

1 Concepts & Practices II

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ART 2203C Concepts & Practices II  
Sect 602 Spring 2014

Tues / Thurs 6:00-8:50p [office hours by appointment, HBR 210]

103 Harbor Hall

description Now that you've been exposed to a variety of mediums, outlets for formal and conceptual research, and processes for thinking and making, it's time to plant those stringent design-seeds and watch the designer-soul grow. Scott McCloud warns us that the artist's path of [self] discovery begins by selecting the shiniest red apple. Then this means we're after an expedited bite into the core: Ideas and Purpose. Here's a hint: It's not money, love, or fame. As a culminating foundations class in preparation for a juried entry into USF's Program in Graphic Design, you should know 1) Design can't save the world, designers can. The artists are prophets. 2) Anyone without a raison d'être, will find this a difficult course.

deliverables Complete an original, cohesively themed, body of work  
Supporting written Artist Statement or Manifesto  
Original Folio and Presentation of artwork

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].

\* You get 3 absences, no questions asked. Collect them, 4 absences = Drop 1 letter grade, 5 absences = Fail. Bring any missed work to following class. If work is not presented on the next attended class period, you will not receive credit for the work (meaning a 0). 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

## 2 Concepts & Practices II

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	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.
grading	Thesis = 80%; Participation, Exercises, Development = 20% Basis: inventiveness, theme, coherence, craft, finesse, time management, ideas, content, form, evolution, impressiveness, participation, attitude, attendance * Grades received at culmination of course upon the final and complete portfolio package.
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	Channel Zero, by Brian Wood Graphic Design Thinking, by Ellen Lupton
suggested text	Graphic Design: The New Basics, by Ellen Lupton Zombie Spaceship Wasteland, by Patton Oswalt Portrait of Dorian Gray, by Oscar Wilde Understanding Comics, by Scott McCloud Design Writing Research & GD Thinking, by Ellen Lupton The End of Print, by David Carson Meggs' History of Graphic Design, by Phillip Meggs Forty Posters for Yale, by Michael Bierut The Design of Dissent, Mirko Ilic & Milton Glaser Gig Posters, by Clay Hayes The Calvin and Hobbes 10th Anniversary Book, by Watterson Barnbrook Bible, by Jonathan Barnbrook The Making of the Wall, by Gerald Scarfe Things I Have Learned in my Life So Far, by Sagmeister Wall and Piece, by Banksy

### 3 Concepts & Practices II

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.

Additional materials will be assigned on a per project basis to keep costs down. In addition to the materials purchased in your mandatory kit, you will need portable digital storage.

Mandatory Kit: The Art Supply Store, 2429 Central Avenue

#### Art Arsenal:

18 X 24 newsprint pad  
5 sheets each of 22 X 30 Rives BFK  
tracing paper pad (11 X 14)  
sheet of mylar/duralar (22 X 30)  
pad of kraft paper (18 X 24)  
pad of black Artagian (9 X 12)  
bristol paper (9 X 12)  
india ink  
can of Montana black spray paint  
8oz acrylic black speedball screenprint ink  
vine charcoal (3 sticks)  
archival black Pigma Micron felt tip pens  
black conte crayon  
2oz tube of Golden black acrylic paint  
2oz tube of Golden white acrylic paint  
roll of artist tape  
roll of clear packaging tape  
8oz pva glue  
package of #11 xacto replacement blades

More supplies TBA.

4 Concepts & Practices II

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.

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.

5 Concepts & Practices II

- 01 [JAN 07] T intro class : Welcome: Why Are You Here? : Bodies lecture : assign Thesis : assign Exercise One : sign up Groups
- 02 [JAN 09] R **Exercise One: Frame Due** : Style V Substance lecture : watch Exit Through the Gift Shop : assign Exercises Two and Three : assign Manifester readings (Canvas)
- 03 [JAN 14] T **Exercises Two and Three: Creative Brief and Scope Diagram Due** : present : Manifester lecture : assign Research + Written Component : assign Artist Retrospectives
- \*\* [JAN 16] R NO CLASS : SPEND NEEDED TIME RESEARCHING
- \*\* [JAN 20] M NO SCHOOL : MLK
- 05 [JAN 21] T **Research + 1st Draft of Written Due [print out]** : present : Kill Deus Ex Machina lecture : assign Exercise Four
- 06 [JAN 23] R **present Artist Retrospectives : Exercise Four: Conceive First 5 Works Due** : group meetings : propose TRL
- 07 [JAN 28] T **Crit Deliverable 1** : watch The Wall : TRL workshop
- 08 [JAN 30] R Art is Theft lecture : individual meetings : TRL workshop
- 09 [FEB 04] T **Crit Revised Deliverable 1** : Reaction Response : Activist Art lecture : discuss Channel Zero
- 10 [FEB 06] R **2nd Draft of Written Due [print out]** : group meetings to discuss Written + plans for 2nd Deliverable : open studio
- 11 [FEB 11] T **Crit Deliverable 2** : Rockstar Democracy lecture : watch Good Night & Good Luck : TRL workshop
- 12 [FEB 13] R Fabstraction lecture : group meetings to discuss plans for 3rd Deliverable : TRL workshop
- 13 [FEB 18] T **Crit Deliverable 3** : Album Art lecture : watch JR : group meetings to discuss 4th Deliverable
- 14 [FEB 20] R Invent an original design process: DUE End of Class
- 15 [FEB 25] T **Crit Deliverable 4** : Broadsides lecture : watch Brick

6 Concepts & Practices II

- 16 [FEB 27] R group meetings for 5th Deliverable: open studio
- 17 [MAR 04] T Crit Deliverables 1-5 : Guest Critics Jimmy Breen + Alex Maldonado
- 18 [MAR 06] R discuss Graphic Design Thinking : Idea is Everything  
lecture : group meetings for 6th Deliverable : open studio
- \*\* [MAR 11] T NO SCHOOL : SPRING BREAK
- \*\* [MAR 13] R NO SCHOOL : SPRING BREAK
- 21 [MAR 18] T Crit Deliverable 6 : Luba Lukova lecture : TRL workshop
- 22 [MAR 20] R 3rd Draft of Written Due [print out] : prof proofreads :  
group meetings to discuss 7th Deliverable
- 23 [MAR 25] T Crit Deliverable 7 : Worlds lecture : watch Brazil
- 24 [MAR 27] R group meetings for 8th Deliverable : Folios lecture :  
assign Exercise Five : open studio
- 25 [APR 01] T Crit Deliverable 8 : Sequence lecture : watch Dimensions  
of Dialogue
- 26 [APR 03] R group meetings to discuss Exercise Five + 9th Deliverable  
: open studio
- 27 [APR 08] T Crit Deliverable 9 and/or Revisions : open studio
- 28 [APR 10] R Final Written Component Due for Grade [print out] :  
group meetings for 10th Deliverable : open studio
- 29 [APR 15] T Crit Deliverable 10 and/or Revisions + plans for Vessel/  
Exhibit/Presentation : open studio
- 30 [APR 17] R open studio
- 31 [APR 22] T All Thesis Work Due for Grade : 6-7PM Review + Exhibition  
: Work displayed in anywhere in Harbor Hall : Deliver  
DIGITAL-FILES and PHOTOGRAPHY of all physical work: 1.  
Thumb Drive, or 2. Portable External Drive : I will also  
be photographing your work : Return + Pick Up Work 10PM
- 32 [APR 24] R available for individual meetings in my office HBR 210

Cheat Sheet Concepts & Practices II

thesis student-driven work study: emphasis on discovering the artist, developing original ideation, understanding media, processes, and production in relation to content-first design, and commitment to a formally and conceptually unified body of work

exercises

- 01 Frame: define a specific point of view
- 02 Creative Brief: chart out course of action
- 03 Scope: graphically diagram thesis time
- 04 First Five: conceive and plan projects
- 05 Vessel: folio + presentation plans

written

- 01 Artist Retrospective: research/report on assigned artist
- 02 Manifesto: idea + tone = voice AND/OR  
Artist Statement: define a body of work
- 03 Reaction Response: practice written critting skills

lectures

vids

- |    |                      |    |                            |
|----|----------------------|----|----------------------------|
| 01 | Bodies               | 01 | Exit Through the Gift Shop |
| 02 | Style V Substance    | 02 | The Wall                   |
| 03 | Manifester           | 03 | JR                         |
| 04 | Kill Deus Ex Machina | 04 | Good Night & Good Luck     |
| 05 | Art is Theft         | 05 | Brick                      |
| 06 | Fabstraction         | 06 | Brazil                     |
| 07 | Activist Art         | 07 | Dimensions of Dialogue     |
| 08 | Rockstar Democracy   |    |                            |
| 09 | Album Art            |    |                            |
| 10 | Film Broadsides      |    |                            |
| 11 | Idea is Everything   |    |                            |
| 12 | Luba Lukova          |    |                            |
| 13 | Worlds               |    |                            |
| 14 | Folio                |    |                            |
| 15 | Sequence             |    |                            |

ALCs Concepts + Practices II

Academic Learning Compacts

- 01 Demonstrate a clear understanding of the Elements and Principles of Design.
- 02 Develop strong compositional skills using grids and iteration.
- 03 Acquire the ability to distill imagery using positive/negative space and figure/ground relationships to achieve high-contrast, graphic form.
- 04 Implement idea-first design and solve visual communication problems through a shrewd understanding of semiotics and concept/form relationships.
- 05 Learn thinking-techniques that facilitate forced connections, unconventionality, speed, accuracy, originality, investigation/research, and freshness.
- 06 Gain an introductory understanding of typography through the idea of readability and text as image.
- 07 Practice a nuanced understanding of Color Theory.
- 08 Understand sequencing, pacing, repetition, patterns, and multiples.
- 09 Acquire a self-aware, critical sensibility to the student's culture and environment.
- 10 Learn and invent new lo-fi, democratic art-making processes and mediums.
- 11 Gain an understanding of coherent visual vocabulary and systems.
- 12 Begin to recognize 3D and 4D elements through the context of 2D media.



ALCs Concepts + Practices II

- 13 Acquire making-savvy in various mediums including: drawing, pen & ink, digital and alternative photography, collaging and transfers, stenciling, photocopying, printmaking, bookmaking/binding, stop animation, and 2-3D installation.
- 14 Acquire software savvy in Adobe Photoshop and iMovie.
- 15 Practice physical production skills that concern immaculate craft.
- 16 Write clear, effective, entertaining commentary.
- 17 Enable the artist's path of [self] discovery via process-driven platform for critical and meaningful design inquiry.

Assignment 1 Concepts & Practices II

Foundations Thesis Project

description IT'S YOUR TURN!

components The USFSP Graphic Design Foundations Program is a process-driven platform for critical and meaningful design inquiry. The goal of the Foundations Thesis Project is to break new ground while introducing the proposition of a directed study with ample thinkspace.

There are two rules with this new freedom:

- 1) This is not meant to intimidate, fluster, or confuse: Use your instructor, texts, etc. and do not hesitate to get yourself unstuck in the event you get stuck.
- 2) Hit the ground running.

In order to make this work, you must pursue a diligent and systematic approach to process. To this end, various exercises have been designed to stimulate and support your thesis investigation. The chief responsibility for content and execution is yours, and the pursuit is actively and independently self-directed with individualized guidance from your instructor.

- 01 **8-10 Works** (Roughly 1 work per week; 15 weeks/semester)  
A "work" is a conceptually and formally coherent finished physical entity. Your thesis should:
- Investigate a defined conceptual purpose
  - Implement 8-10 original linking ideas on a theme
  - Use at least 3 different mediums
  - Be reflective of a self-researched topic
  - Be a commentary (comments upon said topic)
  - Combine ORIGINAL content with original form

02 **Folio & Presentation**

03 **Written:** Artist Statement and/or Manifesto

specs Impress us: Work evaluated on a high level of expectation  
Thesis topic is relevant to our time  
Has not already been done: must be done differently

due **Class 31 [APR 22] T : Work + Exhibition**  
**[All Work presented & displayed anywhere in Harbor Hall]**

\* For periodic Deliverable due dates, see Schedule

Assignment 2 Concepts & Practices II

Artist Retrospective

description How does that whole Art gig work? Drawing inspiration from the masters, research & report on one of the following artists:

Ray Johnson	Roy Lichtenstein	Jan Svankmajer
Shephard Fairey	Katherine McCoy	Man Ray
Ellen Lupton	Picasso	Toorop
David Carson	Vik Muniz	Brian Wood
Mirko Ilic	Kurt Vonnegut	Albrecht Durer
Bill Watterson	Joseph Kosuth	Robert Crumb
Alan Moore	Elliott Earls	April Grieman
Jer Thorp	Leaster Beall	Carolee Schneemann
Charles Burns	Dorthea Lange	E.Ludwig Kirchner
Jonathan Barnbrook	Maira Kalman	Luba Lukova
Gerald Scarfe	Jenny Holzer	Maya Lin
Stefan Sagmeister	El Lissitzky	Tim Hawkinson
Barbara Kruger	Francisco Goya	Gabriel Orozco
GRL	JR	Jonathan Horowitz
Banksy	Marinetti	Diane Arbus
Chuck Close	Eadweard Muybridge	Kate Bingaman-Burt
Keith Haring	Étienne-Jules Maray	Saul Leiter
Willem De Kooning	Aubrey Beardsley	Kara Walker
Emil Nolde	Max Earnst	Yes Men
Duchamp	Edward Hopper	Guy Bourdin
Hannah Hoch	Paul Sahre	Gregory Crewdson
Jeff Koons	Rodrigo Corral	Cindy Sherman
Kurt Schwitters	William Morris	Michel Gondry
Ed Ruscha	June Paik	Neil Gaiman

components Pecha Kucha presentation [20 slides 20 seconds each]

specs Lots of visuals; slides cannot have text  
No dead time: be prepared with plenty to discuss  
PDF format; to set time go to Preferences --> Full Screen  
Be able to define why this artist's work is important  
Each artist can only be presented once

due **Class 06 [JAN 23] R** : present Pecha Kucha to class

Assignment 3 Concepts & Practices II

Reaction Response

- description In the interest of helping your peers understand something they might have overlooked, along with expanding your abilities to think and talk intelligently about work on an informed, self-aware academic level: React to what you see in the context of what you know. As it relates, draw as many references to any and all aspects of culture as you can. "In the act of placing a barbie thigh on an ugly tomato, this reminded me of Jan Svankmajer's Dimensions of Dialogue, and also Hannah Hoch's collage work..." Think about how this reference relates to the student's work. "...Perhaps this can be used to comment on Paris Hilton..." And finally, what reaction that emotionally elicits from you. "It's people like her that ruin respect for women in our society. She's a cunt who should die of AIDS," [Patton Oswalt]. Selfishness aside, how can you make this student's work even better? Think hard, react fast.
- components 300 words
- specs Will be read out loud during Crit  
Every student receives an RR
- due **Class 09 [FEB 04] T** : You have 30 minutes

Assignment 4 Concepts & Practices II

Written Component: Manifesto or Artist Statement

1) Manifesto

description From Filippo Marinetti and Tristan Tzara to Ted Kaczynski, Adolph Hitler's Mein Kampf to Kalle Lasn's First Things First 2000. And then of course, RIP: A Remix Manifesto by Brett Gaylor. If you're complacent with the world, you should seriously think twice about becoming an artist.

Using the same artistic energy, think of words as your medium.

components 500 words

specs Well crafted language that is reflective of thesis  
Activist Call: IDEA + TONE + ACTION = VOICE

= = =

2) Artist Statement

description Strictly speaking, an artist statement provides descriptive textual clarity in conjunction with an artist's body of work. It is intended to explain, justify, extend, and/or contextualize those decidedly key grounding elements. Why did you do/make this? Unlike the manifesto, an artist statement does not rely on tone or voice. Although it is completely intended for formal necessities, it does not bar us from speaking accurately and poignantly. Address the purpose, ideas, and nature of your work to these more utilitarian ends.

components 500 words

specs Well crafted language that is descriptive of thesis  
Clarification Call: IDEA + CONTEXT = CLARITY

due Class 05 [JAN 21] T : Complete first draft  
Class 10 [FEB 06] R : Revised second draft  
Class 22 [MAR 20] R : Revised third draft  
Class 28 [APR 10] R : Final Composition Due for Grade

Exercise 1 Concepts & Practices II

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 your thesis 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.
- components ± 250 words
- specs Introspective  
Interrogates thesis interests and insecurities  
Handwrite or print out  
Size is up to you
- due **Class 02 [JAN 09] R**

Exercise 2 Concepts & Practices II

Exercise Two: Creative Brief

description Verbalize a course of action.

- components
01. Name of Thesis :
  02. Purpose :
  03. Strategy [how do you achieve the purpose?] :
  04. Target Audience :
  05. Call to Action :
  06. Describe the Composition :
  07. Mediums :
  08. Content :
  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 medium of choice  
Black felt-tip pen  
Graphic treatment of hand-lettering is considered

due Class 03 [JAN 14] T

Exercise 3 Concepts & Practices II

Exercise Three: 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. Graphically diagram your thesis trajectory in keeping with the content of your thesis itself. In other words, the manner in which you construct your scope diagram should be in keeping with the nature of your thesis topic itself.

Information design or data visualization is the field of design that compares sets of information in an effective graphic form. Your task is to chart out your thesis time. This is not busy work; please use this to help yourself.

Work quickly and decisively. Approach this exercise with a definitive course of action even if you plan on changing things later on.

components Time and goals

specs Graphically 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 Class 03 [JAN 14] T



Exercise 4 Concepts & Practices II

Exercise Four: First Five

description The beast is getting warmer. Don't worry, every new idea follows the same initial progression: (1) I don't know what to do, (2) I don't have any way out, (3) I have to do it, (4) Hey, that wasn't so hard!

Now that you've defined your sandbox, let's take those shovels and dig around in it. Conceive and plan your first five projects. How do you visualize your message[s]? If Michel Gondry can produce a film with cardboard [The Science of Sleep], and Alan Moore can force comics to be everything that they're not supposed to be [V for Vendetta], I'm here to inspire you: Go make design DO something.

components Ideas put into action  
Answers: What are you doing? How are you doing it?

specs Individually handmade using media of choice

due **Class 06 [JAN 23] R**

Exercise 5 Concepts & Practices II

Exercise Five: Vessel

description Now that you have a growing body of work, how will you organize it? Devise a physical container that makes sense for your unique thesis work. Curate the entire experience from opening the folio to revealing your work and sorting through its contents. Additionally, consider how and where it will be displayed anywhere in Harbor Hall. This is where you will present it to the juniors and seniors of the Graphic Design Program.

components Folio/Container  
The curated presentation

specs The reveal/experience must relate to thesis work

due Class 26 [APR 03] R : Review plans  
Class 29 [APR 15] T : Finalize plans  
Class 31 [APR 22] T : Final Due for Grade