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Breaking Boundaries

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BREAKING BOUNDARIES

Juan Giraldo

Thesis submitted to the
College of Creative Arts
at West Virginia University
in partial fulfillment of the
requirements for the degree of

Master of Fine Arts in Visual Art

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Abstract

BREAKING BOUNDARIES

Juan Giraldo

Graphic design communication is in constant change. Everyday new technologies emerge and evolve, affecting the way we communicate and deliver messages. For this reason, graphic designers should be able to understand the basic principles of design and effectively apply them to any media. It is my intention with this thesis to analyze the way I work in the design process, my influences, and also, why I make specific decisions based on different media. To illustrate these concepts I will discuss the body of work presented in my thesis exhibition: **Breaking Boundaries**.

I want to dedicate this thesis to my wife, Sabah Karayegen, whose love and support has motivated me to work harder every day on all my projects.

I wish to thank Professors Eve Faulkes and Cliff Harvey for their support and insightful contribution during the last five years.

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Solving problems and working with constraints is what separates real communication design from making pretty pictures –in any media.

Spiekerman & Ginger.

Introduction

Looking back retrospectively from around 1998, through the last year of my BFA studies in visual arts, I recall being curious about the possibilities that new emerging technologies could bring to graphic design. At that time, I decided to take an electronic media class as an elective outside the graphic design curriculum. Soon, after a couple of weeks working with Director® (an animation and multimedia software similar to Flash®), I was profoundly fascinated with the “magic” of type moving along the screen, with interactivity, and also with the ability to incorporate audio and video into a project. There it was; I discovered new media. This happy incident changed my perspective of design. I understood the potential of interactivity and foresaw an interesting future as a graphic designer in a different and innovative media.

My goal during these past three years in graduate school has been to explore further possibilities of graphic design applied to digital media such as the Web as opposed to traditional print media. Every day new technologies emerge and others evolve. The World Wide Web has rapidly become one of the most important communication media, rivaling radio and TV. Everyday millions of people go on-line to check their e-mail, find information, buy things, meet

people, etc. As the Web becomes more sophisticated and global, it challenges designers everywhere to create messages that can work across cultures. The Web and new media in general require a new breed of designers with enough technical knowledge, artistic sensibility, and understanding of human behavior to produce successful designs. As a graphic designer, breaking ground into a growing media, I believe that my design solutions have to evolve with the medium. During this time as a graduate student, I have come to realize the endless possibilities of design for the Web and also to understand that I should think in different ways to adjust my traditional graphic design skills into a new media.

Throughout my MFA studies, I have produced work for both traditional print and new media. I have frequently found myself questioning the best way to approach each media and how to apply design principles from one media to another without compromising the design concept. It is my goal to constantly push the limits of the medium to design interesting and effective messages. In the following pages, I will analyze the body of work that supports this exploration during the last three years. While discussing the way I approach and prioritize content and aesthetic concerns in my design projects, I will emphasize the differences and similarities of

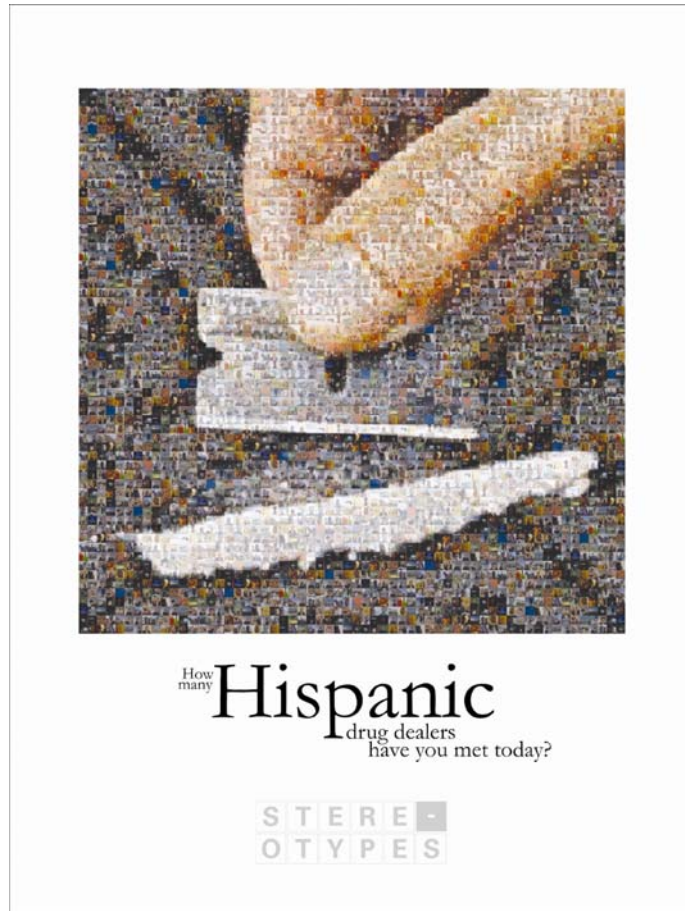
print and screen in the design process, focusing on my thesis exhibition show, *Breaking Boundaries*.

Chapter 1: Design Process

Design by itself is a complex process that involves information analysis and aesthetic intuition. I believe that an interdisciplinary mind is required to better understand human behavior in order to creatively solve problems and address clients' needs. Based on these concepts, the design process must begin as a problem-solving task. Many questions should be asked before the actual action of arranging visual elements on the page (or screen) begins. One may ask: Will a four-color brochure best serve a client's needs or would a website be better? If a website, Who will use it? Will it serve as an informational, educational, or entertainment site? The answers to these and many other questions have much to do with not only determining how content issues relate to each other, but also how the design elements are put together in the composition. Therefore, conveying ideas and making them memorable is an art which is fundamentally based on artistic sensibility and a good understanding of human behavior and communication.

Graphic design is a powerful tool which is indispensable in providing identity to a product. It also serves as a media to communicate ideas, to inform, and to educate. During the last two centuries, photography, motion pictures, television, the computer,

and the Internet have depended on contributions made by designers. Consequently, the responsibility of design should be based on strong ideas and effective solutions.



Hispanic.
Digital Print, 48" x 36"

The installation of work which is part of this thesis within my exhibition, *Breaking Boundaries*, is an example of the use of design to inform and educate an audience about the topic of diversity. Being a foreigner in the United States has given me the opportunity to meet people with different nationalities, religions,

beliefs, etc. This experience would have been very difficult to have in my native country, Colombia, since we are not exposed to a wide range of foreigners. During this time, I have witnessed many



MFA Thesis Exhibition
Show *Breaking Boundaries*,
Laura Mesaros Gallery,
West Virginia University,
December 2003.

misconceptions and stereotypes that some people have about others because of their ethnic backgrounds, sexual orientations, or beliefs. With this exhibition I confront some of these misconceptions and hopefully break some of the psychological boundaries that may be present in some of us. Simultaneously, *Breaking Boundaries* is an analogy for the role of graphic designers dealing with the boundaries between different media.

Influences

First and foremost, I am influenced by my experiences. Being an observer for most of my life has helped me to bring ideas into my design from my past and recent experiences. My sources of

inspiration for design can be almost anything: objects, nature, architecture, people, etc. This exercise of looking at things differently has helped me to develop an “eye” to relate concepts and ideas. It is only by being an active observer that I can truly understand my surroundings while developing an artistic sensibility.

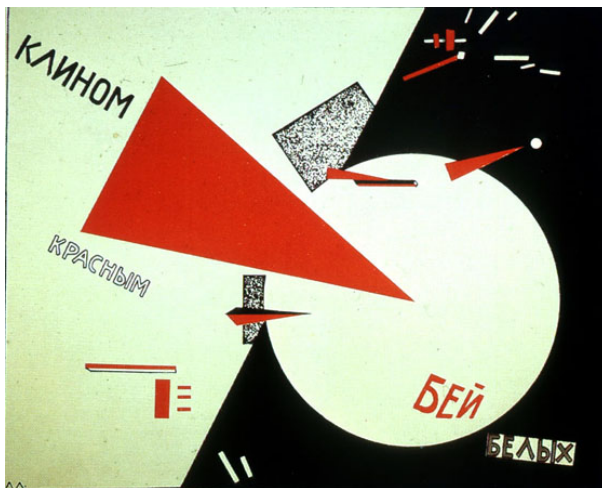
Many of the most interesting experiences I ever had have taken place while traveling abroad. After leaving my native country several years ago, I have extensively traveled around the United States, and I have had the opportunity to visit countries such as China, Turkey, and Mexico. While traveling, I have met and



Mexico Photo #1



observed all kinds of people in their environment. This has allowed me to get a better understanding of different cultures. Having a small digital camera handy has helped me to capture “ideas” that afterward I apply to my own design. For instance, an interesting color combination such the one in Mexico Photo #1, became the idea for a color scheme for a website I designed for the Mexico Summer Program offered by the Division of Art at West Virginia University.



Beat the Whites with
the Red Wedge
El Lissitzky, 1919

Although I have studied the work of many designers throughout different historical periods of design, the work of the Russian artist, architect, designer, typographer, and photographer, El Lissitzky is one of my main sources of inspiration. Lissitzky's designs were ahead of his time. His futuristic view provided a different approach to design

requiring a close interaction between viewer and the composition.

In his constructivist poster entitled *Beat the Whites with the Red*

Wedge, El Lissitzky uses the red wedge as a metaphor for the

Bolshevik (Red) Army in its battle with the “White Russians.” The

image used abstract geometric shapes and carefully scattered text to convey its meaning. As Timothy Samara described in his book *Making and Breaking the Grid, Beat the Whites with the Red Wedge* epitomizes the abstract communicative power of form and typifies the work of the Russian avant-garde from this period.¹

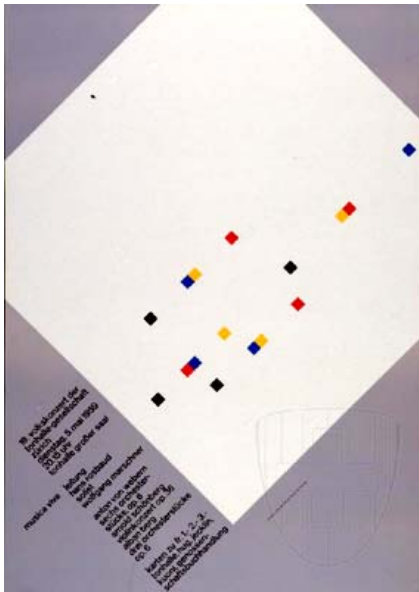
We need greater inventiveness, independence, experimentation. We must encourage experiments, even when they appear very bold at first glance. New suggestions are rarely accepted by everyone immediately.

El Lissitzky

Lissitzky's style was characterized by an intuitive dynamic and organized composition based on typography and geometric shapes. He made objects and forms to embody ideals and deliver a specific message. Even though Lissitzky's designs are two dimensional printed publications, his work seems to have a cinematic and interactive feel that requires an active involvement from the viewer. This important concept inspired and encouraged me to explore different ways of design to deliver a message for my thesis exhibition *Breaking Boundries*.

There is also a correlation between my work and other historical graphic design styles. I have been always fascinated with the simultaneously simple yet elaborate designs developed during the Swiss or the International Design Style in 1950s. Two of the most

¹ Samara, Timothy, *Making and Breaking the Grid*, (Gloucester: Rockport Publishers, Inc., 2002), 16.



Musica viva
Josef Müller-Brockmann, 1959

inspiring visual characteristics of this period are: the visual unity of design achieved by organizing the design elements on a mathematically constructed grid, and the use of sans-serif typography to accomplish clear and harmonious designs. During this era, the use of a grid system to establish order and hierarchy in the composition gave design a strong sense of clarity and organization. Even though the Swiss design movement was established during the 1950s, the work produced during this period still looks very contemporary.

Therefore, in order to achieve comprehensible designs, I have often adopted the use of grid systems to provide clarity and simplicity in most of my projects. For instance, the body of work in *Breaking Boundaries* was arranged into grids according to the different needs of the media used. Keeping in mind the nature of digital media and print, I developed diverse grids for my posters and interactive pieces.

Chapter 2: Print vs. Digital Media

Most of my work during the last three years has been for the screen with the exception of a few postcards and several books.

Throughout my MFA studies, I have been immersed in the digital media. As a result, I began to think about color as RGB instead of CMYK; pixels became my measuring unit instead of inches or picas, and the computer screen was not only used as a tool but also as a canvas for my design. Undoubtedly, the use of the computer to create interactive work has affected my approach to design in many ways. To exemplify this idea, the list below summarizes some of the most common differences I have come across between print and digital media. Distinguishing these differences is a crucial aspect in the design process which has allowed me to make well founded decisions when designing for either media.

- Color
- Typography
- Navigation
- Format

Color: The basic difference between digital media and print consists in that they use different color systems. The subtractive color system (CMYK) is made up of the primary colors: cyan,

magenta, yellow and black as separate color. On the other hand the additive color system (RGB) is made up of red, green, and blue. When red, green, and blue occur in equal intensity, this creates white, while the absence of all three colors creates black. The CMYK subtractive color system is the basis for print media while the RGB adaptive color system is the basis for digital media. The color representation in the RGB system looks different on various operating systems (such as Macintosh, Windows, and UNIX.) For this reason, color looks different in every computer in digital media, while in print; every single sample of a print publication looks the same.

It is important to understand that colors from print cannot be easily transferred to a computer screen. Most of the print variables such as paper thickness, texture, and absorbency are not accessible on a computer monitor. Nonetheless, most of the computer monitors today can display millions of colors which enable the designer to explore endless possibilities with different color combinations. However, the designer should refrain from using too many colors when designing for the screen. Too much color may seem overwhelming and can ruin an otherwise good design. By limiting

the color palette, the designer can control his environment and set apart the interface identity for the specific work at hand.

Preparation of color files involves a huge amount of variables for print, whereas color in digital media may be affected the user's screen, software, platform, etc. The amount of contrast between background and readable foreground may need to be less subtle to accommodate legibility on these two different contexts.

Fonts and Typography: The basic rules of typography are much the same for digital media and conventional print documents. However, type onscreen and type printed on paper are different in crucial ways. The limited control over fonts and typography is one of the main differences between print and digital media. When designing for the screen, designers do not have complete control over the fonts they chose. It depends on what fonts the users have installed on their machines, the browser they are using, and the operative system installed on the user's computer. Also, most of the programs available to design interactive work offer very limited control over line and word spacing. Additionally, the quality of type on the screen is significantly inferior to the quality in print. The type sizes that we believe are comfortable to read in

any print publication are not necessarily easy to read on the screen due to the poor resolution of computer monitors compared to the high resolution used in most print publications.

In digital media, the typeface choices should be limited to their legibility on the screen. In general, serif typefaces are more difficult to read on screen than sans serifs. In considering typefaces for the screen, Veruschka Götz adds the following:

The small bases and slopes of the letters in serif types represent a problem for easy reading on the screen. They become very ragged and create an impression of disorder. If serif typefaces are used for the screen presentations, it is important to ensure that the serifs and lines are not too thin, and that very small fonts are not used. In contrast to the serif typefaces, sans serif types such as Gill Sans, Futura, or Univers have a uniform line thickness and make a much clearer impression.²

When designing for the screen, designers should refrain from using fonts that are not installed as a default on different operative systems such as Macintosh and Windows. Mac and PC users will have different fonts installed on their machines. Therefore, the very minimum list of fonts should contain the Mac and PC equivalents. Unfortunately, the cross-platform list of fonts is very

² Götz, Veruschka, *Grids for the Internet and other Digital Media*, (Switzerland: AVA Publishing SA, 2002), 52.

limited leaving the designer with a few typeface options to choose from.

In order to compensate the technical constraints of screen resolution, some newer fonts such as Chicago, Verdana and Trebuchet have been designed to look good on a Web page. Their letter shapes, body heights, and letter-spacing have been optimized for screen legibility. Also some companies have developed small size fonts that look very crisp on the screen. The so called “Pixel fonts,” are designed especially for screen resolutions and every stroke and dot falls exactly within a 'tile' of the screen's pixel grid. Therefore, even at very small sizes, these fonts look crisp and clear. “Their shapes avoid curves preferring instead to lie along horizontal and vertical lines as much as possible. On the downside, pixel fonts are fixed in size and are not readily rescaled. Used at font sizes other than their natural size, some horizontal and vertical lines double-up making the characters look distorted. At exact multiples of their natural size, they fit the grid again but can look 'chunky' and pixelated, which is fine if you want that kind of look.”³

³ Gillespie, Joe, *Web Page Design for Designers*, (<http://www.wpdfd.com/wpdtypo3a.htm>), 1.

The Web is the ultimate customer-empowering environment. He or she who clicks the mouse gets to decide everything. It is so easy to go elsewhere; all the competitors in the world are but a mouse click away.

Jakob Nielsen,
Designing Web Usability

Navigation: An interactive piece requires a clear and consistent navigation system throughout the pages which is one of the most challenging and important tasks for the designer. Due to its nature, the Web and other digital media offer a much more interactive experience than a print publication. In fact, interactivity is by far the most significant difference between both media. For instance, in print, navigation can be summarized as page turning, which gives print publications an extremely simple user interface. Conversely, digital interactive media links together animation, audio, video, photographs, and text to allow the user access to the information in a non-linear way. The user navigates through pages or screens and controls the sequence of the information on an individual basis. Users do not necessarily enter a website through the home page. They can find an interior page of a website through a search engine or a link from another site. As a result each page should be designed to be able to stand on its own as an individual design, providing the user enough information about the page being displayed and the rest of the content contained in the website. Users should be able to answer the following questions when visiting any given page:

- Where am I?
- Where have I been?
- Where can I go?

It is only by answering these questions that a successful website navigation can rival a print publication in its ease of use.

Format: A noticeable difference between digital media and print design which is regularly ignored is that most print publications are presented in a portrait or vertical format while websites and other digital media have to be designed in a landscape or horizontal format because they are presented on the screen. Throughout history the vertical format has been the dominant design configuration. It has been extensively used in architecture, sculpture, and painting. This arrangement offers a more dynamic space, providing additional design possibilities and more layout variety within its form. Consequently, this distinction has a lot to do with the way elements are arranged on the page and how they relate to each other in the composition. For instance, a landscape format means that the blocks of text that are part of a composition must be spread over a number of narrow columns to achieve better legibility on the screen. Thus the horizontal format used in most of designs for the screen is usually less interesting than the widely used vertical format we see everywhere nowadays.

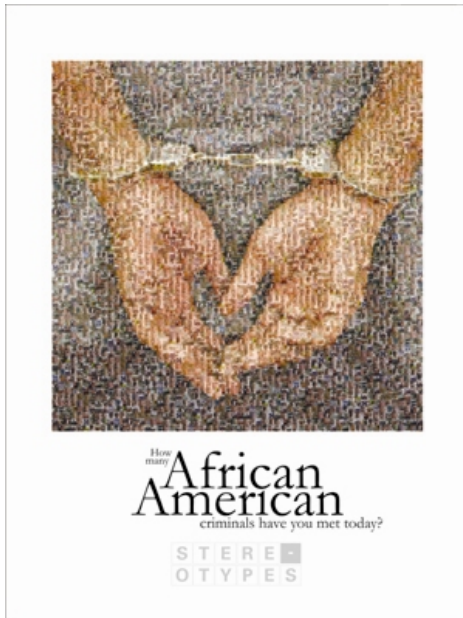
Much like a print designer's knowledge of inks on paper and the mechanics of printing presses, a Web designer will need a deep understanding of the inner workings of Web technologies.

Jeffrey Veen,
The Art & Science of
Web Design

The list above is just a glimpse of what I think are the biggest differences between print and digital media. It illustrates some of the most recognizable differences when designing for the screen and for print publications. With this in mind, every project I have designed for the screen has afforded me an opportunity to discover innovative new solutions to visual communication problems.

Chapter 3: The Show

Breaking Boundaries serves as an analogy for the role of graphic designers dealing with the boundaries between print and digital media. For this exhibition, I designed work for print and for the screen which allowed me to compare the effectiveness of a message into two different media.



African American,
Digital Print, 48" x 36"



African American (Detail),
Digital Print, 48" x 36"

The first body of work included in this thesis exhibition show is composed of a series of posters dealing with the topic of diversity and stereotypes. The stereotypes used in the show were carefully selected to represent different misconceptions about diverse groups or ethnicities. African Americans, Arabs, Chinese, Christians, Hispanics, and homosexuals among others, are everyday targets of all sorts of prejudice and bigotry. As a designer,

and as a minority, I felt that it was important to speak out and do something to create awareness about this significant issue. Using the power of design to communicate my own approach to this problem, I designed six different posters to represent specific

stereotypes. My goal was to design simple but powerful posters to effectively convey my message. Based on these criteria and thinking about the issue of stereotypes, I realized that my message had to be strong enough to get the attention and reaction intended from the audience.

As I mentioned before, a graphic designer should be able to understand human behavior and use this knowledge to effectively address to the intended audience. For this reason I approached the stereotypes problem by designing six different posters (48" x 36") containing negative images emphasizing specific group's stereotypes. Along with the image, I placed a title labeling the stereotype to link the image to the group depicted. What viewers see when glancing at the posters is a very negative representation of a specific group. By doing this I was able to get the attention of my audience and establish an interaction between the viewer and the poster. Once the emotions of the viewer arise (anger or curiosity,) he or she is invited to look closely at the poster to get more information. For the main image I used a modular grid to break down space into small units. When these individual units combine, they create an integrated image. What the viewer sees in the small pictures contained in each cell of the grid, is a picture of

a real person no different than any of us along with some words emphasizing positive attributes of the group being represented. This new perspective can only be perceived looking closely into the poster. It represents the positive side of people that is often ignored by others because of their religion, ethnicity, race, etc.

The overall layout of the poster is very simple. Image and text are separated to complement each other. The simplicity and arrangement of each element in the composition make the poster easy read in order to deliver the intended message in a clear way. From my perspective, design must be interactive regardless of the media. The viewer of a design is meant to interact rather than simply observe. I really enjoyed watching people looking at my posters during the exhibition. The attendees of my thesis exhibition interacted with the posters. People stared at the posters and stepped back and forth as if a new surprise might come out from them.

The mosaic idea for this project was influenced by a poster of John Sherman and some of the work of Chuck Close. Both artists have explored the mosaic idea using different techniques and tools. Sherman developed software that allows him to create photo

mosaics using a computer, while Close carefully paints every single cell of the grid to achieve the same effect.

In order to compare the stereotype idea presented in the posters, I decided to design a computer based interactive version of the same concept. By doing this, I was able to compare the effectiveness of the message using different media. Due to the uniqueness of the



Stereotypes,
Interactive Piece. 800 x 600 px

mosaic technique used in the posters, the electronic version of the stereotypes project had to be approached differently. I no longer could take advantage of a large scale, high resolution

image to get the attention of the viewer. A 17" computer screen had to contain all the information provided in the six different posters. The goal was to design a clean, and easy to navigate interface providing the viewer with a menu of different options to choose from. In this case, each item of the menu represents a stereotype. Once a selection is made from the main menu, the content is loaded displaying a snapshot of a person belonging to

one of the biased groups. In addition, a set of five negative words (representing the stereotype) along with a set of five positive words (the real attributes of the individual,) are part of the composition.

It was important to me to maintain the basic design idea used in the posters for this interactive version. The posters and the interactive piece should look alike regardless the media and content in order to keep the continuity of the idea. For the interactive piece I used the same grid construction I used for the posters. In this case I had to adjust the grid to a horizontal format due to the nature of the screen. Also, I kept the same image-content ratio for both pieces. The main image occupies about 60% of the composition whereas the content occupies the 40% left. By doing this, and keeping large areas of white space around the composition, I was able to tie the posters' design idea to the interactive version of the stereotypes concept.

Based on the comments of the attendees of my show and my own observations during the gallery reception, I have to say that the posters delivered the stereotype message in a stronger and more effective way than the interactive version did. A static computer screen cannot rival the scale and presence of a poster. I believe

however, that the interactive piece could have been more effective if it had more depth in its content. This was not the case for a second interactive project entitled *Choices* also presented in my exhibition.

Choices is an interactive piece focusing on religious diversity. This 800 x 600 pixels multimedia piece is the product of my own curiosity concerning different questions about religion. With this project I had the freedom to explore alternative dynamic navigations with the purpose of engaging the user in an interactive journey of discovery. In order to achieve this idea I designed a minimalist interface which attracts the users' attention and invites them to explore further. Since this project is mostly audio-visual and does not have large amounts of text, I decided to use a black background for the composition. Black gives a mysterious and elegant character to the environment for this unknown journey. Additionally, to engage the user in this experience, I designed a dynamic navigation composed of spinning square photographs that react as the user moves the mouse on the screen. These photographs are of people belonging to different religions and points of view. This dynamic navigation immediately encourages the user to get involved and to make a choice even without

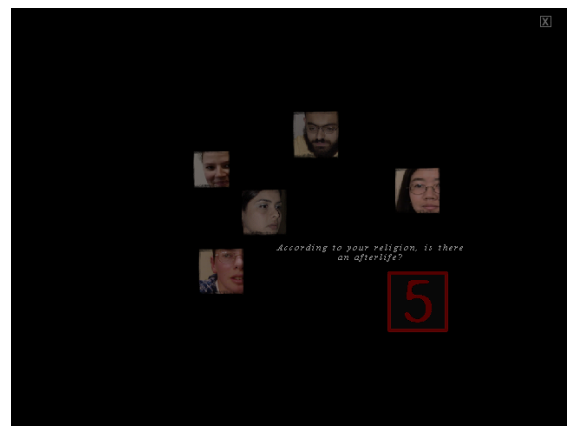
knowing what he may encounter next. The title *Choices* is placed on the bottom of the composition, centered on the screen. It is composed of two identical words (choices) completely different in appearance. The first one is a gray, static word using a cursive typeface. The second one is a smaller, white, animated word which is placed on top of the first one using a sans serif typeface. This double-word title acts as a reinforcing hint about diversity and implies two different choices.



Choices,
Interactive Piece. 800 x 600 px

A second level of information is presented once the user clicks on one of the faces. Here the user has to choose from a set of seven different options. Seven squares (numbered from 1 to 7) spin around the screen which stand for seven different questions about

religion. As the user rolls over a square, a question becomes visible in a small, white typeface, giving the user the option of exploring further another level. Once the user clicks on one of the questions, a new window appears, offering five different options represented by the faces of a Christian, a Muslim, a Jew, an atheist, and a Hindu. At this point the user can choose one of the faces to hear the answer to a specific question previously selected from different points of view.



Choices,
Interactive Piece. 800 x 600 px

Conclusion

The work presented in the exhibition show *Breaking Boundaries*, helped me understand the importance of conveying a message while exploring different media. Many different things were taken into consideration while designing each piece. Every media offered

different challenges and opportunities, but at the end everything must fit together to become one single idea.

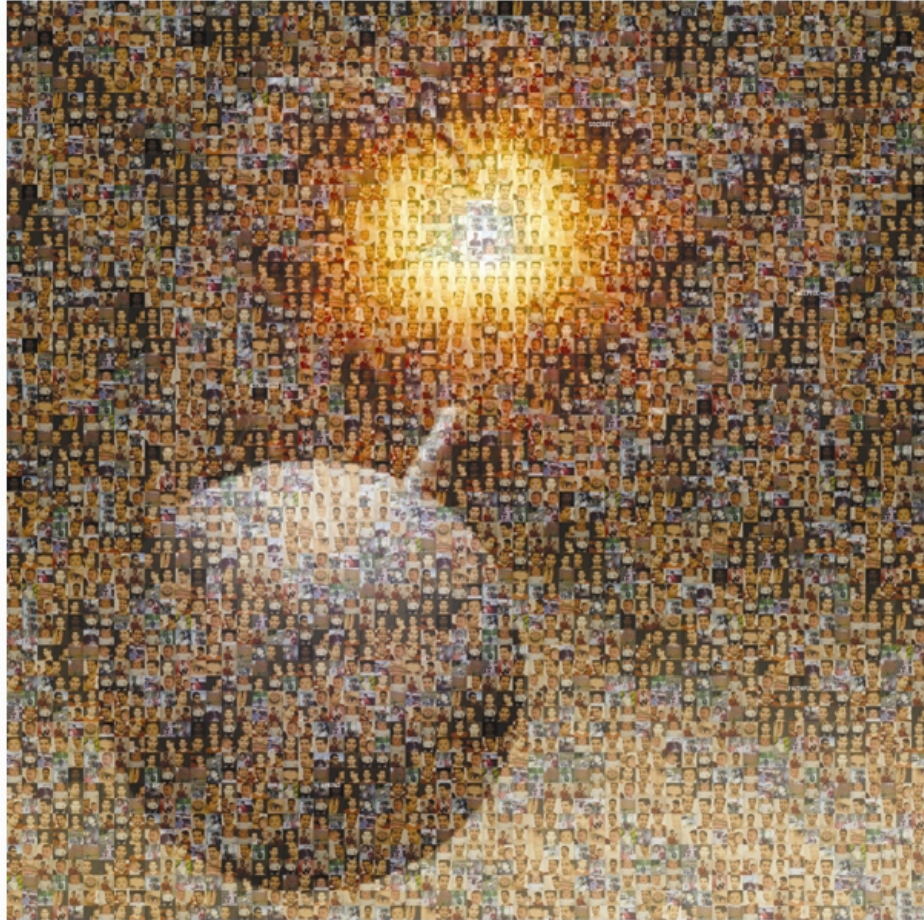
Graphic design communication is in constant change. Every new project offers an opportunity to communicate ideas in more creative and effective ways. Even though the design principles and graphic strategy for all media are essentially the same, digital media is driven by its own technologies, which brings a new set of constraints that should be taken into consideration by the designer. At the same time, these additional considerations must not supercede strong typographic and layout organization. Too often technical problems are solved apart from good design principles. I strongly believe that it is important to know the differences and similarities between traditional print design and digital media. Although both media are different in their nature, I see the influence of both media reflecting on each other. Today new media designers are trying to emulate the ease of use and navigation of books while print designers emulate interesting navigation aids and styles used in web sites and other interactive pieces. The graphic designer of the future should be able to understand the limitations and advantages offered by all media. Most importantly, he or she should be able to know how to effectively communicate an idea

through different media, and above all should be willing to break boundaries.



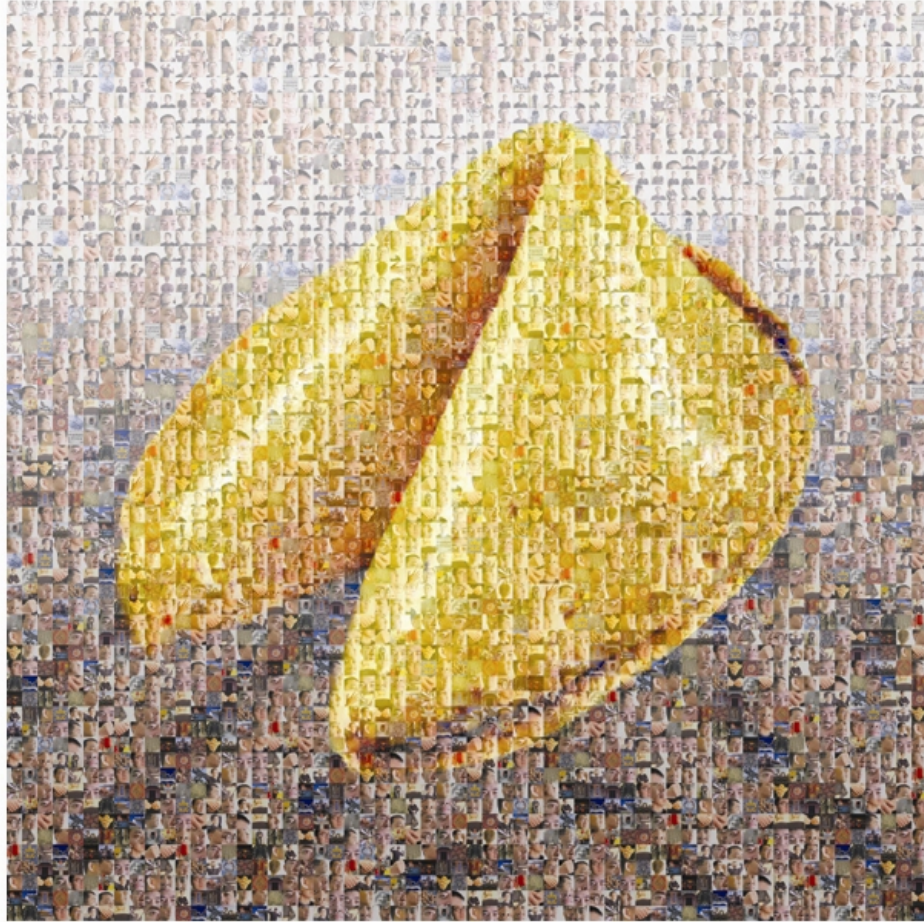
How
many
**African
American**
criminals have you met today?

S T E R E -
O T Y P E S



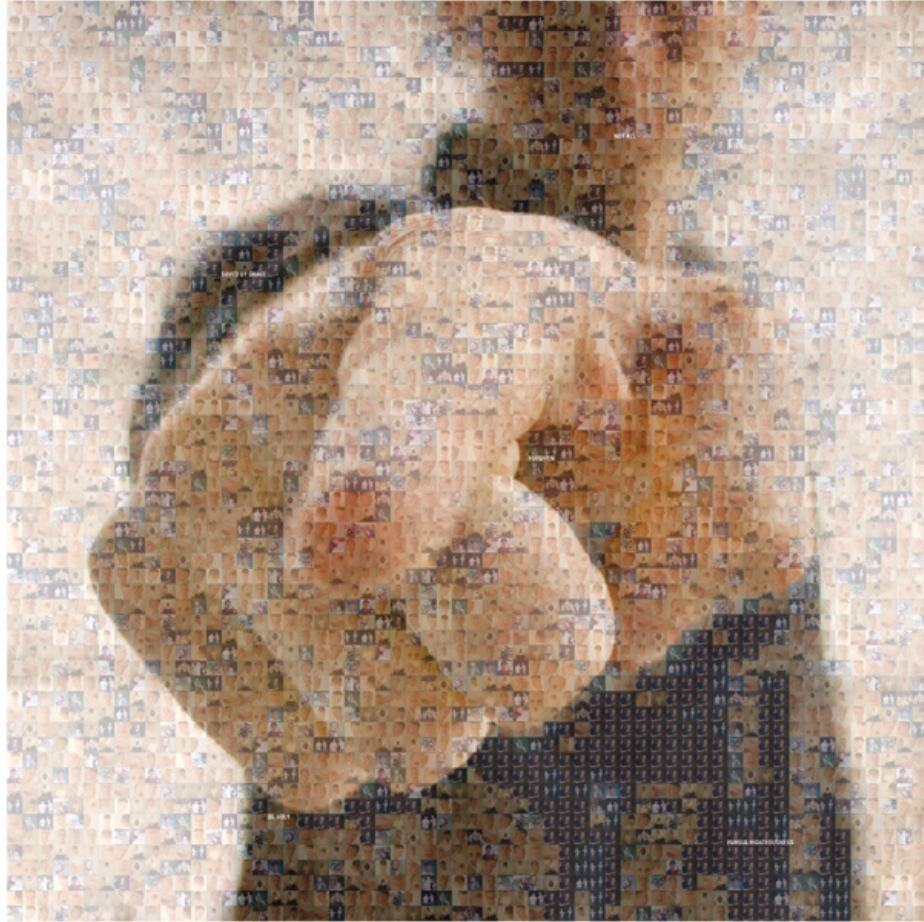
How many **Arabic** terrorists
have you met today?

S	T	E	R	E	-
O	T	T	P	E	S



How
many **Chinese**
job-stealers
have you met today?

S T E R E -
O T Y P E S



How
many **Christians** ^{judgmental}
have you met today?

S T E R E -
O T Y P E S



How
many **Gays**
with AIDS
have you met today?

S T E R E -
O T Y P E S



How
many **Hispanic**
drug dealers
have you met today?

S T E R E -
O T Y P E S

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		BA in Advertising	
Experience	2001–2004	West Virginia University	Morgantown, WV
		Graduate Assistant	
		Taught “Intro to Graphic Design” (Sophomore level), “Senior Project” (Senior class of 2003 and 2004.) Administered the graphics computer lab. Designed and maintained four different websites for the College of Creative Arts.	
	1995–1996	Publicidad Gomez Chica	Medellin, Colombia
		Graphic Designer	
	Designed of collateral for top companies in Colombia. (Brochures, Posters, Logos, Billboards, Direct Mail, POP, etc.)		
	1994–1995	Lanza Publicidad	Medellin, Colombia
		Graphic Designer	
	In house designer for Leonisa International. (Important Lingerie Company in South America). Designed Posters, Brochures, Logos, Symbols, Magazine Ads, POP Material, etc.		
	1992–1994	Morales & Asociados	Medellin, Colombia
		Desktop Publisher / Graphic Designer	
	Designed and worked for a wide range of companies including airlines, restaurants, coffee companies, etc.		
Grants, Awards, and Fellowships	2001-2004	Graduate Assistantship , College of Creative Arts, Morgantown, WV.	
	2002	College of Creative Arts Student Travel Grant , West Virginia University. (Siggraph 2002, San Antonio, TX)	
	1998-2000	Scholarship , Division of Art, College of Creative Arts, West Virginia University.	
Exhibitions	2003	“Breaking Boundaries,” MFA Thesis Exhibition, Laura Mesaros Gallery, College of Creative Arts, Morgantown, WV.	
	2003	“Postcards from Mexico,” College of Creative Arts, Morgantown, WV.	

2002

“Moving Images,” Lyell B. Clay Concert Theatre, College of Creative Arts, Morgantown, WV.

2001

“V Hold: Concepts in Electronic Illusory,” Gladys G. Davis Theatre, College of Creative Arts, Morgantown, WV.

2000

“BFA Exhibition,” Laura Mesaros Gallery, College of Creative Arts, Morgantown, WV.

Conferences

2002 Siggraph, San Antonio, TX

2001 MacWorld, New York, NY

1999 AIGA, Washington, DC

Skills

Knowledge of Windows and Macintosh operating systems.

Software Skills: Dreamweaver, Flash, Fireworks, Freehand, Director, Photoshop, Illustrator, QuarkXpress, Word, Excel, Access, Power Point, Keynote, SoundEdit, Adobe Acrobat, QuickTime VR.

Basic Knowledge of C++, PHP, Lingo, and ColdFusion.

Languages

Spanish – English

Special Interests

Technology, Computers, Programming, Design, Photography, Music, and Traveling.

References

Available upon request.