

Danish School of Media and Journalism
Visual Communication/Graphic Design
Spring 2025, 4th semester: Applied Graphic Design
30 ECTS

Learning Objectives:

The semester aims to provide students with a comprehensive understanding of visual communication and design, covering the areas creative coding, visual identity, editorial design, and information graphics. The four courses give students insight into applying code creatively for visual concepts, the ability to develop brand identities and to design editorial products like books and magazines and to understand, analyse and produce infographics.

Pedagogical and didactic approaches:

The learning activities in this course are based on the core principles of Reflexive Practice-Based Learning (RPL; see the study regulations). The course will consist of a blend of lectures and self-study. There will be exercises and assignments to be completed both individually and in groups. The student will learn to connect practical actions with theoretical reflection, while integrating relevant theory and knowledge specific to the study program. The aim is to enable students to justify and qualify their actions and choices.

Working methods:

The courses are a combination of lectures, group tuition, group work, self-study, peer feedback and assignments of varied length and complexity. Assignments and projects are worked on individually or in groups. During the course, importance is placed on analysis and reflection on feedback on the student's own as well as other students' products and process.

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Learning outcomes:

The students will obtain the following during the semester:

Knowledge and understanding:

- History of visual identity including dynamic identities and design systems.
- Strategic design thinking by understanding a brands industry, its' stakeholders and its' position in the market.
- Agile frameworks: Design thinking and Scrum.
- The theory and practice related to the five phases of designing a visual brand identity (research, ideation, prototyping, specification and activation).
- Operational research methods, branding models, ideation and testing tools.
- Principles for creating designguides.

- History of creative coding and how it impacts the evolution of graphic design as a practice.
- Understanding of programming related to the aesthetic quality of a graphic design product and vice versa.
- Understanding of programming applied to extend visual/graphic ideas into self-contained interactive design systems capable of producing multiple variants of an original visual/graphic form.
- Terminology of books and magazines
- Materials for production of books

- The four genres of infographics: maps, data visualization, overview and insight drawings as well as process descriptions
- The history of infographics as well as various schools of thought and trends
- The role of infographics in relation to and in interaction with other forms of expression within mass communication
- Picture value and information value
- Advantages and disadvantages of manual and digital production forms, respectively
- Use of software for data visualization

Skills:

- Ability to gain insights by analyzing a client brief
- Ability to conceive creative concepts particularly required for visual brand identities
- Creating a designguide by defining the basic components of a visual identity, including templates, rules and principles for applications
- Applying and maintaining a coherent, compliant visual identity across print and digital media
- Pitching a proposal for a visual identity
- Basic coding skills, file handling and use of libraries in the Processing language
- Ability to conceive, describe, plan and code self-contained design systems
- Ability to design grids, typographic and visual hierarchies for publications
- Ability to design covers for publications
- Ability to communicate via visual storytelling in magazine features (if magazine design is elected)
- Communicating and structuring complex information

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Competences:

- Hands-on experience with handling a multidisciplinary design process.
- Ability to design and implement a creative concept.
- Analytical and strategic thinking abilities.
- Ability to empathize with customer needs and behavior.
- Hands-on experience with coding as a creative means.
- Ability to work with mathematics, logic and structured thinking.
- Ability to independently seek coded solutions to identified problems.
- Analysis of editorial design problems
- Planning of editorial design
- Producing prototypes of editorial products
- Analysis and choice of relevant type of infographic genre
- Production of infographic solutions including choice of tools

Literature, compulsory:

- (only mandatory for exchange students) Airey, D. (2024): *Identity Designed: the Process*, Rockport Publishers Inc.
- Hartelius, A.M. (2025): *Visuel identitet. Designprocessen*, 2. oplag. Forlaget Ajour (to be purchased before the course begins. Not mandatory for exchange students)
- Hartelius, A.M. (2025): *Visuel kommunikation i et følelseperspektiv*. 2. udgave. Forlaget Ajour (to be purchased before the course begins. Not mandatory for exchange students)
- Munk, Ole (2018), *Visual Journalistik*, København: Ajour.

- Munk, Ole (2018), *Infographics and Data Visualization*, København: Ajour (English translation).
- Reas, C. & Fry, B. (2015) *Getting Started With Processing – A Hands-On Introduction* (2nd Edition), Maker Media Inc

Hand-outs:

- Hall, Stuart (1980), *Encoding / Decoding*. In: Hall, Stuart et al (eds.) *Culture, Media, Language*. London: Hutchinson.
- Hartelius, A.M: Compendium with step-by-step introduction to the PDE, basic geometric figures and attributes, transformations, functions, variables, algorithms, loops and conditions, import and export of vector graphics, interactive events, arrays, matrices and OOP.
- Klanten, Robert & Ehmann, Sven & Bolhofer, Kitty (2010), *Turning Pages: Editorial Design for Print Media* (excerpt)
- Mourier, Mette & Eric (2013), *Bogdesign – tilrettelægning af illustrerede bøger*, København: Forlaget Grafisk Litteratur
- Rosenblatt, Louise (1978), *The Reader, the Text, the Poem: The Transactional Theory of the Literary Work*. Carbondale: Southern Illinois University Press (excerpt)

Literature, optional:

- Armstrong, Helen (ed.) (2016), *Digital Design Theory*, Princeton Architectural Press.
- Cairo, Alberto (2012), *The Functional Art*, Berkeley, New Riders.
- Cairo, Alberto (2019), *How Charts Lie*, New York, W.W: Norton & Company.
- Drew, Ned & Sternberger, Paul (2005), *By Its Cover. Modern American Book Cover Design*, New York: Princeton Architectural Press.
- Franchi, Francesco (2013), *Designing News: Changing the World of Editorial Design and Information Graphics*, Gestalten.
- Franchi, Francesco (2016) *The Intelligent Lifestyle Magazine, Smart Editorial Design, Ideas and Journalism*, Gestalten
- Gerstner, Karl (2007), *Designing Programmes*, Lars Müller Publishers.
- Haslam, Andrew (2006), *Book Design*, London: Laurence King Publishing.
- Hanington, B. & Martin, B. (2012), *Universal Methods of Design*, Rockport.
- Johnson, M. (2002), *Branding in 5 1/2 Steps*, Phaidon Press.
- Kidd, Chipp (2015), *Judge This*, New York, TED Books / Simon & Schuster.
- Klanten, R. & Sinofzik, A. (2012), *Visual Identities for Small Business*, Gestalten.
- Lauren McCarthy (2016), *Getting Started with p5.js: Making Interactive Graphics in JavaScript and Processing*, Maker Media Inc.
- Mollerup, P. (2001), *Marks of Excellence*, Phaidon Press Limited.
- Moser, Horst (2011), *The Art Directors' Handbook of Professional Magazine Design: Classic Techniques and Inspirational Approaches*, Thames & Hudson.
- Munk, Ole (1992), *Journalist eller kunstner*, København, Den Grafiske Højskole (Journalist or artist, Copenhagen, Den Grafiske Højskole).
- Nes, I. van (2012), *Dynamic Identities*, BIS.
- Nigel Holmes (1991), *Designer's Guide to Creating Charts and Diagrams*, New York, Watson-Guption.
- Olins, W. (1994), *Corporate Identity*, Thames & Hudson.
- Shiffman, D. (2015), *Learning Processing* (2nd Edition), Morgan Kaufmann.
- Tufte, Edward R. (1983), *The Visual Display of Quantitative Information*, Cheshire, Graphics Press.
- Wheeler, A. (2017), *Designing Brand Identity: An Essential Guide for the Whole Branding Team*, Wiley.

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Foreign students will be presented with alternatives to the literature in Danish.

Ressources and Literature (available online):

- <https://blog.mozilla.org/opendesign/>
- <https://www.logodesignlove.com/>
- <https://www.logolounge.com/>
- <https://www.linkedin.com/learning>
- Madsen, Rune *Programming Design Systems* via <https://programmingdesignsystems.com/>
- Shiffman, D. *The Nature Of Code*, Self-published, accessible via <http://www.natureofcode.com>
- <https://p5js.org>

Tools:

Adobe CC: Illustrator, InDesign, Photoshop, After Effects, Acrobat, Processing and P5.js.
Pen and paper.

Preconditions for the exam:

Meeting the exam prerequisites is a requirement for the student to participate in the semester exam. It can include all or a selection of components from the courses in the semester. Examination prerequisites may include attendance, participation, group work, assignments, presentations, etc. Failure to meet an examination prerequisite will result in the student failing an examination attempt.

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Mandatory attendance:

Attendance is mandatory for the courses. The learning system itslearning indicates the learning and teaching activities for which physical attendance is mandatory (MP).

Compulsory participation:

Participation is compulsory in group work and feedback.

Remedial options:

In case of legal absence, remediation applies.

Substitute assignments: absences from teaching and learning activities may be replaced by one or more assignments if the teacher deems it possible. If the student's absence from teaching and learning activities is deemed excessive in relation to the content and learning objectives of the course, the course must be rescheduled.

Examination:

An overall assessment on the 7-point scale with internal examiner and external censor. Examination is individual or groups of max. 2 students. 30 minutes oral examination; voting included (+10 minutes for 2-person group examination). Students are assessed individually.

Examination format:

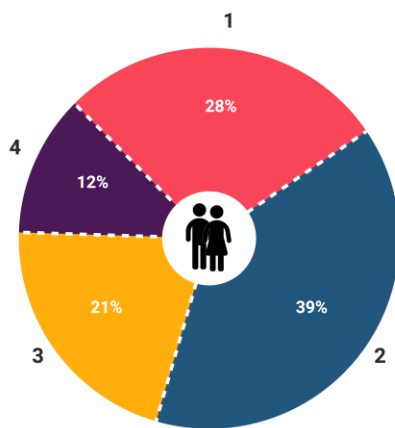
The semester exam is a creative solution and a report in which the student documents his/her competences to independently analyze, assess, document, and solve design, communicate, inform and tackle branding problems. The assessment reflects an overall evaluation of the creative solution, the professional argumentation, and the oral presentation.

Study Activity Model:

The Study Activity Model

Applied Graphic Design

30 ECTS points



Category 1

The lecturer has primary responsibility for the study activities, and the students have co-responsibility through their preparation and participation. Participation by students and one or more lecturers.

Lectures
Briefs / Assignments
Feed back
Presentation
Live coding
Demonstration

Category 2

The lecturer has primary responsibility for defining the learning activities, and the students have primary responsibility for taking an active part in the planned study activities. Participation by students only.

Research
Individual and group assignments
Tutorials
Workshops

Category 3

Students have primary responsibility for the study activities, and the lecturer has co-responsibility for ensuring appropriate settings for the activities. Participation by students only.

User tests
Course literature

Category 4

Students have primary responsibility for the learning activities, and the lecturer has co-responsibility for ensuring appropriate settings for the activities. Participation by students and one or more lecturers.

Individual and group supervision

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Godkendt DTM, 17.01.2025