

1 Intro to Multimedia Systems

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GRA 3735 Fall 2012

Mon / Wed 12:30-03:15PM [office hours by appointment]

214 Harbor Hall

description A truly interdisciplinary immersion in diverse tools, theory, process, and techniques related to design through digital / physical collisions, style versus substance, group discussion, and critiques in a studio structure. Design is an umbrella. School is bubble wrap. This course will turn young designers into MacGyvers with a plan. Please note: there is no room for competency.

deliverables Project 1 : Character Analysis
Project 2 : Kit of Parts
Project 3 : Zine
Project 4 : Calling Card
Project 5 : Guerrilla
Project 6 : Broadside
Project 7 : Book Cover
Workshops : 4 Type Studies, Forced Connections, Remix, Tweethesis, Everything from Everywhere, Unconventional Tools, Alternative Printmaking, Binding, Regurgitation, Lettering, Iterations, Sprinting, Photo Grid, Process

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]. All work may be revised and presented on the final class during individual final crits with Before & After documentation. Revised work will be graded and averaged with the initial grade. Late work cannot be revised.

* You get one freebie absence, no questions asked.
3 absences = drop one letter grade, 4 absences = Fail.

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Notify me of any "Excused Absences" with "Official Documentation" and bring missed work to following class. 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.

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

- structure Projects will span 2-3 weeks. Workshops will begin in class and are expected to be completed for homework. Bring all materials to work in class, including readings.
- grading Projects = 70 %; Workshops = 30%; Basis: inventiveness, accuracy, craft, finesse, timeliness, idea, content, form. Final Course Grade: assignments + revisions, evolution, 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 prior to final crit. Bring all physical work to final crit. Documentation required to receive a final grade.
- required text Lullaby, by Chuck Palahniuk
Thinking With Type, by Ellen Lupton
- suggested text Design Writing Research & GD Thinking, by Ellen Lupton
The End of Print, by David Carson
Meggs' History of Graphic Design, by Phillip Meggs
Forty Posters for Yale, by Michael Bierut
The Design of Dissent, Mirko Ilic & Milton Glaser
Gig Posters, by Clay Hayes
1000 Graphic Elements, by Wilson Harvey
The Calvin and Hobbes 10th Anniversary Book, by Watterson
Barnbrook Bible, by Jonathan Barnbrook
The Making of the Wall, by Gerald Scarfe
Things I Have Learned in my Life So Far, by Sagmeister

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- materials Materials will be assigned on a per project basis to keep costs down. You will need portable digital storage, an 18" metal ruler, black felt-tip pen, X-ACTO knife, PVA glue, good pencil, white eraser, a [utilized] sketchbook, and self-healing mat. More supplies TBA.
- collaboration Students are encouraged to collaborate in various ways as a reflection of design reality. Throughout the semester we will be working with students from BGSU and BGSU faculty member Ryan Shelley. Please ask about how to make this work for various projects. Minimally, use your peers to help document work and when assignments require.
- disability 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 Memorandum of Accommodations from the Office of Student Disability Services, which is a prerequisite for receiving accommodations. Accommodated examinations through the Office of Student Disability Services require two weeks notice.

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- 01 Hurricane
- 02 intro course : Type.Writer lecture : Lascaux to Postfaux
lecture : intro Project 1 [Character Analysis] : Listen
to Death Bed : Forced Connections workshop : File Manage.
: read Palahniuk Ch. 1-5 : read Lupton Section 1
- ** Holiday [Labor Day]
- 03 crit Project 1 : Intro to Type lecture : Typesetting 101
workshop [Letterform Croppings] : Kit of Parts lecture :
intro Project 2 [Kit of Parts Identity] : revise Project
1 : read Palahniuk Ch. 6-15 : read Lupton Section 2
- 04 recrit Project 1 : crit Typesetting 101 workshop :
@raspluse Tweethesis workshop : Codesign BGSUSF pen-pal
post : Everything from Everywhere workshop : continue
reading Palahniuk : bring supplies for next class
- 05 informal crit Project 2 [Pitch + Research] : Digital /
Physical lecture : Unconventional Tools workshop : watch
The Science of Sleep : Pecha Kucha lecture
- ** SEP 17 Visiting Artist : David Meek : crit Project 2 [Swatches +
Pecha Kucha] : send swatches to BGSU pen-pal
- 07 open studio : read Lupton Section 3
- 08 crit Project 2 [Final: 3 Physical Pieces] : Merz + Emigre
+ Beyond lecture : intro Project 3 [Zine] : Intro to Type
II lecture : Typesetting 202 workshop [Hierarchy: Grids]
: bring supplies for next class
- 09 No Class : Visiting Artist Makeup
- ** OCT 05 Visiting Artist : Ryan Shelley : Alternative Printmaking
Lecture / Workshop : Mandatory Attendance [Sign In Grade]
- 10 informal crit Project 3 [Thumbnails + Ideation] : crit
Typesetting 202 workshop : German + Swiss lecture : New
Wave lecture : Remix workshop : watch RIP : bring binding
materials for class 11

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- 11 informal crit Project 3 [First Physical Comp] : Print
Bind Type lecture : Binding demo + workshop : open studio
: bring supplies for next class
- 12 Regurgitation workshop : open studio
- 13 crit Project 3 [Second Physical Comp] : it better be
perfect : open studio
- 14 crit Project 3 [Zine: 5 bound copies] : mail one zine to
pen-pal : Presentness lecture : intro Project 4 [Calling
Card] : Typesetting 303 workshop [Hierarchy: Size] : read
Lettering Handout : bring supplies for next class
- 15 crit Typesetting 303 Workshop : Lettering lecture :
Lettering workshop : bring lots of stuff (mixed media
mark-making, paper, and 2D + 3D materials for next class)
- 16 crit Lettering : Martin Venezky open studio
- 17 informal crit Project 4 [Comp Card] : Iterations workshop
- 18 When You Have Almost Nothing lecture : watch The
Daily Show : Time in Space lecture : intro Project 5
[Guerrilla] : pick groups of 2 : read Section 1 of Style
V. Substance from TE@CH : bring supplies for next class
- 19 crit Project 4 [Calling Card Multiples] : mail 1 card to
pen-pal : Discuss TE@CH : Collisions lecture : IllDesign
lecture : Sprinting workshop
- 20 informal crit Project 5 [Pitch] : 2-3D lecture : watch
The Wall : open studio
- 21 open studio
- ** Holiday [Veteran's Day]
- 22 crit Project 5 [Installation] : post pics to @raspluse :
activist lecture : intro Project 6 [Broadside] : ideation
: Typesetting 404 workshop [Hierarchy: Font]

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- 23 informal crit Project 6 [Comp to Size] : crit Typesetting
404 workshop : Photo Grid workshop : watch Brick
- 24 crit Photo Grid workshop : open studio : have Palahniuk
read for next class
- 25 crit Project 6 [Broadside] : field trip Decompression
: discuss Lullaby : intro Project 7 [Book Cover] : in
groups of two, invent a process that will help facilitate
Project 7
- 26 informal crit Project 7 [Ideation + Thumbnails] :
teach invented process to class : Cover Comping demo :
open studio
- 27 informal crit Project 7 [Comped Rough] open studio
- 28 crit Project 7 [Book Cover] : individual final crits

Project 1 Intro to Multimedia Systems

Character Analysis

description Invent a character.

Holden, Billy Pilgrim, Alobar, Equality 7-2521...

Write a character. Write an introduction to the character in length, style, and level of detail that engages as a piece in of itself.

components words

specs Write something we want to read.

Base it on a real person, alter-ego, an ideal, whatever. This is a writing assignment, but think about how the writing is designed, language is designed, about how the character is designed. Your medium is words. Your tools are how you put them together.

Be as visceral as possible.
Action is more engaging than telling.
Dialogue is your friend.
Don't tell us everything. Focus on AN idea. A detail.
Adjectives don't make it more entertaining. Verbs do.

A fifth grader can write a cookie-cutter narrative, expository, and persuasive essay. If it sounds like your creative ability stopped at the age of 12, it probably means read more Vonnegut, Palahnuik, Thurber, and Robbins. Listen to Patton Oswalt.

Who is this person? What do they do? What is their story? As visuals blur to noise, words will never lose their power.

The exact length is up to you, but a mere paragraph doesn't give you much to play with. A dense page should suffice. Print it out as plain text [.txt] from Text Edit. This is not a typography assignment.

due Class 02 : crit : Complete First Draft
Class 03 : crit : Revised + Finalized

Project 2 Intro to Multimedia Systems

Identity + Kit of Parts

description Using the Kit of Parts approach to branding, build a fleshed-out identity package with components that explore the fringes of your character's world. This does not have to explicitly be for the character of your Theme, but somehow, it must relate.

Look at work by Andrew Blauvelt for the Walker as guidance and inspiration.

1] Start. Draw. Photograph. Ink. Copy. Splice. Look. Find. Assemble. Gather together a bank of relevant imagery. What can this visually reduce down to? You are generating an identity by defining a vocabulary to work with.

2] Recipe: How do your ingredients work? Define: What happens When, How, and Where [context].

3] Formal: Consider iconography, type, color, pattern, verbal/textual language, movement, sound, environments.

This is not a traditional branding assignment. A single Chermayeff & Geismar mark is not what we're looking for. This is a SYSTEM. Systems allow for guided variability. Everything needs to cohere: conceptually and formally.

components Pitch: Means BEYOND the thumbnail stage. Answer #1,2,3
Pecha Kucha presentation: 20 slides, 20 sec each
Physical Package: 3 pieces of your choice [Xerox print-outs don't count] For example, booklets and applications.

specs defined SYSTEM of visual vocabulary
fully fleshed out form, language, and typography
ability to visually explain when+how your system applies

due Class 04 : informal crit : Pitch + Research
Class 05 : crit : Pecha Kucha + Swatches
Class 08 : crit : Physical Package

Project 3 Intro to Multimedia Systems

Zine

- description Drawing from your character analysis and kit of parts, design a point of interest publication.
- Implement your system. Who is your character? What is the subject matter? Who is your audience?
- components Utilize text you have written in combination with relevant found articles.
- All imagery must be your own.
- Your Kit of Parts System is your glue.
- specs 16 internal pages + Front/Back cover
Required: Title Page, Contents, at least 2 articles
Size: 5" X 7"
Printed on [intentional] paper of your choice
Bound: Saddle or Pamphlet Stitch
- 5 bound copies
- due Class 09 : informal crit : Ideation
Class 11 : crit : Comped 1st Draft
Class 13 : informal crit : Comped 2nd Draft
Class 14 : crit : Final Publication

Project 4 Intro to Multimedia Systems

Calling Card

description Physical indicators of a visitor's physical presence: calling cards are extinct ephemera of the Nostalgic. With the rise of letterpress and the hijacking of print as an arts medium, designers are finding ways to remind people to be where they are. As in, literally, physical space. Design a calling card in keeping with your character that functions as an announcement, a marker, a token.

components Physical calling cards
Information: name + 1 form of communication

specs Utilize your kit of parts
Size is open
Make enough for everyone + 20

due Class 17 : informal crit : Printed & Comped Rough
Class 19 : crit : Multiples made

Project 5 Intro to Multimedia Systems

Guerrilla

description At this stage in your design careers, design has been presented to you as school work. Now that you have some chops, let's make design DO something. You have five general requirements:

specs In groups of 4,

- 1] It must be an installation.
- 1] It must be public.
- 2] May not cost above \$20 in materials.
- 3] It must be installed, documented, deinstalled, and within a 24 hr period.
- 4] It must relate to technology's impact on culture.

Documentation includes video, photo, and sound bytes. As this is what you are handing in, all documentation needs to be edited and considered as a well crafted, well considered, record of a temporary piece.

due Class 20 : informal crit : Pitch
Class 22 : crit : Installation

Project 6 Intro to Multimedia Systems

Broadside

description A Political poster.

We'll watch The Daily Show as an example of an artist channeling a sincere activist response to a...concern. Make a poster. The only requirement is to not treat your political issue of choice in a mundane, expected poster manner. Look at The Design of Dissent, by Mirko Ilic and Milton Glaser.

components Activist design: Don't just make something pretty.

specs 18" X 24"
BW + 1 spot color
Includes type and image

due Class 23 : informal crit : Comped [tiled] poster
Class 25 : crit : Printed final poster to size

Project 7 Intro to Multimedia Systems

Book Cover

description J.R.R. Tolkien began all his stories with a map, a fully realized "world" for his narrative to navigate, resulting in a feeling of authenticity. Distill Lullaby's content into a concept-driven book cover. See also, Rodrigo Corral for Chuck Palahniuk and Chip Kidd. Size should match your source cover.

components Front and back cover + spine
You can do better
You can't do what Palahniuk did

specs Dimensions of your source book.
Show cover fitted to your source book.
Texture, color, opacity, and weight of your paper choice makes sense in relation to book and your cover design.

due Class 26 : informal crit : Ideation + Thumbnails
Class 27 : informal crit : Printed and Comped Rough
Class 28 : crit : Final cover on book

Workshop 1 Intro to Multimedia Systems

Typesetting 101

description Letterform Croppings

introduction into type and InDesign: typeface, style, scale, composition/placement, and figure/ground

specs Create an 8" X 8" document with 18 pages. Working in only black and white, create 3 compositions (using only one letter) for each of the six typefaces (18 total). Each of the 3 within one typeface should use a different style within the family (ie. Roman, Bold, Italic for example). See also, Saks Fifth Avenue campaign by Michael Bierut.

Adobe Garamond
Baskerville
Bodoni
Univers
Futura
Rockwell

8" X 8" compositions on white cardstock
BW, laser print
Trim flush (immaculately)

due Class 03

Workshop 2 Intro to Multimedia Systems

Typesetting 202

description Hierarchy [Grids]

Choose a rule from Fight Club:

1st RULE: You do not talk about FIGHT CLUB.

2nd RULE: You DO NOT talk about FIGHT CLUB.

3rd RULE: If someone says "stop" or goes limp, taps out the fight is over.

4th RULE: Only two guys to a fight.

5th RULE: One fight at a time.

6th RULE: No shirts, no shoes.

7th RULE: Fights will go on as long as they have to.

8th RULE: If this is your first night at FIGHT CLUB, you HAVE to fight.

specs Create 10 different compositions with this one phrase. The only changing variable is the placement of the phrase within the square. Laser print on plain white text-weight paper. Trim immaculately and crop precisely.

1] No line breaks

2] 9 pt. Universe Roman

3] Black type

3] 5" X 5" Composition in InDesign

4] Keep the line of text horizontal, reading from L to R.

due Class 09

Workshop 3 Intro to Multimedia Systems

Typesetting 303

description Hierarchy [Size]

Working with the same rule from Fight Club, and using only two point sizes per composition, any 2 sizes, create 10 more compositions that demonstrate Contrast through scale.

- specs
- 1] 1 font
 - 2] 1 line break [2 lines of type]
 - 3] Black type
 - 3] 5" X 5" composition in InDesign
 - 4] Keep the line of text horizontal, reading from L to R.

The only changing variable is the size of the type. Laser print on plain white text wt. paper. Trim immaculately and crop precisely.

due Class 15

Workshop 4 Intro to Multimedia Systems

Typesetting 404

description Hierarchy [Font]

Working with the same rule from Fight Club, and using only Univers and Baskerville, create 10 compositions that demonstrate Contrast through typeface.

specs Choices of Typefaces:

Baskerville
Garamond
Bodoni
Univers
Helvetica Neue
Futura
Courier New
Cooper Black

Rules:

- 1] 1 line break
- 2] Black type
- 3] 5" X 5" composition in InDesign
- 4] Keep the line of text horizontal, reading from L to R.

Laser print on plain white text wt. paper. Trim immaculately and crop precisely.

due Class 23

Workshop 5 Intro to Multimedia Systems

Forced Connections

description ideas ideas ideas

specs 1] List 1: Obsession, Secret, Quirk, Weird Related
2] List 2: Verbs
3] Forcefully, combine one item from List 1 and one item from List 2. Generate your own lists and hone in on a thread that you find interesting.

due 20 minutes

Workshop 6 Intro to Multimedia Systems

Tweethesis

description Live from the white matter

A thesis is a proposition that is maintained by argument.

Twitter is a social media platform that is great for sharing ideas and links to ideas. The only caveat to Twitter is that your post must be entertaining. "All God does is watch us and kill us when we get boring. We must never, ever be boring" Chuck Palahniuk. Please note, what this means is you are 1 of seven billion.

specs Two tweets: Two thoughts each in the form of a SAVVY really really well-crafted sentence that describes the most definable aspect about your idea and that Kurt Vonnegut, Patton Oswalt, and Seth MacFarlane would find entertaining to read. Please note, what this means is, STAND OUT.

Call out to @raspluse

We will read them all at the end.

Class Vote: The top 3 are done for the day.
Everyone else: rinse and repeat.

due 20 minutes

Workshop 7 Intro to Multimedia Systems

Everything from Everywhere

description Brain chasing

Practice tangential research. Allow one idea to freely lead to the next even if it takes you in a different direction. Jump from searching the web to reading a book to talking to your peers to drawing to writing to scanning through your sketchbook. Make connections that involve Terry Gilliam, Kurt Vonnegut, and Camembert cheese. Continue this process and you'll find yourself making connections you wouldn't have thought before.

specs

01 Be like a sponge: Not like a scrub-the-sink sponge, but like a sea sponge. Be actively absorbent, sifting for food. Notice everything. Most importantly, read everything. J. R. R. Tolkien was a genius, and all artists can learn from geniuses.

02 Keep a sketchbook. If your best friend's shirt looks cool against your carpet, note the colors. If song lyrics spark ideas for a photo shoot, write them down. Eventually, this motley assortment of notes will prove invaluable. Many good ideas come in the shower, so having a keen memory helps too.

03 Observe other artists and designers: Learn how they get their ideas and then do the same. Look at everything: there's always something new to learn.

04 Make a database: Collect books, explore songwriting, and visit the zoo. Bookmark images and ideas online. Try building a grid based on dance movements. Making a personal database is like building a library where you can borrow components on demand.

05 Work with a concept in mind: Synthesizing diverse elements is tricky, but framing decisions through a specific form or conceptual idea can help the design process flow smoothly.

due 20 minutes before end of class

Workshop 8 Intro to Multimedia Systems

Unconventional Tools

description Mark making

Use this time to experiment with form. How this can help you with your project?

specs 1] Find some non-art instruments that could be used to make marks in unconventional ways.
2] How do use the tool [ie. pressure, puncture, numbers, sliding, rubbing, etc.]?
3] Experiment by combining with inks, graphite, toners, etc. [It is best to work in black.]
4] Make it flat and graphic by photocopying or scanning to jack up contrast, if necessary.

due 20 minutes before end of class

Workshop 9 Intro to Multimedia Systems

& Again: ras+e alt printmaking

supplies X-Acto knives, screen-printing ink, brayers, putty knife, cardboard, spatulas, tape, medium to be printed; Note: use fabric ink for textiles and acrylic ink for paper.

process

- 1 Draw or print your design on printer paper. Create the image in reverse (wrong-reading). Lines and type need wider strokes than the corrugation of the cardboard or they may get lost. Designs should be simple, one colour (B/W), 8.5" X 11", and a single plate.
- 2 Tape the design to the cardboard and trace the exterior edge of the image with a blade, carving through the paper and top layer (only) of the cardboard. Think about how the corrugation should be oriented to suit your design.
- 3 Peel the top layer of cardboard off of the corrugation, leaving the image in relief.
- 4 Ink the form using a brayer. Do not overink, but the entire surface should be wet. The amount of ink required is dependent on the absorbency of the medium; hard papers require more love and textiles print more of the form but not as solidly.
- 5 Press the form onto the fabric or lay the paper on top of the form. Massage the back surface evenly and firmly without allowing the plate to slide. If using several colours, print light inks before dark ones. Be mindful of your inky fingers.
- 6 Textiles must be dried then heatset using an iron or clothes dryer before washing.

specs 1 print for every class member

due Class 11

Workshop 10 Intro to Multimedia Systems

Remix

description Appropriation is out; remixing is in.

Gregg Gillis is a biomedical engineer by trade and sample artist by night. More formally known as Girl Talk, his open source mashups are an excellent example of exercising Creative Commons licenses and along with other artists like Radiohead, our society is redefining ownership and business in an open source culture. Breaking away from an old system that was meant to protect ideas, but in turn prevented new ones from happening, we are emerging into a "Channel Zero" that considers any and all connectivity as research and original contribution. In fact, this is the opposite of accurate. Everyone can Google "Shark" and view [use] the first fifty images.

specs Working with any and multiple mediums, splice ideas and form together to create a socially poignant and ORIGINAL commentary as it relates to your zine.

Create at least 5 very different studies

due Class 11

Workshop 11 Intro to Multimedia Systems

Binding

description Bending over the corner won't fly

specs Bookmaking processes we will discuss and *demo:

- * Saddle Stitch
- * Pamphlet Stitch
- * Vagina Fold
- Coptic Stitch
- Folio
- Covered

Practice one of *each

due 20 minutes before end of class

Workshop 12 Intro to Multimedia Systems

Regurgitation

description Making, and again

Regurgitation is a process for turning moldy iconographies into something fresh. Use it to restore vital materiality to familiar visual languages. Make many iterations, and make a mess. From the mass and the mess, you come away with fresh ways of looking at commonplace artifacts. Begin the process with open-ended exploration, and end it with ruthless editing. Images produced this way can become fodder for logos, identities, illustrations, or the pure visual substance of T-shirts or posters. Learn the HOW behind constructing meaning as you shift connotations and excavate personality from experimentation. Regurgitate: out with the new.

specs 1] Start with something you have made or can find.
2] Torture it.

due 20 minutes before end of class

Workshop 13 Intro to Multimedia Systems

Lettering

description Inspired by your character, hand draw typography in keeping with your kit and this vocabulary.

Note: Lettering is NOT type. However, your lettering should still follow a system, retain consistency, and observe proportions, all of which you should overtly define for yourself. Utilize the guidelines from the lecture and handout about lettering. You are not allowed to use the computer.

specs Approach A: Modular
The lettering is based upon 4 or less rudimentary forms.

Approach B: Systematic
The lettering is based upon a system of proportions and consistency.

Approach C: Fabrication
You will generate lettering through physical means: materials, media, and process.

Work with tracing paper, pencil, and good white eraser.

Draw a sample phrase specimen for an original lettering treatment. The sample must display consistent formal decisions from letter to letter. (ie. the bowl of a "b" follows a similar vocabulary/treatment as the bowl of an "o"). Letterspacing is considered.

Turn in a Flattened BW Xerox laser print

due Class 16

Workshop 14 Intro to Multimedia Systems

Iterations

description Timed versions, and go

Start with original study or idea. Make a new copy for each iteration.

specs Parameters:

- 1] 10 iterations, 20 minutes.
- 2] Group Discussion
- 3] 10 more iterations, 20 minutes.
- 4] Self editing : Narrow down to 5 : 5 minutes
- 5] Group Discussion : Narrow down to 1
- 6] Refine

due 1st Group discussion in 20 minutes
2nd Group discussion 25 minutes after 1st

Workshop 15 Intro to Multimedia Systems

Sprinting

description Timed ideas, and go

parameters 1] 10 minutes of research
2] 10 minutes of sketching
3] 10 minutes of group discussion
4] 10 minutes of editing

due Group discussion in 20 minutes

Workshop 16 Intro to Multimedia Systems

Photo Grid

description inferring structure to layout

Create an iteration of your broadside entirely sourced from an original photograph. The photograph should relate to the content of your broadside, however the photograph will NOT be used in the final poster. [It is only being stripped of its grid.]

Remix elements you already have thought about to compose a poster exclusively with type and vectors. Design from reality. The source image must be taken by you and is decisively COMPOSED within the frame.

specs The poster:

- 1] Uses two typographic treatments
- 2] Uses your [unique and apparent] grid as informed by the photograph
- 3] Uses a color palette that stems from colors in your photograph

due Class 24

Workshop 17 Intro to Multimedia Systems

Process

description Self awareness with "How To"

Now that you've played with a lot of processes of the Prof's scheming, it's time to invent one of your own. It is important that you graduate this class understanding that Process, yes is a buzz word, but that it is a tool that can help you think and make. Understanding your relationship to design requires taking a leap into the scary Tolkien world of Invention on every level. Do not tackle design prompts with blank stares or even worse, thinking technology and style are savior. When you have schemas for generating ideas, and ideas for generating schemas, there is no excuse for unoriginality.

specs Your task: In groups of 2, invent a process that will help facilitate Project 7 [Book Cover]

due Class 26