

21st Century Publication Design Project One

Modern/Post-Modern Concertina

Also called an accordion book, the concertina is a book made by folding a single sheet and typically utilizing a zigzag fold. This form allows the reader the possibility of sequentially accessing the content by reading a series of panels or pages. It also has the potential to be experienced in a way similar to a poster. Because the form doesn't have a binding, orientation isn't necessarily prescribed and care must be taken to build visual cues into the design that will help the reader to access the content in a logical way.

The content of this book will feature two, contrasting, designers. You will communicate their work through both text and image by showing examples, presenting their own words and words written about them. You will also create an original "mash-up" or "metamorphosis" composition that explores the contrasting styles of the two designers.

Process

1. Research your two designers.

- conduct research and produce visual/verbal content appropriate for the subject and purpose
- don't limit yourself to online sources. Remember, your project has a print workflow so resolution must be appropriate for print. Consult books and periodicals at the library and through UB
- information presented can be an overview, focus on a specific period, concentrate on a particular design genre or explore a theme that you see recurring in their work

2. Develop a organizational structure and visual hierarchy.

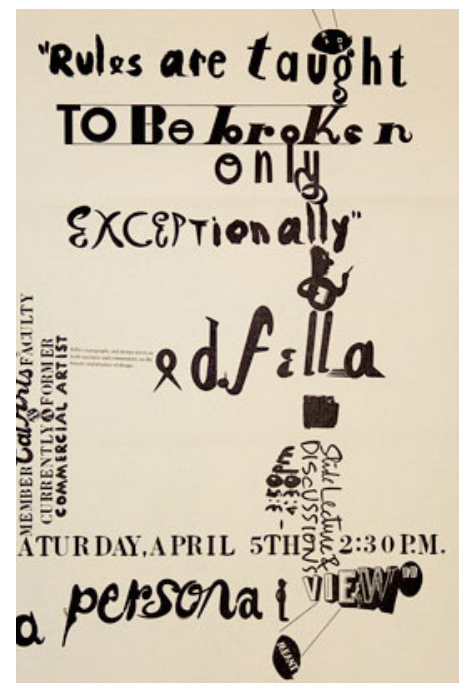
- consider the number of potential panels, determine columns and grid units.
- create a logical system for presenting the two contrasting subjects. Consider chronological or thematic means of organization
- how will the reader experience the content within the context/possibility of the accordion format? Parallel? Front to back? Alternating?
- Use two typefaces from an extended font family. Create paragraph/character styles and apply typographic treatments consistently

3. Write a group manifesto: "We Are Graphic Designers!"

- An art/design manifesto is a public declaration of the intentions, motives, or views of an artist or artistic movement
- Themes include the need for revolution, freedom (of expression) and the implied or overtly stated superiority of the writers over the status quo.
- The manifesto gives a means of expressing, publicizing and recording ideas for the group of artists/designers

4. Create a thematic mash-up or metamorphosis composition

- assimilate the contrasting styles of your two designer subjects into your own graphic design practice
- use your group manifesto for typographic content and aesthetic inspiration
- content of the imagery and graphics must be original
- there are no typographic or formal restrictions for this aspect of the project. Experiment with orientation, pages vs. poster; formal vs. informal, modern vs. post-modern, construction vs. deconstruction



Final Presentation

1. Use both comprehensives and critique as a basis to work up completed project.
 - Final presentation will be of a single folded accordion book.
 - Books will be 9.75x30" and constructed according to the model demonstrated in class.
 - One side will provide information about the subjects and the reverse will be an original composition that explores the themes stated above

Schedule

- Feb 2 Syllabus. Introduction of Project One.
Homework: Research your subject. 50 thumbnails of layout and composition.
Create Style/Concept boards
Read *Syntax and Communication* Handout. Answer Questions in your workbook
- Feb 4 **Due Today:** Research/Concepts. Individual Critiques. Work Day.
- Feb 11 **Due Today:** Manifestos must be ready for presentation at the beginning of class.
Documents must be typed, printed out, include your names and be signed
- Feb 13 Work Day.
Homework: Color Concertina Comprehensive.
- Feb 16 **Due Today:** Full-scale color comprehensive of book for group critique. Project must contain ALL information and be completely constructed.
- Feb 18 Work Day.
- Feb 23 Work Day.
Homework: Complete final concertina.
- Feb 25 **Due Today:** Concertinas for group critique. Submit Workbooks for Grading.

Syntax and Communication Homework Questions

- How is a typographic sign visually dynamic?
How do "word signs" relate to representation?
What are interletter relationships?
How does typographic form become lively?
What spacing concerns are raised by the orientation of lines of type?
What three variables govern the relationship between column and margin?
What three factors affect eye movement across the page?
What are some ways that contrast can be used in formatting columns?
What is typographic space? What is its structure?
What is visual compensation?
In typographic problem solving, what does the designer create?
What is a visual hierarchy?
What are counterpoint and counterpart relationships?
What are questioning and answering forms?
Describe visual punctuation, accentuation and typographic joinery.
What is ABA form? How does it improve the communications experience?
How is proportion defined in ABA form?
What is visual correspondence?

Modern

Jacqueline Casey
Max Bill
Armin Hofmann
Josef Muller-Brockmann
Siegfried Odermatt
Paul Rand
Bradbury Thompson
Herbert Matter
Massimo Vignelli
Otl Aicher
Ladislav Sutnar
Lester Beall
Theo Ballmer
Anton Stankowski
Rudolph de Harak
Emil Ruder
Hans Neuberg
Karl Gerstner
Wim Crouwel
Lance Wyman

Post-Modern

Katherine McCoy
Paula Scher
Wolfgang Weingart
April Greiman
Ed Fella
Neville Brody
Tibor Kalman
Rudy Vanderlans
Jeffery Keedy
David Carson
Tomato Design UK
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Josef Muller-Brockmann

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Herbert Matter

Massimo Vignelli

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Ladislav Sutnar

Lester Beall

Theo Ballmer

Anton Stankowski

Rudolph de Harak

Emil Ruder

Hans Neuberg

Karl Gerstner

Wim Crouwel

Lance Wyman

Katherine McCoy

Paula Scher

Wolfgang Weingart

April Greiman

Ed Fella

Neville Brody

Tibor Kalman

Rudy Vanderlans

Jeffery Keedy

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