

1 Concepts & Practices II

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ART 2203C 691 Spring 2017 [Graphic Design Pre-Majors Only]

Class M/W 8:00-10:45 AM  
HBR 103

Office M/W 2:00-3:00 PM  
HBR 117

description Now that students have been exposed to a variety of physical mediums, outlets for formal and conceptual research, and processes for thinking and making (CP1), it's time to plant those stringent design-seeds, introduce digital media, and watch the designer-soul grow. Scott McCloud warns students that the artist's path of [self] discovery begins by selecting the shiniest red apple [style]. Thus, 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 USFSP's Program in Graphic Design, you should know 1] Design can't save the world, only designers can. The artists are prophets. 2] Anyone without a raison d'être, will find this a difficult course. Seen as a bookend to CP1, students will learn brandalism, activist design, a combination of digital and physical tech, and to not solely rely on the instructor for ideas. Students learn how to develop an original, coherent, and thematic body of work.

deliverables 1) Thesis: The Brandalise Campaign  
2) Written: Artist Statement or Manifesto  
3) Container: Original Folio + Presentation of Work  
4) Process: 10 Weeklies

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 and revisions are NOT accepted [F].

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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/destroy 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. Critiques require mandatory participation. 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 Brandalise Campaign: 50%; Weeklies: 30%; Written: 10%; Container: 10%; Basis: inventiveness, theme, coherence, craft, finesse, time management, ideas, content, form, evolution, impressiveness, participation, attitude, attendance, development.

\* Grades received at culmination of course upon the final and complete campaign package.

documentation Final Class: At the end of the semester, students must hand in ALL relevant digital files [collected via USB]. Photograph all physical work prior to Final Crit. Bring all physical work to Final Crit.

DIGITAL DOCUMENTATION REQUIRED TO RECEIVE A FINAL GRADE.

required text Culture Jam, by Kalle Lasn  
Design Anarchy, by Kalle Lasn  
Channel Zero, by Brian Wood  
The Design of Dissent, Ilic & Glaser  
Graphic Design Thinking, by Ellen Lupton  
Colors, by Tibor Kalman  
Understanding Comics, by Scott McCloud

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suggested text      Graphic Design: The New Basics, by Ellen Lupton  
Zombie Spaceship Wasteland, by Patton Oswalt  
Talk Back, by Ji Lee  
Before I Die, by Candy Chang  
Portrait of Dorian Gray, by Oscar Wilde  
Design Writing Research, by Ellen Lupton  
The Book of Probes, by McLuhan+Carson  
Ray Johnson, by Ray Johnson  
Meggs' History of Graphic Design, by Phillip Meggs  
Forty Posters for Yale, by Michael Bierut  
Gig Posters, by Clay Hayes  
The Calvin and Hobbes 10th Anniversary Book, by Watterson  
Barnbrook Bible, by Jonathan Barnbrook  
Damien Hirst: Pictures from the Saatchi Gallery: 28  
Tablets, by Jonathan Barnbrook  
The Art of D\*Face: One Man and His Dog, by D\*Face  
The Making of the Wall, by Gerald Scarfe  
Things I Have Learned in my Life So Far, by Sagmeister  
Wall and Piece, by Banksy  
Mike & Doug Starn, by Andy Grundberg  
Twilight: Photographs, by Gregory Crewdson  
Scar Strangled Banger, by Ralph Steadman  
It's Beautiful then Gone, by Martin Venezky  
Transmetropolitan, by Warren Ellis  
CO-LAB: Collaborative Design Survey, by Herrmann+Shelley  
Vertigo: A Novel in Woodcuts, by Lynd Ward  
Edward Fella: Letters on America, by Lewis Blackwell  
Graphic Agitation, by Liz McQuiston

materials      Digital: Adobe Creative Suite (Photoshop, Illustrator,  
InDesign, Premiere, Audition, After Effects, Dreamweaver)

Physical materials will vary on a student-to-student  
basis. Basic supplies such as newsprint, scissors,  
cutting mats, and rulers are available in the classroom.

Art Arsenal: AOE Supply, 12908 N. 56th St. Tampa  
Additional Resources: Utrecht, Artist Craftsman, Cheap  
Joes, The Art Supply Store (2429 Central Ave, St. Pete)

portable digital storage  
18" metal ruler  
X-Acto knife + #11 replacement blades  
8oz PVA glue

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assorted black archival felt-tip pens (Micron, Prisma)  
assorted graphite pencils  
good white eraser  
[utilized] sketchbook  
self-healing mat  
18 X 24 newsprint pad  
5+ sheets each of 22 X 30 Rives BFK  
tracing paper pad (11 X 14)  
mylar/duralar (22 X 30)  
pad of kraft paper (18 X 24)  
pad of black Artagain (9 X 12)  
bristol paper (9 X 12)  
india ink  
can of Montana black spray paint  
8oz acrylic black speedball screenprint ink  
vine charcoal  
black conte crayon  
2oz tube of Golden black acrylic paint  
2oz tube of Golden white acrylic paint  
roll of 1" artist tape  
roll of clear packaging tape

More supplies TBA.

key card Please fill out the online forms, then pay on-line.  
HBR 103 Print out both forms bring it to me Wednesday, JAN 11.

[http://www.usfsp.edu/computing/files/2013/06/keycard\\_auth\\_form.pdf](http://www.usfsp.edu/computing/files/2013/06/keycard_auth_form.pdf)

[https://secure.touchnet.com/C20235\\_ustores/web/product\\_detail.jsp?PRODUCTID=3736](https://secure.touchnet.com/C20235_ustores/web/product_detail.jsp?PRODUCTID=3736)

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 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.

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 + environment through activist design.
- 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, Illustrator, InDesign, Premiere, Audition, and Dreamweaver
- 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.

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- 01 [JAN 09] M intro class : Welcome: Why Are You Here? : Art is Theft  
lecture : ASSIGN Brandalise Campaign : ASSIGN Weekly 1  
Rant : READ Manifestering [Canvas]
- 02 [JAN 11] W **CRIT** Rants (read + group discuss) : Activist Design  
lecture : ASSIGN Weekly 2 Brand Research + Campaign Pitch  
+ Creative Brief
- 03 [JAN 16] M MLK: NO CLASS
- 04 [JAN 18] W **CRIT** Brand Research + Campaign Pitch + Creative Brief :  
demo Illustrator + Vectoring : Kit of Parts lecture :  
ASSIGN Weekly 3 Kit of Parts + Poster
- 05 [JAN 23] M **CRIT** Kit of Parts : Broadsides lecture
- 06 [JAN 25] W **CRIT** Revised Kit : demo Photoshop : Photo lecture :  
ASSIGN Weekly 4 Connotative Photography
- 07 [JAN 30] M Open Studio : watch The Yes Men :  
DISCUSS Culture Jam + Design Anarchy
- 08 [FEB 01] W **CRIT** Connotative Photography : demo InDesign : Intro Type  
& Lettering lecture : ASSIGN Weekly 5 Punchline Pamphlet
- 09 [FEB 06] M Open Studio : watch Good Night & Good Luck :  
DISCUSS The Design of Dissent + Colors
- 10 [FEB 08] W **CRIT** Punchline Pamphlet : demo Audition : Listen Up  
lecture : ASSIGN Weekly 6 Sound Bite
- 11 [FEB 13] M **CRIT** Sound Bite : demo Premiere : Intro to Time-Based  
lecture : ASSIGN Weekly 7 Mockumentary
- 12 [FEB 15] W Open Studio : watch This is Spinal Tap :  
DISCUSS Channel Zero
- 13 [FEB 20] M **CRIT** Mockumentary : demo After Effects : Medium is the  
Message interview : ASSIGN Weekly 8 Animated Logo
- 14 [FEB 22] W Open Studio : watch The Wall  
DISCUSS Understanding Comics + GD Thinking

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- 15 [FEB 27] M **CRIT** Animated Logo : demo Dreamweaver + HTML/CSS :  
ASSIGN Weekly 9 Introspective Interaction
- 16 [MAR 01] W Open Studio : watch How to Draw a Bunny : ASSIGN Weekly 10  
Dealers Choice
- 17 [MAR 06] M **CRIT** Dealers Choice Deliverable Pitches : Iterations  
Sprint workshop : ASSIGN Written
- 18 [MAR 08] W **CRIT** Introspective Interaction
- 19 [MAR 13] M SPRING BREAK: NO CLASS
- 20 [MAR 15] W SPRING BREAK: NO CLASS
- 21 [MAR 20] M **CRIT** Revised Five Favorites + Dealer's Choice 1  
(Guest Critics TBA)
- 22 [MAR 22] W **CRIT** Written : ASSIGN Folio + Presentation
- 23 [MAR 27] M **CRIT** Dealer's Choice 2
- 24 [MAR 29] W Review Folio Ideas : Open Studio : watch Exit Through the  
Gift Shop
- 25 [APR 03] M **CRIT** Dealer's Choice 3
- 26 [APR 05] W **CRIT** Written : watch Dr. Strangelove
- 27 [APR 10] M **CRIT** Dealer's Choice 4
- 28 [APR 12] W Open Studio : watch Brazil
- 29 [APR 17] M **CRIT** Dealer's Choice 5 + All Revised Work (10 total)
- 30 [APR 19] W Open Studio : watch Roger & Me
- 31 [APR 24] M Open Studio : watch Waste Land: Vik Muniz
- 32 [APR 26] W **EVERYTHING DUE:** Complete Brandalise Campaign (10 Pieces +  
Written + Folio + Presentation) : Work displayed anywhere  
in Harbor Hall : Deliver **DIGITAL-FILES** and **PHOTOGRAPHY** of  
all physical work via USB : I will also be photographing  
your work : **Return + Pick Up Artwork 9 PM**
- \*\* [APR 28] F USFSP Graphic Design Senior Show



Cheat Sheet Concepts & Practices II

thesis The Brandalise Campaign bookends The Brand Book Project

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

weeklies

- 01 Rant
- 02 Brand Research & Campaign Pitch
- 03 Kit of Parts + Poster
- 04 Connotative Photography
- 05 Punchline Pamphlet
- 06 Sound Bite
- 07 Mockumentary
- 08 Animated Logo
- 09 Introspective Interaction
- 10 Dealer's Choice: Next 5

written

- 01 Manifesto: idea + tone = voice AND/OR
- 02 Artist Statement: objectively define a body of work

lectures

vids

- |    |                           |    |                            |
|----|---------------------------|----|----------------------------|
| 01 | Art is Theft              | 01 | The Yes Men                |
| 02 | Activist Design           | 02 | Good Night & Good Luck     |
| 03 | Kit of Parts              | 03 | This is Spinal Tap         |
| 04 | Intro to Type & Lettering | 04 | The Wall                   |
| 05 | Photography               | 05 | How to Draw a Bunny        |
| 06 | Intro to Time-Based       | 06 | Exit Through the Gift Shop |
| 07 | Medium is the Message     | 07 | Dr. Strangelove            |

workshop

- |    |                   |    |                       |
|----|-------------------|----|-----------------------|
|    |                   | 08 | watch Brazil          |
|    |                   | 09 | Roger & Me            |
|    |                   | 10 | Waste Land: Vik Muniz |
| 01 | Iterations Sprint |    |                       |

Assignment 1 Concepts & Practices II

Thesis: The Brandalise Campaign

description Seen as the counterpart to The Brand Book Project in CPL, instead of developing a brand and identity from scratch, you will repurpose an existing and well-known brand and its identity to critique a meaningful and relevant/timely issue (it can be, but is not limited to something social, political, environmental, cultural, professional, local, global, technological, nutritional, gender, racial, educational, financial, etc). The brand you brandalise should have some connection with your commentary.

You will start by altering the logo into a biting Kit of Parts that can then be used in a variety of activist design pieces, across different mediums, as a means of reaching a variety of audiences. The challenge will be to visually tweak an existing brand in a way that it was never intended, in order to carry on a new purpose, while still maintaining enough pre-existing brand recognition.

How you brandalise, depends on your brand and your commentary. For example, you might hijack the brand's style and apply it to different content, or you might revise the style and apply it to the same or similar content. Any brand, or visual vocabulary, (American Apparel, for example) is made up of ingredients (Helvetica Bold + Black + City Names + candid photography) and the recipe, or rules that bind them (type appears on the packaging but not on the apparel, logotype must lock to upper left using these proportions). Think of your Brandalise Campaign as adjusting the ingredients and/or recipe: add 4x the amount of salt, swap out battery acid for lemon juice, or bake it 19 minutes too long.

specs **1) 10 Works:** Develop 5 Weeklies (#3-9) + 5 Dealers Choice  
A "work" is a conceptually + formally coherent entity  
Each piece must utilize a different medium  
Each piece addresses a different aspect of the campaign  
Your campaign must be an \*informed\* commentary  
Your campaign must be original and timely  
Impress us: Work evaluated on a high level of expectation  
**2) Written:** Artist Statement and/or Manifesto  
**3) Folio & Presentation:** Customized to the body of work

due Class 32 [APRIL 26] W : Final

Assignment 1 Concepts & Practices II

inspiration	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
	Kalle lasn	Tibor Kalman	Victore
	Ji Lee	Candy Chang	Warren Ellis

Assignment 2 Concepts & Practices II

Written Component: Manifesto OR Artist Statement

A) Manifesto

description From Filippo Marinetti and Tristan Tzara to Ted Kaczynsi, Adolph Hitler's Mein Kamph 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.

specs 500 words

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

=====

B) 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.

specs 500 words

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

due Class 22 [MARCH 22] W : Complete first draft  
Class 26 [APRIL 05] W : Revised second draft  
Class 32 [APRIL 26] W : Final

Assignment 3 Concepts & Practices II

Container

description Original Folio + Presentation of Work

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 in Harbor Hall and how you will present it.

specs 1) Folio/Container  
2) The curated presentation

The reveal/experience must relate to thesis work

due Class 24 [MARCH 29] W : Review plans  
Class 32 [APRIL 26] W : Final

Weekly 1 Concepts & Practices II

Rant

description This kind of writing should come from the heart. It should also address a topic that you are well-informed about. Freewrite at length about something that you find unfair, misguided, wrong, broken, overlooked, personal, tragic, trivial, unpopular, sensitive, unbelievable, etc. Deeply consider the content that you choose, as this will become the basis of your Brandalise Campaign for the rest of the semester.

Even if you know the topic very well, research it further. Be like a sponge. Make a database: Collect books, explore songwriting, visit the zoo. Bookmark images and ideas online. Keep a sketchbook. Keep moving. Try building a grid based on dance movements. Making a personal database is like building a library where you can borrow components on demand. Know everything there is know about your topic, so that you are able to fully consider, address, and defend your response from every angle. Brain chasing means tangentially jumping from one idea to the next. Simultaneously make broad and narrow-minded connections. This format not only works well for rants, but you might surprise yourself and make new connections that you wouldn't have thought of before.

Find a vocabulary and writing style that matches your content and tone of voice. For instance, if you are responding to Food Labeling, it might make sense to invent bogus nutritional words, or bastardized certain packaging catchphrases. In other words, your knee-jerk reaction may be to use profanity, and you can, but think twice if it makes sense or minimally how/when you use it.

specs ± 500 words

Introspective

Interrogates personal interests and insecurities

Typography or lettering treatment follows a graphic style that makes sense with your content

due Class 02 [JANUARY 11] W

Weekly 2 Concepts & Practices II

Brand Research + Campaign Pitch + Creative Brief

- description
- A) Choose a brand pairs well with your commentary.
- B) Learn everything there is to know about that brand. This not only includes the treatment of their formal visual identity, how that has changed over the years, and their reasoning behind it, but their footprint as a business, when they started, how they've grown, where they're located, what/who else they own, who they market/advertise to and how (demographic), labor practices, environmental practices, product placement, problems they've had, how much money they make, trouble they've been in, charities they donate to, their annual report, events they sponsor, interesting facts, etc. The more front end research that you do, the more material you have to work with later on.
- C) Brandalise Campaign: How do you combine your brand with your commentary? Explain the reasoning behind your pairing. Then explain how you plan to repurpose the brand towards this new agenda. Sketch this out in a few examples and write descriptions.
- D) Devise a Creative Brief, your course of action:
01. Name of Campaign :
  02. Purpose :
  03. Strategy [how do you achieve the purpose?] :
  04. Target Audience :
  05. Call to Action :
  06. Describe the Compositions :
  07. What is the Content :
  08. Tone of Voice :
  09. Theme [the central topic, or subject, ie. "Love"] :
  10. One Sentence Thesis Statement [clarifies the "so what about the theme?", ie. Love bites"] :
- specs
- Compose 3@ 18" X 24" mood boards or swatches outlining your research findings and plans for parts B, C, and D. Work by hand through accurate drawing, do NOT work digitally. Work large and use the entire space, the pages should be overflowing with ideas.
- due
- Class 04 [JANUARY 18] W

Weekly 3 Concepts & Practices II

Kit of Parts + Poster

description Using the Kit of Parts approach to branding, build a fleshed-out identity package repurposing the currently existing components of your chosen brand in a customized way that you can use and will aid your Brandalise Campaign and commentary. A Kit of Parts is a special term meaning the "visual vocabulary" for a brand, i.e. the ingredients (formal elements) and recipe (rules that bind them). Determine what that vocabulary and rule book is, and come up with a smart way to bastardize it for your activist critique.

inspiration Look at work by Andrew Blauvelt for the Walker.

specs 1] Ingredients: The formal elements (symbols, iconography, typography/lettering, color scheme, patterns, verbal/textual language, movements, sounds, environments, photography, primary/secondary treatments, line weights, drawing style, etc.)

2] Recipe: The rules, or glue, that tells what you do to the ingredients (what icons are used where, margins and placement, sizing and proportions, context, where to buy stock footage, subsidiary usage, etc.)

This is NOT a traditional branding assignment. A single Chermayeff & Geismar mark is NOT what we're looking for. This is a SYSTEM. Systems allow for guided variability. Everything needs to cohere: conceptually and formally. If your chosen brand isn't a Kit of Parts model to begin with, make it more flexible. Refer back to the Brandalise Campaign project sheet for more info.

output Poster that diagrammatically explains the components of your Kit [1: ingredients], and when + how your system applies to your Commentary [2: recipe]

18" X 24" (final=inkjet print on Epson Doubleweight matte)  
Vectored, using Adobe Illustrator  
Clear, concise, and self-explanatory: meaning an outsider could understand the kit/system and apply it  
May only use elements of the brand to describe the brand

due Class 05 [JANUARY 23] M : First Rough (laser, tiled)  
Class 06 [JANUARY 25] W : Revisions (laser, tiled)



Weekly 4 Concepts & Practices II

Connotative Photography

description Pick 5 from the 10 different photographic genres to compose a standalone photographic image that addresses different aspects of your commentary. Pair genres specific to the scene so that it will support the connotations of the image that you are trying to achieve.

Some element of your brandalist kit should appear in the photo. Consider these as stills that would be used in conjunction with typography for a print ad such as in a magazine or billboard. Or if your brand doesn't use photography, consider these as taken by consumers and posted to social media. The content of the photographs should be staged and composed, meaning you have pre-planned and sketched the scene out, gathered the necessary materials, people, and equipment, set the lighting, depth of field, image quality/resolution, hard+soft focus, noise/grain, attempted various camera angles, then edited the image as needed (color balance, dodge/burn highlights + shadows, levels/curves, gaussian blur, spot healing, hue + saturation) using Photoshop in postproduction.

Genres:  
portraiture  
still life  
street  
fine art  
journalistic  
product/white box  
educational/instructional  
action  
nature  
collage

specs 8" X 10", 300dpi, trim flush

due Class 08 [FEBRUARY 01] W

Weekly 5 Concepts & Practices II

Punchline Pamphlet

description This is a small and breezy book of one-liner quips. Its focus is on the writing/language/verbiage. It can be a collection of slogans, dialogue, tweets, headers, jingles, insults, product names, product descriptions, or any other textual opportunities that make sense for your brand and brandalist campaign. Be smart, concise, and witty.

Imagery is paired with the text to enhance its meaning, but doesn't have to mimic the layout of an ad.

specs 1 punchline per page (12 punchlines total)  
16 pages, pamphlet/saddle stitched  
4 pieces of text-weight paper  
Text + Image  
Front + Back Cover  
The imagery used is limited to original photography and/or illustration (no stock or online imagery)  
The typographic treatment makes sense with your brand  
Implements your Kit of Parts where it makes sense  
Considers the visual and verbal pacing/sequencing  
Must be legible  
Must compile in Adobe InDesign

due Class 10 [FEBRUARY 08] W

Weekly 6 Concepts & Practices II

Sound Bite

description Translate your brandalist campaign into the realm of audio. This can take the form of a radio/Spotify/iTunes commercial, podcast, interview, reel, jingle, call-in, sound clips extrapolated from videos, etc.

specs Must deliver your commentary/message via brandalism

If your brand doesn't have an audio imprint, then take cues from the visual identity to define how it would handle its sound identity

Remix all 3: vocals, noise/sound, song/instrument  
Voice Acting: tone/accent makes sense  
Use phone apps to record original sound  
Freesound.org for pre-recorded noises (recommended)  
Keepvid.com to download online vids and strip for sound

Considers directional and ambient sound  
Hi or Low Fidelity  
Takes advantage of Stereo (left + right speakers)  
Recorded at an appropriate volume  
Fakes front/back-end transitions from queued content

Must compile in Adobe Audition  
15 seconds  
.mp3 file

due Class 11 [FEBRUARY 13] M

Weekly 7 Concepts & Practices II

Mockumentary

description	Dealing with footage in a sarcastic way. Options:  A) Investigation behind the bogus-ness of the donations to charities your brand donates to (for example, oil companies that donate to breast cancer research because fracking contaminates the water quality and contributes to higher reports of breast cancer in those areas)  B) Investigation of your issue/commentary with the addition of visual indications that your brand is sponsoring this investigation, or product placement (9 in 10 doctors prefer Zantac, brought to you by Zantac)  C) Investigation behind shady practices of your brand, or inside report (sweatshops, discrimination, contamination)  D) Investigation of how your brand/company got its start and grew to what it is today. (may the bridges I burn light my way)  E) Data visualization that makes the reality/gravity of the facts/statistics more personally meaningful and impactful than a chart or graph  F) Low-budget or sarcastically off-key replication of an existing documentary that's similar or related to your campaign or PR piece produced by your brand.  F) Anything else that makes sense for your brand/campaign
inspiration	Michael Moore, Adam Curtis, Morgan Spurlock, Myth Busters
specs	Sarcastic use of the documentary format 2+ minutes Must compile in Adobe Premiere Remixes original and found (altered) footage and sound Smart transitions/reveals Plays with track layering effects Implements title cards: Type placed in from Illustrator (vector) or lettering placed in from Photoshop (pixel) Lo-fi, Show your bones approach
due	Class 13 [FEBRUARY 20] M

Weekly 8 Concepts & Practices II

Animated Logo

description Take the black and white version of your main brandalised logo or one of the standalone kit marks and animate it in a way that makes sense with your commentary.

inspiration Chermayeff & Geismar & Haviv, Pentagram, 2x4, Mirko Ilic, Paul Rand, Saul Bass, Paul Sahre, Fame, Debbie Millman, Project Projects, The Infantrree, and Sagmeister & Walsh.

specs 5 seconds

Animate the vector in keeping with the brand's identity and your critique of them

You may only work with the vector and no other imagery

Vector is drawn and imported from Illustrator

Must utilize keyframes

Must manipulate individual vector points (merely moving/transform effecting the whole thing will not cut it)

Consider this as a "tasteful touch" you would see in the upper-left corner of a website or on a tv commercial

Loops (start and finish are the logo)

Must contain 1 smart REVEAL (mask)

Centered Composition (don't break the page)

No sound

No filters

4:3 aspect ratio

Export: Quicktime File (.mov)

due Class 15 [FEBRUARY 27] M

### Introspective Interaction

description Using basic HTML and CSS, design an interactive experience that makes us question the traditional services, functions, practices, and/or products of your brand. This could take the form of a game. This could be a revisionist take on the brand's website. It could be a journey of discovery. Whatever experience you choose, make sure that users are actively participating to reveal information (it's not stated all at once), are engaged in the experience (2-way "dialogue"), find the process intuitive (no explanation needed), and learn your commentary through DOING (not you telling them). How do you design information to be interactive, self-evident (don't make us think), yet customize a personal and meaningful user experience? For what it's worth, angry people click more frequently.

help [www.w3schools.com](http://www.w3schools.com)

specs An interactive data revisualization  
Hard-coded website: HTML + CSS  
NO Templates: Wordpress, Carbonmade, etc.  
Can publish locally (don't have to buy domain + hosting)  
2+ levels of hierarchy  
Text and Image  
Functioning Text Links  
Functioning Image Links  
2 distinct type treatments  
"Contact" link that opens to email client  
Divided Spaces using div tags  
Works (publishes, no broken links, looks like it should)  
Sarcastic

-HTML: <link> (connects to CSS), <div>, <h1>, <p>, <br>, <img>, <a href="url">, mailto:

-CSS: id (#), class (.), background-color, color (font), font-family, font-size, border, padding, margin

Code using Adobe Dreamweaver, Text Wrangler, or Coda

Understand how domains + hosting work

Download Firebug to check code in Firefox browser

Understand that sites like Wordpress provide an interface that makes the back-end of coding easier

Continued next page...

Weekly 9 Concepts & Practices II

Hand in digital folder with HTML, CSS, and image files in proper working order (also provide an RTF with a link if you have published the website)

due Class 18 [MARCH 08] W

Weekly 10 Concepts & Practices II

Dealer's Choice: Next Five

description Now that you've clearly defined your sandbox, dig around in it. Conceive and plan your next five projects from scratch (meaning, no prompts from the professor). How do you deliver your commentary/message in a way that you haven't already explored? 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.

Put ideas put into action. Design = Arsenal

Size + Medium is up to you: however you must explore new mediums or combinations of mediums. You can use previously used mediums but you must use them in a different way

Must implement your brandalist kit  
Your commentary must be self-evident

specs Map out your plans on 18" X 24" poster  
Must Answer: What are you doing? How are you doing it?

due Class 17 [MARCH 06] M : Pitch Plans  
Class 21 [MARCH 20] M : Dealer's Choice 1  
Class 23 [MARCH 27] M : Dealer's Choice 2  
Class 25 [APRIL 03] M : Dealer's Choice 3  
Class 27 [APRIL 10] M : Dealer's Choice 4  
Class 29 [APRIL 17] M : Dealer's Choice 5



Workshop Concepts + Practices II

Iterations Sprint

description Timed ideas, and go

Pick one of your favorite dealer's choice ideas.

- specs
- 1] Come up with 5 variations of your idea: 10 minutes
  - 2] Group Discussion (pairs): 10 minutes
  - 3] 5 new/revised iterations: 10 minutes
  - 4] Self editing, narrow down to top 3: 5 minutes
  - 5] Group Discussion (pairs), narrow down to 1: 5 minutes
  - 6] Refine: 5 minutes

due In Class