

1 Media Workshop: Production

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ART 4925 Media Workshop: Production  
Sect 601 Spring 2014

Tues / Thurs 12:00-2:45p [office hours by appointment, HBR 210]

202 Harbor Hall

description "Making for sake of making" is either for when you're first gaining design chops, or if you're Martin Venezky and place Style over Substance. We are neither of these things. It's time to pair your formal skills with idea-eagerness with authorship and [finally] make design DO something. In other words, we will not be doing "schoolwork." Recognizing both your individual and collaborative, written and visual, curatorial and editorial strengths, the entire class will work as a uniminded machine [Classroom as Design Studio] to publish a Design Handbook.

deliverables Complete published [printed and bound] Design Handbook

policy All assignments, critiques, and classes\* are mandatory and participation is expected. Readings are required. All work is due pinned up for crit at the start of class, even if you're absent. Assignments will NOT be accepted by email. Late work is NOT accepted [F].

\* 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 problems. We respond to emails. We do not respond to "Day Before" emails. No grace is extended for computer problems: DO NOT lose your work.

## 2 Media Workshop: Production

No plagiarism. Stealing = failure. Appropriation is not theft. See also, RIP: A Remix Manifesto.

- structure Given the open structure of the class, self-discipline is integral and considered in overall course evaluation. Biweekly Critiques require mandatory participation and Development Exercises are expected to be completed. Class time is to be used for production : Anyone without something to work on will be asked to leave. Bring all ideas and materials to work in class, including readings. Treat every class like an open studio.
- grading Class: Pass [A] / Fail [F]  
Grades received upon completion of book.
- 1] Students, you have the option to "Fire" non-helpful collaborators based on consensus in-class voting. Evidence is necessary. This will result in an automatic F for the student.
- 2] Students, you have the option to "Quit" and pursue a different individual project of my choosing. The best grade you can receive is a C.
- \* Basis: inventiveness, authorship, collaboration, participation, evolution, coherence, craft, finesse, time management, ideas, content, form, attitude, attendance
- documentation Final Class: At the end of the semester, students must hand in ALL relevant digital files [collected digitally]. Photograph all physical work prior to final crit. Bring all physical work to final crit. Documentation required to receive a final grade.
- required text [pick 1 of the following:] GD Thinking, by E. Lupton; Indie Publishing, by E.Lupton; D.I.Y.: Design It Yourself, by E.Lupton; The ABC's of Bauhaus, by E.Lupton; Mixing Messages, by E.Lupton; Skin: Surface, Substance, and Design by E.Lupton; Design Your Life, by E.Lupton; Graphic Design Theory, by Helen Armstrong; Designing For Social Change, by Andrew Shea; Design Culture Now, by Donald Albrecht; Design Life Now, by Barbara Bloemink
- plus Pick one book by Chuck Klosterman

3 Media Workshop: Production

- suggested text Channel Zero, by Brian Wood  
V for Vendetta, by Alan Moore  
Said the Shotgun to the Head, by Saul Williams  
Sex, Drugs, and Cocoa Puffs, by Chuck Klosterman  
Survivor, by Chuck Palahniuk  
Berlin Street Art, by Sven Zimmermann  
Wall and Piece, by Banksy  
Slaughterhouse Five, by Kurt Vonnegut  
Zombie Spaceship Wasteland, by Patton Oswalt  
Culture Jam, by Kalle Lasn  
No Logo, by Naomi Klein  
Looking Closer Series, by Bierut, Helfand, and Heller  
79 Short Essays on Design, by Michael Bierut
- materials Materials will vary on a student-to-student basis. Basic supplies such as newsprint, scissors, cutting mats, and rulers will be available in the classroom. Additionally, you will need portable digital storage, an 18" metal ruler, black archival felt-tip pen, X-ACTO knife + replacement blades, PVA glue, assorted graphite pencils, good white eraser, a [utilized] sketchbook, and personal self-healing mat, for starters. More supplies TBA.
- collaboration Students are required to collaborate in various ways as a reflection of design reality. The number one complaint from professional design studios is that although schools can churn out fantastic student work, these new designers are incapable of working together.
- disability From the Office of Student Disability Services:  
Any student with a disability is encouraged to meet with me privately during the first week of class to discuss accommodations. Each student must bring a current Memorandum of Accommodations from the Office of Student Disability Services, which is a prerequisite for receiving accommodations. Accommodated examinations through the Office of Student Disability Services require two weeks notice.

4 Media Workshop: Production

- 01 [JAN 07] T intro course : Welcome: Broken : Kill Deus Ex Machina  
lecture : assign Handbook : assign Exercise One
- 02 [JAN 09] R **Exercise One: Frame Due** : discuss : assign **Exercise Two:  
Scope Diagram [Due in Class]** : assign Exercise Three and  
Exercise Four : Broken lecture
- 03 [JAN 14] T **Exercise Three: Creative Brief Due** : open studio :  
research period : watch The Wall
- \*\* [JAN 16] R NO CLASS : SPEND NEEDED TIME RESEARCHING
- \*\* [JAN 20] M NO SCHOOL : MLK
- 05 [JAN 21] T **Exercise Four: Section, Chapter, & Case Study proposals  
Due** : discuss, decide, and divvy as a class : cannot  
leave without plan of action : Style V Substance lecture  
: assign Exercise Five
- 06 [JAN 23] R assign Exercise Six : Field Trip: Library
- 07 [JAN 28] T **Exercise Six: Book Scan Due + everyone presents to class**  
: look at handbooks + other relevant texts : assign Book  
Design Team + Book Design Tasks
- 08 [JAN 30] R class mediated Status Report : meet with section groups
- 09 [FEB 04] T **Exercise Five: Chapter Research & Development Due** :  
Chapter Section Teams meet with instructor to Report on  
Chapter/Case Study Research
- 10 [FEB 06] R open studio
- 11 [FEB 11] T **Present: 1st Rough of Book Design** from every Book Design  
Team member : discuss as a class : Revise for Class 15
- 12 [FEB 13] R open studio : watch Brazil
- 13 [FEB 18] T **Critique: Original Chapter Imagery** : Pinup for  
class review
- 14 [FEB 20] R **Critique: Chapter Writing** : Sections meet with instructor

5 Media Workshop: Production

- 15 [FEB 25] T **Present: 2nd Rough of Book Design** from every Book Design Team member : class vote on favorite : perfect design for Class 17 : assign Cover : Book Covers lecture
- 16 [FEB 27] R open studio
- 17 [MAR 04] T **distribute Book Design Template** to class : everyone start dropping in content to be reviewed following class
- 18 [MAR 06] R **Critique: Formatted Chapter Work (imagery + writing + use template)** : present to class : Discuss Klosterman
- \*\* [MAR 11] T NO SCHOOL : SPRING BREAK
- \*\* [MAR 13] R NO SCHOOL : SPRING BREAK
- 21 [MAR 18] T **Critique: 2nd Draft of Formatted Chapter Work** : Sequencing lecture
- 22 [MAR 20] R **Critique: Cover Designs** : revise for Class 23 : assign Publishers & Pitch Team : assign Exercise Seven: Pitch
- 23 [MAR 25] T **Critique: 3rd Draft of Formatted Chapter Work** : **Critique: Revised Cover Designs** : class vote on favorite : Perfect for Class 24
- 24 [MAR 27] R **Review Book Cover** : assign Editorial Team : compile chapter work : **pass book off to Editorial Team** : Book Comping Demo : Book Leader lecture (Title Page, Copyright, TOC, Index, Colophon, etc.)
- 25 [APR 01] T **Critique: Draft of Complete & Edited Book**
- 26 [APR 03] R open studio : assign Exhibitions Team
- 27 [APR 08] T **Critique: Final Complete & Compiled Book**
- 28 [APR 10] R finalize and format for online printer : open studio
- \*\* [APR 14] M **LASTLY DATE TO SEND BOOK TO PRESS: BLURB OR ISSUU OR LULU**  
Have it Express Mailed (approx. 7 days) : 3 Copies

6 Media Workshop: Production

- 29 [APR 15] T open studio
- 30 [APR 17] R Present Exercise 7: Personal Book Pitches to class
- 31 [APR 22] T HANDBOOK DUE FOR GRADE: Complete, bound, 3 Copies  
SCHEDULE  
1:30-2PM Juniors Present Handbook, 2-3:30 Juniors Present  
work from Computer Graphics : all seniors must attend  
3:30PM-5:30PM: Deliver DIGITAL-FILES and PHOTOGRAPHY  
of all physical work: 1. Thumb Drive, or 2. Portable  
External Drive : I will also be photographing your work
- 32 [APR 24] R Senior Thesis Review: 9AM to 1PM, all juniors must attend
- \*\* [APR 25] F Senior Thesis Show? TBA

Cheat Sheet    Media Workshop: Production

handbook    incendiary collaborative production: emphasis is on graphic designers learning to develop an informed, activist voice in the context of usability and original authorship. as first-year, second-semester, design students, this project is intended to orchestrate newly learned typographic and print design skills.

component teams

- 01 Chapter & Case Study Sections: author original content
- 02 Book Design & Page Layout: curate content
- 03 Book Cover: capture core idea
- 04 Publishers & Pitch: sell the book
- 05 Editorial: distill and unify text and visuals
- 06 Exhibitions: presentation of final book

exercises

- 01 Frame: define a specific point of view
- 02 Scope: graphically diagram thesis time
- 03 Creative Brief: chart out course of action
- 04 Section, Chapter, & Case Study proposals: ideas
- 05 Chapter Research & Development: augmented ideas
- 06 Book Scan: visual research, look at lots, share lots
- 07 Personal Book Pitch: your turn

lectures + demos

- 01 Kill Deus Ex Machina: our way OUT of a failed culture
- 02 Broken: collection of failures
- 03 Style V Substance: which one are we interested in?
- 04 Book Design & Page Layout: examples & formal demo
- 05 Book Comping: examples & formal demo
- 06 Book Leader: title, contents, author, colophon, etc. pgs
- 07 Book Covers: idea is everything
- 08 Sequencing: Reveals, pacing, and visual weight
- 09 Pitch: design-writing-research: professional writing

vids

- 01 Brazil
- 02 The Wall

Academic Learning Compacts : Departmental Scripture

CONTENT/DISCIPLINE SKILLS

- 01 Demonstrate the ability to create and develop visual form in response to communication problems, including an understanding of principles of visual organization/ composition, information hierarchy, symbolic representation, typography, aesthetics, and the construction of meaningful messages.
- 02 Possess an understanding of tools and technology. Relevant tools and technologies include, but are not limited to, drawing, offset printing, photography, and time-based and interactive media (film, video, computer multimedia).
- 03 Demonstrate a basic understanding of design business practices, including ability to organize projects and work as a productive creative team member.

COMMUNICATION SKILLS

- 04 Write clearly and effectively: well-organized, well-developed papers.
- 05 Exhibit functional oral communication

CRITICAL THINKING SKILLS

- 06 Solve visual communication problems, including skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes.
- 07 Demonstrate ability in conceptual, logical, and intuitive thinking as applied to graphical analysis.

CIVIC ENGAGEMENT

- 08 Show respect for persons of different cultures, genders, and ethnicities
- 09 Gain experience beyond the classroom working with area cultural or non-profit institutions.
- 10 Recognize the social and ethical responsibility of creating visual design.



Assignment 1 Media Workshop: Production

Handbook

description Deus ex machina: "god from the machine." It's a plot device whereby a seemingly unsolvable problem is suddenly and abruptly solved by the contrived and unexpected intervention of some new event, character, ability, or object. It can be roughly translated as "God made it happen," with no further explanation. Which is how we end up with things like Twilight and college students incapable of graduating past a third grade reading level. What is the "American Machine?"

Broken. AMERICA + SEMIOTICS = FAILED CULTURE  
Your task: Find and slay the deus ex machina.  
How do we work our way out of a failed culture?  
AMERICA + SEMIOTICS = CULTURE JAM

A handbook is a type of reference work, or collection of instructions, that is intended to be carried at all times. Hijacking the purpose of a handbook, and working collectively as a class, you will publish:

**Un-Deus Ex Machina: How to Fix a Broken Culture**

Obviously, this handbook is a poignant parody. Here are three major considerations:

- 1) The book is seen as part of a "Design Briefs" series.
- 2) Ergo, a large portion of the content must directly address a broken visual/linguistic/communications culture. Culture: The arts and other human manifestations of human intellectual achievement regarded collectively. As graphic designers and fine artists, how do you see your discipline specifically, as deteriorating/changing? And then how do you fix/address that? Some suggestions on areas to consider are: language (semiotics, speech patterns, mannerisms, abbreviations, immediacy, messages, typography, etc.), visual communication (fine arts, design, branding, advertising, wayfinding, etc.), production (craft, media), and ethics (values and standards of our industry).
- 3) Case studies highlighting student response/activism.

Assignment 1    Media Workshop: Production

components    3 main sections, 25 chapters, 7 case studies

Front / Back Cover + Spine  
Inside Front / Back Cover  
Front / Back Leader Page(s)  
Title Page  
Authors / Contributors Page  
Contents Page  
Publishing Info  
Colophon  
Forward (written collectively)

content        **Imperative: All imagery and writing is ORIGINAL.**  
Meaning, all visual and verbal content is produced by  
you all. Remixing is allowed.

specs          Size: Decided Collectively  
± 150 pages  
Perfect bound, soft cover  
**Publish: Lulu, Issuu, or Blurb**  
Pitch: To Princeton Architectural Press  
Everyone contributes at least 2 chapters  
Everyone pitches a cover design: Best one wins

objectives    Incendiary collaborative production  
An informed, activist voice in the context of usability  
Original authorship  
Publish quality design

teams          Chapter Section Teams: 3 teams, everyone participates  
Book Design + Page Layout Team: 5 students  
Cover Design Team: everyone participates  
Publishers & Pitch Team: 5 students  
Editorial Team: 3 students  
Exhibitions Team: 2 students

Assignment 1    Media Workshop: Production

final output    Edition of 3 [Lulu, Blurb, or Issuu] perfect bound books  
[1 copy for the department, 1 for me, and 1 for you]

Additional supporting elements like posters and relevant workshops are encouraged, and considered in final evaluation, but not required: Please note, what you get out of this is directly related to how much you put in.

due    **Class 31 [APR 22] T : 3 Copies of handbook + Presentation**  
[Book presented to entire Program in Graphic Design]

\*    For periodic Deliverable due dates, see Schedule

Exercise 1 Media Workshop: Production

Exercise One: Frame

description To frame a subject is to define a specific point of view, often in relation to a much broader range of concerns. Define the subject area of this handbook by explaining what you are NOT doing. Reference standard or generic approaches to the subject in order to define your own position, or indicate the vastness of your topic in order to locate your own point of focus.

Try to think about these questions in doing so:

What is the "American Machine?"

And then, how do we break it? In other words, how do we work our way out of a failed culture?

components ± 250 words

specs Introspective  
Interrogates Handbook interests and insecurities  
Everyone needs to define this for themselves

due Class 02 [JAN 09] R

Exercise 2 Media Workshop: Production

Exercise Two: Scope

description In the year 2050, roughly 30 class periods later, a tally of 8 dead soul-sucking squirrels, or 147 Ramen lunches: And so it goes. How do you plan spending your handbook time? Graphically diagram your handbook trajectory in keeping with the content of the handbook itself. [ie. What is your process-attack, and how long will it take to slay every aspect of the American Machine?]

components Time and goals: May refer to course schedule

specs Collaborative Piece  
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 In class : [JAN 09] R

Exercise 3 Media Workshop: Production

Exercise Three: Creative Brief

description Verbalize a course of action.

- components
01. Name of Book :
  02. Purpose :
  03. Strategy [how do you achieve the purpose?] :
  04. Target Audience :
  05. Call to Action :
  06. Describe the Composition :
  07. Contents [be as specific as possible] :
  08. Mediums :
  09. Tone :
  10. Theme [a theme is the central topic, or subject, ie. "Love"] :
  11. One Sentence Thesis Statement [a thesis statement clarifies the "so what about the theme?", ie. "Love bites"] :

specs Handwritten on 11" X 17" piece of cardboard  
Black felt-tip pen

due Class 03 [JAN 14] T

Exercise 4 Media Workshop: Production

Exercise Four: Section, Chapter, & Case Study Proposals

description Ideas ideas ideas

What is this beast? This exercise will entail you to really investigate any and every aspect of culture. Look at everything from the NYT to Fox News to Mad Magazine to other universities to Chuck Klosterman to the CMAs to your local Pier to AIGA to the Bible Belt to Facebook and Twitter to the FCC to the ingredients on the back of your Yoo-Hoo. What would make good material? Refer back to your creative brief to keep yourself on track. Go for broke. Err on the side of entertaining. This is your culture to fix! The success of your book is directly related to the value of your content. The front-end investment in coming up with original and poignant material will pay off in the end.

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

\* Each Chapter and Case Study must have research to support it. You will be presenting/defending your findings. Class will vote.

specs Present ideas/brief descriptions on 11" X 17" Xerox paper  
Save your research notes

due Class 05 [JAN 21] T

Exercise 5 Media Workshop: Production

Exercise Five: Chapter Research & Development

description Augmented ideas

Now that you have the combined starts of a set of chapters, sections, and case studies, research the every-which-way out of them. The more you know, the more accurately angry you can be.

components

Chapter Title  
One sentence chapter thesis statement  
List of at least 20 items that fall within this chapter  
Examples of visuals (sketch)  
Your resources  
± 250 word Chapter intro  
Step by step How To [fix this "aspect" of broken culture]

specs

Everyone R&D's at least 3 chapters and 1 case study  
8.5" X 11" for each chapter and case study

due

Class 09 [FEB 04] T



Exercise 6 Media Workshop: Production

Exercise Six: Book Scan

description Visual research

Class field trip to Nelson Poynter Memorial Library:

In the interest of looking at lots and sharing lots, take note of anything compositionally or artistically relevant to the design of our handbook. Photocopy, photograph, or scan pages of books. Feel free to venture outside of the "Art" section and catalogue other books. Hijack successful instances of lists & instructions, diagrams, pagination, captions, anchors, headlines, pull quotes, running labels: all design formatting and treatments

components At least 30 successful visual references per person

specs Projected slide presentation of your findings

due Class 07 [JAN 28] T

Exercise 7 Media Workshop: Production

Exercise Seven: Personal Book Pitch

description Publishing Proposal

In a 2-3 page document, create a proposal for a book that you would like to publish. Your proposal should include the following elements:

components

Title

Your title can be clever and edgy (Hand Job) or entirely straightforward (Green Graphic Design or Graphic Design Thinking). But be sure that at the end of the day, your title is obvious. Will someone looking for a book like yours be able to find it on Amazon or via Google search? Having strong key words in your title will help people find it. So if you have a super-clever main title, be obvious in the subtitle (Hand Job: A Catalog of Type).

Author(s)

You? You and a collaborator? Are you confident writing the book yourself, or will you work with a co-author? Are you the editor rather than author, as in a collected volume? What qualifies your team to create this book?

Concept

State this in one powerful, direct, positive sentence. Imagine this as the blurb on the back of the book. Sell your idea.

Audience

Designers? Design students? Graphic designers? All designers? Artists? General public?

Other Books Like Yours

In a single paragraph, discuss a few titles of other books that are similar to yours, and that thus establish that there is a market for your idea. State how your book is different. What are you adding to the conversation?

Exercise 7 Media Workshop: Production

Trim Size + Page Count

Look at books on your shelf. Physically, what books have the physical weight and presence that you imagine for your book? Is your book for reading and holding, or is it a coffee table book?

Your Ideal Publisher

Who would you like to sell your idea to? If you were to pitch this book to an actual publisher, you would relate the title to their list. Are they publishing books like yours? Do you especially admire a particular title?

Contents

Your table of contents should reflect the basic structure of your book. Don't worry about page numbers or how long each section is; just give an idea of section titles and/or chapter titles.

specs 8.5" X 11" document  
Print a copy for me  
Projected presentation

due Class 30 [APR 17] R