

Department	International College of Liberal Arts		
Semester	Fall 2026	Year Offered (Odd/Even/Every Year)	Even Years
Course Number	ARTS310		
Course Title	Graphic Design Studio		
Prerequisites	ARTS100 Art Appreciation AND ARTS187 Graphic Design 1, AND ARTS287 or 289 Graphic Design 2 (or equivalent)		
Course Instructor	STOCKER Sam	Year Available (Grade Level)	3
Subject Area	Interdisciplinary Arts: Arts	Number of Credits	3
Class Style	Lecture	Language of instruction	English

(NOTE 1) Depending on the class size and the capacity of the facility, we may not be able to accommodate all students who wish to register for the course

Course Description	<p>Graphic Design Studio is a project-based course with students working together on Two graphic design projects. There are two projects that students undertake.</p> <p>In Project 1, students will choose and work from the same project brief. We will follow a process to start with defining the problem. This project will include brainstorming and visual research.</p> <p>Phase two will be idea creation and development. The third phase will be creating and finalizing the design and pitching the idea.</p> <p>In project two, students will find and choose their project brief.</p> <p>Students will follow the same process as mentioned above.</p> <p>In these projects, students will need to demonstrate their ability to use design principles and elements and show design methodology.</p> <p>Students will need to regularly discuss and present ideas in their research, ideas development, and artwork.</p>
Class plan based on course evaluation from previous academic year	While students did not provide official feedback, there will be some changes to the course that include regular readings and discussions based on graphic design ideas and projects.
Course related to the instructor's practical experience (Summary of experience)	The instructor worked as a freelance graphic designer and worked with several companies and agencies on projects including book design, magazine design, design for music including album covers and record labels and also design for posters, flyers and promotional materials. The instructor has been working with the adobe creative cloud software for more than 20 years and has been instructing the use of this since 2008.
Learning Goals	<p>Cultivate Creativity: Inspire students to generate innovative ideas through collaboration and research.</p> <p>Apply Design Thinking: Teach students to solve design problems systematically using structured thinking processes.</p> <p>Foster Critical Thinking: Develop students' ability to analyze and evaluate design choices within the context of graphic design.</p> <p>Master Design Methodology: Guide students through the entire design process, from problem-solving to presentation.</p> <p>Create Portfolio-worthy Projects: Help students craft two high-quality design projects showcasing their skills and understanding.</p> <p>Enhance Presentation Skills: Provide opportunities for students to confidently present their ideas and projects to peers.</p> <p>Promote Collaboration: Encourage teamwork and sharing of ideas among students during project work.</p> <p>Reflect on Growth: Support self-reflection to recognize progress and areas for improvement throughout the course.</p>

iCLA Diploma Policy	DP1/DP2/DP3/DP4
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#### iCLA Diploma Policy

(DP1) To Value Knowledge – Having high oral and written communication skills to be able to both comprehend and transfer knowledge

(DP2) To Be Able to Adapt to a Changing World – Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adopt to a changing world

(DP3) To Believe in Collaboration – Having a disposition to work effectively and inclusively in teams

(DP4) To Act from a Sense of Personal and Social Responsibility – Having good ethical and moral values to make positive impacts in the world

Active Learning Methods	Problem-Based Learning/Discussion, Debate/Group Work/Presentation/Workshop, Fieldwork				
More details/supplemental information on Active Learning Methods	<p>Project-Based Learning: The core of the course revolves around students working on two graphic design projects. This hands-on approach allows students to apply theoretical concepts in practical scenarios, promoting active engagement and skill development.</p> <p>Brainstorming Sessions: Incorporating regular brainstorming sessions encourages students to actively contribute ideas, share perspectives, and explore creative solutions to design challenges.</p> <p>Group Discussions and Critiques: Facilitating group discussions and critiques provides students with opportunities to actively engage in analyzing and evaluating design work, offering constructive feedback, and refining their own designs based on peer input.</p>				
Use of ICT	To ensure students are prepared for the course requirements, they will need a solid understanding of Adobe Photoshop and Adobe Illustrator, as access to these software packages will be provided. Any additional software needed for specific projects should be acquired by the student independently. However, it's important to note that while software proficiency is necessary for the course, students are not required to use software for their final designs. This flexibility allows students to explore various mediums and techniques beyond digital software in their creative process.				
Contents of class preparation and review	Students will be expected to dedicate time outside of class to fully engage in the lessons. This includes conducting research, developing ideas, and working on both creative projects. Additionally, students will need to conduct independent study to deepen their understanding of course concepts and refine their skills. This out-of-class work is essential for students to fully participate in and benefit from the course.	Hours expected to be spent preparing for class (hours per week)	3 hours	Hours expected to be spent on class review (hours per week)	3 hours
Feedback Methods	If students have any questions or concerns, they are encouraged to contact the instructor by email at stocker.sam@c2c.ac.jp or to visit the instructor's office in F202 during office hours. The instructor is always happy to assist students and provide guidance on any aspect of the course, whether it be related to class material or assignments. Students should not hesitate to reach out for assistance, as the instructor is here to support them in their learning journey				

Grading Criteria		
Grading Methods	Grading Weights	Grading Content
Handed as a presentation and reviewed throughout the semester	30%	Idea development and research
Exhibited a the ICLA gala and submitted as a presentation	30%	Creative Assignment 1 Given Brief
Exhibited a the ICLA gala or submitted as a presentation at the end of semester	30%	Creative Assignment 2 - self initiate
Presentations / exhibition	10%	Exhibition and final presentation

Required Textbook(s)	A reading list will be provided at the beginning of the course, and students will need to acquire any necessary texts related to their projects. If books need to be purchased, students are responsible for obtaining them.
Other Reading Materials/URL	A reading list will be provided at the beginning of the course, and students will need to acquire any necessary texts related to their projects. If books need to be purchased, students are responsible for obtaining them.

Plagiarism Policy	<p>Students are required to purchase sketchbooks or create digital files that mimic the size of regular sketchbook pages. Each digital page should match the size of a physical A4 page.</p> <p>Students are responsible for providing the materials and equipment needed for their artwork production. This includes sketchbooks, paper, pens, paint, sculpture materials, and any other necessary items. Students should budget between 5000 JPY to 10000 JPY for these materials.</p> <p>By enrolling in the course, students agree to allocate funds for any required materials, equipment, or travel expenses deemed necessary for the completion of their work.</p>
Other Additional Notes (Outline crucial policies and info not mentioned above)	<p>Students are required to purchase sketchbooks or create digital files that mimic the size of regular sketchbook pages. Each digital page should match the size of a physical A4 page. Students should budget between 5000 JPY to 20000 JPY for these materials.</p> <p>By enrolling in the course, students agree to allocate funds for any required materials, equipment, or travel expenses deemed necessary for the completion of their work.</p> <p>Most assignments will benefit from the use of both primary and secondary research.</p> <p>The course will mostly be held in the Data science lab but there may be occasions when the student and the instructor need to go out of class to research or make work in in different space, students will need to remain on campus and must tell the instructor where they will be.</p>

(NOTE 2) Class schedule is subject to change

Class Schedule	
Class Number	Content
Class 1	Introduction to the course, including the grading and the project requirements.
Class 2	<p>Defining Problems 1 : This phase involves several techniques to uncover and understand the challenges or opportunities within a given project. Students will utilize brainstorming sessions to generate ideas collectively. Mind mapping techniques will help visualize connections and explore different aspects of the problem. Additionally, students may conduct interviews or organize focus groups to gather insights from relevant stakeholders or target audiences. These methods collectively aid in defining the problem effectively and setting a solid foundation for the design process. The first project brief will be introduced during this class.</p>
Class 3	<p>Defining Problems 2 : Discussion and feedback</p> <p>This phase involves several techniques to uncover and understand the challenges or opportunities within a given project. Students will utilize brainstorming sessions to generate ideas collectively. Mind mapping techniques will help visualize connections and explore different aspects of the problem. Additionally, students may conduct interviews or organize focus groups to gather insights from relevant stakeholders or target audiences. These methods collectively aid in defining the problem effectively and setting a solid foundation for the design process.</p>
Class 4	<p>Defining Problems 3: This will include Visual Research and Site Research.</p> <p>Visual Research: Visual research involves gathering inspiration, references, and visual stimuli relevant to the design project. This could include exploring existing designs, artwork, photographs, illustrations, or any other visual material that can provide insights or spark ideas related to the project. By immersing ourselves in relevant visuals, we can better understand design trends, styles, and aesthetics that may inform our own creative process.</p> <p>Site Research: Site research focuses on understanding the context and environment in which the design will be implemented. This could involve visiting the physical location where the design will be displayed or used, conducting surveys or interviews with stakeholders, or analyzing existing materials related to the site (such as architectural plans or environmental data). By conducting thorough site research, we can gain valuable insights into factors such as audience demographics, spatial constraints, and user behavior, which can help shape our design solutions accordingly. By integrating visual research and site research into our problem definition process, we can gather relevant information, identify key challenges and opportunities, and lay the groundwork for developing effective design solutions that are both visually compelling and contextually relevant.</p>
Class 5	Defining Problems 4: This will include Visual Research and Site Research.

<p>Class 6</p>	<p>How to Get Ideas 1                  This will include Visual Brain Dumping, Forced Connections, Action Verbs, Everything from Everywhere.                  Visual Brain Dumping: Visual brain dumping involves rapidly sketching or jotting down visual ideas, concepts, and associations related to the design problem. By allowing ideas to flow freely without censorship or judgment, we can unlock new connections and insights that may not have emerged through traditional brainstorming methods. Visual brain dumping encourages spontaneity and experimentation, helping us explore a wide range of possibilities in a short amount of time.                  Forced Connections: Forced connections involve deliberately combining unrelated or seemingly disparate elements to generate new ideas and perspectives. By forcing unexpected connections between different concepts, objects, or contexts, we can break free from conventional thinking patterns and uncover fresh insights. This technique encourages lateral thinking and creative problem-solving, leading to innovative design solutions that challenge assumptions and push boundaries.                  Action Verbs: Action verbs are powerful tools for framing design problems and generating actionable insights. By focusing on verbs that describe specific actions or behaviors, we can clarify the goals, objectives, and desired outcomes of the design project. Action verbs prompt us to think about how users will interact with the design, what tasks they need to accomplish, and what emotions or experiences we want to evoke. This approach ensures that our design solutions are purposeful, user-centered, and aligned with the intended goals.                  Everything from Everywhere: This approach encourages us to draw inspiration from a wide range of sources and disciplines, transcending traditional boundaries and conventions. By seeking inspiration from diverse fields such as art, science, literature, nature, technology, and culture, we can enrich our design process with fresh perspectives, ideas, and insights. Everything from everywhere encourages us to adopt a broad-minded and eclectic approach to problemsolving, fostering creativity, innovation, and cross-pollination of ideas.</p>
<p>Class 7</p>	<p>How to Get Ideas 2                  Discussion and feedback                  This will be a continuation of the previous class.                  This will include Visual Brain Dumping, Forced Connections, Action Verbs, Everything from Everywhere.                  Visual Brain Dumping: Visual brain dumping involves rapidly sketching or jotting down visual ideas, concepts, and associations related to the design problem. By allowing ideas to flow freely without censorship or judgment, we can unlock new connections and insights that may not have emerged through traditional brainstorming methods. Visual brain dumping encourages spontaneity and experimentation, helping us explore a wide range of possibilities in a short amount of time.                  Forced Connections: Forced connections involve deliberately combining unrelated or seemingly disparate elements to generate new ideas and perspectives. By forcing unexpected connections between different concepts, objects, or contexts, we can break free from conventional thinking patterns and uncover fresh insights. This technique encourages lateral thinking and creative problem-solving, leading to innovative design solutions that challenge assumptions and push boundaries.                  Action Verbs: Action verbs are powerful tools for framing design problems and generating actionable insights. By focusing on verbs that describe specific actions or behaviors, we can clarify the goals, objectives, and desired outcomes of the design project. Action verbs prompt us to think about how users will interact with the design, what tasks they need to accomplish, and what emotions or experiences we want to evoke. This approach ensures that our design solutions are purposeful, user-centered, and aligned with the intended goals.                  Everything from Everywhere: This approach encourages us to draw inspiration from a wide range of sources and disciplines, transcending traditional boundaries and conventions. By seeking inspiration from diverse fields such as art, science, literature, nature, technology, and culture, we can enrich our design process with fresh perspectives, ideas, and insights. Everything from everywhere encourages us to adopt a broad-minded and eclectic approach to problemsolving, fostering creativity, innovation, and cross-pollination of ideas.</p>

<p>Class 8</p>	<p>How to Get Ideas 3</p> <p>Rhetorical Figures Icon, Index, Symbol, Collaboration, Co-design, Visual Diary and Concept Presentations</p> <p>Icon, Index, Symbol: These are three types of signs or symbols used in communication and design:</p> <p>Icon: An icon is a sign that resembles or directly represents its referent, often through visual similarity or analogy. For example, a picture of a sun can iconically represent sunny weather.</p> <p>Index: An index is a sign that is directly connected to its referent through a causal or associative relationship. For example, smoke is an index of fire.</p> <p>Symbol: A symbol is a sign that represents its referent through conventional or agreed-upon associations. Symbols are culturally or socially constructed and may not have a direct resemblance to their referents. For example, a red heart symbolizes love.</p> <p>Collaboration: Collaboration refers to the process of working together with others to achieve a common goal or task. In the context of design, collaboration often involves teamwork among designers, clients, stakeholders, and other relevant parties to develop creative solutions, share ideas, and achieve project objectives.</p> <p>Co-design: Co-design is a collaborative design approach that involves actively involving end-users or stakeholders in the design process. Co-design emphasizes the participation of diverse perspectives and expertise to ensure that design solutions are inclusive, user-centered, and responsive to the needs and preferences of the intended audience.</p> <p>Visual Diary: A visual diary is a personal journal or record of visual observations, ideas, inspirations, and reflections. In the context of design, a visual diary may include sketches, photographs, collages, notes, and other visual artifacts that document the designer's creative process, experiences, and insights over time.</p> <p>Concept Presentations: Concept presentations involve sharing and communicating design concepts, ideas, and proposals to stakeholders, clients, or peers. Concept presentations typically include visual representations such as sketches, mock-ups, prototypes, or digital renderings, as well as verbal explanations and rationale to convey the design intent, rationale, and key features of the proposed solution. These concepts are essential elements of the design process, enabling designers to effectively communicate ideas, collaborate with others, and develop innovative and meaningful design solutions.</p>
<p>Class 9</p>	<p>How to Get Ideas 4</p> <p>Discussion and feedback</p> <p>Rhetorical Figures Icon, Index, Symbol, Collaboration, Co-design, Visual Diary and Concept Presentations</p> <p>This will be a continuation of the previous class.</p> <p>Icon, Index, Symbol: These are three types of signs or symbols used in communication and design:</p> <p>Icon: An icon is a sign that resembles or directly represents its referent, often through visual similarity or analogy. For example, a picture of a sun can iconically represent sunny weather.</p> <p>Index: An index is a sign that is directly connected to its referent through a causal or associative relationship. For example, smoke is an index of fire.</p> <p>Symbol: A symbol is a sign that represents its referent through conventional or agreed-upon associations. Symbols are culturally or socially constructed and may not have a direct resemblance to their referents. For example, a red heart symbolizes love.</p> <p>Collaboration: Collaboration refers to the process of working together with others to achieve a common goal or task. In the context of design, collaboration often involves teamwork among designers, clients, stakeholders, and other relevant parties to develop creative solutions, share ideas, and achieve project objectives</p> <p>Co-design: Co-design is a collaborative design approach that involves actively involving end-users or stakeholders in the design process. Co-design emphasizes the participation of diverse perspectives and expertise to ensure that design solutions are inclusive, user-centered, and responsive to the needs and preferences of the intended audience.</p> <p>Visual Diary: A visual diary is a personal journal or record of visual observations, ideas, inspirations, and reflections. In the context of design, a visual diary may include sketches, photographs, collages, notes, and other visual artifacts that document the designer's creative process, experiences, and insights over time.</p> <p>Concept Presentations: Concept presentations involve sharing and communicating design concepts, ideas, and proposals to stakeholders, clients, or peers. Concept presentations typically include visual representations such as sketches, mock-ups, prototypes, or digital renderings, as well as verbal explanations and rationale to convey the design intent, rationale, and key features of the proposed solution. These concepts are essential elements of the design process, enabling designers to effectively communicate ideas, collaborate with others, and develop innovative and meaningful design solutions.</p>

Class 10	<p>How to Create Form</p> <p>This will include making Mock-Ups, Physical Thinking</p> <p><b>Making Mock-Ups:</b> Mock-ups are representations or prototypes of a design idea or product created to simulate its appearance, functionality, and user experience. They can be made using various techniques and materials, including digital mock-ups created with design software, physical mock-ups crafted by hand, or a combination of both. Mockups allow designers to visualize their concepts, test design iterations, gather feedback, and refine their ideas before finalizing the design. They are invaluable tools for communicating design concepts to clients, stakeholders, and team members.</p> <p><b>Physical Thinking:</b> Physical thinking is an approach to problem-solving and creativity that emphasizes hands-on experimentation, prototyping, and tangible exploration. It involves using physical materials, objects, and environments as tools for ideation, iteration, and problem-solving. Physical thinking encourages designers to engage their senses, manipulate materials, and explore spatial relationships to generate new ideas, uncover insights, and develop innovative solutions. By embodying ideas in physical form, designers can gain a deeper understanding of the design problem, discover unexpected opportunities, and create more intuitive and user-centered designs.</p>
Class 11	<p>Working on project 1</p> <p>Students will spend time working on their 1st projects with feed back form the instructor.</p> <p>Students will dedicate focused time to working on their first projects. Throughout this process, they will receive valuable feedback from the instructor to guide their progress and development. This feedback will be provided in various forms, including individual critiques, group discussions, and one-on-one meetings with the instructor. The feedback will address aspects such as concept clarity, design execution, technical proficiency, and adherence to project requirements. By incorporating feedback from the instructor, students will have the opportunity to refine their ideas, improve their skills, and produce high-quality design work that meets the objectives of the project. This iterative feedback loop will foster growth, learning, and mastery of key design principles and techniques</p>
Class 12	<p>Working on project 2</p> <p>Students will spend time working on their 1st projects with feed back form the instructor.</p> <p>Students will dedicate focused time to working on their first projects. Throughout this process, they will receive valuable feedback from the instructor to guide their progress and development. This feedback will be provided in various forms, including individual critiques, group discussions, and one-on-one meetings with the instructor. The feedback will address aspects such as concept clarity, design execution, technical proficiency, and adherence to project requirements. By incorporating feedback from the instructor, students will have the opportunity to refine their ideas, improve their skills, and produce high-quality design work that meets the objectives of the project. This iterative feedback loop will foster growth, learning, and mastery of key design principles and techniques</p>
Class 13	<p>Group critique 1</p> <p><b>Presentation:</b> Each student will have a designated time to present their design project to the group. They will discuss their concept, design process, challenges encountered, and goals for the project.</p> <p><b>Peer Feedback:</b> Following the presentation, peers will offer feedback and critiques on the presented work. Feedback may focus on various aspects such as concept clarity, visual aesthetics, composition, typography, color choices, and overall effectiveness in communicating the intended message.</p> <p><b>Discussion:</b> Open discussion among the group will ensue, allowing students to further explore ideas, ask questions, and engage in constructive dialogue about the presented designs.</p> <p><b>Reflection:</b> After receiving feedback from their peers, students will have the opportunity to reflect on the critiques and consider how they can incorporate suggestions to improve their designs.</p> <p><b>Instructor Guidance:</b> The instructor will also provide guidance and additional feedback, offering insights and recommendations to help students address any areas of improvement and elevate the quality of their work.</p>
Class 14	<p>Group critique 2</p> <p><b>Presentation:</b> Each student will have a designated time to present their design project to the group. They will discuss their concept, design process, challenges encountered, and goals for the project.</p> <p><b>Peer Feedback:</b> Following the presentation, peers will offer feedback and critiques on the presented work. Feedback may focus on various aspects such as concept clarity, visual aesthetics, composition, typography, color choices, and overall effectiveness in communicating the intended message.</p> <p><b>Discussion:</b> Open discussion among the group will ensue, allowing students to further explore ideas, ask questions, and engage in constructive dialogue about the presented designs.</p> <p><b>Reflection:</b> After receiving feedback from their peers, students will have the opportunity to reflect on the critiques and consider how they can incorporate suggestions to improve their designs.</p> <p><b>Instructor Guidance:</b> The instructor will also provide guidance and additional feedback, offering insights and recommendations to help students address any areas of improvement and elevate the quality of their work.</p>
Class 15	<p>Working on project 1</p> <p>Students will spend time working on their 1st projects with feed back form the instructor.</p> <p>Students will dedicate focused time to working on their first projects. Throughout this process, they will receive valuable feedback from the instructor to guide their progress and development. This feedback will be provided in various forms, including individual critiques, group discussions, and one-on-one meetings with the instructor. The feedback will address aspects such as concept clarity, design execution, technical proficiency, and adherence to project requirements. By incorporating feedback from the instructor, students will have the opportunity to refine their ideas, improve their skills, and produce high-quality design work that meets the objectives of the project. This iterative feedback loop will foster growth, learning, and mastery of key design principles and techniques</p>

Class 16	Presentation and Feedback Session for Midterm Project 1: Each student will deliver a 10-minute presentation on their Project 1, followed by constructive feedback from both peers and the instructor.
Class 17	Project 2 brief Project 2 will be a student self initiated project. they will have to use elements of the process that we covered during the beginning. Project 2 will entail a self-initiated project by each student. They will be required to incorporate elements of the processes covered at the beginning of the course. Brainstorming session. for project 2
Class 18	Project 2 will involve further exploration through both visual and theoretical research
Class 19	Project 2 will involve further exploration through both visual and theoretical research
Class 20	Project 2 Using research for the design
Class 21	Project 2 Using research for the design
Class 22	Project 2 Visual Brain Dumping, Forced Connections, Action Verbs, Everything from Everywhere,
Class 23	Project 2 Visual Brain Dumping, Forced Connections, Action Verbs, Everything from Everywhere
Class 24	Exhibition for designers 1 - lecture
Class 25	Exhibition for designers 2 - practical

Class 26	Exhibition for designers 2 - practical
Class 27	Project 2 development - practical
Class 28	Project 2 development - practical
Class 29	Project 2 development - practicalvProject 2 development - practical
Class 30	Project 2 development - practical