

1 Media Workshop: Production

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ART 4925 Media Workshop: Production
Sect 601 Spring 2015

Tues / Thurs 12:00-2:45p [office hours by appointment, HBR 210]

202 Harbor Hall

description "Making for sake of making" is either for when you're first gaining design chops, or if you're Martin Venezky and place Style over Substance. We are neither of these things. It's time to pair your formal skills with idea-eagerness with authorship and [finally] make design DO something. In other words, we will not be doing "schoolwork." Recognizing both your individual and collaborative, written and visual, curatorial and editorial strengths, the entire class will work as a uniminded machine [Classroom as Design Studio] to publish a Design Handbook.

deliverables Complete published [printed and bound] Design Handbook

policy All assignments, critiques, and classes* are mandatory and participation is expected. Readings are required. All work is due pinned up for crit at the start of class, even if you're absent. Assignments will NOT be accepted by email. Late work is NOT accepted [F].

* You get 3 absences, no questions asked. Collect them, 4 absences = Drop 1 letter grade, 5 absences = Fail. Bring any missed work to following class. If work is not presented on the next attended class period, you will not receive credit for the work (meaning a 0). Tardy = anytime past roll-call; 2 Tardies = 1 Absence.

Your faculty, as a general rule, will work with you if you communicate effectively in advance of absences and problems. We respond to emails. We do not respond to "Day Before" emails. No grace is extended for computer problems: DO NOT lose your work.

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No plagiarism. Stealing = failure. Appropriation is not theft. See also, RIP: A Remix Manifesto.

- structure Given the open structure of the class, self-discipline is integral and considered in overall course evaluation. Biweekly Critiques require mandatory participation and Development Exercises are expected to be completed. Class time is to be used for production : Anyone without something to work on will be asked to leave. Bring all ideas and materials to work in class, including readings. Treat every class like an open studio.
- grading Class: Pass [A] / Fail [F]
Grades received upon completion of book.
- 1] Students, you have the option to "Fire" non-helpful collaborators based on consensus in-class voting. Evidence is necessary. This will result in an automatic F for the student.
- 2] Students, you have the option to "Quit" and pursue a different individual project of my choosing. The best grade you can receive is a C.
- * Basis: inventiveness, authorship, collaboration, participation, evolution, coherence, craft, finesse, time management, ideas, content, form, attitude, attendance
- documentation Final Class: At the end of the semester, students must hand in ALL relevant digital files [collected digitally]. Photograph all physical work (including physical bound book) prior to final crit. Bring all physical work to final crit. Documentation is required to receive a final grade.
- required text Indie Publishing, by Ellen Lupton; Culture Jam, by Kalle Lasn; Sex, Drugs, and Cocoa Puffs, by Chuck Klosterman
- plus
[pick 1 of the following:] GD Thinking, by E. Lupton; D.I.Y.: Design It Yourself, by E.Lupton; The ABC's of Bauhaus, by E.Lupton; Mixing Messages, by E.Lupton; Skin: Surface, Substance, and Design by E.Lupton; Design Your Life, by E.Lupton; Graphic Design Theory, by Helen Armstrong; Designing For Social Change, by Andrew Shea; Design Culture Now, by Donald Albrecht; Design Life Now, by Barbara Bloemink

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- suggested text Meme Wars, by Kalle Lasn
Channel Zero, by Brian Wood
V for Vendetta, by Alan Moore
Transmetropolitan, by Warren Ellis
Said the Shotgun to the Head, by Saul Williams
Survivor, by Chuck Palahniuk
Berlin Street Art, by Sven Zimmermann
Wall and Piece, by Banksy
Slaughterhouse Five, by Kurt Vonnegut
Zombie Spaceship Wasteland, by Patton Oswalt
No Logo, by Naomi Klein
Looking Closer Series, by Bierut, Helfand, and Heller
79 Short Essays on Design, by Michael Bierut
The Bubble Project, by Ji Lee
American Mutt Barks in the Yard, by David Barringer
Dot Dot Dot, by Stuart Bailey
Graphic Agitation, by Liz McQuiston
A People's History of the United States, by Howard Zinn
Stupid White Men, by Michael Moore
Star Strangled Banger, by Ralph Steadman
Book Design, by Andrew Haslam
- materials Materials will vary on a student-to-student basis. Basic supplies such as newsprint, scissors, cutting mats, and rulers will be available in the classroom. Additionally, you will need portable digital storage, an 18" metal ruler, black archival felt-tip pens, X-ACTO knife + replacement blades, PVA glue, assorted graphite pencils, good white eraser, a [utilized] sketchbook, and personal self-healing mat, for starters. More supplies TBA.
- collaboration Students are required to collaborate in various ways as a reflection of design reality. The number one complaint from professional design studios is that although schools can churn out fantastic student work, these new designers are incapable of working together.
- disability From the Office of Student Disability Services: Any student with a disability is encouraged to meet with me privately during the first week of class to discuss accommodations. Each student must bring a current Memo of Accommodations from the Office of Student Disability Services—a prerequisite for receiving accommodations. Accommodated examinations through the Office of Student Disability Services require two weeks notice.

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- 01 [JAN 06] T intro course : Welcome: Broken : Kill Deus Ex Machina
lecture : assign Handbook : assign Exercise One
- 02 [JAN 08] R **Exercise One: Frame Due** : discuss : assign **Exercise Two:
Scope Diagram [Due in Class]** : assign Exercise Three and
Exercise Four : Broken lecture
- 03 [JAN 13] T **Exercise Three: Creative Brief Due** : open studio :
research period : watch The Wall
- ** [JAN 15] R NO CLASS : SPEND NEEDED TIME RESEARCHING
- ** [JAN 19] M NO SCHOOL : MLK
- 05 [JAN 20] T **Exercise Four: Section, Chapter, & Case Study proposals
Due** : discuss, decide, and divvy as a class : cannot
leave without plan of action : Style V Substance lecture
: assign Exercise Five
- 06 [JAN 22] R assign Exercise Six : Field Trip: Library
- 07 [JAN 27] T **Exercise Six: Book Scan Due + everyone presents to class**
: look at handbooks + other relevant texts : assign Book
Design Team + Book Design Tasks
- 08 [JAN 29] R class mediated Status Report : meet with section groups
- 09 [FEB 03] T **Exercise Five: Chapter Research & Development Due** :
Chapter Section Teams meet with instructor to Report on
Chapter/Case Study Research
- 10 [FEB 05] R open studio : discuss Lasn
- 11 [FEB 10] T **Present: 1st Rough of Book Design** from every Book Design
Team member : discuss as a class : Revise for Class 15
- 12 [FEB 12] R open studio : watch Brazil
- 13 [FEB 17] T **Critique: Original Chapter Imagery** : Pinup for
class review
- 14 [FEB 19] R **Critique: Chapter Writing** : Sections meet with instructor

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- 15 [FEB 24] T **Present: 2nd Rough of Book Design** from every Book Design Team member : class vote on favorite : perfect design for Class 17 : assign Cover : Book Covers lecture
- 16 [FEB 26] R **distribute Book Design Template** to class : everyone start dropping in content to be reviewed following spring break
- ** [MAR 03] T NO SCHOOL : SPRING BREAK
- ** [MAR 05] R NO SCHOOL : SPRING BREAK
- 17 [MAR 10] T open studio : discuss Klosterman
- 18 [MAR 12] R **Critique: Formatted Chapter Work (imagery + writing + use template)** : present to class
- 21 [MAR 17] T **Critique: 2nd Draft of Formatted Chapter Work** : Sequencing lecture
- 22 [MAR 19] R **Critique: Cover Designs** : revise for Class 23 : assign Publishers & Pitch Team : assign Exercise Seven: Pitch
- 23 [MAR 24] T **Critique: 3rd Draft of Formatted Chapter Work** : **Critique: Revised Cover Designs** : class vote on favorite : Perfect for Class 24
- 24 [MAR 26] R **Review Book Cover** : assign Editorial Team : compile chapter work : **pass book off to Editorial Team** : Book Comping Demo : Book Leader lecture (Title Page, Copyright, TOC, Index, Colophon, etc.)
- 25 [MAR 31] T **Critique: Draft of Complete & Edited Book**
- 26 [APR 02] R open studio : assign Exhibitions Team : assign invitations to USF faculty, family, friends, etc.
- 27 [APR 07] T **Critique: Final Complete & Compiled Book**
- 28 [APR 09] R finalize and format for online printer : open studio
- ** [APR 13] M **LASTLY DATE TO SEND BOOK TO PRESS: BLURB OR ISSUU OR LULU** Have it Express Mailed (approx. 7 days) : 3 Copies

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- 29 [APR 14] T open studio
- 30 [APR 16] R Present Exercise 7: Personal Book Pitches to class
- 31 [APR 21] T HANDBOOK DUE FOR GRADE: Complete, bound, 3 Copies
SCHEDULE
12:00-12:45PM Juniors Present Handbook seniors required
to attend
1:00PM-3:00PM Deliver DIGITAL-FILES and PHOTOGRAPHY
of all physical work: 1. Thumb Drive, or 2. Portable
External Drive : Photographic documentation includes all
spreads your physical book and any supporting ephemera
- 32 [APR 23] R Senior Thesis Review: 9AM-1PM juniors required to attend
- ** [APR 24] F Senior Thesis "Open House" in Harbor Hall TBA

Cheat Sheet Media Workshop: Production

handbook incendiary collaborative production: emphasis is on graphic designers learning to develop an informed, activist voice in the context of usability and original authorship. as first-year, second-semester, design students, this project is intended to orchestrate newly learned typographic and print design skills.

component teams

- 01 Chapter & Case Study Sections: author original content
- 02 Book Design & Page Layout: curate content
- 03 Book Cover: capture core idea
- 04 Publishers & Pitch: sell the book
- 05 Editorial: distill and unify text and visuals
- 06 Exhibitions: invitations + presentation of final book

exercises

- 01 Frame: define a specific point of view
- 02 Scope: graphically diagram thesis time
- 03 Creative Brief: chart out course of action
- 04 Section, Chapter, & Case Study proposals: ideas
- 05 Chapter Research & Development: augmented ideas
- 06 Book Scan: visual research, look at lots, share lots
- 07 Personal Book Pitch: your turn

lectures + demos

- 01 Kill Deus Ex Machina: our way OUT of a failed culture
- 02 Broken: collection of failures
- 03 Style V Substance: which one are we interested in?
- 04 Book Design & Page Layout: examples & formal demo
- 05 Book Comping: examples & formal demo
- 06 Book Leader: title, contents, author, colophon, etc. pgs
- 07 Book Covers: idea is everything
- 08 Sequencing: Reveals, pacing, and visual weight
- 09 Pitch: design-writing-research: professional writing

vids

- 01 Brazil
- 02 The Wall

Assignment 1 Media Workshop: Production

Handbook

description Deus ex machina: "god from the machine." It's a plot device whereby a seemingly unsolvable problem is suddenly and abruptly solved by the contrived and unexpected intervention of some new event, character, ability, or object. It can be roughly translated as "God made it happen," with no further explanation. Which is how we end up with things like Twilight and college students incapable of graduating past a third grade reading level. What is the "American Machine?"

Broken. AMERICA + SEMIOTICS = FAILED CULTURE
Your task: Find and slay the deus ex machina.
How do we work our way out of a failed culture?
AMERICA + SEMIOTICS = CULTURE JAM

A handbook is a type of reference work, or collection of instructions, that is intended to be carried at all times. Hijacking the purpose of a handbook, and working collectively as a class, you will publish:

Un-Deus Ex Machina: How to Fix a Broken Culture

Obviously, this handbook is a poignant parody. Here are three major considerations:

- 1) The book is seen as part of a "Design Briefs" series.
- 2) Ergo, a large portion of the content must directly address a broken visual/linguistic/communications culture. Culture: The arts and other human manifestations of human intellectual achievement regarded collectively. As graphic designers and fine artists, how do you see your discipline specifically, as deteriorating/changing? And then how do you fix/address that? Some suggestions on areas to consider are: language (semiotics, speech patterns, mannerisms, abbreviations, immediacy, messages, typography, etc.), visual communication (fine arts, design, branding, advertising, wayfinding, etc.), production (craft, media), and ethics (values and standards of our industry).
- 3) Case studies highlighting student response/activism.

Assignment 1 Media Workshop: Production

components 3 main sections, 25 chapters, 7 case studies

Front / Back Cover + Spine
Inside Front / Back Cover
Front / Back Leader Page(s)
Title Page
Authors / Contributors Page
Contents Page
Publishing Info
Colophon
Forward (written collectively)

content **Imperative: All imagery and writing is ORIGINAL.**
Meaning, all visual and verbal content is produced by
you all. Remixing is allowed.

specs Size: Decided Collectively
± 150 pages
Perfect bound, soft cover
Publish: Lulu, Issuu, or Blurb
Pitch: To Princeton Architectural Press
Everyone contributes at least 2 chapters
Everyone pitches a cover design: Best one wins

objectives Incendiary collaborative production
An informed, activist voice in the context of usability
Original authorship
Publish quality design

teams Chapter Section Teams: 3 teams, everyone participates
Book Design + Page Layout Team: 5 students
Cover Design Team: everyone participates
Publishers & Pitch Team: 5 students
Editorial Team: 3 students
Exhibitions Team: 2 students

Assignment 1 Media Workshop: Production

final output Edition of 3 [Lulu, Blurb, or Issuu] perfect bound books
[1 copy for the department, 1 for me, and 1 for you]

Additional supporting elements like posters and relevant workshops are encouraged, and considered in final evaluation, but not required: Please note, what you get out of this is directly related to how much you put in.

due **Class 31 [APR 21] T : 3 Copies of handbook + Presentation**
[Book presented to entire Program in Graphic Design, other university faculty, family, and friends]

* For periodic Deliverables due dates, see Schedule

Exercise 1 Media Workshop: Production

Exercise One: Frame

description To frame a subject is to define a specific point of view, often in relation to a much broader range of concerns. Define the subject area of this handbook by explaining what you are NOT doing. Reference standard or generic approaches to the subject in order to define your own position, or indicate the vastness of your topic in order to locate your own point of focus.

Try to think about these questions in doing so:

What is the "American Machine?"

And then, how do we break it? In other words, how do we work our way out of a failed culture?

components ± 250 words

specs Introspective
Interrogates Handbook interests and insecurities
Everyone needs to define this for themselves

due Class 02 [JAN 08] R

Exercise 2 Media Workshop: Production

Exercise Two: Scope

description In the year 2050, roughly 30 class periods later, a tally of 8 dead soul-sucking squirrels, or 147 Ramen lunches: And so it goes. How do you plan spending your handbook time? Graphically diagram your handbook trajectory in keeping with the content of the handbook itself. [ie. What is your process-attack, and how long will it take to slay every aspect of the American Machine?]

components Time and goals: May refer to course schedule

specs Collaborative Piece
Graphically delineates progress over time
Precise and definitive benchmarks
Visualize and predict a course of action
Form and content relate
Formal output [medium] is up to you

due End of Class 02 : [JAN 08] R

Exercise 3 Media Workshop: Production

Exercise Three: Creative Brief

description Verbalize a course of action.

- components
01. Name of Book :
 02. Purpose :
 03. Strategy [how do you achieve the purpose?] :
 04. Target Audience :
 05. Call to Action :
 06. Describe the Composition :
 07. Contents [be as specific as possible] :
 08. Mediums :
 09. Tone :
 10. Theme [a theme is the central topic, or subject, ie. "Love"] :
 11. One Sentence Thesis Statement [a thesis statement clarifies the "so what about the theme?", ie. "Love bites"] :

specs Handwritten on 11" X 17" piece of cardboard
Black felt-tip pen

due **Class 03 [JAN 13] T**

Exercise 4 Media Workshop: Production

Exercise Four: Section, Chapter, & Case Study Proposals

description Ideas ideas ideas

What is this beast? This exercise will entail you to really investigate any and every aspect of culture. Look at everything from the NYT to Fox News to Mad Magazine to other universities to Chuck Klosterman to the CMAs to your local Pier to AIGA to the Bible Belt to Facebook and Twitter to the FCC to the ingredients on the back of your Yoo-Hoo. What would make good material? Refer back to your creative brief to keep yourself on track. Go for broke. Err on the side of entertaining. This is your culture to fix! The success of your book is directly related to the value of your content. The front-end investment in coming up with original and poignant material will pay off in the end.

components Everyone come up with ideas and titles for:
05 sections
10 chapters
05 case studies

* Each Chapter and Case Study must have research to support it. You will be presenting/defending your findings. Class will vote.

specs Present ideas/brief descriptions on 11" X 17" Xerox paper
Save your research notes

due Class 05 [JAN 20] T

Exercise 5 Media Workshop: Production

Exercise Five: Chapter Research & Development

description Augmented ideas

Now that you have the combined starts of a set of chapters, sections, and case studies, research the every-which-way out of them. The more you know, the more accurately angry you can be.

components

Chapter Title

One sentence chapter thesis statement

List of at least 20 items that fall within this chapter

Examples of visuals (sketch)

Your resources

± 250 word Chapter intro

Step by step How To [fix this "aspect" of broken culture]

specs

Everyone R&D's at least 3 chapters and 1 case study

8.5" X 11" for each chapter and case study

due

Class 09 [FEB 04] T

Exercise 6 Media Workshop: Production

Exercise Six: Book Scan

description Visual research

Class field trip to Nelson Poynter Memorial Library:

In the interest of looking at lots and sharing lots, take note of anything compositionally or artistically relevant to the design of our handbook. Photocopy, photograph, or scan pages of books. Feel free to venture outside of the "Art" section and catalogue other books. Hijack successful instances of lists & instructions, diagrams, pagination, captions, anchors, headlines, pull quotes, running labels: all design formatting and treatments

components At least 30 successful visual references per person

specs Projected slide presentation of your findings

due Class 07 [JAN 27] T

Exercise 7 Media Workshop: Production

Exercise Seven: Personal Book Pitch

description Publishing Proposal

In a 2-3 page document, create a proposal for a book that you would like to publish. Your proposal should include the following elements:

components

Title

Your title can be clever and edgy (Hand Job) or entirely straightforward (Green Graphic Design or Graphic Design Thinking). But be sure that at the end of the day, your title is obvious. Will someone looking for a book like yours be able to find it on Amazon or via Google search? Having strong key words in your title will help people find it. So if you have a super-clever main title, be obvious in the subtitle (Hand Job: A Catalog of Type).

Author(s)

You? You and a collaborator? Are you confident writing the book yourself, or will you work with a co-author? Are you the editor rather than author, as in a collected volume? What qualifies your team to create this book?

Concept

State this in one powerful, direct, positive sentence. Imagine this as the blurb on the back of the book. Sell your idea.

Audience

Designers? Design students? Graphic designers? All designers? Artists? General public?

Other Books Like Yours

In a single paragraph, discuss a few titles of other books that are similar to yours, and that thus establish that there is a market for your idea. State how your book is different. What are you adding to the conversation?

Exercise 7 Media Workshop: Production

Trim Size + Page Count

Look at books on your shelf. Physically, what books have the physical weight and presence that you imagine for your book? Is your book for reading and holding, or is it a coffee table book?

Your Ideal Publisher

Who would you like to sell your idea to? If you were to pitch this book to an actual publisher, you would relate the title to their list. Are they publishing books like yours? Do you especially admire a particular title?

Contents

Your table of contents should reflect the basic structure of your book. Don't worry about page numbers or how long each section is; just give an idea of section titles and/or chapter titles.

specs 8.5" X 11" document
Print a copy for me
Projected presentation

due Class 30 [APR 16] R