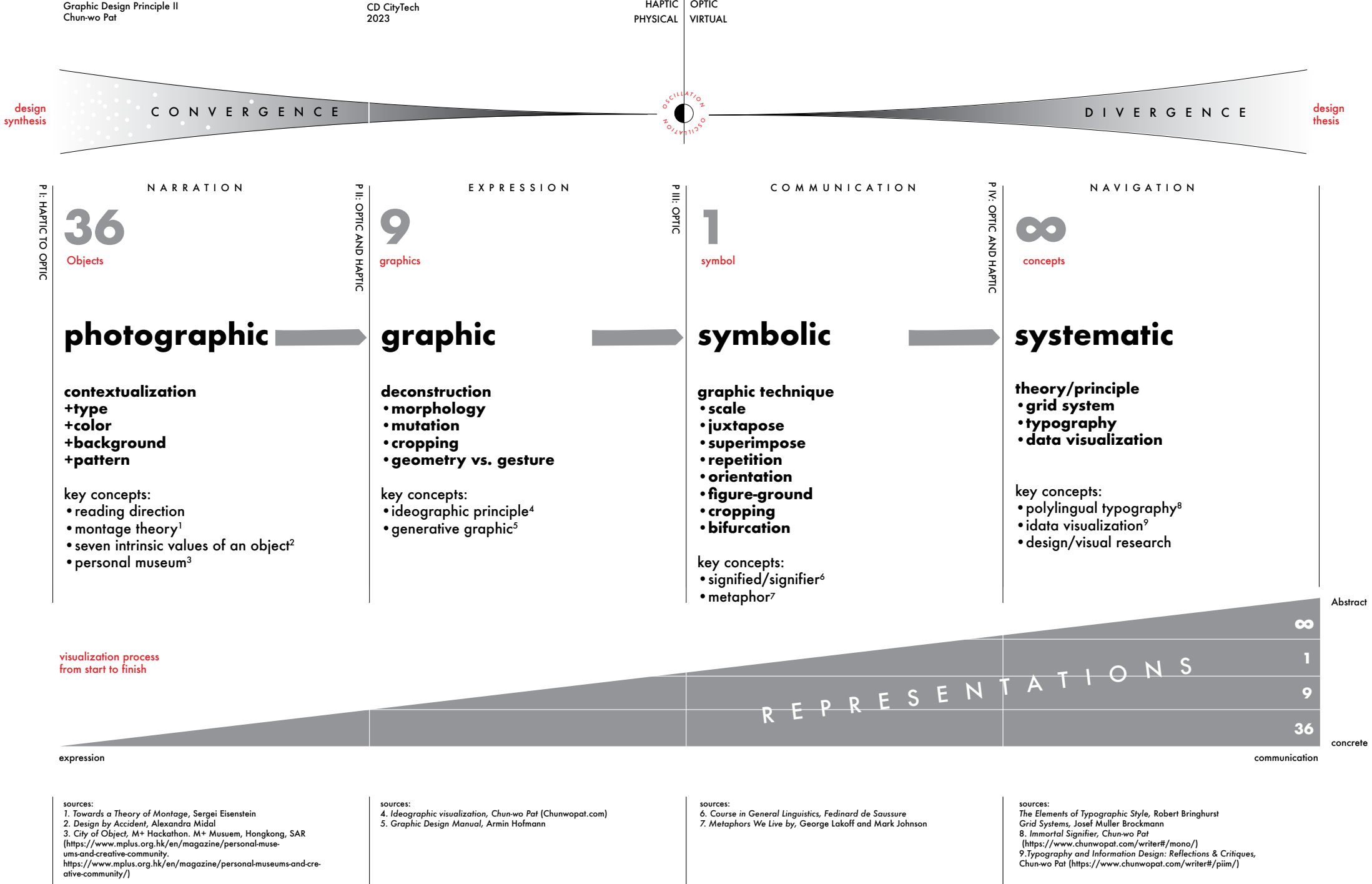
The grid is an invisible line network to place design elements. As a visual strategy for a typographic composition, the grid establishes a harmonious relationship/proportion between type and image to increase their readability and legibility. This strategy is often achieved mechanically (based on mathematic and geometric principles), and it can be organically, too, according to your intuition. It is this interplay between principles and intuition that makes every design solution unique.



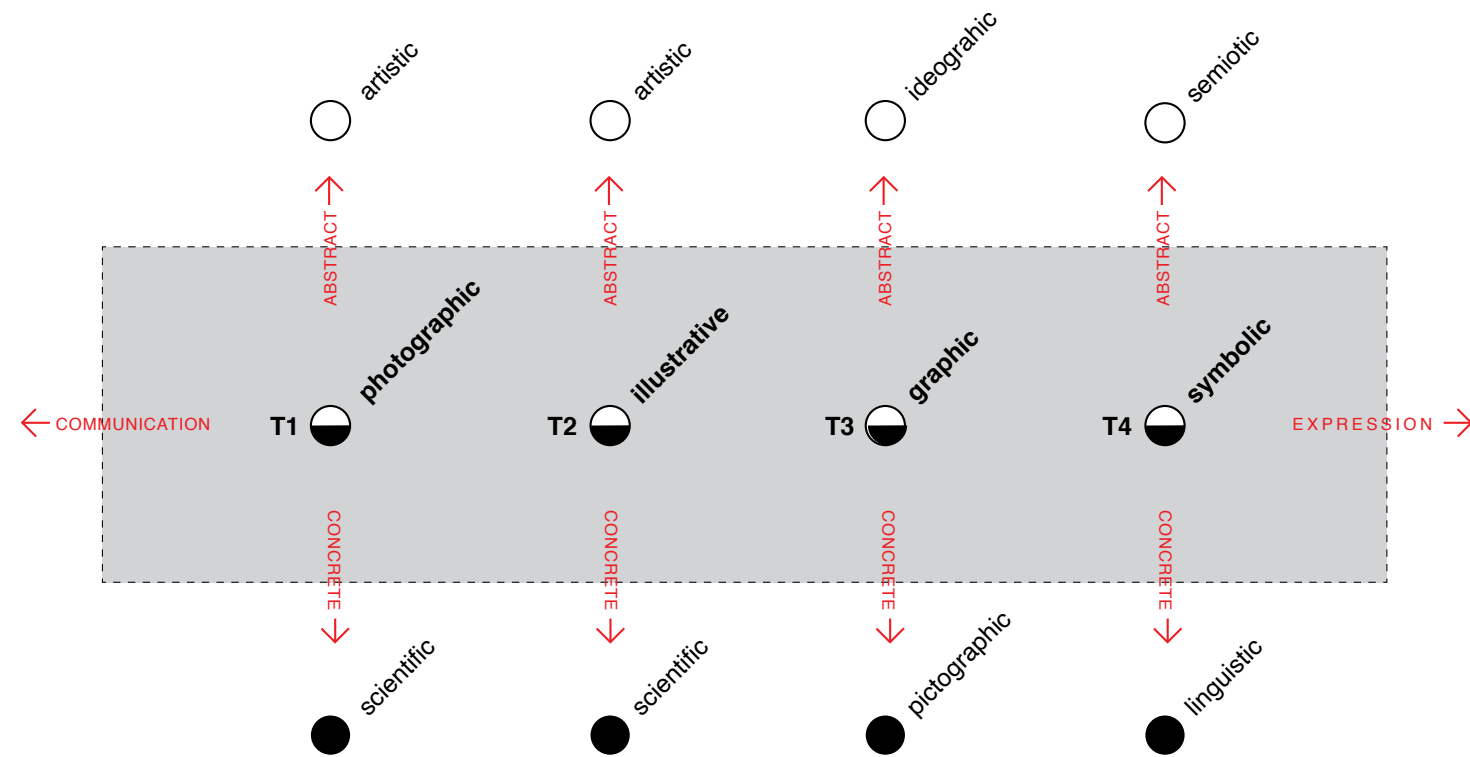
I The grid divides into two types: **Mechanical and Organic**
the former is rational, measurable, architectural, calculated, the latter is emotional, unpredictable, painterly, random

II The optic interaction between: **Positive and Negative**
the letters are positive separated by spaces in between as the negative; the space between the lines, the gutter between columns, and the margin around the text is also negative

III The creative process combines: **Principle and Intuition**
the former is derived from historical canon— institutionalized knowledge the latter is coming from the artist/designer within—instinctual insight



OBJECT REPRESENTATIONS



Objects can represent in many ways. This diagram classifies them into four types of representation: T1, T2, T3, and T4. They are the toolkits for **object visualization**. From T1 to T4, the representation level of an object is increasingly abstract from its concreteness. Realistic photo representation has a high frequency of communicating a visual idea than a graphic stylization of an object (see fig 1).

Objects can transform into a symbol to reappropriate their function to become a logo. The type of representation, whether artistic (**abstract**) or scientific (**concrete**), should be related to the concept itself and its **context** for communication. The former is **expressive**, the latter **communicative**. To determine where to go as a direction, the designer should consider the logo's function thru the application, and target audience (see fig. 2).

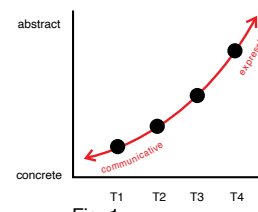


Fig. 1
Collective perception of object representations

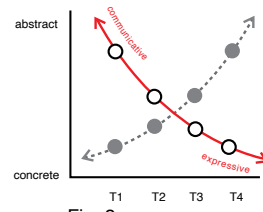
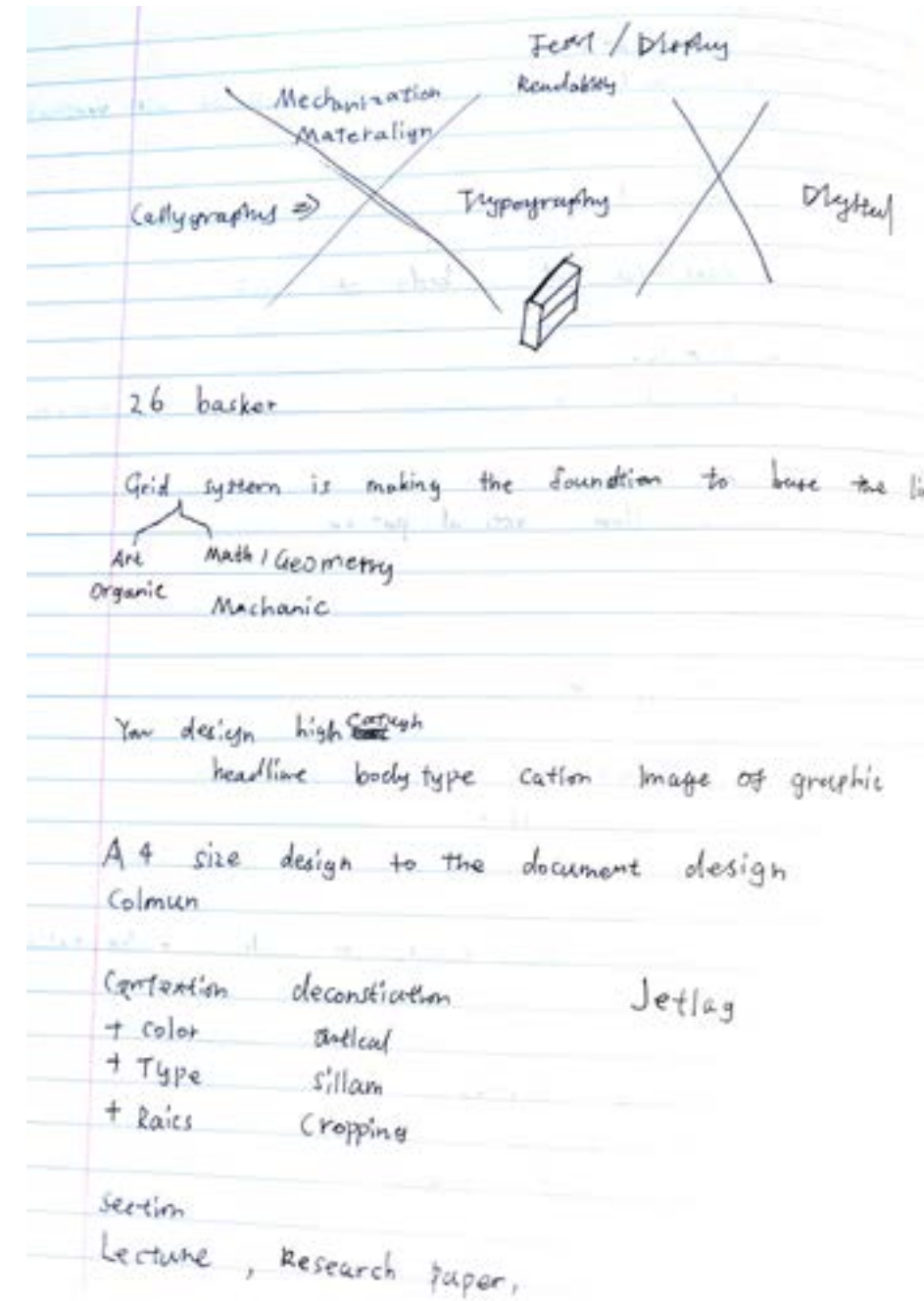
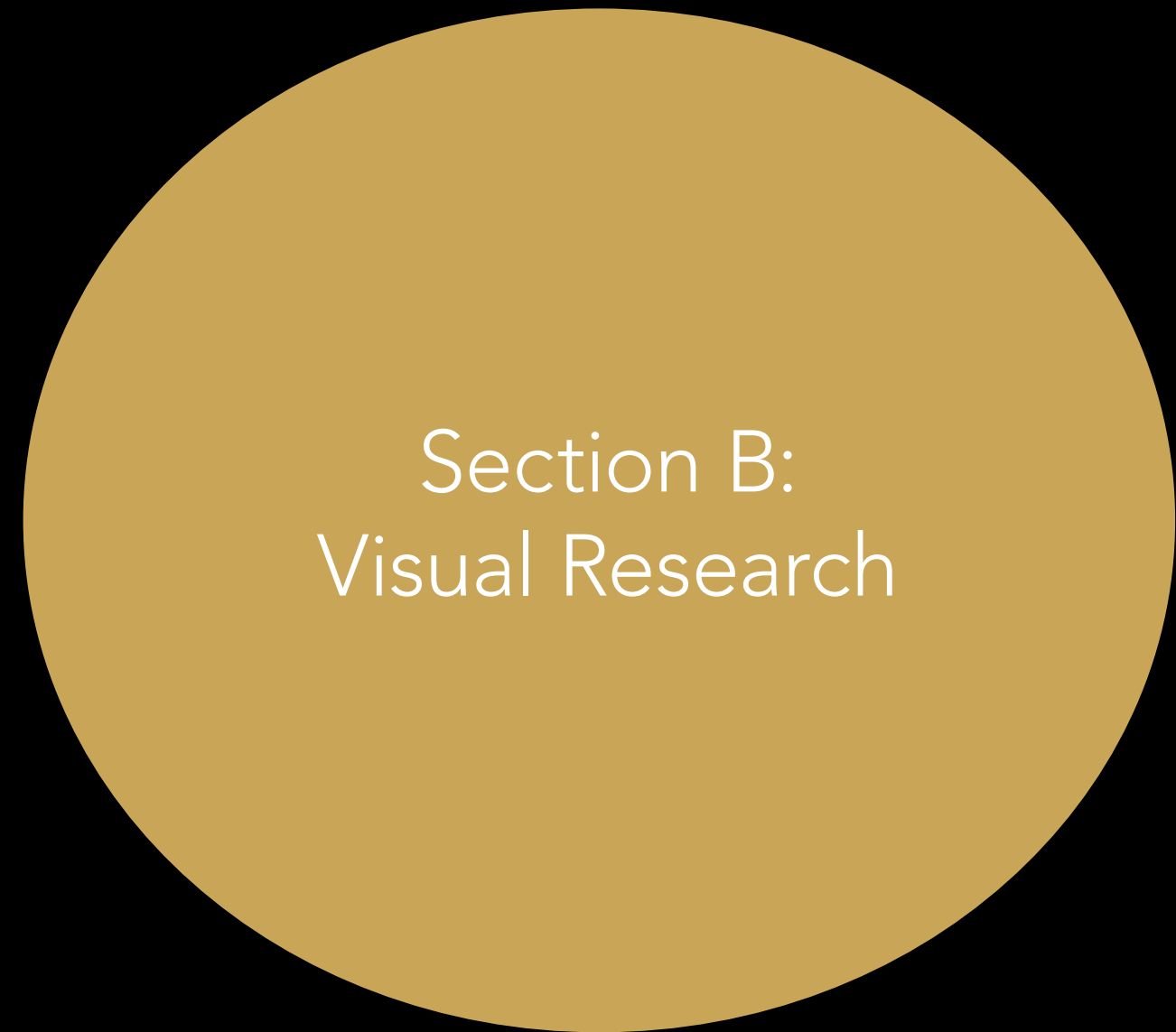
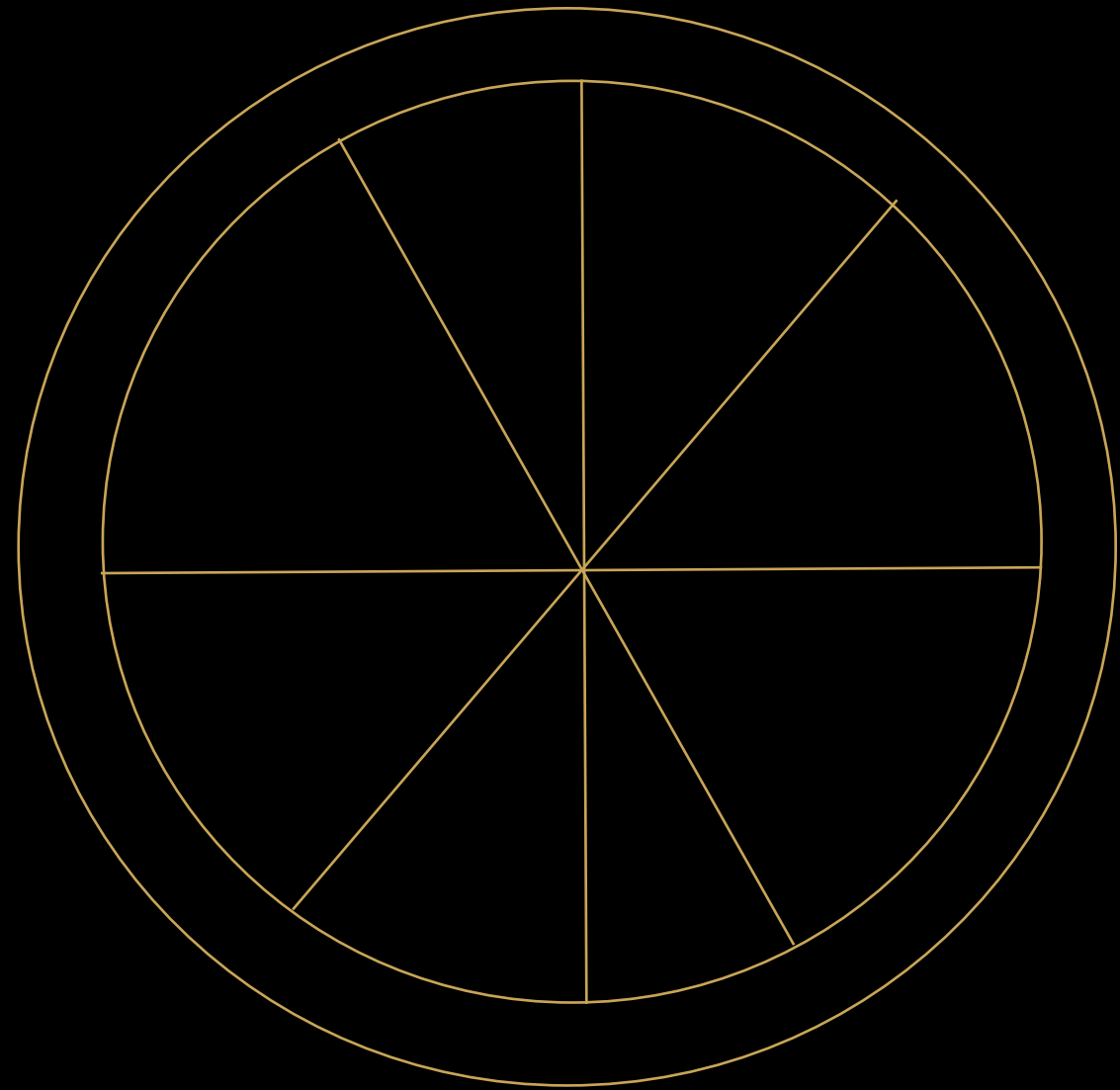


Fig. 2
Designer's perception to modify object representations



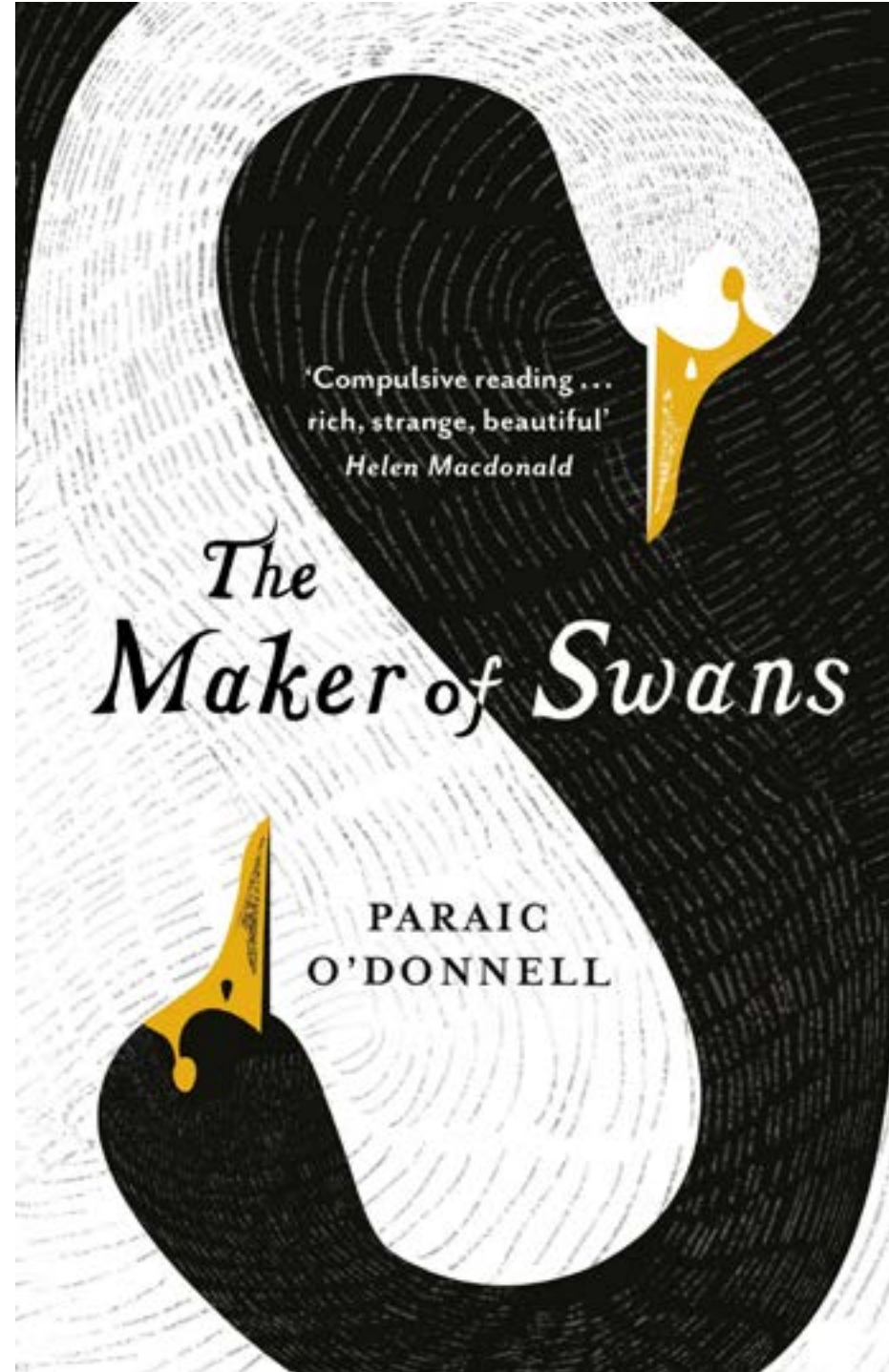


Section B:
Visual Research

Book Cover

The Maker of Swans book cover clearly tells me that this will be an ambiguous story, because it has two unusual colors of black and white swans printed on it, which means that the development of the story will be two sides of the choice. The two colors of black and white will always make people feel simple, comfortable, and integrated into everything.

The inverted top and bottom of the swan also represents the shape of the yin and yang hook. The book cover is striking. The reason I chose this cover was because it was an effective way to help me with my research project and the project I wanted to finish later.



Reading Assignment

The dot: narrative, metaphor and transcendental power Chun-Wo Pat

Starting with a dot as the point of departure, we journey into the labyrinth of an image-making process — dot by dot and line by line. This essential approach could easily be overlooked as we are constantly preoccupied with the speed of technology. But the revelation of a creative moment is often struck, unexpectedly and rewardingly, when we slow down our pace to take a step back. We see more when we are away from a perceiving object (or a surface).

As a cross-cultural communicator and design educator, I always remind myself and my students, that too often, we make things unnecessarily complicated and forget about the basic. It is, indeed, the basic, the essential element, that lays the tacit foundation for us to see, to learn and to discover something new. The stuff that helps us to get there, over and over again, and the most useful advice above all from our teachers is the first design principle, "Keep it simple." This timeless advice, proffered by the first teacher in China, Master Kong, a.k.a. Confucius, has been advocated as a foundation of the Chinese civilization for at least two millennia, "Life is really simple, but we insist on making it complicated".

It is with immense pleasure that I reflect upon this particular type of design-thinking embodied in Jonathan Wajskol's work. These projects capture the essence of natural beauty in simple elegance. Simple, of course, is a relative concept for all the complicated thoughts Jonathan has put together in his work. Natural, it might appear to be, for any gifted talents who "make things work" in a natural way and have the ability to relate to others the experience with their own thinking and feeling.

A quality of good design is the simple and the natural and that implies an understanding of and respect for the original intention of the thing created — its form, function and purpose. Take for example, typography, where each individual letter is conceived and designed with a specific set of relationships: proportions, contrast, optical balance, spatial considerations. Understanding this set of formal and intrinsic relationships, a typographer/designer will then be able to realize his/her intended purposes. If the relationship of such is violated — distorted and/or manipulated — the type will become "unnatural", thereby "not beautiful".

Simple and natural also implies a degree of neutrality: a kind of "invisible design" one might say, that does not draw attention to itself; it merely allows users to accomplish their tasks with the maximal amount of efficiency and pleasure. At its best, it is invisible. Similar to this idea is the notion of "invisible typography" or "quiet typography" in which optimal readability and legibility are important factors in achieving a holistic result. After all, "type is meant to be read," as the late George Sadek, former dean of the Cooper Union School of Art and founder of its Center for Design and Typography, bluntly reminded his students.

The way it works is more important than the way it looks — a function-over-design approach. Coincidentally, if we can make a thing work, it will usually be beautiful. A "form follows function" approach. In considering the work of Jonathan Wajskol, I was impressed by the dot calendar. In speaking to me about his work, he highlighted the dot as one of his core design principles — the appreciation of a simple thing and its resonance of natural beauty. Since that moment, I have been preoccupied

Thinking

Chun Wo Pat

The dot: narrative, metaphor and transcendental power

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After I watched the design and read the article, I often thought that I was thinking about so many things and so confused that I could not focus on how I should design a piece. It is like putting all the options together and not thinking about eliminating some of them, like being caught in a maze with many crossroads and not knowing which way I want to go.

Then I looked at the layout and text information, which was quite simple and monotonous, but it was extremely easy to understand the content of the article, which I think was the original intention of the design, to make it easy for others to read the article.

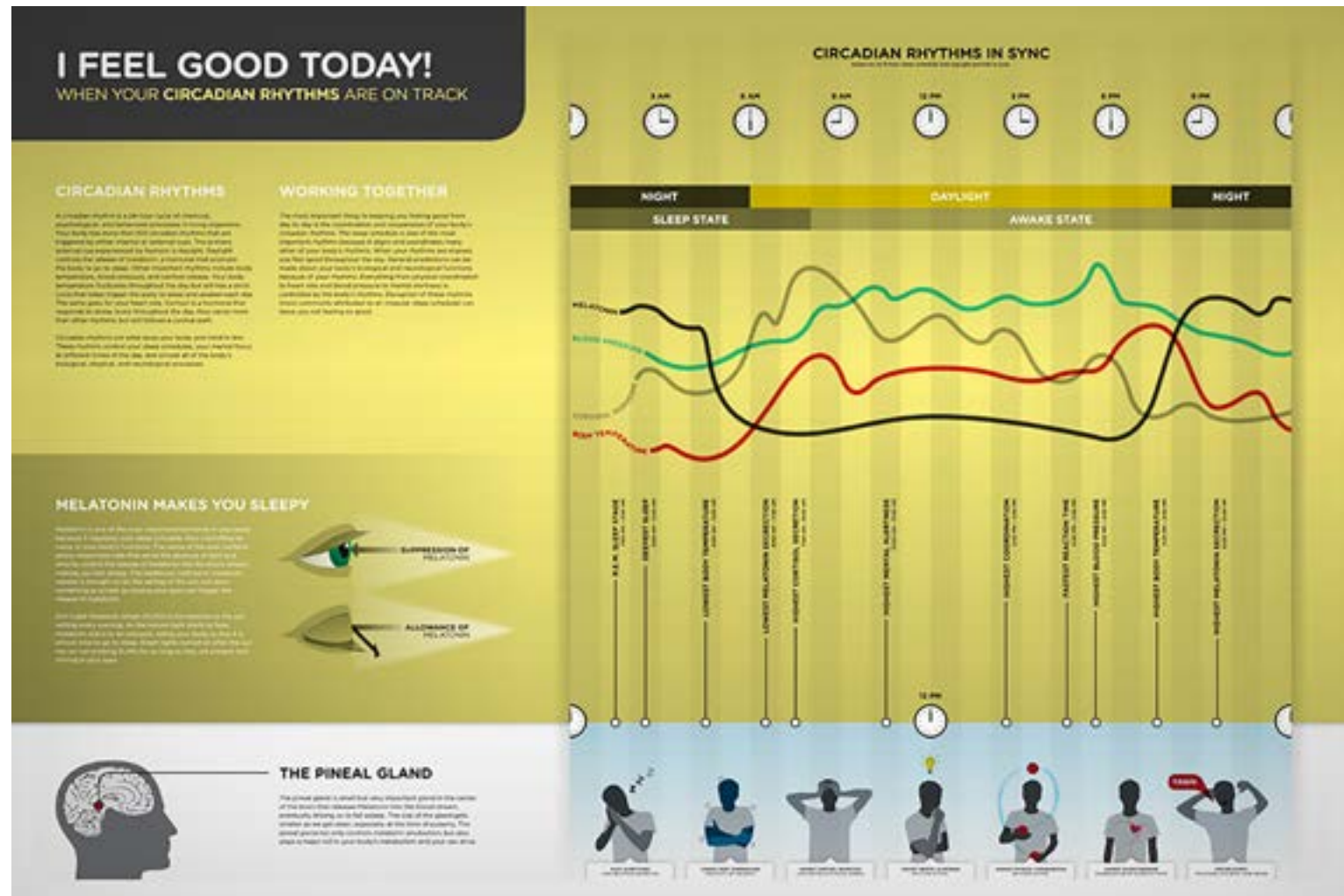


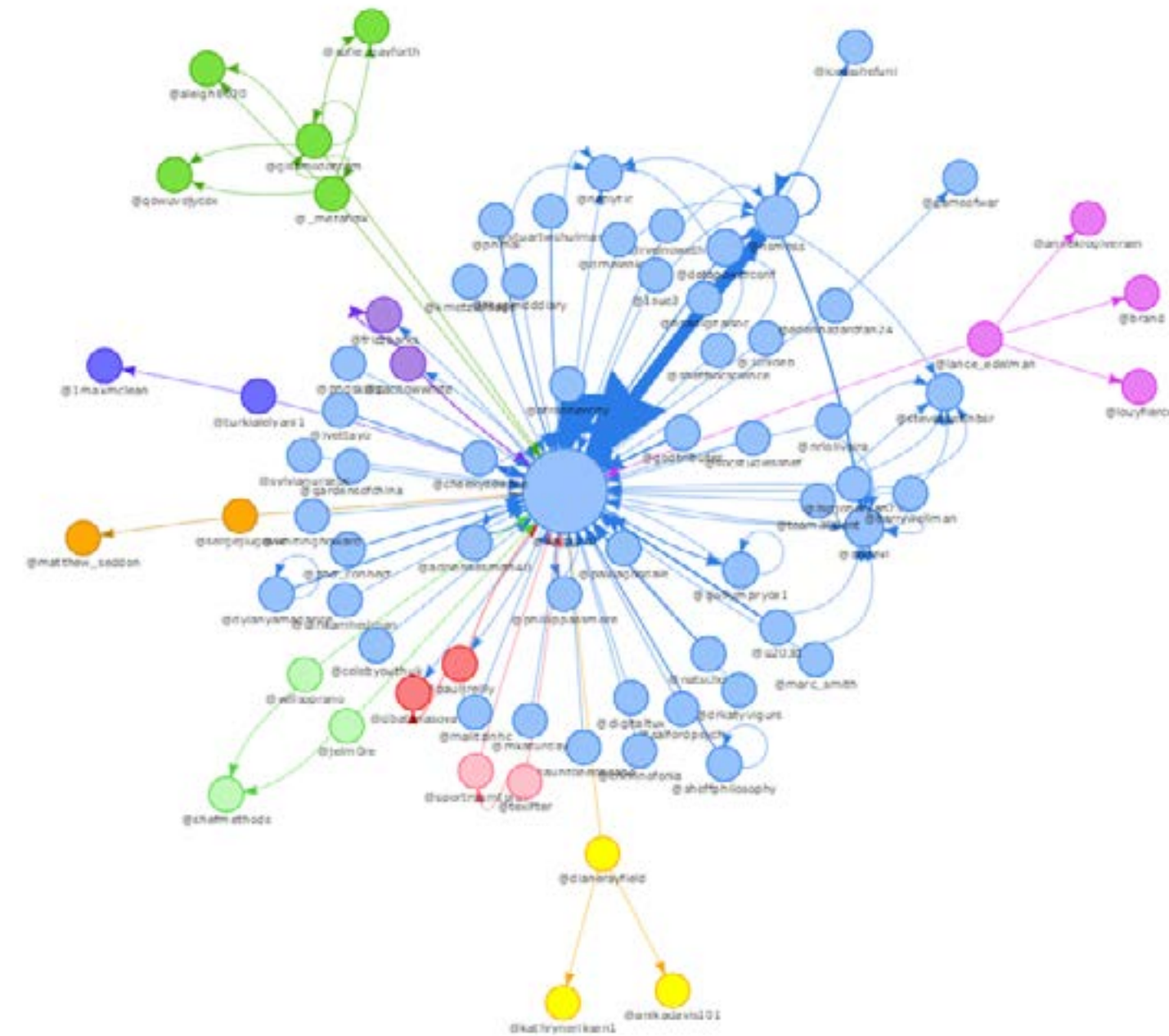
Table Diagram

My research on this chart is about how people's sleep patterns change during these times and what you need to do during these times to start your normal day. This chart is a good demonstration of the human activity system at each time, using simple drawings to show the details. The chart also helps me to understand how people live during these time periods and to adjust to jet lag according to the logic.

Network Diagram

My research about this web table graph is from Socialize, a social media analytics platform powered by social network analytics metrics. socialize is an analytics tool that extracts data. socialize can provide analysis of keywords, hashtags, or user handles. I chose this table diagram because it is confusingly intermingled, but it is easy to see by the color distinction and the interrelationship groups that each account's name is very centered inside the central orb.

It looks like the information is transferred from the larger orb and reflected to the other users for connection, which to me was interesting and helped me with the chart through this presentation.



Food Logo



Car Logo



Social media Logo



Shopping Store Logo



physical education Logo



Audio Logo



Hardware Logo

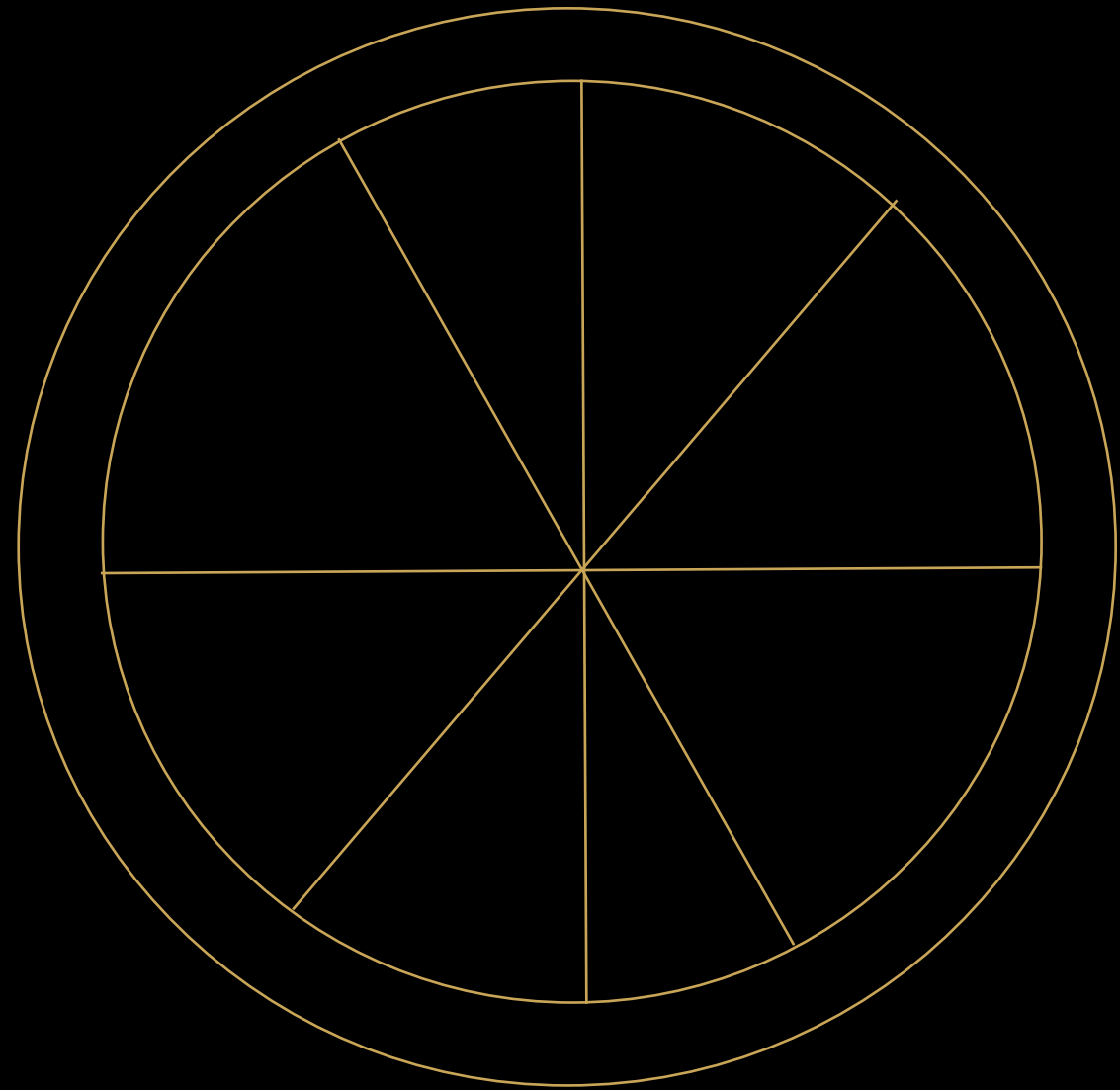


Application Logo



Payment Logo





Section C:
Class Exercises

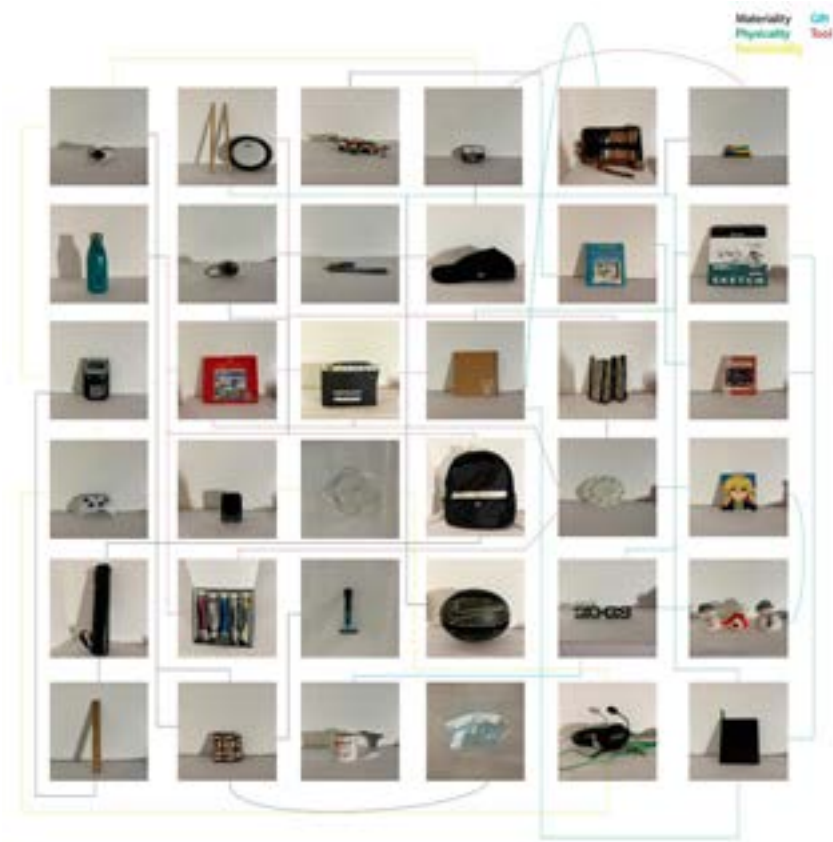
Object	Materiality		Physicality			Usefulness		History			Value		Functionality		
	Natural	Artificial	Shape	Color	Size	Luxury	Necessity	Collection	Found	Gift	Monetary	Sentimental	Physical	Mental	Spiritual
Watch	iron and plastic	electronic	circle	white	Small	●				●	●				●
Drum	wood and leather	instrument	circle	white and gray	Medium	●		●			●		●		
Lego	Plastic	toys	rectangle	green, red and white	Small	●				●	●				●
AirPods	Plastic	electronic	rectangle	White	Small	●				●	●			●	
Sketch pencil case	leather and wood	pencil case	rectangle	brown and black	Medium		●			●	●		●		
MetroCard	plastic		rectangle	yellow and black	small		●			●	●		●		
Water Bottle	Stainless steel		rectangle	cyan	medium		●			●	●		●		
Locker	iron		circle	silver gray and black	small		●		●			●	●		
Key	iron		triangle	silver, black	small		●	●			●		●		
Hat	weaving		triangle	blue	medium		●			●	●			●	
Reading Book	paper		rectangle	light blue	medium		●				●				●
Sketch Book	paper		rectangle	green and white	Large		●	●			●		●		
Calculator		electronic	rectangle	black and white	medium		●		●		●		●		
Watercolor Pencil	wood		rectangle	red	medium		●	●			●		●		
Alcohol Art Markers	plastic		rectangle	black	medium		●	●			●		●		
Fineliner Pens	plastic		rectangle	black	small		●		●		●		●		
Handbook	paper and wood		rectangle	light brown	medium		●			●	●		●		
Cover Design Booklet	paper		rectangle	red	small		●			●	●		●		
Controller		electronic	rectangle	white and black	small	●				●	●			●	
Mobile power		electronic	square	gray and black	small		●	●			●		●		
Ear pods		electronic	rectangle	white	small		●	●			●				●
Gouache	pigment		square	dark gray	small		●			●	●		●		
Art Portfolio Bag	plastic		rectangle	black	Large		●		●		●		●		
Ruler	wood		rectangle	medium brown	medium		●		●		●		●		
Mask	plastic		rectangle	light cyan	small		●		●			●	●		
Shaver	metal and plastic		triangle	blue and black	small		●	●			●		●		
Diary	paper		triangle	black and white	medium		●	●			●			●	
Wallet	leather and weaving		square	brown	small		●			●	●		●		
Pencil cup	ceramics		cylinder	white and gray	small		●		●		●		●		
Basketball	leather		circle	black and gray	medium	●				●	●		●		

Classification Diagram

Classify various pictures to understand the characteristic attributes of each item.

Use blue and white as two different selection methods to distinguish, and then use red to give options to each feature point.

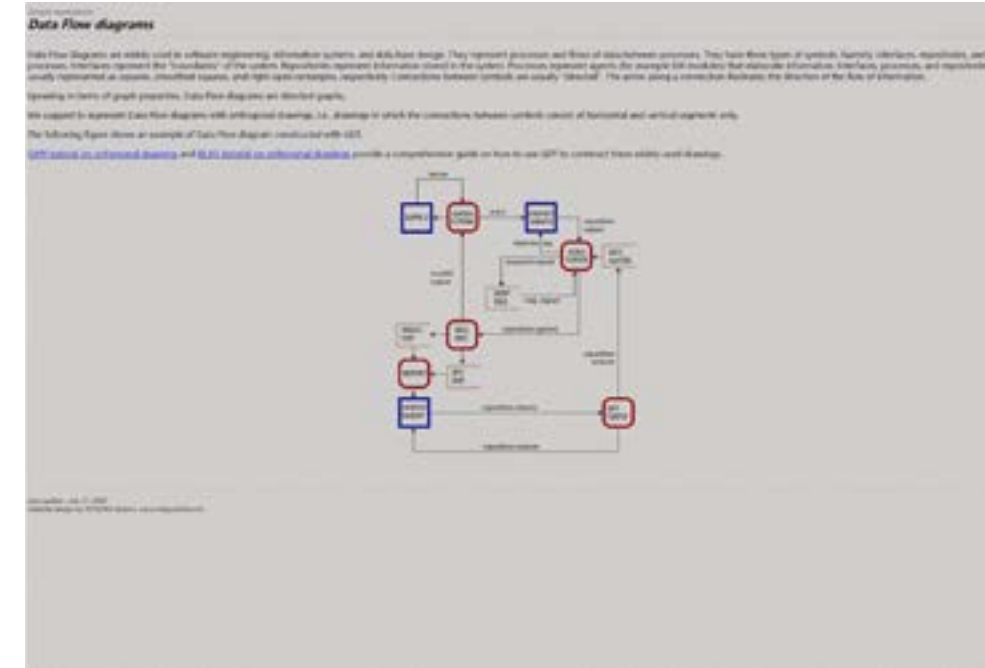
36 Objects Diagram



The subject is a network diagram of 36 objects, in which the lines of various images are linked together and made into a diagram in almost data network format.

Materiality Gift
 Physicality Tool
 Functionality

Data Flow Diagrams



Data Flow Diagrams

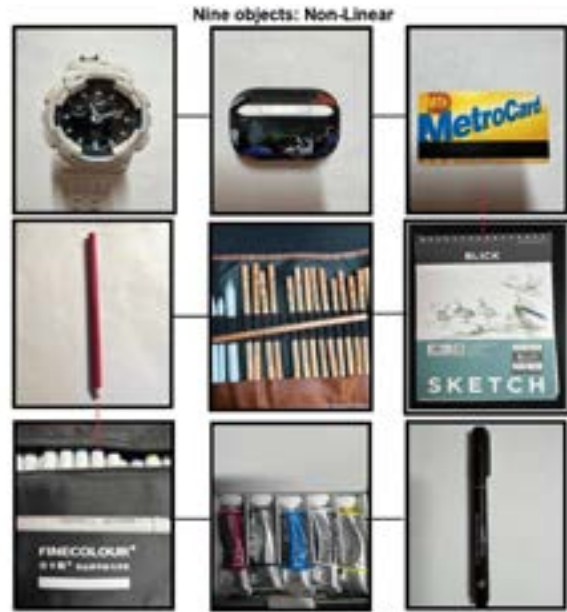
Data Flow diagrams are widely used in software engineering, information systems, and data base design. They represent processes and flows of data between processes. They have three types of symbols. Namely, interfaces, repositories, and processes. Interfaces represent the “boundaries” of the system. Repositories represent information stored in the system.

Processes represent agents (for example SW modules) that elaborate information. Interfaces, processes, and repositories are usually represented as squares, smoothed squares, and right-open rectangles, respectively. Connections between symbols are usually directed*.

The arrow along a connection illustrates the direction of the flow of information. Speaking in terms of graph properties, Data Flow diagrams are directed graphs. We suggest to represent Data Flow diagrams with orthogonal drawings, i.e. drawings in which the connections between symbols consist of horizontal and vertical segments only.

The following figure shows an example of Data Flow diagram constructed with GDT. GAPI tutorial on orthogonal drawings and BLAG tutorial on orthogonal drawings provide a comprehensive guide on how to use GDT to construct these widely used drawings.

Nine objects



About the order of placement of the nine objects I chose the loop thread, in order to better view the viewing order from left to right, the three lines of placement relationship is chosen from the three words materiality, functionality, and physicality.

Nine objects: Linear



The title is about the difference between nonlinearity and linearity. The difference between nonlinearity is that it can start in any direction, and the way a line forms is irregular, not a straight line. Linearity is a straight line, like a track, going

from head to tail without any change in direction. Compared with linear reading experience, nonlinear reading experience is more interesting and has many viewing points, while linear reading experience is easier.

Nine objects: linear (optic)



Nine objects: linear (haptic)



This title is about the gap between optics and haptics. The optic gap is that some borders and colors make the order of objects feel divided, like connecting them together.

The haptic is distinguished by the tactile materials, ranging from wood and plastic to some synthetic materials, which make the picture particularly bright and dull due to the lack of shadow outline. Between the two, I think the easiest thing to see is the visual experience of optics.

Object Contextualization

Typography

When I was working on these assignments, I thought too much about these similar words and colors, and I used changing the color shades as backgrounds to match the contrast of the objects, and then used some photos of these objects to make the effect.



Color Background

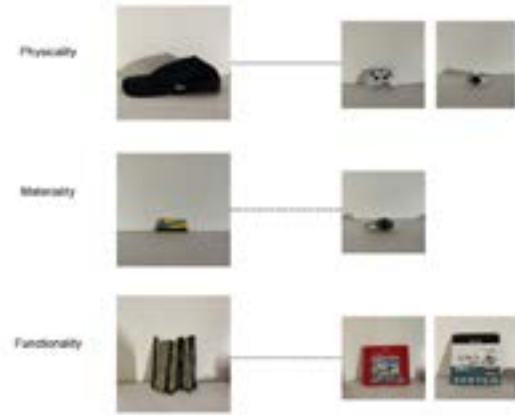
Regarding the choice of color, I chose to use the color that matches the picture itself, which means matching the color suitable for the objects. Most of the tones are generally dark.



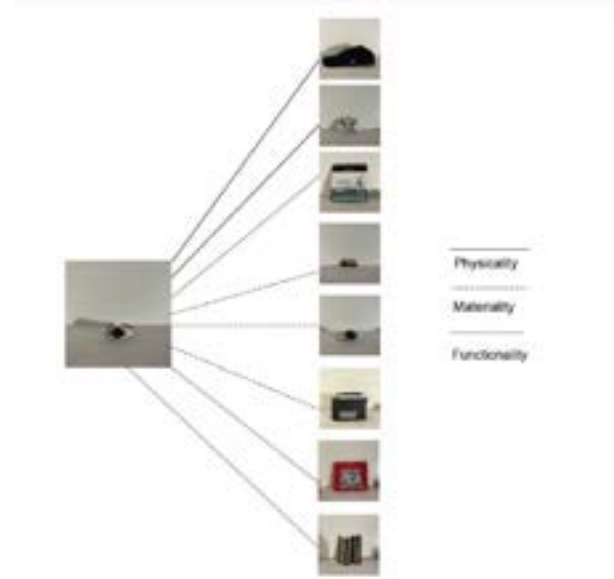
Image

The background option draws on the material and color of each object, and the purpose is to let the audience know how these objects function.

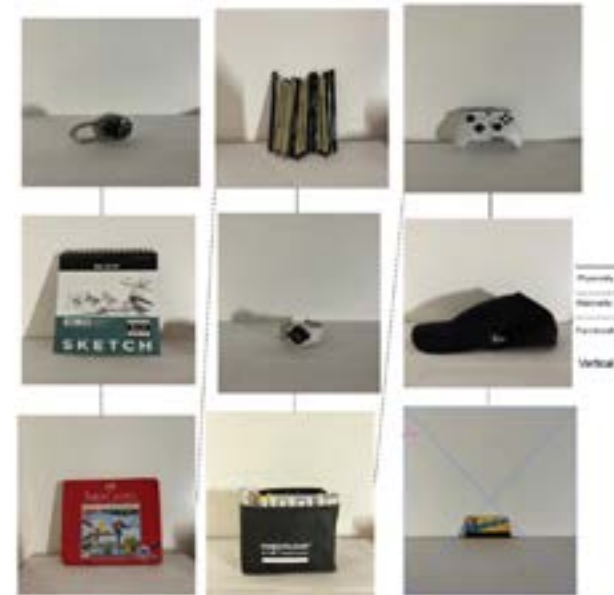




Relation diagram 2



Relation diagram 1



Object Narrative

This time I chose to narrate in a vertical way, a method that better explains the connection between the three words I have chosen.

Line Drawing

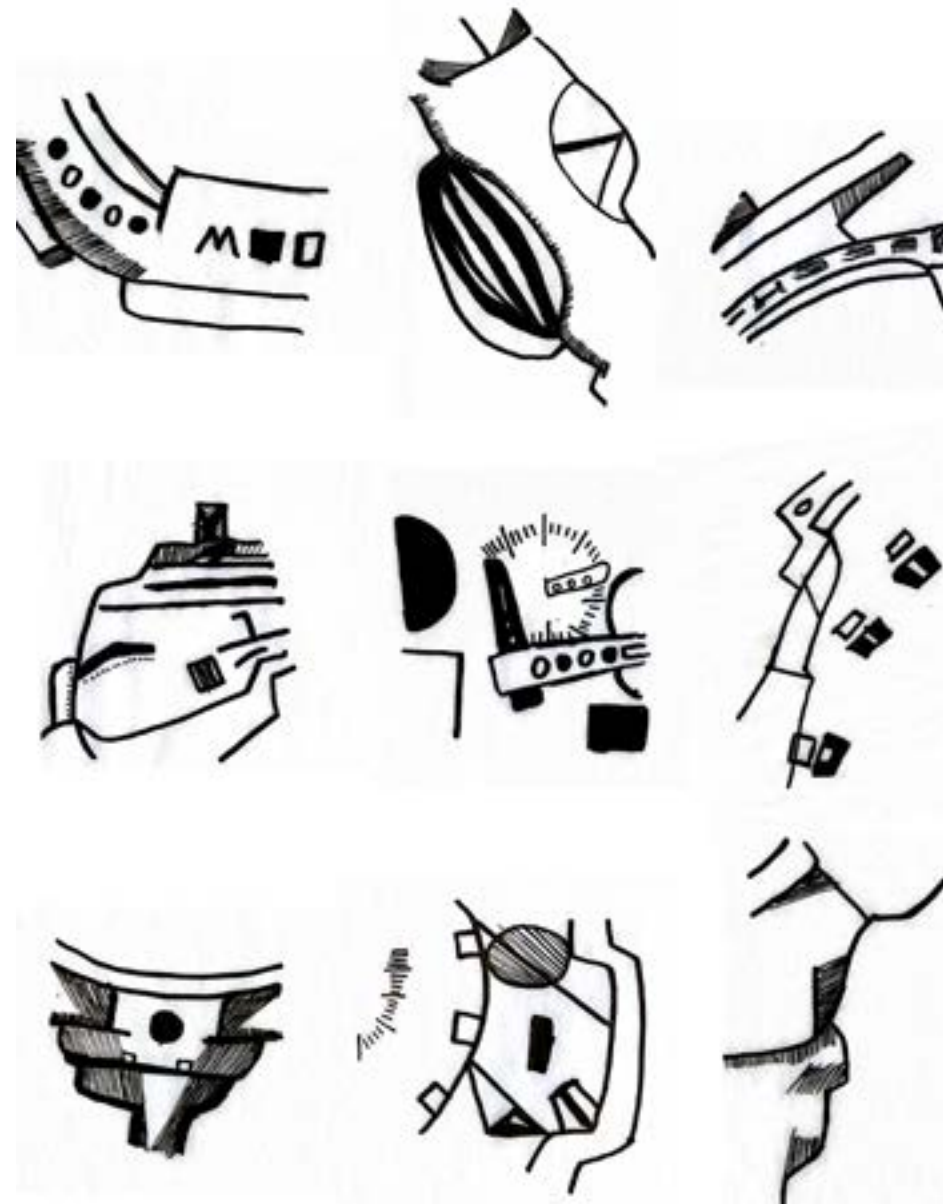


I have tried to use different pens to carve out different depths of these nine objects in order to have a good line copy of these tracing over drawings, and also to choose different styles to the drawings.

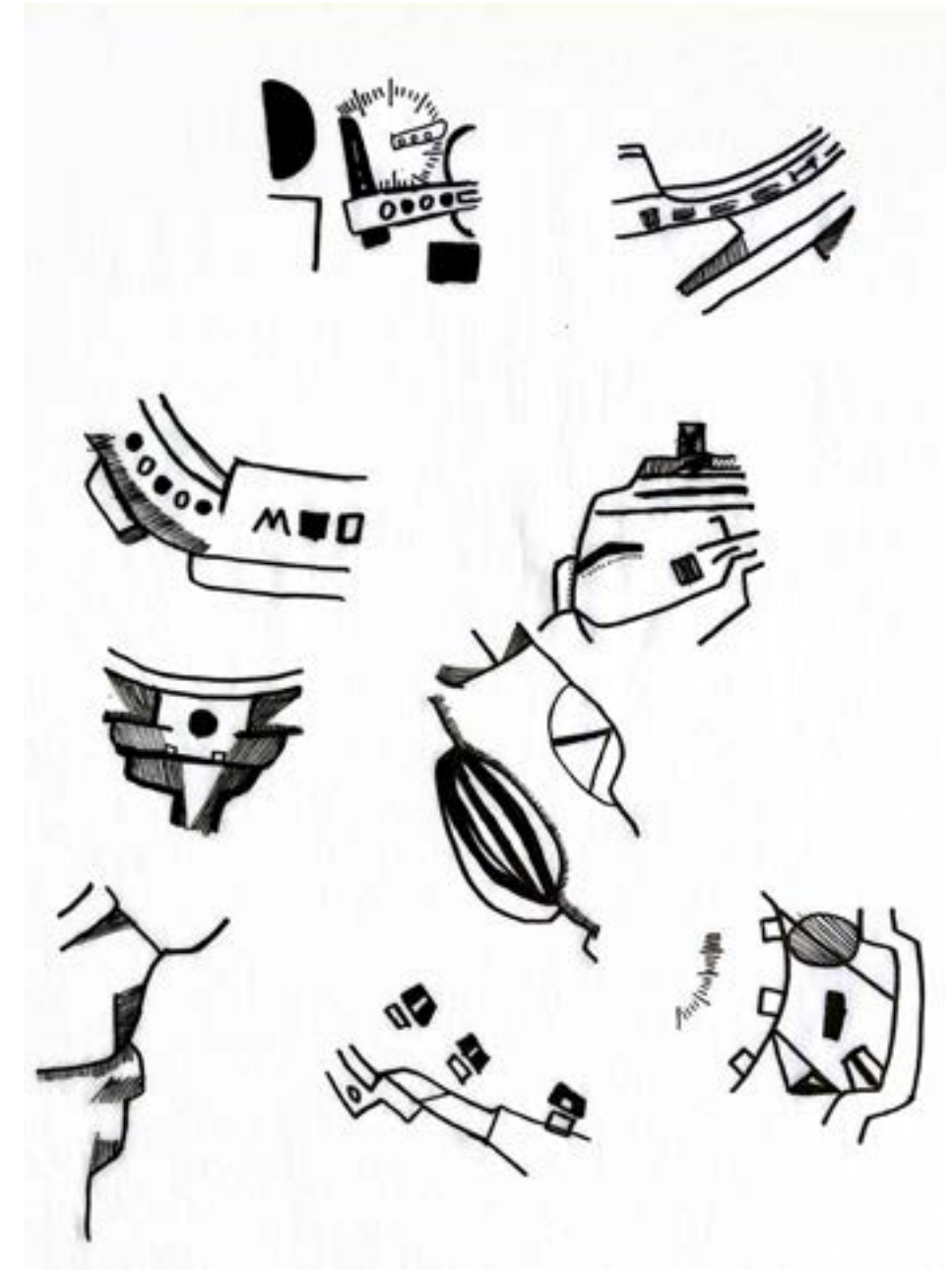
Abstraction
Line Variations

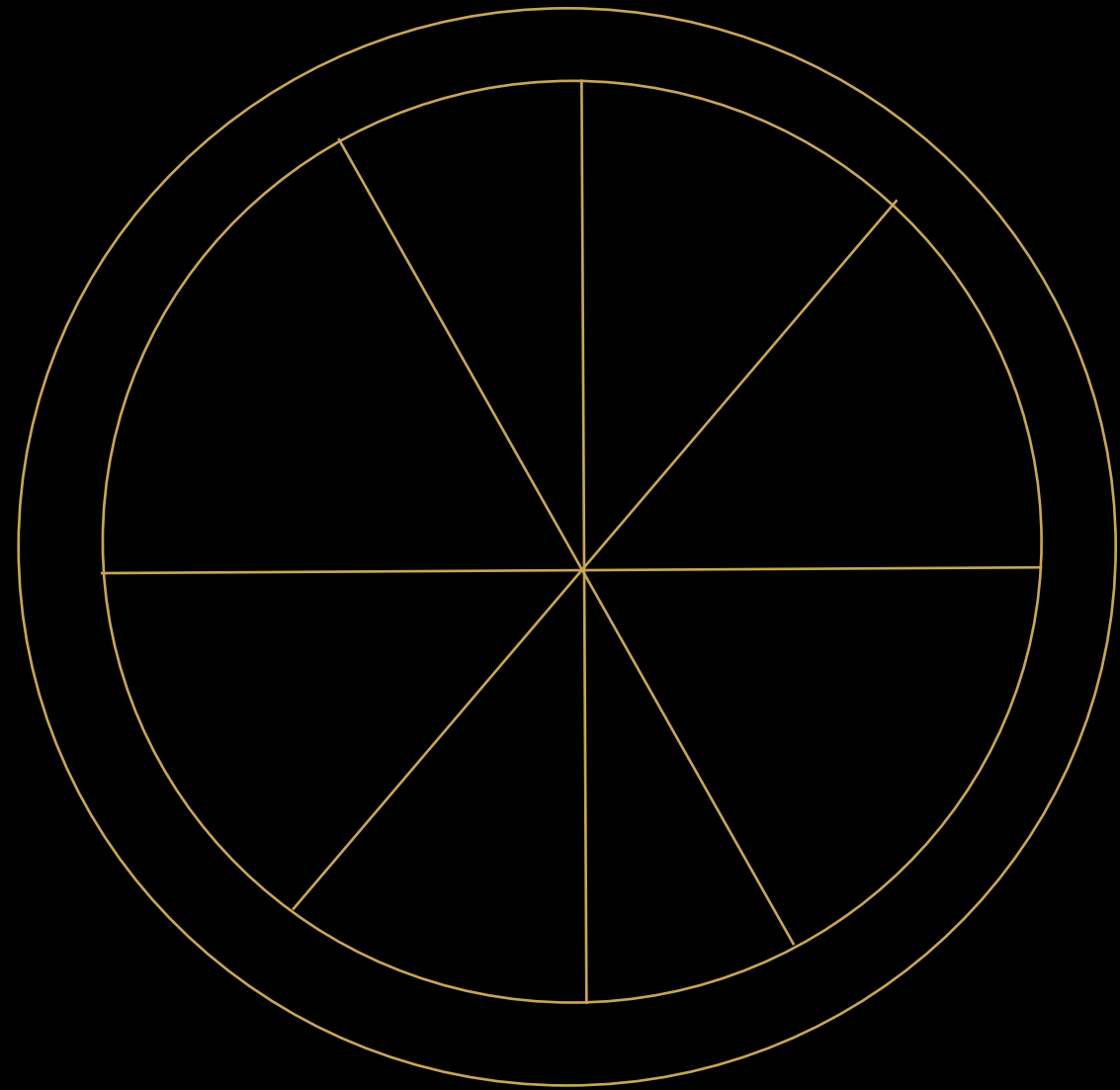


Shoot different angles of an object and then arrange and combine them at will.



This is the tracing watch object for line drawing, in which I use different small squares to arrange to each small corner, and then this is the comparison of what I have drawn.





Section D:
Logo Assignments

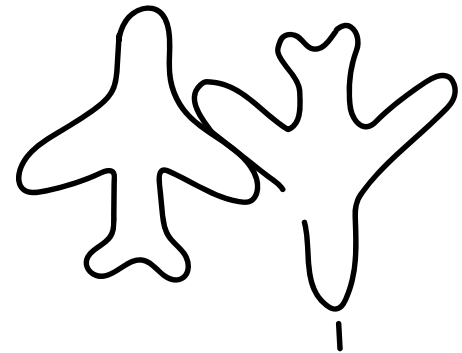
Motion graphic
creating shape of the airplane



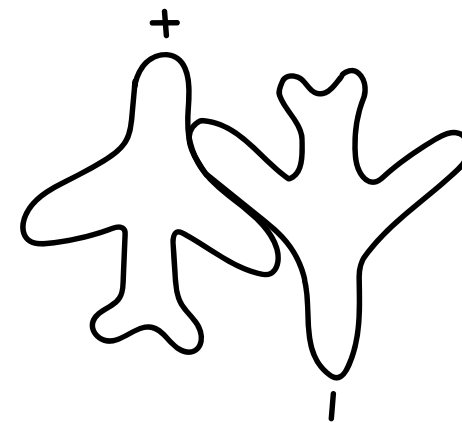
JetLag



Jetlag



JetLag



Jetlag



Jet Lag

JetLag

时差

Disritmia

Décalage horaire

Descompensación Horaria



Jet Lag

JetLag

时差

Disritmia

Décalage horaire

Descompensación Horaria

Type Research
Collect the Jet Lag
word from different language

Change the color
to comparing in two ways



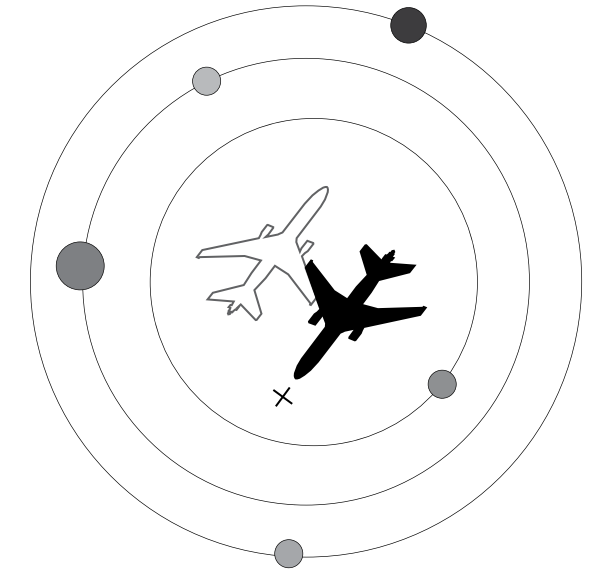
Graph Background

Makes Turn day and night upside down



Jetlag

yin and yang style



Jet Lag

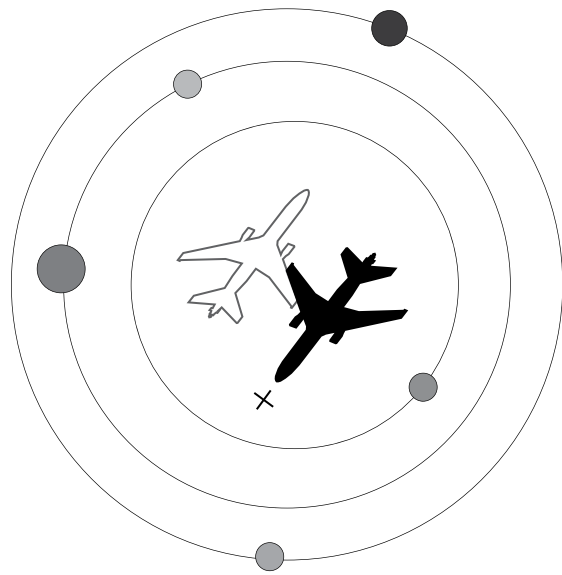
Plane = Planet

Adding Idea

Mixed ying and yang in two and one



Jetlag



Jetlag



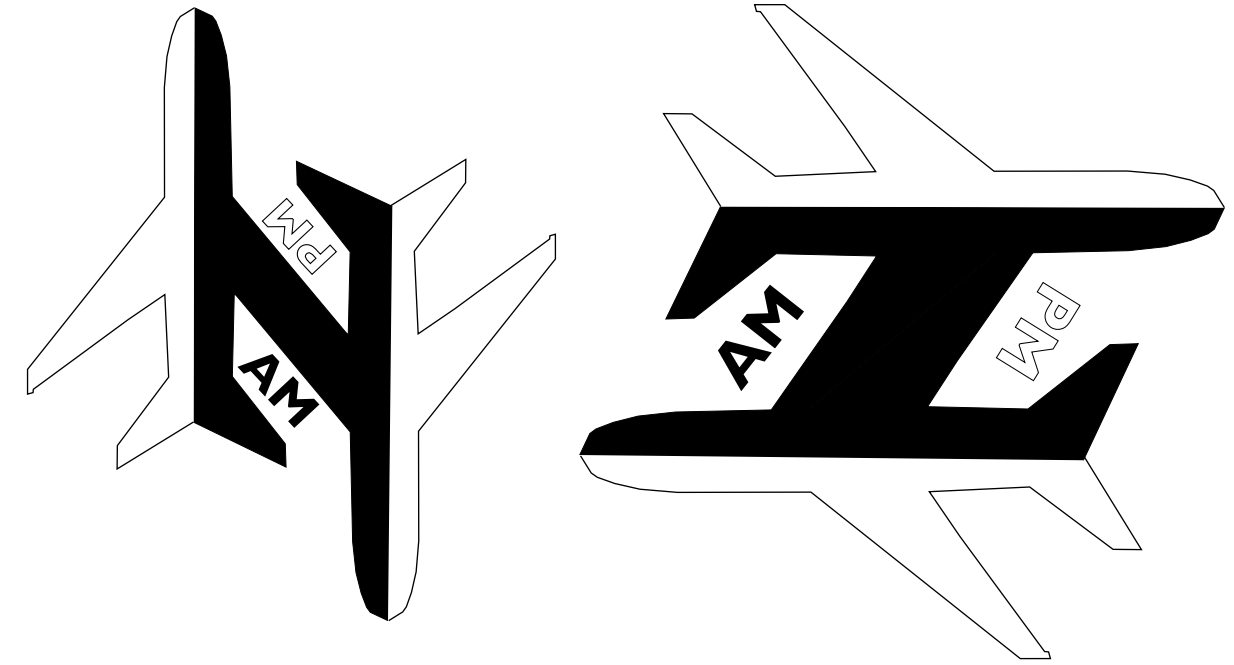
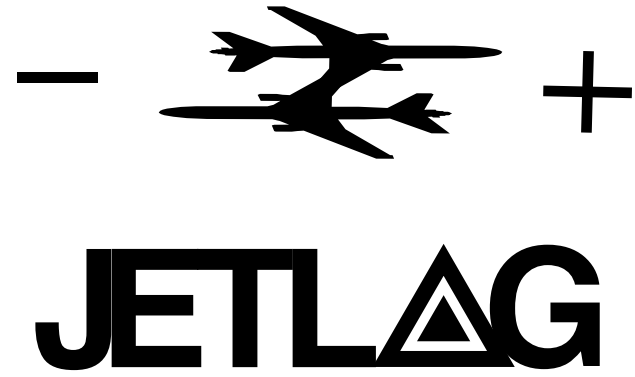
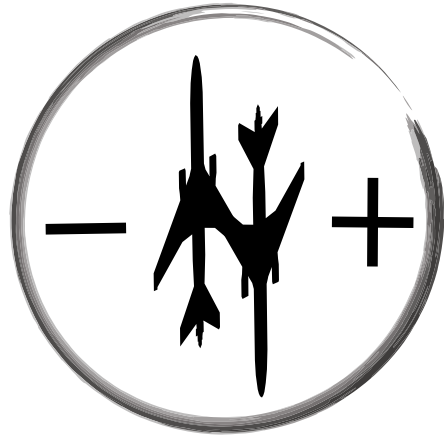
Renew Idea

Fixed the shape of circles
Add details



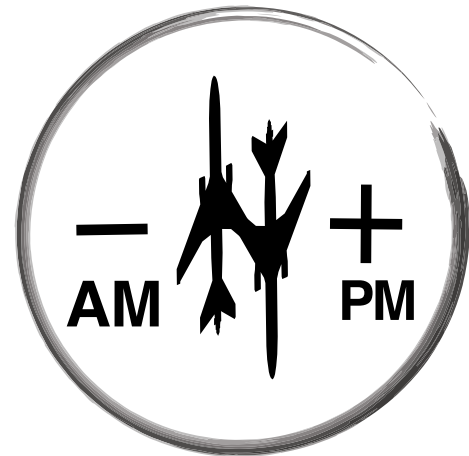
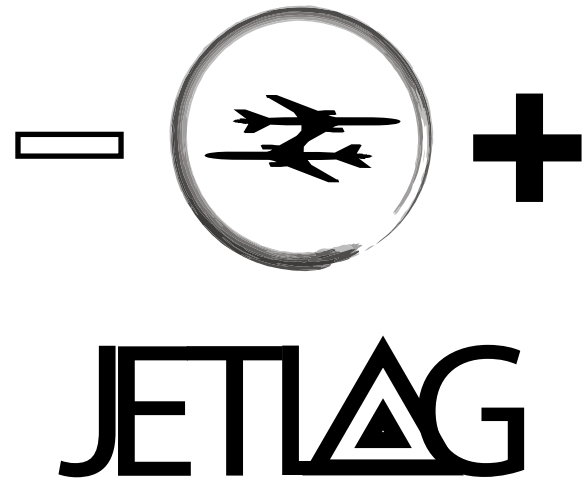
Jetlag

Jetlag



Redesign

Font design
use the triangle notation to
release together



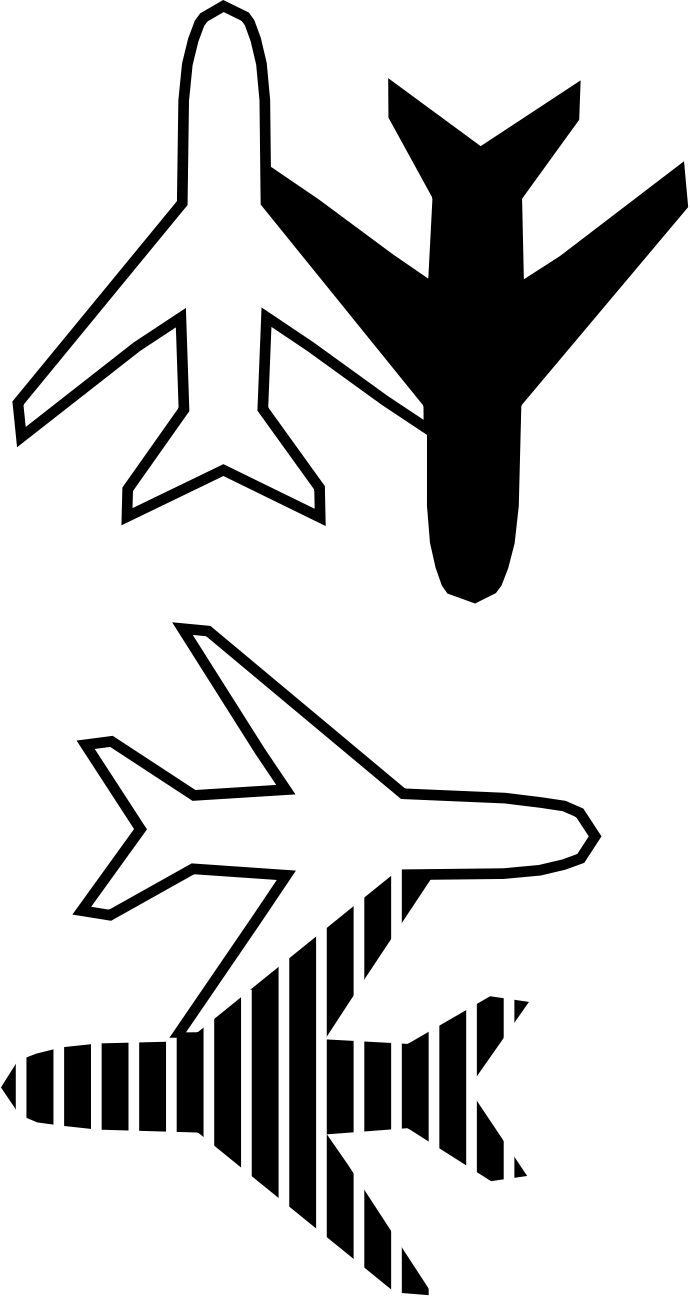
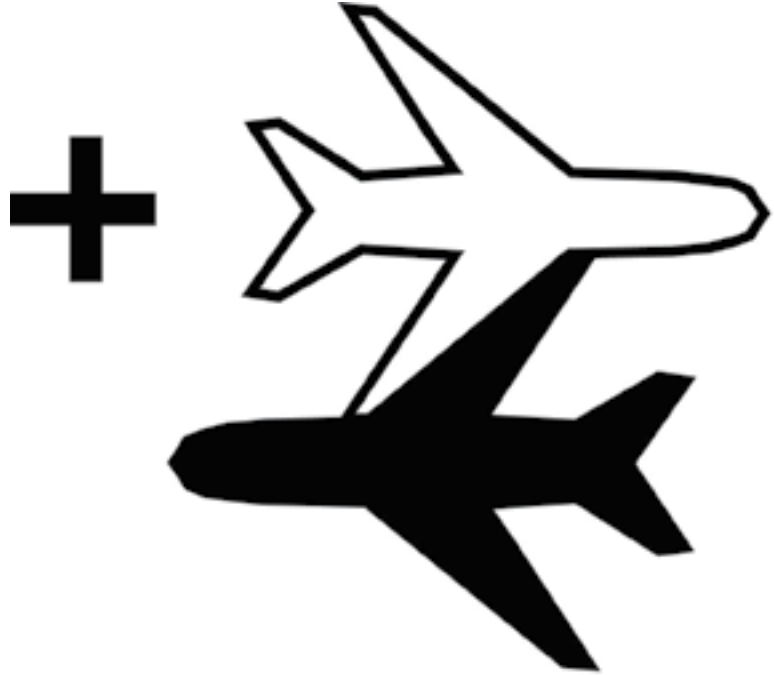
Simplify

Detailed graphics

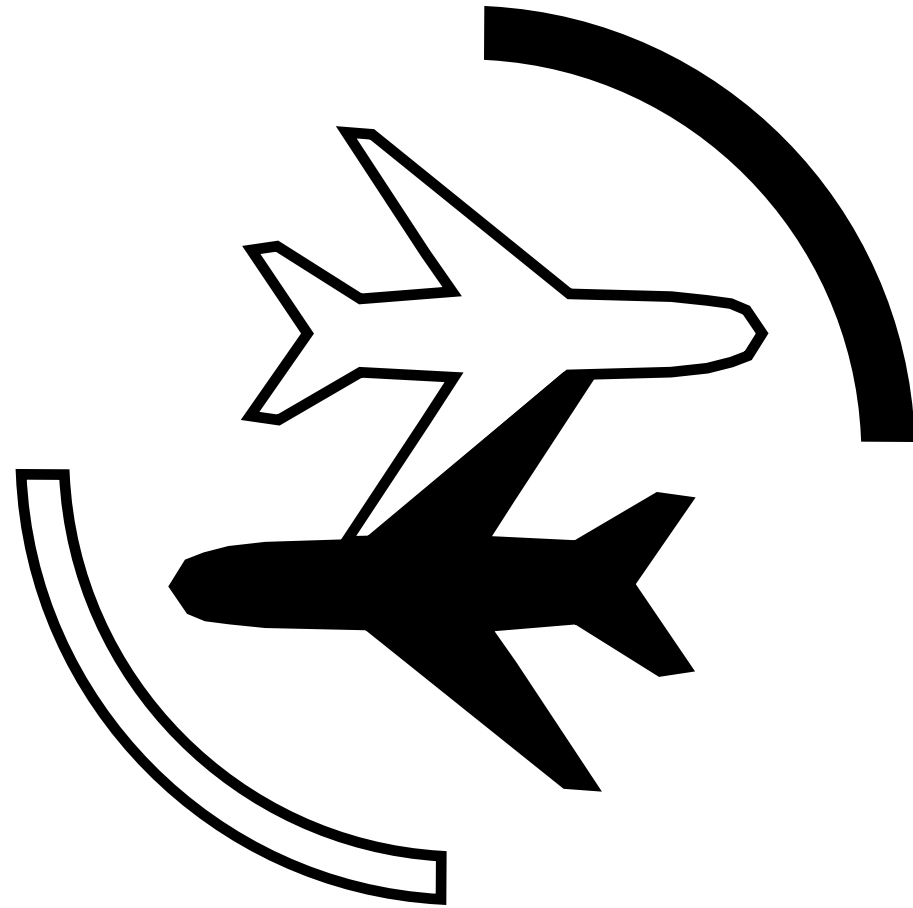


Final Logo Design Change

Adjustment to make it simple



Detail the logo with the circle

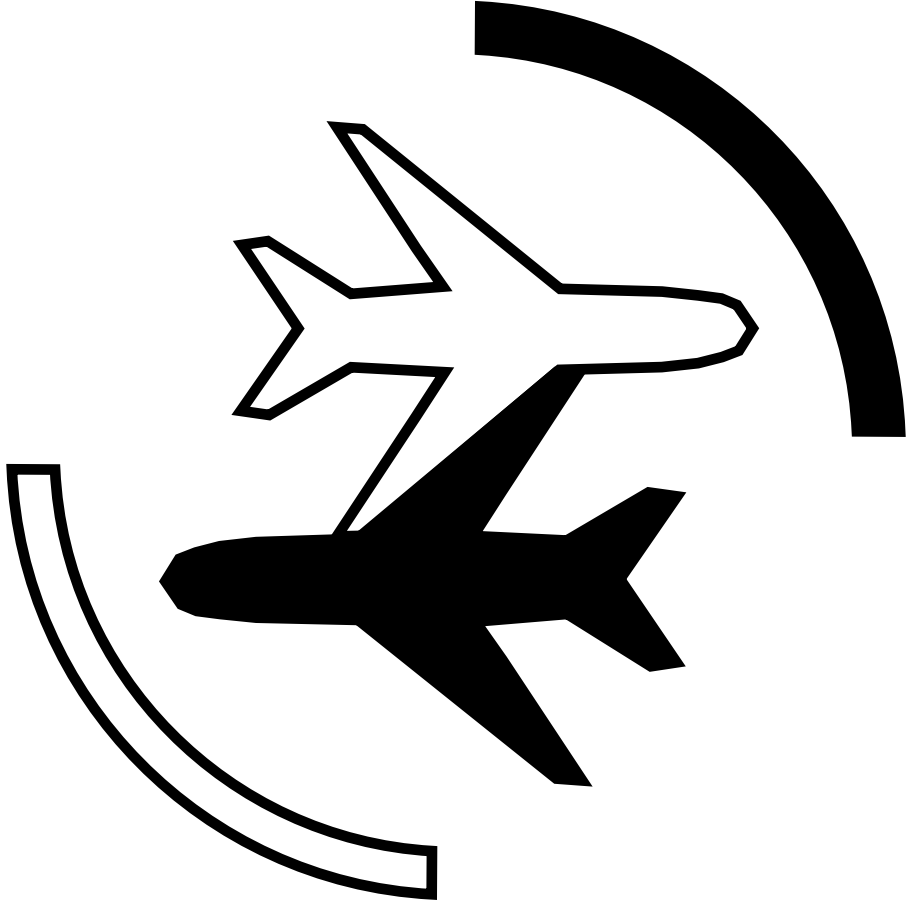


Jet **Lag**

Final Logo



Jet **Lag**



Jet **Lag**

Logo Applications

Folded Map

The reason I wanted to create a folded map is that I wanted to put in it the knowledge and application of jet lag, so that it could be used to help people who often travel to other countries or continents to adapt to the time. The advantage of the folded map is that it can be easily carried in a passport book or put in a backpack for travel. The combination of interesting illustrations helps people to understand the chart information more quickly.

Logo Font Design

This logo can become a company logo used to put in some relatively short places or fonts without icons, the whole can let people know and easily remember these details and what the company exists for the purpose of doing.



JETLAG JETLAG

JETLAG JETLAG

JETLAG

JETLAG

JETLAG

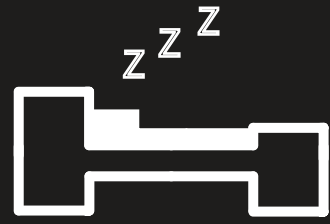
JETLAG

5. Drink water



Long-distance travel may cause dehydration, and you may even reduce water consumption during travel to avoid bathroom breaks. Think again about this choice. Proper hydration may help manage jet lag symptoms and travel fatigue.

6. Keep your sleeping space comfortable



Make sure you sleep when it's most appropriate to your new schedule. Your flight may be in the air during your destination's nighttime, so try to log some sleep while airborne.

7. Try Light



Jet lag interrupts your internal clock in part because your exposure to light changes when you travel and change time zones. Getting outside in the sunshine can wake up your body and reduce the release of melatonin hormones that make you sleepy.

8. Drink A Caffeinated Beverage



Consuming caffeine won't cure jet lag, but it may be a tool to help you stay alert and focused during the daytime. One studyTrusted Source found that 300 milligrams (mg) of slow-release caffeine enhanced alertness in those traveling eastbound.

8 Tips to Help Get Over Jet Lag

Jet lag is a very common occurrence, and there are several ways you can try to make the transition to a new time zone more quickly and with fewer symptoms.

Remember that your body will eventually adjust to the new time zone, but if you're on a quick trip or are required to be highly functional quickly after your flight, these tips may be useful.

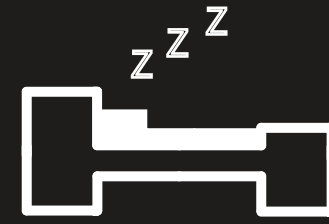


5. Drink water



Long-distance travel may cause dehydration, and you may even reduce water consumption during travel to avoid bathroom breaks. Think again about this choice. Proper hydration may help manage jet lag symptoms and travel fatigue.

6. Keep your sleeping space comfortable



Make sure you sleep when it's most appropriate to your new schedule. Your flight may be in the air during your destination's nighttime, so try to log some sleep while airborne.

7. Try Light



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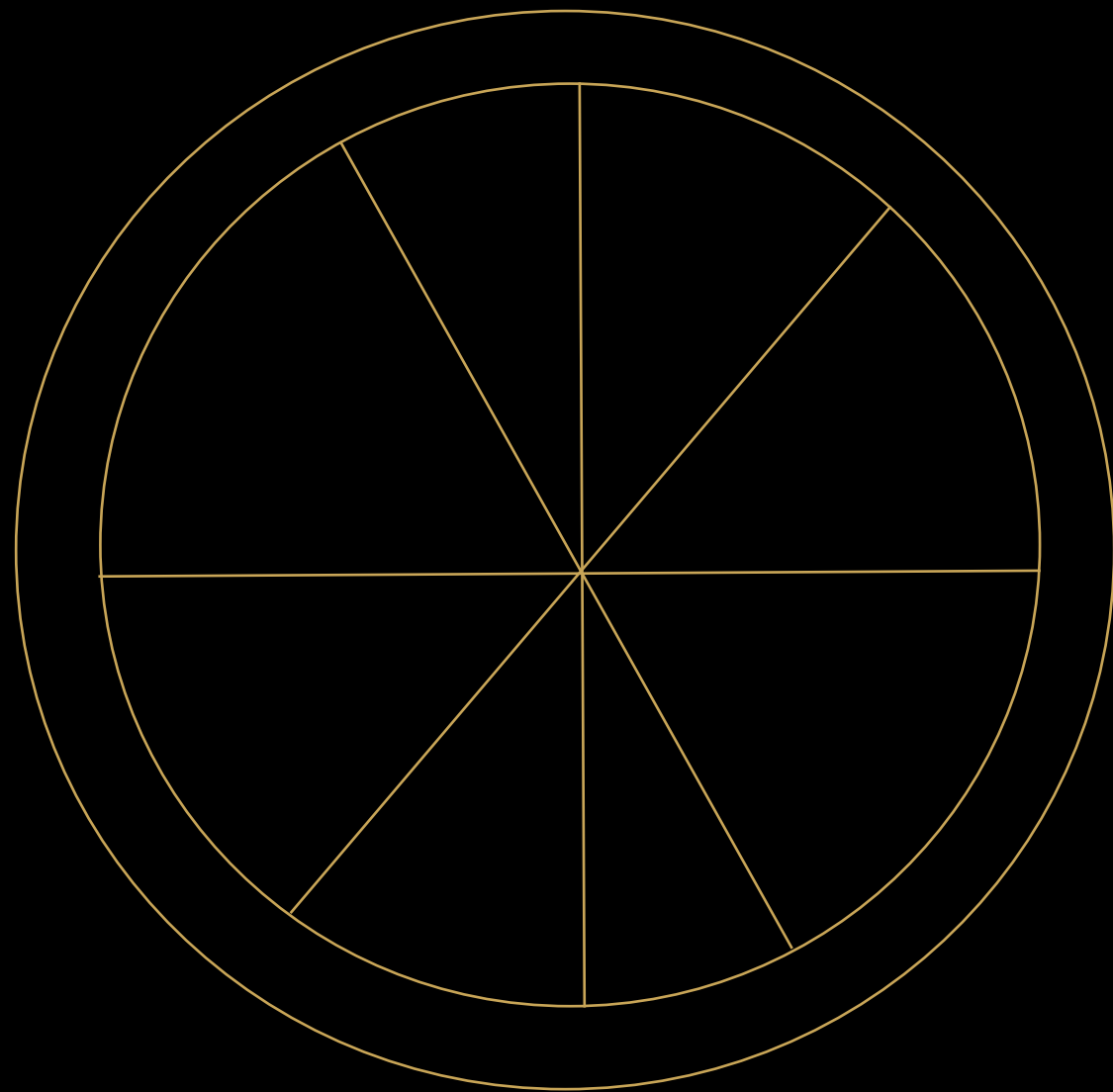
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Process Book



Type Treatment

Table of Contents
Times New Roman
Bold
36/43 pt

Title
Avenir Black
40/48 pt

Sub-Heading
Avenir Black
14/16 pt

Body Text

Avenir Light
Align left
10/13 pt

Textures

