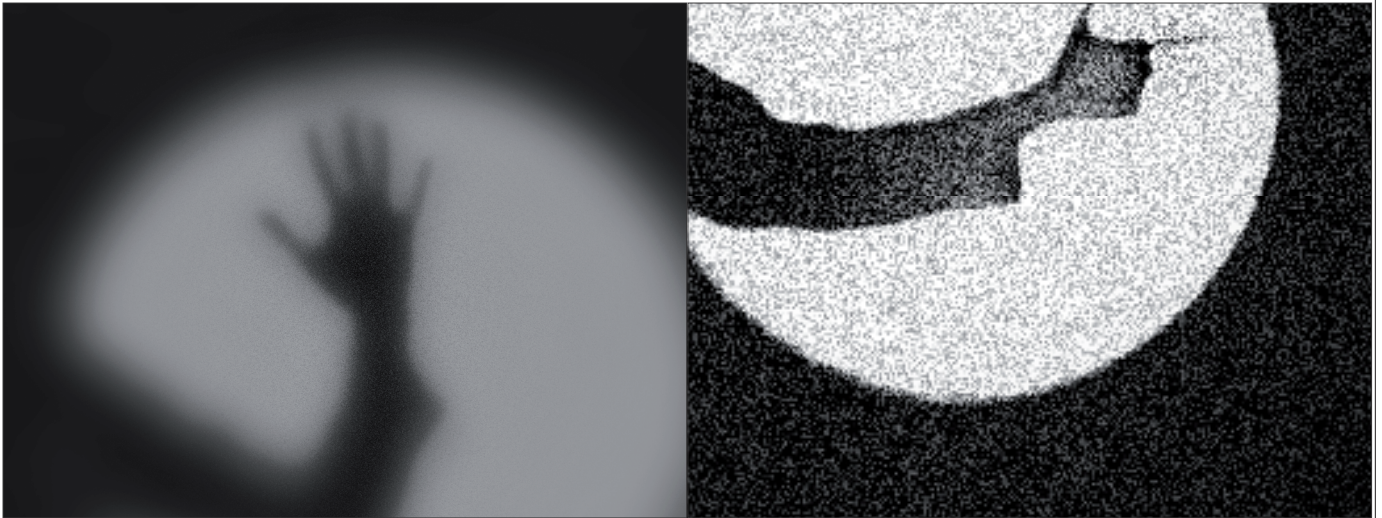


rethinking signs INTRODUCTION

watch video at, <http://www.youtube.com/watch?v=7y6sXYAyAUE> (also listed/linked on class website)



laurie anderson's "o superman"

Turning around accepted images and meanings is a reoccurring theme in [Laurie] Anderson's work. In the video "O Superman," which was occasionally shown on MTV, along with being performed live on the United States Live, Parts I-IV tour in 1979-83, Anderson's waving hand refers to the image of a hand raised in greeting on the Pioneer spacecraft. Anderson uses this image to signify ambiguity of communication--"in our country, good-bye looks just like hello," similar to the way the Cheyenne Contraries--warriors who rode backwards, said "hello" for "goodbye" (Lippard, 201). In using paradox, collage and reflexiveness, she explores her obsessive fascination with language and its failure to communicate our most basic fears, longings, and sensory impressions. Much of Anderson's work suggests William S. Burrough's cut-up methods. Cut-ups in literature is a notion in which the work of randomly selected writers can be cut up, juxtaposed, and "sampled" in a form of collage writing.

Laurie Anderson & Feminist-Postmodernist Representations: Can oppositional avant-garde performance make a difference in mass culture? A.S. Van Dorston, May 1991

source: design elements, a graphic style manual, timothy samara, rockport publications, 2007, page 77

rethinking signs INTRODUCTION

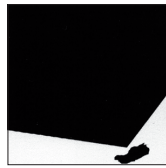
Interplay Makes a Message Forms acquire new meanings when they participate in spatial relationships; when they share or oppose each other's mass or textural characteristics; and when they have relationships because of their rotation, singularity or repetition, alignment, clustering, or separation from each other. Each state tells the viewer something new about the forms, adding to the meaning that they already might have established. Forms

that appear to be moving, or energetic, because of the way they are rotated or overlapped, for example, mean something very different from forms that are staggered in a static space. ■ The simplicity of abstraction belies its profound capacity to transmit messages on a perceptual level that is very rarely acknowledged by viewers intellectually—flying below their radar—but which they feel and understand nonetheless. Manipulating such base

perceptions—in concert with whatever representational or pictorial content might be included—offers the designer a powerful medium for communication.



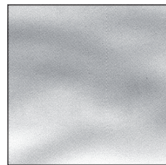
enrage



intimidate



unite



drift



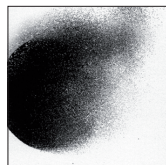
dabble



argue



settle



migrate



consider the fact that you are currently reading
between the legs and feet of a sign:
if you want to renew our attention to this sign
does it make more sense to...

A. rework familiar/expected words (verbs) like:

cut?
spit?
immigrate?
extend? reject?

or

B. make opposites/contradictions

do the work like:

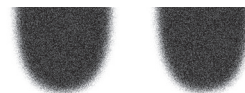
unite?
marry?
glue?
reduce?
desire?

rethinking signs PROJECT OVERVIEW

In this project you will be using the static symbols: "Helvetica Man & Helvetica Woman" as your material. You will cut up one or both into 5 to 20 pieces and rearranging them into "active" forms, representing verbs ~~instead of nouns, places or in this case: "restrooms"~~.

YOUR GOAL IS TO BRING NEW MEANING TO THESE IMAGES.

Brainstorm a list of at least 20 verbs that you can choose from to visualize in a creative or unusual way. i.e.: scrunch, tilt, babble, radiate, thump, flip, sizzle, dangle, impeach, thwart, giggle, chide etc.



DESIGN 4

rethinking signs PROJECT

part one:

Print out several copies of the images provided and experiment with cutting them up in different ways: i.e.: exaggerated angles, systematic increments, horizontally, vertically, diagonally, etc.

Take advantage of the fact that you have choices between crisp and grainy reproductions. Make use of the ones that will do the best job of reinforcing your idea.



MAKE A TOTAL OF 4 PRELIMINARY CUT & PASTE SKETCHES.

Don't think too much at first. Lay out the cut up scraps of paper and push them around. First be an observer. Don't try to control the meaning. What does it mean this way? Shuffle it around. What does it mean that way? Then tweak it until it starts to suggest one of your verbs in a way that will be interesting to you and your audience.

Remember you want to convey your idea through abstract suggestion, not literal illustration.

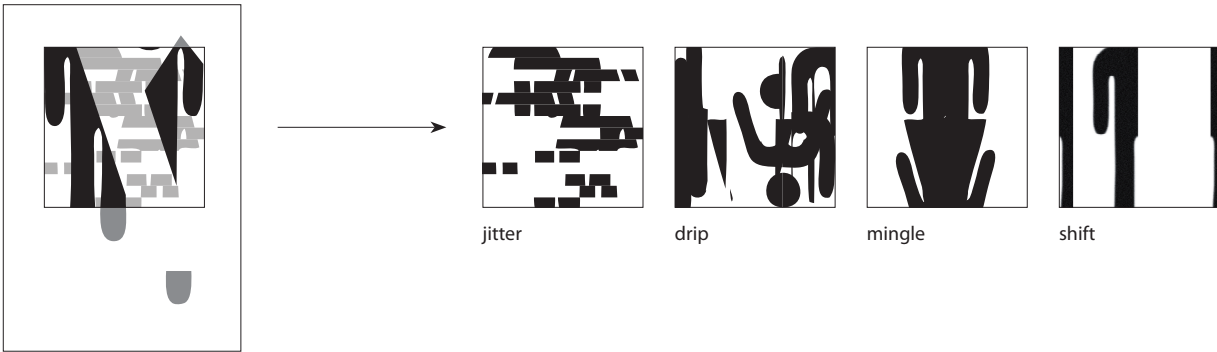
rethinking signs PROJECT

part two:

On a white piece of paper with 5" x 5" preliminary guideline / sketched border...

...recompose the cut pieces using rubber cement or gluestick. Consider the edges and composition. When finished, make a photocopy and cut down to 5" x 5". bring both the original and copy to class.

(we will mount after revisions.)



rethinking signs REVISIONS

rework, recreate or refine 4 designs based on feedback from class critique — existing designs or new ones.

formally: Your goal is to create compelling and unique compositions that actively engage the viewer. Work with figure/ground, rhythm, line, balance, direction, symmetry, asymmetry and the rest of the elements and principles of design. Without them you'll be lost. (Look them up from your previous course material and keep a written list with you for each of our classes.)

conceptually: Your goal is to investigate whether or not it is possible to create abstract representations of verbs out of concrete representations of nouns.

Avoid overly representational imagery. Don't animate the figures: i.e.: the Olympic symbols.

(When you cook you don't make a great soup by stacking up and creating a snowman out of onions do you? Instead you chop them up and mix them with similar and contrasting tastes.)

Don't overstate the obvious. Mix and match to bring out something unique and unexpected in your approach to this project.

technically: Remember to print the figures at 100% before you start cutting. You may use one or more figures in a composition. You may use less than one figure in a composition. Just be sure it is an active composition! (not just "stuff" on a "background").

Mount final on Black "Bainbridge Brand" Illustration Board: 9 x 11 inches with 2 inch borders on the top, right & left sides. Flap and label per syllabus requirements.

Use "Super 77 Spray Mount".
Read and follow the "Cutting Rules" and "Mounting Instructions" posted on the website.

subjective vs. objective INTRODUCTION

Develop two typographic compositions based on content from the New York Times. Choose two articles for the content of your composition (at least one must be from the front page). All elements of the masthead and the two news items (text, captions, photographs) will be recombined to form a new single page layouts. Choose stories that will make an interesting juxtaposition; draw on irony, humor, and/or paradox.

pedagogical purpose

- formal experimentation of compositional elements unique to publications (columns, headlines, masthead, halftones).
- experimentation with type size in relation to line length & leading
- exploration in grid development
- introduction to objective v. subjective representation

project parameters

Compositional elements unique to journalism are to be the subject of formal experimentation. In addition, each composition should experiment with type size in relation to line length and leading. Compositions should demonstrate your understanding of typographic contrast, typographic texture, and typographic rhythm.

composition one:

Straightforward 'objective' presentation stressing organization, clarity, legibility, and correct grid form. Composition will be type only (no photographs), with no bleeds. All type must be horizontal.

composition two:

Develop your own grid as an organizational system that becomes the base structure for a 'subjective' interpretation of the information presented in the first composition. Your grid may not be based on 12 or 14 point leading.

size

both compositions will be a double spreads: 19 x 11.5 inches (each page of the spread is 9.5 x 11.5 inches). Size based on The New York Times Magazine.

subjective vs. objective TYPOGRAPHIC TERMINOLOGY

www.thinkingwithtype.com

<u>anatomy</u>	<u>general terms</u>
baseline	typeface
x-height	font
cap height	uppercase
stem	lowercase
bowl	point size
serif	classification (old style, transitional, modern, egyptian, sans serif)
ascender	styles (roman, bold, italic, oblique, black, condensed, expanded, small caps)
descender	kerning
ligature	letter spacing
finial	leading
terminal	alignment
spine	- justified
cross bar	- flush left
counter	- flush right
	- centered
	vertical alignment
	hierachy
	paragraphs