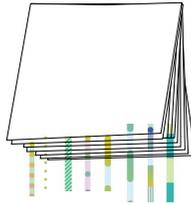
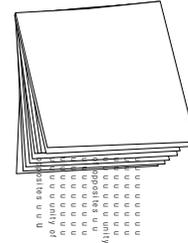


## UNITY *of* OPPOSITES BOOKLETS.

IMAGE BASED



TEXT BASED



### DESCRIPTION:

In this project you are creating two booklets based on the *Unity of Opposites* theme. One book is image-based. The other book is text-based. Each book is a minimum of 6 spreads [12 pages] including the cover. See the following pages for process instructions.

### OBJECTIVES:

Students will...

- \_a. experiment with image generation techniques & color using PS / AI
- \_b. explore layout and typography as layout & systematic landscapes using AI
- \_c. mix vector & raster elements
- \_d. experiment with the book as a visual sequenced form
- \_e. further develop your own personal voice & visual language
- \_f. explore the possibility that each typeface has a unique personality
- \_g. experiment with typographic glyphs

### > :

\_\_\_ Student Examples:

[https://drive.google.com/drive/folders/16pCP-8EkIxtHkkt2LWwPrUkbD\\_Ml0yyVG?usp=sharing](https://drive.google.com/drive/folders/16pCP-8EkIxtHkkt2LWwPrUkbD_Ml0yyVG?usp=sharing)

## IMAGE BASED BOOKLET / PROCESS OVERVIEW:

> / COMPLETE *UNITY OF OPPOSITES SURVEY*.

<<< Link HERE >>>

> / WATCH {C VIDEOS.

video 1: Overview of Image Based Unity of Opposites

video 2: :: Setting up AI File

video 3: :: InDesign Impositions File & Print Booklet

A. / PICK ONE to THREE  
PAIRS of OPPOSITES.

INSIDE /  
OUTSIDE

PRIMARY

CONNECTION  
/ ISOLATION

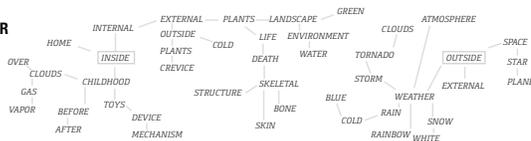
SECONDARY

CLOSE  
/ FAR

TERTIARY

B. / OPTIONAL  
IDEATION &  
PROCESS:

1. / CREATE  
DISSECTION TREES, FOR  
EACH OPPOSITE/PAIR.



2. / SELECT A LIST OF 10-20  
VISUAL SHAPES/OBJECTS/ITEMS  
USING DISSECTION TREE.

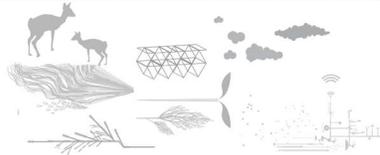
GRASS / PLANT / CREVICE / CLOUD / CHILD / TOY  
/ STORM / ARROW / CLOSE / FAR / LINES / COLD /  
STRUCTURE / UNDERNEATH / MECHANISM / SNOW /  
SPACE / BLUE / LANDSCAPE / SKIN / ANTELOPE

3. / MAKE THUMBNAILS OF SHAPES.



Add or eliminate according to direction.

4. / USING THE COMPUTER DRAW  
10-20 OF THE OBJECTS IN ADOBE  
ILLUSTRATOR



5. / CONSIDER MAKING SKETCHES USING THE STORYBOARD TECHNIQUE.



6. / CONSIDER TAKING PHOTOS OF TEXTURES THAT CONNECT TO YOUR OPPOSITES.

- \_\_\_ Consider making your own textures with paper, tape, thread, organic objects.
- \_\_\_ Consider textures of water, concrete, nature, figurative forms, skin.
- \_\_\_ Consider Colorizing or Stylizing photos to match color scheme.

F. / MAKE SPREADS IN AI OR PS.

- \_\_\_ In Adobe Illustrator or PS
- \_\_\_ Make spreads 4" high by 8" wide.
- \_\_\_ CMYK Color Space
- \_\_\_ Consider composition across spread



G. / EXPORT as jpgs PLACE SPREADS in ADOBE InDESIGN DOCUMENT.



- \_\_\_ Make new document. Make a custom size of 4"x4". Check "Facing Pages" 12 pages.
- \_\_\_ Export spreads from AI or PS as jpg. Make sure the Artboards are exported as 300 ppi.
- \_\_\_ Place images into Adobe InDesign layout.

H. / EXPERIMENT with SPECIALTY MEDIA: TRANSPARENCY FILM &/OR VELUM.

- \_\_\_ Prep spreads to be printed on transparency or velum in a separate document.
- \_\_\_ These spreads can NOT be front and back. They are one-sided.

I. / PRINT USING "PRINT BOOKLET" IN ADOBE INDESIGN UNDER >FILE, >PRINT BOOKLET.



# RUBRIC.

VISUAL LITERACY & the DESIGN PROCESS.  
 UNITY of OPPOSITES BOOKLETS.

0	DRAFT QUALITY
1	DEVELOPING
2	MEETS EXPECTATIONS
3	ABOVE AVERAGE
4	STELLAR

The following item will be graded based on completion, effort, and exploration of content.

\_\_\_ Unity of Opposites Survey.

The following individual items will be graded with the rubric below.

\_\_\_ Text Based Booklet

\_\_\_ Image Based Booklet



## # Rubric Criteria

1.	<b>Formal Qualities.</b> [Elements & Principles of Design]. Examples include: ___Compositional qualities (layering & balance). ___Line Shape, Texture, Space, Color, Balance, Symmetry, Space, Rhythm, Scale, Contrast, Value. ___Color Pallet includes students own mixed colors and not the default colors. ___Has the student successfully solved the compositional qualities of the work?	20%
2.	<b>Experimentation, Originality, Visual Language, &amp; Vector Forms.</b> Examples include: ___Experimentation with Pattern, Unique Shapes, Forms, Illustrations. ___Formal experimentation with cohesive shape, size, scale, line, weight, etc. ___Range & Variation in form, line, pattern. ___Uniqueness of Form and implementation of successful design decisions. ___ Are objects / compositions sophisticated? ___ Do compositions avoid branded elements like logos or other trite elements? If universal forms are utilized are they visually different with their own sense of visual language? ___ How are compositional aspects balanced? ___ Is there an attempt at developing Visual Language, individual voice, and aesthetic from the student's unique point of view? ___ Are there unique elements that express voice. ___ Form experimentation with cohesive shape, size, scale, line, weight, etc. ___ Range and Variation in form, line, pattern. ___ Experimentation with minimal and complex forms. ___ Uniqueness of Form and implementation of successful design decisions.	10%
3.	<b>Meaning and Concept.</b>	5%
4.	<b>&gt; Color [&amp;/or Contrast].</b>	5%
5.	<b>&gt; Technical Skills, Printing, Crafting:</b> Examples include: ___ Technical development of Illustration skills & embracing digital tools. ___ Vector Technical Skills. ___ Crafting of vector objects. ___ Printing, ___Craft	5%
6.	<b>&gt; Image or Type Experimentation.</b> Typographic Examples include: ___ Does work consider: Typeface Selection, Styling, Pairing, Kerning, Tracking, Leading, Typographic Hierarchy, Typographic Systems, Hand Drawn Type, Custom Type, Experimentation with Size and Scale. ___ Is there a thoughtful selection of well designed typefaces that were chosen for the layout? ___ Was there an effort to try different orientations, and adjustments mixing typefaces considering size and scale. ___ Did student try different spacing options and adjustments mixing different types of spacing together to create a sophisticated aesthetic. ___ Did student try different weights and styles like Bold, Light, Condensed, Italic, Thin, Ultra Thin, etc. ___ Is there a sense of hierarchy and scale in the overall layout and within each individual micro composition? ___ Was scale used as an important factor to distinguish this order of hierarchy? ___ Does the hierarchical order make sense?	5%
7.	<b>&gt; Flow and Composition of the Overall Layout + Cohesiveness of Layout.</b>	5%
8.	<b>Visual Presentation, Followed Submission Instructions.</b> Examples include: ___ Is student working on process and developing their work. ___ Did student work on sketches? ___ Did student perfect compositions to completion considering the Elements and Principles of Design.?	10%
9.	<b>Design Process + Design Thinking.</b> Is evidence of the design process present? Examples include: ___Did student experiment with their design process during the assignment? ___ Is student working on process and developing their work. ___ Did student work on sketches? ___ Did student perfect compositions to completion considering the Elements and Principles of Design.? Design process can include brainstorming, visual research, aesthetic awareness, variation experimentation, "formstorming", different design techniques [Kit of Parts], etc. See <i>Graphic Design Thinking</i> and <i>Graphic Design the New Basics</i> , by Ellen Lupton for suggestions.	10%
10.	<b>Self-Driven Critique, Peer Critique, &amp; Studio Culture.</b>	10%
11.	<b>Professionalism + Positive &amp; Critical Thinking.</b>	5%
12.	<b>Time Management + Required Experiments.</b> ___Did student complete all required experiments?	10%
13.	<b>Is Work Late?</b> -20%	