

1 Digital Media II

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PGY 4822C Fall 2014 [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 cross-over 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 Media II 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) Sketch + SketchUp, 3) Plot Development, 4) Digital Photo, 5) Stop Animation: Puppet Show, 6) Credits, 7) Time in Space: Co-Implement or Digital Data; 8) Co-Mic  
Workshops: 1) Remixing, 2) Quick Release

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- 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]. 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 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 problems: DO NOT lose 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 8 Projects: Equally weighted. Basis: experimentation, craft, finesse, ideas, inventiveness, skill, timeliness, comprehension, accuracy. Final Course Grade: assignments + revisions, 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.

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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  
Signal to Noise, by Neil Gaiman and Dave McKean  
Dance Twice, 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  
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.

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- 01 [AUG 26] T intro course : Intro to Time-Based lecture : Re:Purpose  
Characterization lecture : ASSIGN Puppet Persona
- 02 [AUG 28] R Discuss Mr. Punch : Digital/Physical lecture : SketchUp  
Demo : ASSIGN Sketch+SketchUp : watch Coraline or Edward  
Scissorhands or Where the Wild Things Are : BRING Puppet-  
making materials : work time
- \*\* [AUG 29] F DROP DEADLINE (You know, if things aren't going well...)  
\*\* [SEP 01] M LABOR DAY
- 03 [SEP 02] T DUE: Puppet Persona : Class Curated Puppet Show : Watch:  
The Science of Sleep or The Brothers Grimm : work time
- 04 [SEP 04] R DUE: Sketch+Sketchup : Sequential Art + Series Killer  
lecture : ASSIGN Plot : watch Sin City or Hell Boy
- 05 [SEP 09] T OPEN STUDIO : Bring sketchbook, puppets, paper, ink, etc.
- 06 [SEP 11] R DUE: Plots : Kumbaya : History of Photo lecture :  
Photoshop Demo : ASSIGN Digital Photo : watch Super 8 or  
How to Draw a Bunny
- 07 [SEP 16] T CRIT: Digital Photo Comp 1 [tiled]: Prosumer/Consumer  
lecture : Plotter Demo : watch Be Kind Rewind : work time
- 08 [SEP 18] R In/Animate lecture : Stop Motion handout : Premiere Demo  
: ASSIGN Stop Animation : watch Alice
- 09 [SEP 23] T Listen Up lecture : Audition Demo : Remixing workshop :  
individual meetings
- 10 [SEP 25] R CRIT: Stop Animation Storyboard
- 11 [SEP 30] T DUE: Digital Photo : OPEN STUDIO : production
- 12 [OCT 02] R OPEN STUDIO : watch ParaNorman or Corpse Bride :  
individual meetings
- 13 [OCT 07] T CRIT: Stop Animation Comp 1
- \*\* [OCT 09] R OPEN STUDIO

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- 14 [OCT 14] T DUE: Stop Animation : Short Film Fest : I'm Trying to Read Here lecture : ASSIGN Credits
- 15 [OCT 16] R CRIT: Credits Storyboard : After Effects Demo : work time
- 16 [OCT 21] T OPEN STUDIO : watch Dr. Strangelove : individual meetings
- 17 [OCT 23] R OPEN STUDIO : use class time for production
- 18 [OCT 28] T CRIT: Credits Comp 1
- 19 [OCT 30] R Quick Release workshop : work time
- 20 [NOV 04] T 23D + Time in Space + Info Arch lectures : ASSIGN Time in Space [Co-Implement or Digital Data] : discuss Medium is the Massage : assign Bierut [ea has 1 chapter to report]
- 21 [NOV 06] R DUE: Credits : > Opening Credits : discuss Bierut : Bodies + Design Writers lectures : Broadsides lecture : ASSIGN Co-Mic : meet with partner
- \*\* [NOV 11] T NO CLASS
- \*\* [NOV 13] R NO CLASS
- 22 [NOV 18] T CRIT: Time in Space Storyboard/Process : watch Roger and Me or This is Spinal Tap : work time
- 23 [NOV 20] R CRIT: Co-Mic Poster Comp 1 + Essay Rough : watch Good Night & Good Luck or V : open studio
- 24 [NOV 25] T DUE: Time in Space : watch Yes Men : work time
- \*\* [NOV 27] R NO CLASS : Thanksgiving Holiday
- 25 [DEC 02] T OPEN STUDIO : watch Beetlejuice or Brazil
- 26 [DEC 04] R DUE: Co-Mic : Co-Mic Relief : Final Crits : Deliver DIGITAL-FILES and PHOTOGRAPHY of all physical work:  
1. Thumb Drive, or 2. Portable External Hard Drive

projects

- 01 Puppet Persona: developing an identity
- 02 Sketch + SketchUp: generating ample imagery
- 03 Plot Development: building a world
- 04 Digital Photo: portrait narrative
- 05 Stop Animation: puppet show
- 06 Credits: kinetic typography
- 07 Time in Space:  
Co-Implement (23D): public time-based worlds installation  
or Digital Data: public time-based data viz installation
- 08 Co-Mic: 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 Digital/Physical: make it real
- 05 SketchUp Demo: 3D modeling tool
- 06 History of Photo: Muybridge and Marey to Gregory Crewdson
- 07 Photoshop Demo: editing tricks
- 08 Prosumer/Consumer: tools, debate on future of design
- 09 In/Animate (Stop Motion): one frame at a time
- 10 Premiere Demo: timeline-based video compiling software
- 11 Listen Up: inventing/remixing sounds
- 12 Audition Demo: when you can't afford Pro Tools
- 13 I'm Trying to Read Here: title/credit sequences
- 14 After Effects Demo: motion graphics, keyframes, filters
- 15 23D + Time in Space: time-based installations
- 16 Info Architecture: knowledge vs. noise
- 17 Bodies + Design Writers: purpose, apply critical theory
- 18 Broadside: print to screen to space to text & back again
- 19 Intro to Information Architecture: data visualization

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.

Project 1 Digital Media II

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, Svanmajer (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) Can utilize additional binding and 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 02]



Project 2 Digital Media II

Sketch + SketchUp

description Visualizing components of the scene

Now that you're familiar with your main character, visualize your puppet and puppet's world using multiple 2D digital/physical mediums.

inspiration Chris Ware (Building Stories), Adam Reed (Archer), 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.

components 25+ total images of well-crafted, adaptable imagery

specs 1) Sketch the puppet/world physically using any 2D medium (ink, pen, vector, paint, crayon, collage, etc.)  
2) Sketch the puppet/world digitally using the 3D tool SketchUp ([www.sketchup.com/learn](http://www.sketchup.com/learn)). To print, File -> Export -> 2D Graphic, or take a screenshot of the isometric model

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).

due FINAL: Class 04 [SEP 04]

## Project 3 Digital Media II

### Plot Development

**description** 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** You might consider combining genres, for example Joss 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

You are being graded on 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 storyboarding and using only black archival ink and pens on Bristol. Take inspiration from successful visualization you came across in your sketch work. The storyboard must be both visual and verbal (hash out dialogue—if any—and explain detailed plot elements off to the side for clarity). Dimensions 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.

Project 3 Digital Media II

specs BW, archival pen and ink on Bristol  
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 and  
decisions in relation to the story you want to tell)  
Be entertaining  
Is detailed, descriptive, and considered a polished piece  
in and of itself  
Be able to discuss/defend your world/plot to classmates

due FINAL: Class 06 [SEP 11]

Project 4 Digital Media II

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, Dorothea 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 16" X 20", 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 16]  
FINAL: Class 11 [SEP 30]

Project 5 Digital Media II

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: Storyboard : Class 10 [SEP 25]  
CRIT: Stop Animation Comp 1 : Class 13 [OCT 07]  
FINAL: Class 14 [OCT 14]

Project 6 Digital Media II

Credits

description Create the opening credit sequence for the commercial film adaptation of your puppet show narrative.

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 Storyboard and 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 15 [OCT 16]  
CRIT: Credits Comp 1 : Class 18 [OCT 28]  
FINAL: Class 21 [NOV 06]

Project 7 Digital Media II

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 CRIT: Storyboard/Process : Class 22 [NOV 18]  
FINAL: Class 24 [NOV 25]

Project 7 Digital Media II

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](http://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)



Project 7 Digital Media II

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  
Sound is required  
Groups of 2

due CRIT: Storyboard/Process : Class 22 [NOV 18]  
FINAL: Class 24 [NOV 25]

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

Project 8 Digital Media II

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),

Project 8 Digital Media II

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]

Workshop 1 Digital Media II

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 09 [SEP 23]

Workshop 2 Digital Media II

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.
  - 4) You have 1 hour to work on your peer's work.
  - 5) 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 19 [OCT 30]