

1 Media Workshop: Production

E. Herrmann elizabethherrmann@gmail.com

ART 4925 Spring 2013

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

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 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].

* 1 free absence, no questions asked. 3 Unexcused Absences = drop 1 letter grade, 5 Unexcused absences = Fail.

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.

2 Media Workshop: Production

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]
- 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 prior to final crit. Bring all physical work to final crit. Documentation required to receive a final grade.
- required text [pick 1 of the following:] GD Thinking, by E. Lupton; Indie Publishing, 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
- plus Island, by Aldous Huxley

3 Media Workshop: Production

suggested text Channel Zero, by Brian Wood
V for Vendetta, by Alan Moore
Said the Shotgun to the Head, by Saul Williams
Sex, Drugs, and Cocoa Puffs, by Chuck Klosterman
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

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 pen, 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 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.

4 Media Workshop: Production

- 01 intro course : Welcome: Broken : Kill Deus Ex Machina
lecture : assign Handbook : look at handbooks + other
relevant texts : divide into groups : assign Exercise One
- 02 Exercise One: Frame Due : discuss : assign Exercise Two:
Scope Diagram & Exercise Three: Creative Brief [Due in
Class] : Broken lecture : assign Exercise Four
- 03 Exercise Four: Section, Chapter, & Case Study proposals
Due : discuss, decide, and divvy as a class :
Style V Substance lecture : watch Brazil : assign
Exercise Five
- 04 Assign Book Design to Book Design Team : assign Exercise
Six : Field Trip: Nelson Poynter Memorial Library
- 05 Book Design/Page Layout lecture [Present Exercise Six:
Book Scan] : Book Design Team: group meeting with
instructor : Typography for Print demo
- 06 Chapter Section Teams: group meeting with instructor :
class mediated Status Report : Book Comping demo
- 07 Exercise Five: Chapter Research & Development Due
- 08 open studio : watch The Wall
- 09 Critique: First Rough of Book Design Proposals : discuss
as a class : Revise for Class 12
- 10 Chapter Section Teams: group meeting with instructor :
Book Design Team: group meeting with instructor : Book
Leader lecture
- 11 Critique: First Rough of Chapter Work
- 12 Critique: Second Rough of Book Design Proposals : class
vote on favorite : Perfect for Class 14 : assign Cover :
Book Covers lecture
- 13 Critique: Second Rough of Chapter Work : Discuss Island

- 5 Media Workshop: Production
- 14 distribute Template for book to class : start dropping in content : Pitch lecture : assign Publishers & Pitch Team : class mediated Status Report
- 15 Chapter Section Teams: group meeting with instructor
- 16 Publishers & Pitch Team: group meeting with instructor
- 17 Critique: Cover Designs : revise for Class 21
- 18 Critique: Third & Formatted Rough of Chapter Work
- 19 Critique: Pitches : revise for class 22
- 20 Field Trip: Service Bindery
- 21 Critique: Revised Cover Designs : class vote on favorite : Perfect for Class 23 : class mediated Status Report
- 22 Critique: Revised Pitches : class vote on favorite : Perfect for Class 23
- 23 Critique: First Complete & Compiled Book Rough + Pitch : assign Editorial Team : pass book off to Editorial Team
- 24 Editorial Team: group meeting with instructor
- 25 Critique: Second Edited Book Rough
- 26 Editorial Team: group meeting with instructor : assign Exhibitions Team
- 27 Present: Final Edited Book : Send to Press : Pitch to Publisher
- 28 assign Exercise Seven
- 29 Critique: Exercise Seven: Personal Book Pitches
- 30 Handbook Due : GD Program Gathering: Present Book

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: 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 Typography for Print: examples & formal demo
- 06 Book Comping: examples & formal demo
- 07 Photography: examples & formal demo
- 08 Book Leader: title, contents, author, colophon, etc. pgs
- 09 Book Covers: idea is everything
- 10 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

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 by ras+e

specs Size: 7" X 8.5"
± 150 pages
Perfect bound, soft cover
Test Publish: Lulu, Issuu, Blurb [may have to trim down]

Assignment 1 Media Workshop: Production

Pitch : 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

final output Edition of 3 Lulu/Blurb 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 30 : Lulu/Issuu/Blurb Books & Exhibition
[Book presented to entire Program in Graphic Design]

* For periodic Deliverable 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

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

specs 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 in class

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
Edition of 18: Make 1 Copy for every student

due in class

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. Trust us.

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

specs Handwritten on 3 @ 11" X 11" pieces of cardboard
Black felt-tip pen
Save your research notes

due Class 03

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
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 05

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

specs Projected slide presentation of your findings

due Class 06

Exercise 7 Media Workshop: Production

Exercise Seven: Personal Book Pitch

description Publishing Proposal

In a two- to three-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? Sustainability community? 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 29