

Project 8 Digital Media II

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

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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), Pentagonam 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),

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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 on Somerset
Includes all 500 words of your essay
Readability 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 CRIT: Comp 1 Poster + Essay Rough : Class 23 [NOV 20]
FINAL: Class 26 [DEC 04]