

1 Digital Imaging

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ART 2602 601 Fall 2016 [Graphic Design Majors Only]

Mon / Wed 11:00-1:45 PM [Office Hours: M/W 5:00-6:00PM]

141 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 iterative storytelling. 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) Photo Narrative, 3) Stop Animation Storyboard, 4) Stop Animation, 5) Credits (Kinetic Typography), 6) Animated 3D Model 7) Data Viz 8) Creed Reel; 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]. 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 8 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.

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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 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
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.

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- 01 [AUG 22] M intro course : Intro to Time-Based lecture : Re:Purpose Characterization lecture : ASSIGN Puppet Persona
- 02 [AUG 24] W DISCUSS Mr. Punch : OPEN STUDIO : BRING puppet-making materials : watch Coraline / Edward Scissorhands / Where the Wild Things Are / Beetlejuice
- ** [AUG 26] F DROP DEADLINE (You know, if things aren't going well...)
- 03 [AUG 29] M DUE: Puppet Persona : Class Curated Puppet Show : History of Photo lecture : Photoshop Demo : ASSIGN Digital Photo
- 04 [AUG 31] W Sequential Art + Series Killer lectures : ASSIGN Stop Animation Storyboard : watch The Science of Sleep / Be Kind Rewind : OPEN STUDIO : BRING sketchbook + scene-making materials
- ** [SEP 05] M NO CLASS : LABOR DAY [M/W CLASSES]
- 05 [SEP 07] W CRIT: Digital Photo [tiled] + CRIT: Stop Animation Storyboard
- 06 [SEP 12] M DUE: Digital Photo : In/Animate lecture : Stop Animation handout : Premiere Video Demo : ASSIGN Stop Animation
- 07 [SEP 14] W DUE Stop Animation Storyboard : watch Alice / Fantastic Mr. Fox : OPEN STUDIO : BRING stop animation materials
- 08 [SEP 19] M Listen Up lecture : Audition Demo : Remixing workshop
- 09 [SEP 21] W CRIT: Stop Animation 10+ SECOND SWATCH WITH SOUND
- 10 [SEP 26] M OPEN STUDIO : watch ParaNorman / Corpse Bride : group meetings
- 11 [SEP 28] W CRIT: Stop Animation FULL 60 SECONDS WITH SOUND!
- 12 [OCT 03] M I'm Trying to Read Here lecture : ASSIGN Credits
- 13 [OCT 05] W DUE: Stop Animation : After Effects 2D Animation Demo
- 14 [OCT 10] M CRIT: Credits Storyboard

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- 15 [OCT 12] W OPEN STUDIO : watch Archer / Sin City
- 16 [OCT 17] M CRIT: Credits 10+ SECOND SWATCH WITH SOUND
- ** [OCT 18] T MIDTERM GRADES DUE
- 17 [OCT 19] W Quick Release workshop (Trade Files for 1 class period)
- 18 [OCT 24] M CRIT: Credits FULL 30 SECONDS! : watch The Medium is the Message Interview : DISCUSS McLuhan
- ** [OCT 29] S WITHDRAWAL DEADLINE (If things aren't going well...)
- 19 [OCT 26] W ASSIGN Animated 3D Model : Maya Modeling Handout + Demo
- 20 [OCT 31] M DUE: Credits : Maya Rigging + 3D Animation Demos
- 21 [NOV 02] W CRIT: 2D Puppet Front + Side Views [print out on tabloid] : ASSIGN Data Viz : Info Architecture + 23D / Time in Space lectures : meet with groups
- 22 [NOV 07] M OPEN STUDIO / Animated 3D Model + Data Viz
- 23 [NOV 09] W OPEN STUDIO / Animated 3D Model + Data Viz
- 24 [NOV 14] M CRIT: 3D Model [print out on tabloid] : ASSIGN Bierut [Everyone reports 1 chapter] : OPEN STUDIO : watch 2001
- 25 [NOV 16] W CRIT: Data Viz Pitches : DISCUSS Bierut : Design Writers lecture : ASSIGN Creed Reel / watch Roger and Me / This is Spinal Tap / V / Yes Men / Brazil / Dr. Strangelove
- 26 [NOV 21] M DUE: Animated 3D Model : OPEN STUDIO / Data Viz
- 27 [NOV 23] W DUE: Data Viz : OPEN STUDIO / Reel
- 28 [NOV 28] M DUE: Creed Reel : Final Crits : Deliver DIGITAL FILES and PHOTOGRAPHY of all physical work via USB: 1. Thumb Drive, or 2. Portable External Hard Drive
- ** [NOV 30] W NO CLASS : READING DAY

Cheat Sheet Digital Imaging

projects

- 01 Puppet Persona: developing an identity
- 02 Digital Photo: 3 image portrait narrative
- 03 Storyboard: generate imagery + build a world + pacing
- 04 Stop Animation: Premiere, 1800 clip puppet show
- 05 Credits: After Effects, kinetic typography
- 06 Animated 3D Model: Maya, 3D-2D-3D puppet translation
- 07 Data Viz: making info meaningful in 4D public space
- 08 Creed Reel: passion + commentary compiled with 4D imagery

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 Maya Modeling + Rigging + 3D Animation
- 14 23D + Time in Space: time-based installations
- 15 Intro Info Architecture: data viz, knowledge vs. noise
- 16 Bodies + Design Writers: purpose, apply critical theory

ALCs Digital Imaging

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 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, 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) 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 [AUG 29]

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, 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 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 Tragicomedy or Comical Tragedy of Mr. Punch)

due CRIT: Photos Comp 1 (tiled) : Class 05 [SEP 07]
FINAL: Class 06 [SEP 12]

Project 3 Digital Imaging

Stop Animation Storyboard

description Visualizing the story

Now that you're familiar with your main character, visualize your puppet and puppet's world. 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. Using simple contour lines and 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).

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 a 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 (drawing) 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.
You might consider combining genres, for example Joss

Project 3 Digital Imaging

- inspiration (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), Wheeler (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? 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 Depict 60 frames (Two 30 second iterations:
Draw 1 frame per second)
Black pen/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)
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 05 [SEP 07]
FINAL: Class 07 [SEP 14]

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 09 [OCT 21]
CRIT: Stop Animation Full 60 Seconds : Class 11 [OCT 28]
FINAL: Class 13 [OCT 05]

Project 5 Digital Imaging

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 14 [OCT 10]
CRIT: Credits 10 seconds : Class 16 [OCT 17]
CRIT: Credits 30 seconds : Class 18 [NOV 24]
FINAL: Class 20 [NOV 31]

Project 6 Digital Imaging

3D Animated Model

description Use Maya to translate your puppet into a playful-able, digital 3D equivalent

inspiration Animation Methods
<https://www.youtube.com/user/AnimationMethods>

<http://www.animationmethods.com/scripts.html>

3D Animation Studios
<http://www.animationcareerreview.com/articles/top-100-most-influential-animation-studios-all-time>

USF Tampa 3D Printing
http://avc-dev.web.usf.edu/images/avc_pics/3DPrintingPriceList2015.pdf

Download Free AutodeskSoftware:
<http://www.autodesk.com/education/free-software/featured>

components 1. 2D: BW Front + Side Views / Silhouettes (Illustrator)
2. 3D: Extrude, Photorealistic Texture, Render (Maya)
3. Rigging + Animation (Maya)

specs A. Print on 11 X 14" inkjet on photo paper
1. 2@ 2D Views
2. 5@ different views of the textured 3D model
(thoroughly it show off)

B. 7-10 second 3D animation: .mov
1. The kind of movement/gesture is in keeping with/emphasizes the puppet's personality.
2. Actions must make sense within the puppet's skeletal/muscular anatomical/physiological capabilities.
3. Must thoroughly demonstrate the puppet's complete range of motion (Flex all them muscles, so to speak)
4. Relies only on the puppet (no other outside elements)

due CRIT: 3D Model : Class 24 [NOV 24]
FINAL: Class 26 [NOV 21]

Project 7 Digital Imaging

Data Viz: Time in Space

- 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)

Project 7 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
Topic is somehow relevant to your puppets' worlds

due Group Meetings : Class 25 [NOV 16]
FINAL: Class 27 [NOV 23]

Project 8 Digital Imaging

Creed Reel

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 from this class, create a reel remixing the four videos and infused with original design commentary that is somehow related to evaluating the concepts/processes/mediums/work that you've investigated this semester.

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) REEL: Produce a 4D digital collage with spoken word.

Project 8 Digital Imaging

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
- Relates to some aspect of design

REEL:

- 1 minute
- Must remix your visual work (think blender)
- Includes all 500 words of your essay in a performative voice over
- Sound design: Play with readability vs legibility of speech and other remixed/paced sound. The reel must include other remixed and paced sounds aside from the spoken word.
- Remixes only 4D work from this class: Stop Animation, Credits, 3D Animated Model, Data Viz

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

Project 8 Digital Imaging

(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), 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)

due FINAL: Class 28 [NOV 28]

Workshop 1 Digital Imaging

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 (Radium), 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 08 [SEP 19]

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 2 hours 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 17 [OCT 19]