E. Herrmann	elizabetherrmann@gmail.com
ART 2602	Fall 2015 [Graphic Design Majors Only]
Tues / Thurs	3:00-5:45 PM [office hours by appointment]
202	Harbor Hall

description   Digital Media II explores the relationship between digital and physical techniques across a range of design mediums. Digital: (1) Relating to the use of a computer. (2) Relating to the use of fingers. In this course, you will be combining ideas that you have learned about print versus screen and time versus multiples primarily through the umbrella of digital/physical collisions. And secondly, through sequential art. Everything that you do will be imbued with a self-aware, holistic design conscience. The truth is, nothing exists in isolation. Now that you understand elemental type, image, and move -making skills, together we will compel the inanimate by 30 fps or until inalienable truth holds sway. Digital Imaging is the graphic designer's advancement in Time-related media. Strongly affected by the unconscionable influx of cheap, portable, recording devices and sharing services (as Brian Wood, Cory Doctorow, Warren Ellis, Paul Pope, and Dave McKean remind us), the constantly evolving fields of video, animation, motion, and interaction present graphic designers with opportunities to seize viewer's attention by two clicks of a filter button. We know better than this. Keeping in mind that just because something moves or interacts through the disconnected veil of a screen, it doesn't make it good: graphic designers grapple with overcoming the pretense of a simulacrum for a moving/interactive image by grounding themselves in the physical realm.

deliverables   Projects: 1) Puppet Persona, 2) Digital Photo, 3) Sketch(Up) + Plot, 4) Stop Animation 5) Credits, 6) Time in Space 7) Co-Mic

Workshops: 1) Remixing, 2) Quick Release

policy   All assignments, critiques, and classes* are mandatory
          and participation is expected. Readings are required.
          All work is due pinned-up/digitally-posted 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]. Revisions are NOT accepted. All work is presented on
          the final class during Individual Final Crits.

*   You get 3 absences, no questions asked. Collect them,
          4 absences = Drop 1 letter grade, 5 absences = Fail.
          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/
          dog/roommate problems: DO NOT lose/destroy your work.

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

structure Projects: Long-term assignments, roughly span 2-4 weeks.
          Bring all materials to work in class, including the text.

grading   7 Projects: Equally weighted. Basis: experimentation,
          craft, finesse, ideas, inventiveness, skill, timeliness,
          comprehension, accuracy, evolution, attitude, attendance.

documentation Final Class: Students must hand in ALL relevant digital
          files [collected via USB]. In addition, photograph all
          physical work prior to Individual Final Crit and bring in
          all physical work to Individual Final Crit. Documentation
          REQUIRED to receive a final grade.

materials Self-healing cutting mat 24" X 36", 18" cork-backed
          metal ruler, X-Acto knife #11, replacement blades #11,
          PVA Glue, India ink, 4B pencil, Staedtler white eraser,
          artist tape, PrismaColor acid-free black assorted
          markers, brushes, 9" X 12" tracing paper, sketchbook.
          Helpful To Invest In: digital camera, tripod, digital
          storage, scanner, soft-box lighting (DIY), projector
          More supplies TBA.

required text   Mr. Punch, by Neil Gaiman and Dave McKean
79 Short Essays on Design, by Michael Bierut
The Medium is the Message, by Marshall McLuhan

suggested text   Art In the Age of Mechanical Reproduction, by W. Benjamin
Motion Graphics, by Steve Curran
MoMA Catalogs: Quay Brothers, Tim Burton
Fotografiks, by David Carson
Charlie White: American Minor, by Christoph Doswald
Signal to Noise, by Neil Gaiman and Dave McKean
Dance 2wice, by Abbott Miller
99 Ways to Tell a Story, by Matt Madden
Touching & Imagining: Intro to Tactile Art, by Svankmajer
The Making of the Wall, by Gerald Scarfe
The Melancholy Death of Oyster Boy, by Tim Burton
Ray Harryhausen's Fantasy Scrapbook, by Ray Harryhausen
Dark Knights and Holy Fools, by Bob McCabe
The Amazing Screw On Head, by Mike Mignola
We Lost The War But Not The Battle, by Michel Gondry
Independently Animated, by Bill Plympton
Saul Bass: A Life in Film and Design, by J. Bass
Guillermo del Toro Cabinet of Curiosities, by del Toro
Hybrid Imagery, by April Grieman
Robert Brownjohn: Sex and Typography, by Emily King
The Hive + X'Ed Out, by Charles Burns
Vertigo, by Lynd Ward
Portraits, by Steve McCurry
ScarfeLand: A Lost World of Fabulous Beasts & Monsters
Unearthing, by Alan Moore
Asterious Polyp, by David Mazzucchelli
Ed Fella: Letters on America, by Ed Fella
Casanova, by Matt Fraction and Gabriel Ba
Vertigo: A Novel in Woodcuts, by Lynd Ward
Curious Case of Benjamin Button by Fincher, Roth, Swicord
Sanctuary, by Gregory Crewdson

collaboration   Students are encouraged to collaborate in various ways as
a reflection of design reality. Please ask about how to
make this work for various projects. Minimally, use your
peers to help document work and when assignments require.

01 [AUG 25] T   intro course : Intro to Time-Based lecture : Re:Purposed
                Characterization lecture : ASSIGN Puppet Persona

02 [AUG 27] R   Discuss Mr. Punch : OPEN STUDIO : BRING puppet-making
                materials : watch Coraline / Edward Scissorhands / Where
                the Wild Things Are / Beetlejuice

** [AUG 28] F   DROP DEADLINE (You know, if things aren't going well...)

03 [SEP 01] T   DUE: Puppet Persona : Class Curated Puppet Show : History
                of Photo lecture : Photoshop Demo : ASSIGN Digital Photo

04 [SEP 03] R   OPEN STUDIO : BRING sketchbook + scene-making materials :
                watch Super 8 / The Fall / Good Night & Good Luck / 2001

** [SEP 07] M   NO CLASS : LABOR DAY [M/W CLASSES]

05 [SEP 08] T   Sequential Art + Series Killer lectures : SketchUp Demos
                : ASSIGN Sketch(Up) + Plot : watch Sin City / Hellboy

06 [SEP 10] R   OPEN STUDIO : BRING sketchbook, puppets, materials needed

07 [SEP 15] T   CRIT: Digital Photo Comp 1 [tiled]

08 [SEP 17] R   CRIT: Sketch(Up) + Plot : watch The Science of Sleep /
                Be Kind Rewind

09 [SEP 22] T   DUE: Digital Photo : In/Animate lecture : Stop Motion
                handout : Premiere Demo : ASSIGN Stop Animation

10 [SEP 24] R   DUE Sketch(Up) + Plot : OPEN STUDIO : watch Alice /
                Fantastic Mr. Fox

11 [SEP 29] T   Listen Up lecture : Auditon Demo : Remixing workshop

12 [OCT 01] R   CRIT: Stop Animation 10+ second swatch

13 [OCT 06] T   OPEN STUDIO : watch ParaNorman / Corpse Bride :
                group meetings

** [OCT 08] R   OPEN STUDIO

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14 [OCT 13] T   CRIT: Stop Animation FULL 60 SECONDS!

15 [OCT 15] R   I'm Trying to Read Here lecture : ASSIGN Credits

16 [OCT 20] T   DUE: Stop Animation : Popcorn + Film Fest

17 [OCT 22] R   CRIT: Credits Storyboard : After Effects Demo

18 [OCT 27] T   OPEN STUDIO : watch Archer

19 [OCT 29] R   CRIT: Credits 10+ second swatch

20 [NOV 03] T   Quick Release workshop : 23D + Time in Space + Info
                 Architecture lectures : ASSIGN Time in Space [2 Options]

21 [NOV 05] R   CRIT: Credits FULL 30 SECONDS! : DISCUSS McLuhan :
                 ASSIGN Bierut [Everyone has 1 chapter to report]

** [NOV 10] T   OPEN STUDIO

** [NOV 11] W   NO CLASS : VETERANS DAY [M/W CLASSES]

** [NOV 12] R   OPEN STUDIO

22 [NOV 17] T   DUE: Credits : Popcorn + > Opening Credits : DISCUSS
                 Bierut : Design Writers lecture : ASSIGN Co-Mic

23 [NOV 19] R   Broadsides lecture : meet with partner : watch Roger
                 and Me / This is Spinal Tap / V / Yes Men / Brazil /
                 Dr. Strangelove

24 [NOV 24] T   Group meetings on both Time in Space + Co-Mic

** [NOV 26] R   NO CLASS : THANKSGIVING [T/R CLASSES]

25 [DEC 01] T   DUE: Time in Space : Popcorn + Watch : OPEN STUDIO

26 [DEC 03] R   DUE: Co-Mic : Popcorn + Co-Mic Relief : Final Crits :
                 Deliver DIGITAL-FILES and PHOTOGRAPHY of all physical
                 work: 1. Thumb Drive, or 2. Portable External Hard Drive

Cheat Sheet   Digital Imaging

projects

01   Puppet Persona: developing an identity
02   Digital Photo: 3 image portrait narrative
03   Sketch(Up) + Plot: generating imagery + building a world
04   Stop Animation: 1800 clip puppet show
05   Credits: kinetic typography
06   Time in Space: 23D and public
      A) Co-Implement: combine 2 worlds
      B) Digital Data: meaningful info
07   Co-Mic: his/her photo essay entailing critical evaluation

workshops

01   Remixing: playing with a sampling of sounds
02   Quick Release: reinvigorating the designer's impetus

lectures & demos

01   Intro to Time-Based: sampling of video, motion, animation
02   Re:Purposed Characterization: given a new life
03   Sequential Art + Series Killer: pacing and plot
04   SketchUp Demos: 3D modeling tool
05   History of Photo: Muybridge and Marey to Gregory Crewdson
06   Photoshop Demo: editing tricks
07   In/Animate (Stop Motion): one frame at a time
08   Premiere Demo: timeline-based video compiling software
09   Listen Up: inventing/remixing sounds
10   Audition Demo: when you can't afford Pro Tools
11   I'm Trying to Read Here: title/credit sequences
12   After Effects Demo: motion graphics, keyframes, filters
13   23D + Time in Space: time-based installations
14   Intro Info Architecture: data viz, knowledge vs. noise
15   Bodies + Design Writers: purpose, apply critical theory
16   Broadsides: print to screen to space to text & back again

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Academic Learning Compacts

01   Practice proficient digital imaging and digital
      photography skills through various digital arts
      technology and media.
02   Attain a holistic understanding of time-based
      media through sequential art, visual storytelling,
      video, motion design, kinetic typography, and
      animation techniques.
03   Demonstrate a cautionary understanding of the
      "simulacrum" as it applies to the future digital
      design and learn to use digital technology as a tool,
      not a gimmick.
04   Develop an ability to combine digital/physical processes.
05   Acquire a nuanced appreciation for imaging, pacing,
      narration, movement, and sound.
06   Apply typographic sensibility for screen-based mediums
      and applications.
07   Gain a self-aware understanding of Graphic Design as
      a cross-disciplinary umbrella for 2D, 3D, and 4D media.
08   Critically investigate and evaluate the field of design
      as it relates to each student's specific area of interest.
09   Implement idea-first design and solve visual communication
      problems through a shrewd understanding of semiotics and
      concept/form relationships.
10   Acquire software-savvy in Adobe Photoshop, Premiere,
      After Effects, Final Cut Pro, Audition, Sketchup,
      and Quick Time.
11   Practice physical production skills that concern
      prepress/print-ready and immaculate craft.
12   Write clear, effective, entertaining commentary.

* disability   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.

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Project 1   Digital Imaging

                 Puppet Persona

description   Designing your lead character

                 Puppetry has a rich history in pretty much every human
                 society and can take different forms based on the needs
                 of entertainment, relaying ideas/information, or
                 ceremonial rituals. All puppets require the animation of
                 inanimate objects in the service of storytelling.

                 Make a puppet by deconstructing something that already
                 exists. The only requirement here is that what you chose
                 to deconstruct has a specific, defined purpose and the
                 puppet that you make with it acquires a very different,
                 new purpose and identity. Tip: you will be designing/
                 playing with this puppet all semester, so make something
                 you're interested in physically and conceptually.

inspiration   Punch & Judy, Bread & Puppet, Chinese (dragons, stick,
                 and shadow) puppets, Puppet Bike, Snuff Puppets, Pee
                 Wee's toys, kachina dolls, Muppets, Waldo C. Graphic and
                 Elmo's World (digital puppetry), paper dolls, Coraline,
                 Frankenweenie, eXistenZ, Svankmajer (Dimensions of
                 Dialogue, Darkness Light Darkness, Meat Joy, Virile
                 Games, Et Cetera, Last Trick), Father Gaetano's Puppet
                 Catechism and The Amazing Screw On Head by Mike Mignola,
                 Joaquin Phoenix on Letterman, Where the Wild Things Are,
                 Metamorphosis by Kafka, Edward Scissorhands, Hannah Hoch,
                 Chermayeff's collages, Duchamp, Nam June Paik, griffins

components   Playfulable puppet

specs   Your puppet:
                 1) Repurposes materials to generate a new identity
                 2) Implements both 2D and 3D means
                 3) Is capable of controlled movements
                 4) Utilizes minimal additional binding + painted elements
                 for structural and gestural purposes (within reason)
                 5) Must be recognizable from it's origins
                 6) Is fun to play with

due   FINAL: Class 03 [SEP 01]

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Project 2   Digital Imaging

Digital Photo: Portrait Narrative

description   Gorgeous digital imagery of a physical sequence

              How do you distill a puppet, world, and narrative down
              into three consecutive photos?

inspiration   Guy Bourdin, Gregory Crewdson, Jeff Wall, Peter Garfield,
              Cindy Sherman, Allan Feldman, Rodchenko, Man Ray, David
              Carson, El Lissitzky, László Moholy-Nagy, Paul Strand,
              Edward Weston, Alfred Steiglitz, Robert Capa, Dorthea
              Lange, Annie Leibovitz, Saul Leiter, Tina Modotti, Walker
              Evans, Anton Corbijn, Gert Dumbar, Henri Cartier Bresson,
              Matthew Brady, Timothy O'Sullivan, Muybridge, Étienne-
              Jules Marey, The Starn Twins, JR, Tibor Kalman, Martin
              Venezky, Lorenzo Cicconi Massi, Antione D'Agata, Bruce
              Davidson, Steve McCurry, Martin Munkacsi, Eddie Adams,
              Larry Towell, Eric Baudelaire, Stuart Franklin, Philip
              Jones Griffiths, Nik Ut, Richard Avedon, Helmut Newton,
              Howard Schatz, Jeanloup Sieff, Peter Lindbergh, Diane
              Arbus, Stephane Sednaoui

components   3 stills: portrait narrative

specs   11" X 14", hi-res inkjet, Epson Photo Luster paper
              Digital photography
              Black/White, stage lighting is crucial
              Considers artistry: hard/soft focus, depth of field,
              macro, composition, vignettes, attention to detail,
              positive/negative space, lighting, grain, etc.
              Tells a sequential narrative with 3 DIFFERENT photos
              Brings your puppet + story (plot/scene) to life
              The puppet must be engaged in "activity"
              Must integrate text/writing somehow in your environment
              Somehow involves a contradiction (consider the
              Tragical Comedy or Comical Tragedy of Mr. Punch)

due   CRIT: Photos Comp 1 (tiled) : Class 07 [SEP 15]
              FINAL: Class 09 [SEP 22]

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Sketch(Up) + Plot

description   Visualizing the story

Now that you're familiar with your main character,
visualize your puppet and puppet's world using multiple
2D digital/physical mediums. This assignment is to help
visualize and map out the Photo Narrative and future Stop
Animation. Artwork can also be USED in these assignments.

Keep in mind that your "artistic" drawing skills are
not being evaluated here. This assignment is not about
perfection, although it can be if you want it to: we
are not illustrators. But we are graphic designers, and
smart, distilled graphic form is an imperative. Work
quickly using simple contour lines and sweeping gestural
motions. Concentrate on single important elements
(opposed to complex portraits and landscapes), emotions,
and short bursts of action. Your imagery should feel like
it all belongs together (ie. visually consistent design
decisions across multiple mediums).

Prior to writing The Hobbit and LOTR, J.R.R. Tolkein
started by realizing a fully fleshed out map of Middle
Earth and even invented entire Elvish languages full of
various dialects (The Silmarillion). When it came time to
writing his fantastical stories, the narration felt real
because the world was real. Drawing inspiration from your
puppet, develop a world and then tell story in it. What
happens to your puppet in this world? What is the premise
and thread? You need to figure out the sandbox, sequence,
and meaning using whatever means makes sense to you.

inspiration   Chris Ware (Building Stories), Adam Reed (Archer),
(drawing)   Chermayeff (portraits), Dave McKean (Mr. Punch, Cages,
               Signal to Noise), Lichtenstein, Brian Wood (Channel
               Zero), Charles Burns (Black Hole, From Hell, Xed Out,
               One Eye), Matt Fraction (Casanova), Jeff Smith (Bone),
               Vischer & Nawrocki (Veggie Tales), Genndy Tartakovsky
               (Samurai Jack), Scott McCloud, Punk Mag, Gerald Scarfe
               (The Wall), Mike Mignola (Hell Boy, The Amazing Screw On
               Head), David Mazzucchelli (Asterious Polyp), Frank Miller
               (Sin City), Fairey (Obey, Supply & Demand, Swindle),
               David Lloyd (V for Vendetta), Bill Plympton, Christoph
               Niemann, Mirko Ilic, McSweeney's No. 13.

Project 3   Digital Imaging

inspiration   You might consider combining genres, for example Joss
(plot)   Whedon (Firefly), Tarantino (Inglorious Bastards), Kurt
              Vonnegut (Slaughterhouse Five), Watchmen (Alan Moore),
              Cory Doctorow (Down & Out in the Magic Kingdom), Maurice
              Sendak (Where the Wild Things Are), Wheezer (Raditude),
              Beck (Song Reader). Look at Charles Burns (X'ed Out and
              Black Hole), McKean (Arkham Asylum), Moore (Unearthing),
              Ba + Fraction (Casanova), Frank Miller (Sin City), and
              Understanding Comics (McCloud) for sequencing mastery.

components   Clearly defined world + clearly delineated plot

              Consider both your ideas and the style in which they
              are recorded. Resolve as many literary elements as
              possible, including theme, symbolism, tone, POV, irony/
              paradox, tragic flaw(s)/dilemma(s), main event, crisis,
              conflict, climax. Does your world have a name? Delineate
              the world and narrative via any means of storyboarding
              and sketching that make sense to you. Employ both visual
              and verbal means (hash out dialogue—if any—and explain
              detailed plot elements off to the side for clarity).
              Dimensions and media are up to you. This will be the
              basis for the rest of your semester, so dedicate the
              front-end time to figuring out something that is engaging,
              fun, challenging, and worthwhile.

specs   20+ well-crafted (not thumbnails), sequential images
              1 image: Try sketching the puppet/world digitally using
              the 3D tool SketchUp (www.sketchup.com/learn). To print,
              File —> Export —> 2D Graphic, or take a screenshot of
              the isometric model

              Your puppet is the main character
              Plot must describe a SINGLE scene (not the kitchen sink)
              Involves CRISIS moment: a tragic dilemma that illustrates
              a conflict or struggle or a self-destructive task.
              Does not have to have a resolution to the main conflict
              Implements symbolism
              Must be smart and make sense (logical visual reveals)
              Must be entertaining
              Is detailed, descriptive, and considered a finished piece
              in and of itself
              Be able to discuss/defend your world/plot to classmates

due   CRIT: Class 08 [SEP 17]
              FINAL: Class 10 [SEP 24]

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Project 4   Digital Imaging

Stop Animation: A Puppet Show

description   Translate photo into video

Anything Jan Svankmajer can do, you can do too.
Interpreting the traditions of a Puppet Show for
yourself, physically animate TWO explorations of your
theme/plot using stop-frame animation. The ONLY materials
you may use for your video are your puppet, previously
conceived imagery/plot/worldness, a still-frame digital
camera or scanner, and a tripod. The piece is to be
compiled in either Adobe Premiere or Final Cut. Use Adobe
Audition to remix sound.

inspiration   Jan Svankmajer (Dimensions of Dialogue, Darkness
Light Darkness, Alice, Meat Love), Quay Brothers
(Street of Crocodiles, Cabinet of Jan Svankmajer),
claymation (Pee-wee's toys, Chicken Run, Corpse Bride,
Frankenweenie, Nightmare Before Christmas), dynamation
and Ray Harryhausen (skeleton scene from Jason and the
Argonauts), 3D printed models (Coraline, ParaNorman),
Ok Go (End Love), NZ Book Council-Going West, Parkour's
Motion Reel, Don Hertzfeldt (Rejected), David Firth
(Salad Fingers: Spoons), and Fluid (The End of The
World), Don Hertzfeldt (Rejected)

components   2 stop-frame explorations of your theme

specs   4:3 aspect ratio, Export: Quicktime File
1 minute total for both (2 @ 30 seconds each)
30 fps, 900 clips ea. (1800 total for both),
1 image = 1 frame (In other words, 30 fps X 30 sec =
900 frames, 1:1 ratio, 900 images for each theme)
Considered transition between the 2 explorations
(transitions are not included in the time)
Opening + Closing Credits (not included in time)
Sound (original soundtrack: no voice-over songs allowed,
only remixed sound)

due   CRIT: Stop Animation 10+ Seconds : Class 12 [OCT 01]
CRIT: Stop Animation Full 60 Seconds : Class 14 [OCT 13]
FINAL: Class 16 [OCT 20]

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Credits

description   Create the opening credit sequence for the commercial film
               adaptation of your puppet stop animation.

               Motion Type is increasingly popular, and in the hands of
               a master, can function as a piece unto itself. Immerse us
               in the world of your puppet exclusively using moving type
               and considering both footage and/or vectors. Keyframes
               are required. The piece is to be executed in After
               Effects. Adobe Audition is used for sound.

inspiration   Saul Bass and contemporary examples like Casino Royale
               and Catch Me If You Can (Kuntzel & Deygas). See also,
               V on Words Retaining Power, The Girl Effect, Stephan
               Frankfurt (To Kill A Mockingbird), Pablo Ferro (Dr.
               Strangelove), Richard 'Dr.' Baily (The Game), Richard
               Greenberg (Alien), Kevin Tod Haug (Fight Club), Kyle
               Cooper (Seven), Ben Radatz (Quantum of Solace, Stranger
               Than Fiction), Danny Yount (Iron Man), Ben Conrad
               (Zombieland), Jim Helton (Blue Valentine), Tim Miller
               (The Girl with the Dragon Tatoo), and Steve Viola
               (Captain America: The First Avenger, The Avengers),
               Dexter (Digital Kitchen), Juno (Smith & Lee Design),
               Cirque du Freak: The Vampire's Assistant (yU+co), Red
               Lights (Jorge Calvo). In addition, look at work by
               Maurice Binder, Robert Brownjohn, Art of the Title

components   Credit Sequence

specs   Must be typoGRAPHIC, meaning typography is the main
               animated component
               May use other graphic elements but limited to 10%
               Original soundtrack: no songs, only remixed sound
               NTSC D1 widescreen (16:9) square pixel
               Export: Quicktime File
               Storyboard done by hand, size/medium up to you
               30 seconds, 30 fps

due   CRIT: Storyboard : Class 17 [OCT 22]
               CRIT: Credits 10 seconds : Class 19 [OCT 29]
               CRIT: Credits 30 seconds : Class 21 [NOV 05]
               FINAL: Class 22 [NOV 17]

Project 6   Digital Imaging

Time in Space : Option 1 : Co-Implement

description   Digital time-based element taken into the public sphere

Pair up with a classmate whose world/puppet is the most
different from yours. You can think of this as a hero/
antihero, protagonist/antagonist, or an Avengers sort of
relationship. Brainstorm ways to collide both of your
projects into one. How do they cross over?

components   Your collaborative task is to bring time digitally into
a physical, public space. Consider how to install work,
what to show, where, how your pieces will merge with each
other's, whether it should project, use screens, and onto
what? Will it interact or implement live performance
aspects? Will it require manual construction? Is this a
guerrilla piece? Do you design new collaborative footage,
sets, and/or what further resources will you need?
Collaboration, both in merging projects and helping
with installs, is essential. This does not mean rent a
flat-screen, hang it in the hallway, and press play.
The content of the digital time-based element must make
sense with the install.

inspiration   Urban Screen, urban projection mapping, rewired abandoned
buildings, "The Pavement Picasso" (chalk drawings in
perspective), Graffiti Research Lab, Barbara Kruger,
Jenny Holzer, Tony Ousler, Sagmeister's Happy Show,
Nam June Paik, Pipilotti Rist, Kurt Schwitters' Merzbau,
El Lissitzky's Prouns, ABC3D by Marion Bataille

specs   Groups of 2: clash of the puppets/worlds
Public installation that utilizes Time
Combines a 2D element with a 3D one
Combines a digital element with a physical one
Must be a brand new piece with collaborative insight
Digital documentation is required regardless of whether
you will play it live (some form of photo series or 1-2
minute video)
Entertains and impresses the class

due   Group Meetings : Class 24 [NOV 24]
FINAL: Class 25 [DEC 01]

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Project 6   Digital Imaging

Time in Space : Option 2 : Digital Data

description   Take a narrative embedded in data regarding a wicked
               problem and combine it with the element of Time. Your
               task is to visualize information using any time-based
               medium in a way that presents the situation as
               Imperative. The piece must involve physical elements,
               either in presentation or construction. Find a way to
               make data accessible that The New York Times or GRL has
               not already tried. Like much of journalism, this project
               will move quickly. Be prepared to make design decisions
               informed by your timeframe.

components   1 minute digital/physical time-based data piece

inspiration   Michael Moore (Roger and Me, Sicko, Fahrenheit 9/11,
               Bowling For Columbine), Al Gore (An Inconvenient Truth),
               Morgan Spurlock (Super Size Me), Jon Stewart & field
               reporters, Stephen Colbert (The Word), The NYC Readiness
               Challenge (www.nycreadinesschallenge.org), Jason Reitman
               (Thank You For Smoking), David Fincher (Social Network,
               The Girl with the Dragon Tattoo, Zodiac), Stanley Kubrick
               (Dr. Strangelove, A Clockwork Orange, 2001: A Space
               Odyssey), David Cronenberg (eXistenZ), George Clooney
               (Good Luck & Good Night, Syriana), Kathryn Bigelow (The
               Hurt Locker), Eyebeam (Visualizing Marathons), Chuck
               Klosterman (Sex, Drugs, and Cocoa Puffs, IV, Killing
               Yourself to Live, Eating the Dinosaur), Hunter S.
               Thompson (Fear & Loathing) William S. Burroughs (Naked
               Lunch, Soft Machine), Cory Doctorow (Bound By Law, Down
               and Out in the Magic Kingdom), Perverse Optimism (Tibor
               Kalman), Empire: Nozone IX, Bob Reiner (This Is Spinal
               Tap), Jamie Hyneman and Adam Savage (MythBusters), Marc
               Forster (Stranger Than Fiction), Banksy and Mr. Brainwash
               (Exit Through the Gift Shop), Green Day (American Idiot),
               David Grohl (Sound City), Alastair Fothergill (Planet
               Earth), Lutz Dammbeck (The Net: The Unabomber, LSD and
               the Internet), Eugene Jarecki (The House I Live In),
               Jer Thorpe (Blprnt), Edward Tufte (The Visual Display
               of Quantitative Information), David McCandless (Visual
               Miscellaneum), and Gilles Berton (Data Flow)

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        Project 6   Digital Imaging




        specs   Data must be from a reputable source since 2010
                All data must be cited somewhere
                Any time-based medium
                Must involve digital and physical elements
                Must make the data more meaningful/impactful
                Sound is required
                Groups of 2

          due   Group Meetings : Class 24 [NOV 24]
                FINAL: Class 25 [DEC 01]
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Co-Mic: Photo Essay

description   Critical evaluation of work

If you're wondering why Michael Beirut's 79 Short Essays
was assigned to you, this is why. In this project, you
will assimilate everything you've been working on and
thinking about. This is part design theory (critical
writing) + part digital imaging. It is likely the most
holistically considered piece you'll make to date.

By now, hopefully this class has helped you form some
original opinions about your work as a designer and
artist. Inevitably, the processes involved in this
ongoing project has forced you to at least think about
digital/physical collisions, mitigated communication
systems, style versus substance, the designer as
author, sequencing/pacing/narration, type on screen,
collaborative design, and the interdisciplinary
(umbrella) nature of graphic design, just to name a few.
What else? You are being asked to evaluate your work.

components   Jumping off from the ideas and material generated by your
collaborative install, you are to create his/her photo
essays. In other words, you and your partner can work
together to continue scheming and inspiring one another,
but your interpretations of the combined material will
feed into 2 SEPARATE designed photo essays. Because the
photo essays are intended to be seen in conjunction with
one another, it is important that you plan and design
this relationship (his/her). Some generic models on this
theme are "sides of the story," "before and after,"
"hero/antihero," "profiles," "us verses them," etc.

1) WRITTEN: Generate an original design-related written
piece based on a specific arguable/defining aspect or
experience of working through this entire project. Your
medium is words: 500 of them (this is not a lot, so make
them count). Write this in the style and intent that
it will be published by a journal/periodical of your
choosing (for instance, Design Observer, Design Taxi,
The New York Times, I.D., How, Urbanite, or Princeton

Architectural Press). Depending on where you see it being published, what you write will likely be in one of these following forms: artist statement, manifesto, commentary, technical writing, blog, or article. Whichever model you chose, make sure that it's logical for what you've been working on this semester and that it is apparent.

2) POSTER: Supported by prior, adapted, and/or new imagery, you will produce a photo essay style poster based on your commentary and digital collage techniques.

inspiration   David Carson (The End of Print, Trek, and Fotografiks), Martin Venezky (It Is Beautiful—Then Gone), Looking Closer Series (Jessica Helfand and William Drenttel), Gerald Scarfe and Roger Waters (The Making of The Wall), Jonathan Barnbrook (Barnbook Bible) Tibor Kalman (Perverse Optimist), Mirko Ilic and Milton Glaser (Design of Dissent), Debbie Milman (Look Both Ways: Illustrated Essays on the Intersection of Life and Design), Abbott Miller (2wice), Spalding Gray (Swimming to Cambodia), Chris Burden (Shoot), Pentagram Papers: A collection of 36 papers containing curious, entertaining, stimulating, provocative, and occasionally controversial points of view that have come to the attention of...Pentagram, Jon Stewart and the Writers of The Daily Show (America: Teachers Edition), Stephen Colbert (America Again: Re-becoming the Greatness We Never Weren't), Stefan Sagmeister (Things I Have Learned in My Life So Far), James Victore (Victore or, Who Died and Made You Boss?), David Barringer (There's Nothing Funny About Design), Empire: Nozone IX, Paul Grahm (Hackers and Painters), Kalle Lasn (Culture Jam and Meme Wars), Banksy (Wall or Piece), Michael Moore (Stupid White Men), Naomi Klein (No Logo), Ellen Lupton (Design Your Life), and Paul Sahre, Paula Scher, N. Blechman, and C. Nieman (Fresh Dialogue: New Voices in Graphic Design), Leonardo da Vinci (sketchbook inventions), Chip Kidd (Cheese Monkeys), Roland Barthes (Image Music Text), Elizabeth Evitts Dickenson (for Urbanite), Maira Kalman (Principles of Uncertainty), Experimental Jetset, James Thurber (My Life and Hard Times), Alan Moore (V for Vendetta), Jenny Holzer (Truisms), Oscar Wilde (Picture of Dorian Gray),

Project 7   Digital Imaging

            Chris Clark (Web Typography for the Lonely), Michael Rock
            (Fuck Content, Designer as Author), John Berger (Ways
            of Seeing), George Clooney (Good Night & Good Luck),
            Francis Ford Coppola (Apocalypse Now), Michael Moore
            (Stupid White Men, Roger & Me, etc.), Ed Murrow (See
            It Now), The Gorillaz (Plastic Beach), Emperor Norton,
            Chuck Klosterman (Sex Drugs and Cocoa Puffs, Eating
            the Dinosaur, Killing Yourself to Live, and IV), Scott
            McCloud (Understanding Comics), Patton Oswalt (Zombie
            Spaceship Wasteland and Wake Up Geek Culture. Time to
            Die), Marshall McLuhan (The Medium is the Message),
            Neil Postman (Technopoly), Cory Doctorow (Down & Out in
            the Magic Kingdom, Little Brother, and Makers), Emigre
            #65, Andrew Shea (Design for Social Change), Adrian
            Shaughnessy (How To Be a Graphic Designer Without Losing
            Your Soul)

            (Grab text file for links to specific articles)

    specs   ESSAY: 500 well-crafted words
            Poignant, intelligent, readable, publishable
            Thinks about how the writing is designed, language is
            designed, and how you stitch/sequence words together

            POSTER: 24" X 36"
            Hi-res ink-jet print
            Includes all 500 words of your essay
            Readibility over legibility
            Digital collage type poster: use anything and everything
            Somehow pairs with your partner's poster
            Typography and imagery are immaculate
            Executed using Photoshop and InDesign

      due   Group Meetings : Class 24 [NOV 24]
            FINAL: Class 26 [DEC 03]

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Remixing

description   Playing with sounds

Using either Adobe Audition or Audacity, learn to create
original sound art with digital sampling

components   30 second remixed sound specimen

inspiration   Beck, Girl Talk, Muse, Elbow, Wheezer (Raditude), jazz

specs   Combines parts from: 1 song, 1 sound bite, and the audio
track from a video clip
Make the Frankenstein interesting

due   CRIT: End of Class 11 [SEP 29]

Workshop 2   Digital Imaging

Quick Release

description   STOP what you're working on. Dear Designer, you've been
               working on this project for three weeks. Crits are
               helpful but the task is still yours to solve. Chances
               are, you're bored, sick of working on the same thing, and
               wish the project would just work itself out.

components   With regards to the Credits sequence,

               1) File —> Save As —> quick_release
               2) Swap file with your peer sitting to the right.
               3) You have 1 hour to work on your peer's work.
               4) Airdrop to me: A single .MOV of Before + After
               Documentation

specs   You may choose to completely start from scratch and
               redesign it or work from where your peer left off.
               You may re-evaluate a specific aspect of the project
               to develop or work epically. The only requirement is,
               your peer's project must be considerably DIFFERENT from
               where it started when you initially sat down in front of
               it. It is also helpful that this is not your computer
               and the usual distractions/influences will disappear.
               Remember, the point is to dust off old design and think
               fresh. This is not your project, so respond quickly, make
               new unanticipated decisions, and go nuts. The more you
               switch it up for your peer, the more inclined they are to
               help you. It's tough, but beneficial to learn to release
               your brainchildren into the sacrificial hands of others.
               Furthermore, taking your design savvy out for a quick jog
               reinvigorates enthusiasm.

due   CRIT: End of Class 20 [NOV 03]

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