

Mary Ann Begland • College of Imaging Arts & Sciences

Faculty Learning Community

Portfolio: Type Dominant Project within Editorial Design

Table of Contents:

Description of Project

Proposals for Project
Project Description, Summary & Assessment
Evaluation of Project by Students
Examples of Completed Project

Course Syllabus & Sample Assignment Sheet

Articles from NY Times used for Editorial content

Presentation Notes

Outline
Power Point Slides

Faculty Learning Community Assessment /Information Forms

Beginning
Mid-Year
Final

• Academic Year 2001-2002

FW: questionnaire

Subject: FW: questionnaire

Date: Tue, 18 Sep 2001 23:32:35 -0400

From: MaryAnn Begland <mabfaa@ritvax.isc.rit.edu>

To: ssldc@ritvax.isc.rit.edu

From: MaryAnn Begland <mabfaa@ritvax.isc.rit.edu>

Date: Tue, 18 Sep 2001 23:24:09 -0400

Hi Susan,

For some reason, I couldn't seem to copy my course objectives and paste them into this document. Will attempt to send them separately. If that doesn't work, I'll simply bring them along on Thursday!

Thanks for making this easier.

Mary Ann

Faculty Learning Community
Pre-Survey for Participants

Name: Mary Ann Begland Academic Rank: Associate Professor

Department Graphic Design Phone Number 475-2625 home 586-1175

College CIAS E-Mail: mabfaa@rit.edu

Number of years employed as a full-time teacher (visiting or tenure track) at RIT: 20th year

1. Degrees Institutions Dates

Duke University 1958-60

Chicago Art Institute summer 1959

B.Sc. Ohio State 1962

M.A. Kent State 1968

M.F.A. Kent State 1982

2. Professional History

Positions and/or Ranks	Institutions	Dates
Art Teacher	Akron Public Schools	1962-1966
Assistant Professor	Kent State University School	1966-1967
Part Time Faculty	Texas Tech University	1967-1969
Part Time Faculty	Kent State University	1974-1976
Assistant Professor	Kentucky State University	1976-1977
Designer	Trumpet in the Land Theater	1977-1978
Graduate Teaching Fellowship	Kent State Univ.	1978-1981
Assistant Professor	Kent State	1981-1982
Associate Professor	R.I.T.	1982-present

3. Briefly describe the nature of your current teaching responsibilities. Include your learning objectives from one of these courses as stated in your syllabus for that course.

Two sections of our Sophomore Graphic Design Core: a year long sequence of three courses - Typography I, Type & Image, & Time-Based Design. Each of these courses (taught sequentially, one each quarter) are comprised of both a studio component which includes lecture, work-in-progress, and critiques as well as a lab component in which students work on assigned projects while learning appropriate software such as Quark XPress and Flash. This series of courses is especially challenging as the course content is so comprehensive - including typographic information, historical context, the use of graphic imagery, technical skill, critical thinking, semiotic considerations and design sensibility.

I also teach each quarter a senior level graphic design course which works with an upper level applied photography class. In these classes each design student is teamed up with a photo student and they work on each assigned project together - from concept development, through art direction, photo shoots, layout, digital output, & presentation. Fall quarter is Advertising Design - with Advertising Photo; in Winter it is Editorial Design with Editorial Photography, and in Spring it is Editorial with Fashion Photo. In each of these three courses - although the design and photo classes are actually separate courses -

the photo faculty member and I teach as a team. Our two classes meet together, work together, and are evaluated by both of us. These are very exciting classes to teach and the results are usually wonderful.

4. Indicate your reasons for wanting to participate in this community.

Teaching is, for me, the single most important part of my job. It is where I feel I can make a difference and contribute most to my students. I welcome the collegial aspect of this community and the potential it has to positively impact the teaching/learning environment and scholarship within the Institute.

5. Describe particularly innovative teaching activities in which you have been involved (e.g. efforts to improve teaching, development of curricular materials, etc.).

Team teaching with faculty from another department - graphic design and applied photography. See above (question 3, paragraph 2) for more detail.

6. Indicate two or three of your most pressing needs regarding teaching.

Maintaining reasonable class size or having an assistant to help with large or especially demanding classes.

Software support and availability.

7. Part of this program is an individual teaching project pursued by each participant. At this time, what area of interest do you wish to pursue? (Some suggestions are listed below. You may change directions as you learn more about the Program.)

Expanding team teaching & incorporating writing by involving another class from another college - one that makes sense professionally - ie. graphic designers and photographers work together professionally on a regular basis. They also work with writers. Why not begin to explore working together now, learning from one another, and appreciating each other's disciplines.

Problem-based learning Teaching styles Incorporating writing

Service learning Team teaching Reading skills
Cooperative learning Using diversity in teaching Questioning
Active learning Leading discussions Educational games
Experiential learning Teaching critical thinking Assessment/evaluation

Group learning Humor in the classroom Authentic assessment
Learning styles Case Studies Student portfolios

8. Part of this program involves working with a faculty member of your choice. Although you need not have a particular person in mind at this time, in what ways would you take advantage of this opportunity and how do you see this aspect of the program as being helpful to you?

It goes without saying that if I am participating in team teaching, the other team teacher needs to be involved. Certainly it would be important to have the advice, feedback, and suggestions from someone else so directly involved. I have already asked the photo faculty member with whom I will be teaching Winter Quarter and he agreed without hesitation. The great thing will be that the advice and feedback will be constant and candid!

9. Part of this program involves working with a student consultant of your choice. Although you need not have a particular person in mind at this time, in what ways would you take advantage of this opportunity and how do you see this aspect of the program as being helpful to you?

I do have a particular student (or very recently former student) in mind. Several years ago he was a student in the class in which I plan to do the project. Vinnie has just completed a Master's degree in Printing and is currently teaching as Adjunct faculty. I know he would be an outstanding resource person, could offer meaningful insight - from both a printer's perspective but also as a former student. Also, this surely would be an opportunity for Vinnie to dialogue with experienced faculty - and offer him some of what adjunct faculty should get but seldom do - that sense of collegiality and being part of a community of teachers who continue to be learners.

10. What do you think you can contribute to the program (for example, certain teaching knowledge or experiences)?

Experience in team teaching.

Connecting with students as individuals, not just members of a class.

11. Briefly state your philosophy of teaching (or append it to this document).

To help, assist, "teach" students in such a way that they will continue learning on their own...

To reach students so that they are open to finding within themselves a passion for their work...

To offer students the experience of working together and in so doing, instill in them a regard for one another and an appreciation of what can be accomplished by effective communication and collaborative activity.

12. Please indicate anything else you wish regarding your involvement in this program.

Still thinking.

Participant's Signature

Mary Ann Begland
9/18/01

Subject: course objectives

Date: Wed, 19 Sep 2001 00:02:04 -0400

From: MaryAnn Begland <mabfaa@ritvax.isc.rit.edu>

To: ssdlc@ritvax.isc.rit.edu

Susan,

Here are the objectives and rationale statement - which is probably more revealing than the formal objectives. I fear that the objectives have become watered down ever since we had to make them "measurable" and state them in the format of "the student will be able to"...

C. Objectives:

At the end of the course the student will be able to...

1. analyze and interpret the author's text and ideas for assigned articles.
2. identify various magazine formats and other vehicles for editorial design.
3. develop effective relationships of image, type and layout to point of view
4. develop appropriate concepts for editorial design.
5. design work that is creative, perhaps even provocative
6. use effective time management.
7. display evidence of a working relationship with a photographer.

II. Rationale Statement

Graphic designers often are involved in the layout and design of editorial pieces. Particular considerations must be given to this type of work both in terms of the analysis and interpretation of the textual material and in the development of appropriate concept. Frequently this type of assignment has strict limitations on the turn-around time; furthermore, the ability to generate a solution that has impact and reflects the point of view often requires a different approach to problem solving. Because the photographic image is often of paramount importance in editorial work, the opportunity for students from graphic design and photo to work together is especially relevant. Likewise, those occasions when the typography should be dominant and the photograph secondary need to be understood by both design and photo students.

It is expected that design students will participate in the photo shoot

whenever possible and that design & photo students will work together throughout the process - from editorial interpretation to concept development; from initial ideas and sketches to final solution.

This course has been offered the past few years during Winter Quarter and has been , from both the instructors' and students' point of view, quite successful. Students report that they learn from - and enjoy (usually!) - working with one another and that the interaction of instructors and students from both the graphic design and photography programs is an important part of the course. The high expectations of the course and the enthusiasm of the students has resulted in unusually strong quality work and innovative solutions to the assignments. Some who worked together in this class have even worked together professionally after graduation.

Subject: Re: FLC mid-year survey

Date: Tue, 08 Jan 2002 00:55:08 -0500

From: MaryAnn Begland <mabfaa@ritvax.isc.rit.edu>

To: "Susan S. Donovan" <:ssdlldc@ritvax.isc.rit.edu>

Thanks for sending the email form. I have looked everywhere for my original hard copy but still have not found it. I imagine I stuck it in another book or folder I had with me, and it will probably reappear when I have completed the email form. So sorry to have put you to the extra bother. See you Friday.

I have listed my number to the right of each component and indented my answers to the questions.

If the email comes through all muddled, let me know and I will print it out and get hard copy to you ASAP.

Mary Ann

> *A. Estimate the impact of the Faculty Learning Community on you with respect to each of the following program components. Circle the number on the scale below which reflects your judgment. "1" indicates a very weak impact, and "10" a very strong impact. Also, if you have brief comments to make about any of the items, use the space provided.*

>

>

> *1. Orientation luncheon*

>

> 1 2 3 4 5 6 7 8 9 10 5

> weak strong

> impact impact

>

>

>

> *2. FLC meetings/discussions*

>

> 1 2 3 4 5 6 7 8 9 10 7

> weak strong

> impact impact

>

>

>

> *3. Lilly Conference*

>

> 1 2 3 4 5 6 7 8 9 10 n/a

> weak strong

> impact impact

>

>

>

> *4. Your teaching project*

>
> 1 2 3 4 5 6 7 8 9 10 8
> weak strong
> impact impact
>
>
> 5. *The collegiality and learning from the other FLC members*
>
> 1 2 3 4 5 6 7 8 9 10 8
> weak strong
> impact impact
>
>
>
> 6. *Student associate*
>
> 1 2 3 4 5 6 7 8 9 10 7 (at this time)
> weak strong
> impact impact
>
>
>
> 7. *Faculty associate*
>
> 1 2 3 4 5 6 7 8 9 10 7 (at this time)
> weak strong
> impact impact
>
>
>
> 8. *TGI (Teaching Goals Inventory)*
>
> 1 2 3 4 5 6 7 8 9 10 6
> weak strong
> impact impact
>
>
>
> 9. *Books (Classroom Assessment Techniques, Teaching Tips)*
>
> 1 2 3 4 5 6 7 8 9 10 8
> weak strong
> impact impact
>
>
>
> 10. *Supplemental readings*
> 1 2 3 4 5 6 7 8 9 10 9 (specific ones)
> weak strong
> impact impact
>

- >
>
> B. In a similar manner, estimate the impact of the Faculty Learning
> Community on you with respect to each of the following outcomes.
>
> 1. Your technical skill as a teacher
>
> 1 2 3 4 5 6 7 8 9 10
> weak strong
> impact impact 6
>
>
>
>
>
> 2. Your total effectiveness as a teacher
>
> 1 2 3 4 5 6 7 8 9 10
> weak strong
> impact impact 8
>
>
>
>
> 3. Your interest in the teaching process
>
> 1 2 3 4 5 6 7 8 9 10
> weak strong
> impact impact 8
>
>
>
> 4. Your view of teaching as an intellectual pursuit
>
> 1 2 3 4 5 6 7 8 9 10
> weak strong
> impact impact 7
>
>
>
> 5. Your understanding of and interest in the scholarship of teaching
>
> 1 2 3 4 5 6 7 8 9 10
> weak strong
> impact impact 8
>
>
>
> 6. Your awareness of ways to integrate the teaching/research
> experience
>
> 1 2 3 4 5 6 7 8 9 10

> weak strong 8
> impact impact

>

>

>

> 7. Your understanding of the role of a faculty member at RIT

>

> 1 2 3 4 5 6 7 8 9 10

> weak strong

> impact impact 5

>

>

>

>

> 8. Your perspective of teaching, learning, and other aspects of higher
> education beyond the perspectives of your discipline

>

> 1 2 3 4 5 6 7 8 9 10

> weak strong

> impact impact 7

>

>

>

>

> C. What have you valued most from your participation in the Faculty
> Learning Community?

>

Discussion with other faculty of ideas that "work" and
possibilities to explore.

Specific articles and other readings from books that had a
particular resonance with my own teaching and teaching/learning
objectives.

>

> D. Describe how your teaching and your perception of yourself as a
> teacher have changed (if they have) as a result of your involvement in
> the Faculty Learning Community.

>

> My awareness of how students learn and the various stages of
learning through which they progress has certainly been heightened.

>

>

> E. What first-quarter aspects of the Faculty Learning Community
> program could be changed to make it more valuable for future FLC
> members? What changes would you recommend for the rest of the year?

>

>

> Verbal "progress reports" on projects.

Discussion with other members of the learning community
of what they each feel are the best things they have done

in their own teaching/learning experience - what has made the greatest difference or has generated the best response from students. More simply, let's learn from one another's experience and ideas.

- >
- > F. Please report on the progress of your teaching project.

The first aspect of my "project" is going well. As a means of accommodating more design students than photo students, on each project approximately 6 design students will design a typographic solution to the assignment. At the critique for the first assignment, this appeared to be quite successful. In fact, judging from comments made by students and outside faculty who attended the crit - as well as my own perception of the typographic solutions - it actually added to the overall understanding of what effective editorial design can be. Some of the typographic solutions not only held their own against those which incorporated photographic imagery, but in a few cases were among the strongest solutions in the class.

- >
- > 1. What course will be the focus course for your project?
- >
- > Editorial Design (possibly both quarters, Winter & Spring)
- >
- > 2. Briefly, summarize the goals of your project.

A. Winter Quarter - Editorial Design

To combine effective typographic solutions to editorial design problems along with those which utilize photographic imagery. Not only will this allow a greater number of design students to take this class, but if successful, will indicate that there is more than one way in which to solve the design problem. There are also valid reasons why at times designers may prefer a typographic solution - budget, time constraints, even the nature of the specific editorial content.

B. If possible I will continue with this aspect of the project during Spring Quarter.

Encouraging students to explore writing within the discipline. Instead of always relying on outside written material for the editorial content, students who are interested will be asked to write their own content. Although this is not the usual practice in editorial work, it is certainly in the best interest of our students to develop their writing ability.

It also addresses the ethical questions which may arise from using and properly crediting another's written work, especially when this work becomes part of a professional portfolio.

>

> 3. *Briefly summarize how you will implement your project.*

>

> A. Described above in F and F,3 A. Those students who worked on typographic solutions were [and will be in future assignments] given opportunities to discuss work in progress with me, as well as the other faculty member who team teaches this course.

>

>

>

> 4. *What is the timeline for your project?*

For this quarter it is ongoing - from day 1 to the final crit. There are three projects, 18 photo students and 24 design students. for each of the three assignments, six design students will do a typographic solution. Only one typographic solution will be allowed during the quarter for any one student. Thus, all students will still do the majority of their work with a photo partner, and the majority of design students will do one typographic piece.

Examples of professional typographic solutions will be brought to the attention of the students and work-in-progress feedback and crits will take place prior to the final crit. These include not only feedback from me, but also from the other faculty member and from other students.

>

>

>

> 5. *How will you assess the success of your project?*

Quality and effectiveness of final solutions.

Student & faculty satisfaction with experience and results.

Growth in students' awareness and ability regarding typographic solutions for editorial design.

>

> 6. *How do you plan to involve your faculty colleague in your project?*

>

> Participation in crits, both work-in-progress (if time permits) and certainly in final crit. Also informal dialogue about project and results.

>

> 7. *How do you plan to involve your student colleague in your project?*

>

> *Participation in crits, both work-in-progress (if time permits)*
and certainly in final crit as his schedule allows. Also informal
dialogue about project and results.

> *G. Additional comments?*

> *none at this time*

>

> *Participant's Signature Mary Ann Begland*

> *Department/College Graphic Design - School of Design - CIAS*

> *Date January 7, 2002*

>

Project Idea

Mary Ann Begland

Project idea #2

Team Teaching - Design & Photo Students: When the Numbers Don't Match Up

The problem:

We may have more graphic design students than photo students registering for our team-taught class as base class sizes differ from one department to another. Many students wish to be in the class and have requested to be put on a wait list.

How can additional design students be added to the class and still have a one to one working experience with a photography student?

The objective: to accommodate more design students than photo students and simultaneously add value to the class rather than weaken it.

Possible solution:

Plan the class so that each design student would work with a photo student on two of the three assignments. The design students not working with a photographer on any given assignment would be expected to solve the assigned project with a typographic solution.

- + a real-life possibility; sometimes budget or time does not allow for original photography
- + adds interesting comparisons of differing but effective editorial solutions
- + more design students could take class
- extra load on faculty for planning, work-in-progress, final critiques, & grading
- may be inadequate class time to comment fully on all student work when desirable

Project Ideas

Mary Ann Begland

Two ideas are currently under consideration and it is possible that both will be undertaken. Both project possibilities are in relation to the Editorial Class that I will be teaching Winter quarter. This is the course that I team teach with photo professor, Doug Manchee, and combines his Editorial Photo class and my Editorial Design class. One reason for choosing this class for my "project class" is that I would like to make the larger RIT community aware of the potential for team teaching and its benefits to students as well as faculty, especially when the teams are from different disciplines, but ones in which there are professional relationships.

Project idea #1

The problem:

We have, for several years, often said how great it would be if we had original text for our students to work with rather than using existing professional editorials for the content.

How and where would we obtain original editorial material to be used in this class?

The objective: original editorial content

Possible solution:

- A. Enlist the involvement of another class that would work with our students and write appropriate editorial material. For example, this might be a Communications class.
 - + original editorial text
 - + opportunity to discuss work in progress with author
 - + involvement with students outside visual area
 - difficulties of common scheduling for class time
 - classes may have different priorities
 - lead time needed for writing
- B. Have design or photo students in the editorial classes volunteer to write editorial content, as a "writing within the discipline" assignment. *
 - + no scheduling problems
 - + understanding that content must be able to be interpreted photographically
 - + opportunity to discuss work in progress with author
 - + original editorial text
 - no "outside" point of view
 - heavy load for participating students

* resources: information from Duke University on their Writing within the Discipline program

Project Description, Assessment & Summary

After discussion with my Faculty Colleague, I decided to pursue a realistic, appropriate, yet interesting project. [See project proposals #1 & #2] The first proposal was simply going to take too much of the student's time and was also going to interfere with one of the objectives of the course: to be able to interpret the author's writing from an editorial standpoint. Although it would have been great to have our students writing their own editorial, it was not going to afford them the opportunity to assess a professional writer's editorial and develop a concept that would reflect that writer's opinion.

Consequently, the project was agreed upon: To add additional design students to the class and to have each design student - for one project only - design a type dominant solution for the given class assignment.. A bit of math was needed to find the correct numbers so that this would work throughout the course and it was also obvious that it would require more class time [or out-of-class time!] for the needed work in progress crits, etc. Because students were so happy to have been added to the class, there were no objections. I think at this point the students simply felt it was a small price to pay, though a few did comment that they looked forward to their type-only project.

In the beginning, students doing the type-only assignment were approaching it in a rather ordinary manner; designing pieces that looked like your average magazine text dominant spread. However, as a few students came in with ideas that were more innovative, and as I brought in books on experimental typography and showed them examples of work, both professional and student work, even those who had started in an ordinary way began to push the limits and explore other more interesting and visually exciting approaches that conveyed the writer's opinion with visual type.

The first critique was really the turning point - as you can see from the enclosed comments from students who designed type-only solutions. Not only did they feel good about the results, they felt that doing this within the context of our interdisciplinary class actually made them work harder to achieve results that could hold their own against the solutions with photos; that their concepts were stronger as a result. I had not even thought about the benefits and motivating factors of doing this within the interdisciplinary class when I made the decision to do this project - this was, indeed, a wonderful bonus!

The success of the project was that the students developed not only a greater appreciation for typographic solutions but that they learned how to design using type that was not only readable but had a visual presence that reflected the editorial point of view.

From Course Evaluation question:

Please comment on the type only option.

I think this was a very good option to have - but, at the same time, I wish it was equal photographers for designers.

I thought the type only option was good but I hope only people who volunteered had to do it. It was a good exercise and possibly a stand out portfolio piece.

I loved the type only option. All of the work was fabulous and doing text only really made you push yourself to get a good design because your assignment had to be just as good or better than the partner pieces.

In the type only project a strong concept was necessary to be effective and caused greater concepting to be thought through.

It was a really good experience and more difficult than it first seemed. It really forced us to be creative and sensitive with typography, without the safety net of a photo to fall back on.

I think it was a valuable project and I think ALL designers should do at least one.

Very good idea/option!

Keep it up, I think it's a good option.

I liked it.

Had some good solutions.

It was a good experience.

I think that the type only option was a great idea. We will definitely have to work without images sometimes in the "real world".

It was definitely challenging...I'm glad I did it.

WELT

STO

VOID

FILL
THE

WITH
BEAUTY

There is a sense of void among us. A void that is charged with of emotion, the fears of risk and the expectation that we can In a curious parallel, that void is the common territory of art. It where the unexpected power of invention can reach beyond of logic to set a new direction.

In this moment, this unprecedented reality demands that every of every kind exercise the same kind of creative interpretation of the artistic experience. We cannot continue to affirm the cultural and social conventions, because they were all broken at basic level on September eleventh.

And yet the strength of our culture is based on the uncompromising in progress and an ideal of justice that can be met through the of happiness." It would be our failure not to continue trying, but be even worse to assume that we could ever be the same.

There is, of course, another void. The physical void that this tragedy left in the heart of the city. That void can be filled only with hope promise of new. We cannot leave it empty, yet we cannot fill it simplistic notions of commerce wrapped in the thin skin of We must fill that void with an architecture that assumes its full as public art. It should be filled by a place that can reinstate the of innovation, pragmatism and beauty.

We should create an urban artifact that extends our concept of to encompass the broad range of origin and purpose. Our need void must not be seen simply as an opportunity to re-enact the should be an obligation to redefine the process through which the and rebuilds itself. It is in that process that the promise of hope re

WILKENFELD



DESIGN:

LARRY VOIGT-SBERGER

PHOTO: VAL
CHAGGANO



DESIGN:
KEISTON C. ARGAUB

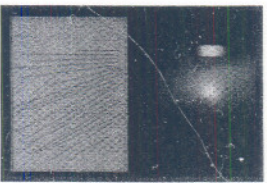
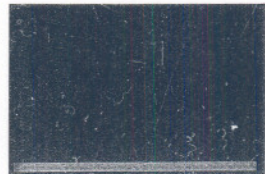


PHOTO: VAL
CHAGGANO

DESIGN:
KEISTON C. ARGAUB



PHOTO:
MOLLY MECHAN



1.0 Introductory Course Information

- 1.1 Course # 2010 514 01
- 1.2 Course Title: Editorial Design for Graphic Designers
- 1.3 Class hours: 6 per week / 60 per quarter Credits: 3
- 1.4 Graphic Design Senior or Permission of Instructor
- 1.5 This course may be used as one of the 9 required senior G.D. major courses.

2. Course Catalogue Description

This course will explore the role of the graphic designer in developing appropriate and communicative editorial design. Students will interpret the author's text and point of view for each assigned editorial article and develop concepts which express this. Content of the course will include the relationship and use of typography, imagery and layout for editorial impact. This class will work with the Editorial Photo class on assigned projects in order to experience the working relationship between the photographer and the designer, particularly in regard to editorial design.

3. Objectives: At the end of the course the student will be able to...

- 3.1 analyze and interpret the author's text and ideas for assigned articles.
- 3.2 identify various magazine formats and other vehicles for editorial design.
- 3.3 develop effective relationships of image, type and layout to point of view.
- 3.4 develop appropriate concepts for editorial design.
- 3.5 design work that is creative, perhaps even provocative.
- 3.6 use effective time management.
- 3.7 display evidence of a working relationship with a photographer.

4. Course Outline and Content

- 4.1 Introduction to editorial design and layout.
- 4.2 Research assignment on editorial layout in magazines.
- 4.3 Editorial design with type and photographic images
 - A. Magazine spread with original photographic imagery (min. 1 photos)
 - a. interpretation of editorial content
 - b. concept development and teamwork
 - c. development and refinement of solution
 - d. presentation and critique
 - B. Magazine cover and spread with original photographic imagery (min. 2 photos)
 - a.-d. as listed above
 - C. Extended editorial feature with photographic imagery.
Magazine cover , two spreads, one single page (min. 4 photos)
 - a. originality of project and approach
 - b. concept development and teamwork including art direction
 - c. sequencing and narrative
 - d. development and refinement of solution
 - e. presentation and critique

- * 5.0 Editorial design - Typographic (each design student will do one of the above projects as a typographic solution)
 - a. limited to typography, graphics & secondary design elements
 - b. effective, appropriate interpretation of editorial content
 - c. strong concept development
 - c. creative use of typography

E. Instructional Techniques

1. Lectures by instructors
2. Presentation and discussion of resource material
3. Class dialogue between design & photo students and instructors from both areas
4. Teamwork between photo student and design student
5. Photo shoots and art direction by assigned teams
6. Presentation of work and critiques, both work-in-progress and final

F. Evaluation

1. Class participation and involvement
2. Assessment by instructors :
 - a. of both process and finished work
 - b. appropriateness and effectiveness of concept
 - c. innovative quality of work
 - d. aesthetic quality of work
 - e. technical quality of work
 - f. relationship of type and image to editorial content
3. Presentation of work at critiques
4. Effectiveness of time management and teamwork

G. Bibliography

1. Resource Reading:
 - a. Modern Magazine Design William Owen (Rizzoli, 1991 NY)
 - b. Photo/graphic design: the interaction of design & photo. A. Hurlburt
 - c. The Grid; Layout; The Design Concept - all by Allen Hurlburt
 - d. The International Survey of Editorial Design - B Martin Pedersen
 - e. Cover to Cover: book and editorial design - P.I.E. Books, Tokyo
2. Magazine resources which exhibit quality and innovative editorial content:
 - a. Rolling Stone
 - b. Wired
 - c. New York Times Magazine
 - d. Harpers
 - e. RayGun
 - f. Manipulator
3. Each student will be required to purchase at least two(single issue) magazines that exhibit a high standard of editorial design for the purpose of evaluating and analyzing the components and point of view of the editorial design.

II. Rationale Statement

Graphic designers often are involved in the layout and design of editorial pieces. Particular considerations must be given to this type of work both in terms of the analysis and interpretation of the textual material and in the development of appropriate concept. Frequently this type of assignment has strict limitations on the turn-around time; furthermore, the ability to generate a solution that has impact and reflects the point of view often requires a different approach to editorial work, the opportunity for students from graphic design and photo to work together is especially relevant. Likewise, those occasions when the typography should be dominant and the photograph secondary need to be understood by both design and photo students.

*** It is expected that design students will participate in the photo shoots whenever possible and that design & photo students will work together throughout the process - from editorial interpretation to concept development; from initial ideas and sketches to final solution.**

One of the most frequent and important collaborations in the field of visual communication is that which takes place between the graphic designer and the photographer. The three assignments you will be given will afford you the opportunity to experience this interaction as well as the benefits of working as a team and learning from one another. You each bring to these assignments specific knowledge, skills and visual sensitivity and the combination of your talents has the potential to result in exciting, creative solutions.

From your initial concept to the final production of the piece you need to work together. It is *essential* that you both understand exactly what it is that you are attempting to communicate so that the message you convey is clear to the viewer. Your layout (remember that the layout indicates all the elements that make up the page—photos, type, design elements, etc.) should reflect visually what the text means verbally. Verbal and visual pathways to the brain are separate—thus if you are able to send a visual message that will enhance or reinforce the message that travels on the verbal pathway you are really communicating with your audience.

The layout itself can even determine whether or not the reader will bother to read the article. How often have you read something because the layout and its photography just “pulled you in”. Realize also that a poorly designed layout can ruin the impact of even a wonderful photo and that a lousy photo will weaken even the best of layouts. So.....not only do you need one another, but you each need to give your best.

1. Read manuscript / research as needed / identify audience
2. Brainstorm to generate ideas / word lists / thumbnails
3. Develop concept / write proposal
4. Initial sketches / possible layouts & photos
5. Feedback & approval / development of final plan for design of layout
6. Photography / Graphic Design
7. Refinement of layout.
8. Evaluation and further refinement!
9. Production
10. Presentation / evaluation

ASSIGNMENT NUMBER ONE: **MAGAZINE SPREAD**

Final Crit and Due Date: Thursday, December 20

Select one of the given magazine articles which interests you both. You will be designing a spread. Your solution should, at the very least, attract the attention of the intended audience and reflect some aspect of the text. It should also be appropriate for the intended magazine in terms of style and content and, of course, respect the general specifications of the magazine—ie. page size. Specific formatting for the pages you design is your decision: margins, number of columns, type face & weight, position of elements, size of photos, bleeds, frames, color or black and white, etc. You have many design decisions to make together and you must be sure that these decisions result in a piece that communicates effectively, looks professional, and is of high aesthetic quality. **You are expected to use the entire title, author and an absolute minimum of 250 words of the text & you must include photo credits. Pull quotes or subheads are optional.** Be sure to present your final layout professionally. An important aspect of the process work will be a thorough investigation of various possible ideas (not just small variations on one layout) as well as thoughtful refinement of the final solution. In other words, **lots of meaningful sketches from the designers!** Remember that poor sketches (and poor photographs, for that matter) do not communicate the concept well and that a good idea may never get off the ground if the sketches or photos are weak. A written **concept statement and explanation** of how it will be carried out is required. [Minimum of one photo required.]

But while magazines inform they are primarily an entertainment, and while they inform they should also intrigue. Magazine design might be an excruciatingly painful process and the source of much wailing and gnashing of teeth in editorial offices, but the way a page was designed never broke a reputation or changed the world. This is what gives the magazine designer such considerable leeway to experiment, to learn, to develop, and to indulge a sense of humor. The ephemeral nature of magazines is their strength--there is no better place to make mistakes. William Owen

By JOHN ROCKWELL

THE clouds came boiling up the street and obliterated every thing and every body. Inside, said those who were there, the world looked dark, murky, ghostly. People were disoriented; they lost their bearings.

We have all lost our bearings. Artists, especially, whom we presume to be particularly sensitive to our dilemmas and our dreams, are peering apprehensively into the abyss of the future. What do they, and we who love the arts and believe they are important, see there? What is the role of the arts in the present crisis, and how

will the arts change in response to the new circumstances in which we live?

To judge from the nine creative artists we have asked in this issue to share their thoughts on the future of their different fields, a common feeling is one of helplessness, in that what we love and what they do seems so marginal to the crisis. To create or perform or enjoy cheerful Broadway shows and peppy contemporary novels and lines drawn on paper and movies big or small and even the soul-stirring depths of music seems irrelevant, even offensive.

Normal life, we're told, must go on, so soon enough the Broadway shows were up and running, Lincoln Center and New York's museums had opened for business, book and record stores and movie complexes were

**Like the rest of us, artists, so
sensitive to our dilemmas and
dreams, have lost their bearings.**

teeming with customers. Grief and bellicosity were muted by the lights and chatter of artistic business as usual, and perhaps rightly so.

But we have changed; we all feel it. Not only has the United States been attacked, horribly so, leaving us wounded and vulnerable. Our relation to the world has changed, too. Maybe those changes will ultimately be

THEATER

- I** 5 The Aftermath:
Playwrights persevere
and theater does matter.
By Paula Vogel

DANCE

- II** 7 The Aftermath:
Live bodies negotiating the
tyranny of the present. 11
By Bill T. Jones 20

FILM

- III** 11 The Aftermath:
Prudence and the bottom line.
By Edward Zwick and
Marshall Herskovitz

TELEVISION/RADIO

- IV** 21 The Aftermath:
Defining ourselves on
mainstream television.
By Tom Fontana

positive. Maybe not; what persists is the murky uncertainty.

To understand how the arts might evolve, and what role they might play in our national crisis, we can look to the past. Our wired world makes everything quicker and more accessible, and technological prophets like to predict that the latest innovations have, once again, transformed the rules of the game we live. Yet in most respects, human behavior seems remarkably constant throughout recorded history.

Public art — what's shown in museums, performed in theaters and concert halls, seen on screens — seems to range from trivial distractions to propagandistic fervor to romantic humanism. It's only underneath the

Continued on Page 4

MUSIC

- V** 25 The Aftermath:
A temporary respite from the din.
By Paul Simon

- VI** 26 The Aftermath:
Defending American
By John Corigliano

ART/ARCHITECTURE

- VII** 29 The Aftermath:
Growing, hoping and
doing what you can do.
By Elizabeth Murray

- VIII** 29 The Aftermath:
Filling a physical void,
and the void in us.
By Rafael Viñoly

2

THE AFTERMATH

Peering Into the Abyss of the Future

Continued From Page 1

surface, far from public censure like the Dadaists in Zurich in World War I, that our dissidents operate, questioning and doubting. Sometimes their doubts become the canon of tomorrow. But the diversions, the ones that strike some as frivolous, are as necessary as the private broodings and the public exhortations.

In reading the responses here and in talking with artists in recent days, one theme seems to be an almost dogged sense of duty, of stubborn process. Artists will keep doing what they do because that is what they know how to do and it gives them a kind of animal comfort to do it. And yet, things have changed: short-term cancellations and long-term apprehensions prove it.

Rightly, artists don't want to feel that they react like stimulated rats to the slightest shift in our circumstances. But we all change, deeper down. How we change, and what we do then, is what individuates us.

One disturbing tendency in the recent commentary is an insistence on conformity with the perceived national mood. That's what tyrants and fanatics do; that's what our enemies do. But it's also what some of us do, from the Rev. Jerry Falwell most egregiously to neoconservative pun-

dits to well-meaning liberals, when we seize on the present crisis to admonish what we despise. Whether it's nonstandard social behavior or secular spiritual beliefs or academic styles of discourse or the racket of corporate pop culture, none of these caused the events of Sept. 11, or are invalidated by them.

Some may indeed prove inappropriate for our new age; so may some self-righteous censoriousness. Several of the artists writing here do suggest that the new climate may temper our popular culture's obsession with violence. But one should never forget two things: Our culture owes its strength to its mongrel diversity, and art counts.

Whatever changes may come in our artistic climate — how we make art, how we consume it, which decisions are made about what to present — will not come at once. The arts have historically both lagged behind and anticipated the present.

They have lagged behind in that after a surprise assault like the one on Sept. 11, artists — especially those who require a more elaborate apparatus, like film directors — need time to find their bearings and gear up into commentary on the tragedy. They risk irrelevance if they do so too immediately or overtly. In World War II, those at home knew of war from newsreels and Hollywood; for us, reality threatened to trump artis-

**In times of crisis,
we are told, we need
to rely on faith. Art
can be a faith, too.**

tic representation, and that was truer the closer we were to Ground Zero.

But the arts have also seemed to anticipate — witness the disquiet in European arts in the generation before World War I. One can always retrospectively interpret artistic unease as a harbinger of coming disaster, yet at times in the past the signs have seemed inescapable. Perhaps they are inescapable right now, and we just don't know them yet.

What will happen to our arts now will depend largely, of course, on what happens to our country. If we become a militarized state, obsessed — rightly or wrongly — with security and combat, only the most mindless escapism may seem a permissible alternative to patriotic fervor. This country has a history of linking the arts with moral uplift, and the pressure to do so now may prove debilitating.

Yet in a time of trouble, most of us still have faith. My own faith, as one who has been shaped by my love for

the arts, is that we as a cultured nation will find a way to draw on and extend our artistic diversity. Not all art needs to be devoted directly to the glories of democracy or the deviltry of our enemies, or good versus evil. Some art can be lighthearted or dark or complex or even subversive.

Diversity is important. So is art itself. In any crisis there is a risk that the arts will be scorned or dismissed as an irrelevant distraction. Now that the real news, of terror and death and war, has arrived, attention to art with a different agenda might seem out of place.

But art has its own importance; it stakes its own claim. We are told that in times of crisis, we need to rely on faith. Art can be a faith, too, from which some of us draw the deepest solace. A terrible consequence of this new climate of fear and revenge would be for our enemies, blind and intolerant, to turn us into them. We must retain our values, and those values very much embrace the sometimes messy creativity of the arts.

Art is life itself. If we can sustain our arts in a diversity as rich as our social and political and religious diversity, then our artists can indeed play a most valuable role. They can sustain and inspire us, but they can also lead us — directly or, more likely, indirectly — from darkness to light. □

Theater (I)

THE AFTERMATH

Theater's Special Voice

By PAULA VOGEL

ON Wednesday, Sept. 12, I met with the graduate playwrights at Brown University. I had last seen them on Sunday night, Sept. 9, when we had designed their "bake-off": a play each of the seven would write, with common devices and structure, in a 48-hour period. It was an assignment received, in short, before the cataclysmic events of the day before, events that would dwarf any Aristotelian notion of dramatic catastrophe.

I felt sure when we gathered in the creative writing program lounge that I would be met by seven writers who had a legitimate excuse for writer's block; writers who, like all of us in America, had spent their last 24 hours glued to the television set. I was sure that none of them would have attempted their assignment. For in the first shock of the blast, I found myself feeling that theater was just one more trivial pursuit, left behind as a 20th-century casualty in the rubble.

I was wrong. All of them were there, on time, shaken and tired, yes, but with their pages photocopied, their voices softer from shared concern. They all said, "I wasn't sure if I should write, but then I thought it's the least I could do," or "It kept me occupied," or "I wanted to have something to share with the group."

Perhaps these young writers turned to their keyboards as shopkeepers and police officers determined to return to business as usual, wanting to be useful, unwilling to allow violence to vanquish routine. As we read the pages aloud, they asked one another: "What part of the play was written before the blast, what part after?"

It is a question now that audiences will ask as well, with a knowledge that the Before and After have changed a generation, and changed

that the Before and After have changed a generation, and changed

**In times of crisis,
our instinct is to
gather in circles and
share stories.**

the audience/stage relationship. As surely as war and destruction have created the legacy of the Surrealists, the Absurdist, of Brecht and Beckett, as AIDS has given us a terrible flowering of art, we await the crop of this new devastation.

The most noticeable change to which dramatists have awakened is the possibility that theater matters. In times of crisis, our instinct is to gather in circles around the fire, to witness and share common stories. The theater, with its immediacy of flesh talking to flesh, of actors sharing space, time and breath with a living audience, has an emotional imperative in the aftermath. Of and for the ephemeral, theater calls forth in us a communal quickening to feel the loss of the living and the presence of the dead.

Most important, playwrights have an ethical legacy to follow: the charge to ask questions during times of crisis. We ask of the theater more than the simplistic plots of Hollywood films, with their schematic heroes and villains. The theater is a place where Euripides gave his peers "Medea," a play that destabilized the notion of foreigner and the golden-haired local boy. Rather than allowing the Greek audience to feel complacent in its sense of nationality, the playwright sought to portray where arrogance in authority inevitably leads. Euripides wrote "The Trojan Women" in the aftermath of the Melian massacre, to question his fellow citizens on what was truly good for the Greeks in the killing of women and children. Did they follow the destruction of their foes to the point where they destroyed their own values, the social glue of their own democracy?

Right now, in our time of national mourning, as religious leaders like Jerry Falwell and Pat Robertson cast the first stones against their fellow Americans, as inflamed citizens kill and persecute Muslim Americans, the theater hears a calling to another form of patriotism: to portray the "other" as protagonist, to question the crowd as it chants "U-S-A!" What does "united" mean? In defending America, what America do we destroy? □

Paula Vogel, whose play "How I Learned to Drive" won a Pulitzer Prize in 1998, is a professor of playwriting.

THE AFTERMATH

A Louder Public Voice

Dance II

By BILL T. JONES

MY company was to have performed at Evening Stars Onstage on the temporary stage set between the Twin Towers the evening after last week's catastrophe. In thinking about the future of dance, I think about my dancers and dancers in general.

I think highly of dancers — not always the culture of contemporary dance, but the armies of individuals engaged in the body-punishing daily ritual of training, rehearsing, traveling and performing. These efforts are often unknown by the mass public and as a result are undervalued in the economic marketplace.

I think of the choreographers as well, the architects of time and space who deploy these dancers. Much of the last 20 years or so have witnessed this group of creators searching for a way through an impasse of cultural irrelevance, embroiled as always in a particularly 20th-century preoccupation with loss of identity, loss of conscience and then disease.

"The world has changed!" we choreographers have been told along with everyone else. So it has. How

**Works will 'name
names' and demand
to know who the
culprits are.**

will our work change? Trial and error, reaction and experimentation have defined art even before it declared itself modern. Just as what is deepest in life evades analysis, so it is with any artist's process. But if we look back not so long ago to another numbing, paralyzing crisis that confronted and continues to confront the dance community — AIDS — we

may get some insight.

We can expect to see works that plunder history — iconographies of style, personality, fashion — giving all an ironic spin with the intention of expressing our present anxiety and dislocation.

Works with a public voice will sound even louder in certain quarters recently vacated by the cool, aloof gestures of modernism. More literary or theatrical in nature, some will "name names," decry and demand to know what is really happening and who is responsible. These works act as a service of social change that will exploit the potential of movement to communicate and manipulate viscerally. But they will also appropriate with great verve and sophistication mass culture, mass media and the new technology. Just as luxury and expedience as represented by a jetliner were transformed into a weapon of mass destruction, technology will become an even more essential means to critique itself in our changed world.

Virtuosity, athletic prowess and the glamour they radiate will find a golden age in the new era. Just as in the midst of a dance world confronted with mysterious debilitating disease, the new era defined by the ever more present reality of decomposing human flesh clutched by twisted metal and rubble will reveal something essential to the dance world's ethos — to dance strongly, with energy and emotion, is to rebel. "We dance or we die!" has been a battle cry.

Are we at war? We shall see. A college professor once told us, "No great art is ever created during battle." I would say, however, that at such times people do pray and make exquisitely subtle delineations between action and inaction, good and evil. We can expect intense quiet works as intimate as prayer, and others that in their invention and formal arguments will read like fine philosophical discourse.

Though artists are justifiably profiled as alienated, unengaged and suspicious of "reality," few would deny that events of Sept. 11 were but an overture, a beginning. All of the above approaches and strategies will be proposed and executed among further attacks/counterattacks, acts of heroism and its opposite, births, deaths and the thirst for "normal life." But please, look closely at what will be produced! Some of it will be important. Few other mediums besides dance will offer us such a raw, noncommercial opportunity to witness live bodies negotiate the tyranny of the present and its minefield

of unseen events

THE AFTERMATH

When the Bodies Are Real

Film III

By EDWARD ZWICK
and MARSHALL HERSKOVITZ

SANTA MONICA, Calif.

WITHIN days of the unspeakable horrors in New York and Washington, film studios moved quickly to distance themselves from images that suddenly seemed offensive. Releases have been delayed or scrapped, and producers are busily editing out any mention of terrorism. This has been done out of respect for the dead and the grieving. And also, it seems, out of some inchoate sense of shame: as if these staples of American culture were suddenly inappropriate. Many ask whether "normal life" will ever be the same.

Yet in Hollywood, the word "normal" has a constantly changing definition. And any description of the current landscape must include the kind of big-budget mayhem that has become the industry standard.

But after the events of Sept. 11, can violent spectacles like "Armageddon" or "Independence Day" (to name but two) still expect the kind of lavish embrace they have counted on? Or has a single event forever changed popular culture?

Historically, movies have coexisted well with calamity. Depression-era films like "My Man Godfrey" and "Footlight Parade" offered a gleaming escape from economic realities. And films made between 1939 and 1945, in the midst of a world at war — "Gone With the Wind," "The Philadelphia Story" — are among our most beloved. The Vietnam era spawned classics like "The Graduate" and "Bonnie and Clyde," and maybe the golden age of modern American film. World War II itself may be the most popular subject ever — culminating in this year's blockbuster "Pearl Harbor." Even the atomic bombings of Hiroshima and Nagasaki may have begotten, in some perverse way, the genre of Japanese monster movies, where minia-

ture cities are laid waste.

Big-budget mayhem was the Hollywood standard. And now?

ture cities are laid waste.

So why do we suddenly question such a Hollywood convention? Or has this new sense of shame really been here for longer than we think and it's taken this heinous act to bring it out in the open? Perhaps what this event has revealed, with its real bodies blown to bits and real explosions bringing down buildings, is the true darkness behind so much of the product coming out of Hollywood today.

Only now do we ask ourselves how we can thrill to an asteroid hitting earth, or watch the White House blown up by aliens, and sit munching our popcorn. Is it because we believed it could never happen? Or were we unwilling to see what these films expressed? Like a child with a toy gun, these images exist in a realm of symbolism. The explosions stand in for what? Perhaps it is nothing less than our rage at the powerlessness of modern life.

Terrorists, the pundits say, harbor a murderously distorted version of the same impulse. Is it possible we are ashamed to discover that we all are terrorists in our hearts?

We filmmakers now have tools at our command that allow us to depict anything. No catastrophe is too large; we can add blood spray, subtract limbs. We can reach in and touch that dark place in a viewer's heart, underscore it with rock 'n' roll, and fill theaters with teenagers howling as bodies are blown apart.

Of course there's room for violence — imagine a sanitized Shakespeare. The question is, do we appeal to what is nihilistic in the audience, or do we accept our responsibility as storytellers and act as mediators to the vast forces of the human soul?

The best stories aspire to make sense of what is otherwise overwhelming and chaotic. A great film may even be made about the most recent events. The horrors behind "The Killing Fields" or "Schindler's List" were no less. It is not the subject but rather the intentions that determine the moral possibilities of a film.

We have all been rocked by this tragedy. And as often happens, people vow to remember the sweetness of life and to change. Of course, such vows are often eroded amid life's daily concerns. Right now, Hollywood is full of an earnest sense of responsibility in this time of need.

And so it will remain — art that we find not whether such sentiments make for good or otherwise.

A Time To Ask, 'Why?'

A WRITER'S imagination allows him or her to travel anywhere, to conceive the possibility of anything. And yet, in all the twisted story lines I've developed in 20 years of writing television, I could never have imagined the events that occurred on Tuesday, Sept. 11. In comparison, my imagination is pale and shallow.

So I am left with the brutal facts, with a hole in the skyline, with contemplating this tragedy's effect on television and on our nation.

David Angell, one of the many victims, was a giant in the genre of comedy, a wonderfully talented writer and producer whose wit and wisdom sustained "Frasier" for the last six years. His loss to our community is monumental.

Dick Wolf has scrapped plans for a five-part "Law and Order" mini-series that would have dealt with a biological attack against New York. And the networks have postponed or switched the premieres of several new C.I.A.-related series, including "24," which, in its first episode, features a plane destroyed by terrorists.

The long-term impact is more difficult to envision, both for me, as a writer and producer, and for the industry at large.

On "Oz" we have several Muslim characters whom we've tried to draw as fully dimensional human beings, sometimes flawed, sometimes righteous. When Timothy McVeigh bombed Oklahoma City, I had the impulse to start writing the Aryan prisoners differently. Will I react the

**We can't recreate
people's emotions,
but we can put them
in perspective.**

On "The West Wing," audiences have delighted in the day-to-day problems of President Josiah Bartlet's White House. But will the banter seem somehow less relevant if our real commander in chief has made fighting terrorism his No. 1 priority?

On "Sex and the City," "Friends" or "Will and Grace," comedy shows set in Manhattan, the characters are pretty much free of the hardships real New Yorkers deal with daily. Will Carrie Bradshaw and Ross Geller continue in blissful ignorance, ordering lattes while ignoring the death and destruction?

Then again, maybe it would be worse for television shows to include our recent calamity in their scenarios. Maybe it would be worse to see Mayor Randall Winston of "Spin City" lead the New York Fire Department promotion ceremony, as Rudolph W. Giuliani did so movingly.

Maybe it would be worse for the firefighters and cops on "Third Watch" to wax poetic about their lost comrades, when we've already heard the actual rescue workers speak so eloquently.

If we turn this tragedy into fiction and try to honor the memory of the fallen, we may end up exploiting their courage; we may end up trivializing their suffering, reducing their pain to an action-packed promo.

At moments like these, the American public needs to laugh and to cry to see men and women of strength and compassion. For the sake of our country, should we now write only fictional stories of uplifting heroes, even though America has the real heroes to admire? What can a TV comedy or drama possibly add, knowing that its words are make-believe? What value do any of our little "fictions" have now?

The writers, directors and actors who work in television will never be able to recreate the emotions the people of America are feeling. But, if we use our energies wisely, we may be able to help put that horrifying day in perspective.

Does this mean doing stories without bombs detonating, without planes crashing? No. Does this mean doing stories with dark-skinned bad guys, with white-faced, Christian soldiers? No.

This means figuring out where the United States fits in the global family. This means examining the roots of intolerance, of fanaticism, of hate. This means understanding the importance of neighbors, co-workers, relatives, friends and faith. This means trying to answer the question "Why?" Only then will the comedies and dramas that populate our TV

screens! I will what more better true function now: defining for ourselves, and for the future, this time of ^{the} day

pg 1

Music V

Look Beyond Commerce

By PAUL SIMON

THE events of last week, as unbearable as they were to witness, were ameliorated by the almost total absence of popular culture from the nation's airwaves. Award ceremonies and concerts were canceled. No blockbuster movies opened. No new television shows premiered. It was a temporary respite from the cultural din. Hyperbolic and aggressive selling was not only muted but also seemed, when one stumbled upon it, to belong to an already distant past made irrelevant by the tragedy of Sept. 11. Within this chaos, there was a deep if momentary silence that encouraged us to re-examine ourselves as a people and a culture.

What changes could and should occur? The nihilism and violence that are often found in our music and film should be recognized as the cynical entertainment that they are when contrasted with the reality of Sept. 11. The firefighters and police who worked 24-hour shifts were real-life heroes, completely alien to the popular culture's idea of heroism. Artists should feel comfortable with this non-show-biz reality, and let it be reflected in their work. The marketplace can accommodate these truths without losing money. Our notions of profit and value could be adjusted to allow for a greater degree of artistic questioning without an implication that such actions would automatically have adverse economic consequences. Artists could hold themselves to a higher standard of honesty. Corporate America should allow more voices to reach our ears. We are saturated with music and videos that have no relationship to anything but the bottom line. We should encourage the compassion and generosity that flowed reflexively to victims' families and communities in the last week to permeate our everyday lives.

It's too soon to predict the ways that the arts will change, but change is inevitable, catastrophe or not. We should recognize that seismic events impact on the creative process and that artistic and spiritual rebirth can follow a shattering experience. .

THE AFTERMATH

September 23, 2001

Clinging to Belief in Art

By ELIZABETH MURRAY

VII Art

When my husband and I went to bed on Sept. 11, our house on Duane Street, just six blocks from the World Trade Center, was in total darkness. We felt as if we were in a war zone. I said to him that I felt how futile my artmaking seemed right now: how could balancing shapes with line and color have any meaning or be of any use to anyone? Bob is a poet, and I felt that words were the only way all these feelings that were surfacing could be adequately expressed.

The next morning I made myself go into my studio and work, because however futile it may be, it's what I do, and all I can do. I worked with no light - only the daylight and smoke filtering through my studio windows - until I couldn't see properly anymore. I played the most beautiful music I have - Berlioz's "Harold in Italy" - and I felt lucky beyond words to be able to be in my studio balancing shapes with line and color.

A few days ago I made myself go into the street, where I ran into two friends, one a writer, the other a sculptor. They were talking about a show going up in Chelsea - photographs that depict simulated images of people jumping from buildings. One person thought this was offensive. The other said: "The work is there; it was done before all this. It exists."

I don't know where I stand on this. A good deal of art is going to seem silly and inconsequential now, and so will a lot of artists, I suppose. I cling to my belief in art as a way for us to try to understand our real situation in life, which is a condition of not knowing what is coming around the next corner.

I don't know what will happen to my career or to the art business. I think that perhaps things will slow down and that it may be good for things to slow down and get quieter so that we can all think and reflect. Maybe there is no understanding, but there is opening yourself and trying to continue to grow and hope.

The painter Elizabeth Murray shows at the PaceWildenstein gallery

THE AFTERMATH

We Are All AIDS Sufferers

By JOHN CORIGLIANO

"TODAY we are all Israelis." Is this the closest analogy to the way we live now: shaken by terror, reeling from loss, amazed by hatred, wondering desperately if ours are to be the next deaths? No.

I remember reading, almost 20 years ago on another airliner, the first New York Times article about GRID, or gay-related immunological disorder: the only term they had, in those days, for AIDS. That plane, unlike the doomed jets two weeks ago, arrived safely. But the world in which it landed — the 1980's world of New York, of gay men, of the arts — was comparably devastated. With equal surgical precision, the plague slipped through America's proud medical-industrial defenses to slay thousands.

I was startled and moved, then, after the recent disaster to see on so many senators' lapels the AIDS ribbon — that single loop of red that was for years our lone badge of grief — transformed into a tricolor insignia of everything America lost on Sept. 11. The Israeli analogy is true and apt. But what I thought that Tuesday morning was, "We are all AIDS sufferers now."

Of course, a virus is not a jihad: one is a force of nature, the other an act of will. But our responses to each vary less than you might think. As in the early stages of AIDS, we are still searching to define an enemy so that we can understand and defeat it. But even now we can name certain patterns of mind that identify those who hate us, that make their hatred possible. One such pattern is fundamentalism, which is as distorting to Christianity as it is to Islam. It is also not confined to religion.

Fundamentalism is easy to spot when the Rev. Jerry Falwell blames homosexuals and supporters of gay rights for provoking divine retribution in the form of the World Trade

American pluralism, a resonant idea, has implications for art.

Center attack — as well as AIDS. It's horrifically unmissable when Osama bin Laden bids Muslims everywhere to murder Americans for the glory of Allah. Wasn't Nazism, too, fundamentalist: a cult devoted to the purity of German identity?

True enough, you may say, but the toxicity of religious extremism is old news. Besides, what has all this to do with New Yorkers, with artists: secular urbanites as likely to turn for spiritual solace at a time like this to their museums, their concert halls, as to their churches and synagogues?

Art, too, suffers its own fundamentalisms, and as we work to respond to this tragedy we must not forget them. Orthodoxies of purity, of hierarchy, of rigidity — theories of music, for example, that politicize its smallest materials, the order of its every pitch — still hold sway over much of our musical life.

These orthodoxies are more than nuisances. They support a vision of art as a god devoted to the glory of its priests rather than the other way around. They define music not by what can be added but by what must be subtracted. Dogma drives out free interpretation. Correctness supplants generosity. Religiosity — a fundamentalism of aesthetics — oppresses a true art of the spirit: the only art we need.

Few of my students in the 1990's heeded such dogma. They chose instead to embrace all the sounds around them as well as the new ones they had yet to dream: to name passion, vision, breadth and clarity as music's highest values. Was it the presence of the AIDS tragedy that revealed the academic and political world of this or that musical "ism" as sterile and arbitrary? Or was it simply growing up in American society, the greatness of which cannot be separated from its diversity?

American pluralism remains the most resonant political idea of our epoch. All people of all races, classes and genders have value, can speak truth, deserve respect. The question, and the challenge, is to fuse them all into a society as rich as it is coherent. This political idea has artistic implications. It is too late for a fundamentalism of a master system, just as it is too late for an ideology of a master race. As we respond to the tragedy of Sept. 11, as well as to that of tomorrow, we must struggle to reconcile — imaginatively, flexibly, compassionately, intelligibly — our titanic riches.

(structural)
richness & musical resource with unmistakable structural order. Our nation - The world - demands no less.

10-9

Architecture
VIII

Fill the Void With Beauty

By RAFAEL VIÑOLY

THERE is a sense of void among us. A void that is charged with the weight of emotion, the fears of risk and the expectation that we can overcome. In a curious parallel, that void is the common territory of art. It is the place where the unexpected power of invention can reach beyond the limits of logic to set a new direction.

In this moment, this unprecedented reality demands that every organization of every kind exercise the same kind of creative interpretation that is part of the artistic experience. We cannot continue to affirm the terms of our cultural and social conventions, because they were all broken at their most basic level on Sept. 11.

And yet the strength of our culture is based on the uncompromising belief in progress and an ideal of justice that can be met through the "pursuit of happiness." It would be our failure not to continue trying, but it would be even worse to assume that we could ever be the same.

There is, of course, another void. The physical void that this tragedy has left in the heart of the city. That void can be filled only with hope and the promise of the new. We cannot leave it empty, yet we cannot fill it with the simplistic notions of commerce wrapped in the thin skin of symbolism. We must fill that void with an architecture that assumes its full potential as public art. It should be filled by a place that can reinstate the values of innovation, pragmatism and beauty.

We should create an urban artifact that extends our concept of diversity to encompass the broad range of origin and purpose. Our need to fill this void must not be seen simply as an opportunity to re-enact the past. It should be an obligation to redefine the process through which the

The process through which the city builds and rebuilds itself. It is in that process that the promise of hope resides.

1.0 Introductory Course Information

- 1.1 Course # 2010 514 01
- 1.2 Course Title: Editorial Design for Graphic Designers
- 1.3 Class hours: 6 per week / 60 per quarter Credits: 3
- 1.4 Graphic Design Senior or Permission of Instructor
- 1.5 This course may be used as one of the 9 required senior G.D. major courses.

2. Course Catalogue Description

This course will explore the role of the graphic designer in developing appropriate and communicative editorial design. Students will interpret the author's text and point of view for each assigned editorial article and develop concepts which express this. Content of the course will include the relationship and use of typography, imagery and layout for editorial impact. This class will work with the Editorial Photo class on assigned projects in order to experience the working relationship between the photographer and the designer, particularly in regard to editorial design.

3. Objectives: At the end of the course the student will be able to...

- 3.1 analyze and interpret the author's text and ideas for assigned articles.
- 3.2 identify various magazine formats and other vehicles for editorial design.
- 3.3 develop effective relationships of image, type and layout to point of view.
- 3.4 develop appropriate concepts for editorial design.
- 3.5 design work that is creative, perhaps even provocative.
- 3.6 use effective time management.
- 3.7 display evidence of a working relationship with a photographer.

4. Course Outline and Content

- 4.1 Introduction to editorial design and layout.
- 4.2 Research assignment on editorial layout in magazines.
- 4.3 Editorial design with type and photographic images
 - A. Magazine spread with original photographic imagery (min. 1 photos)
 - a. interpretation of editorial content
 - b. concept development and teamwork
 - c. development and refinement of solution
 - d. presentation and critique
 - B. Magazine cover and spread with original photographic imagery (min. 2 photos)
 - a.-d. as listed above
 - C. Extended editorial feature with photographic imagery.
Magazine cover , two spreads, one single page (min. 4 photos)
 - a. originality of project and approach
 - b. concept development and teamwork including art direction
 - c. sequencing and narrative
 - d. development and refinement of solution
 - e. presentation and critique

- * 5.0 Editorial design - Typographic (each design student will do one of the above projects as a typographic solution)
 - a. limited to typography, graphics & secondary design elements
 - b. effective, appropriate interpretation of editorial content
 - c. strong concept development
 - c. creative use of typography

E. Instructional Techniques

1. Lectures by instructors
2. Presentation and discussion of resource material
3. Class dialogue between design & photo students and instructors from both areas
4. Teamwork between photo student and design student
5. Photo shoots and art direction by assigned teams
6. Presentation of work and critiques, both work-in-progress and final

F. Evaluation

1. Class participation and involvement
2. Assessment by instructors :
 - a. of both process and finished work
 - b. appropriateness and effectiveness of concept
 - c. innovative quality of work
 - d. aesthetic quality of work
 - e. technical quality of work
 - f. relationship of type and image to editorial content
3. Presentation of work at critiques
4. Effectiveness of time management and teamwork

G. Bibliography

1. Resource Reading:
 - a. Modern Magazine Design William Owen (Rizzoli, 1991 NY)
 - b. Photo/graphic design: the interaction of design & photo, A. Hurlburt
 - c. The Grid; Layout; The Design Concept - all by Allen Hurlburt
 - d. The International Survey of Editorial Design - B Martin Pedersen
 - e. Cover to Cover: book and editorial design - P.I.E. Books, Tokyo
2. Magazine resources which exhibit quality and innovative editorial content:
 - a. Rolling Stone
 - b. Wired
 - c. New York Times Magazine
 - d. Harpers
 - e. RayGun
 - f. Manipulator
3. Each student will be required to purchase at least two (single issue) magazines that exhibit a high standard of editorial design for the purpose of evaluating and analyzing the components and point of view of the editorial design.

II. Rationale Statement

Graphic designers often are involved in the layout and design of editorial pieces. Particular considerations must be given to this type of work both in terms of the analysis and interpretation of the textual material and in the development of appropriate concept. Frequently this type of assignment has strict limitations on the turn-around time; furthermore, the ability to generate a solution that has impact and reflects the point of view often requires a different approach to editorial work, the opportunity for students from graphic design and photo to work together is especially relevant. Likewise, those occasions when the typography should be dominant and the photograph secondary need to be understood by both design and photo students.

- * **It is expected that design students will participate in the photo shoots whenever possible and that design & photo students will work together throughout the process - from editorial interpretation to concept development; from initial ideas and sketches to final solution.**

One of the most frequent and important collaborations in the field of visual communication is that which takes place between the graphic designer and the photographer. The three assignments you will be given will afford you the opportunity to experience this interaction as well as the benefits of working as a team and learning from one another. You each bring to these assignments specific knowledge, skills and visual sensitivity and the combination of your talents has the potential to result in exciting, creative solutions.

From your initial concept to the final production of the piece you need to work together. It is *essential* that you both understand exactly what it is that you are attempting to communicate so that the message you convey is clear to the viewer. Your layout (remember that the layout indicates all the elements that make up the page—photos, type, design elements, etc.) should reflect visually what the text means verbally. Verbal and visual pathways to the brain are separate—thus if you are able to send a visual message that will enhance or reinforce the message that travels on the verbal pathway you are really communicating with your audience.

The layout itself can even determine whether or not the reader will bother to read the article. How often have you read something because the layout and its photography just “pulled you in”. Realize also that a poorly designed layout can ruin the impact of even a wonderful photo and that a lousy photo will weaken even the best of layouts. So.....not only do you need one another, but you each need to give your best.

1. Read manuscript / research as needed / identify audience
2. Brainstorm to generate ideas / word lists / thumbnails
3. Develop concept / write proposal
4. Initial sketches / possible layouts & photos
5. Feedback & approval / development of final plan for design of layout
6. Photography / Graphic Design
7. Refinement of layout.
8. Evaluation and further refinement!
9. Production
10. Presentation / evaluation

ASSIGNMENT NUMBER ONE: **MAGAZINE SPREAD**

Final Crit and Due Date: Thursday, December 20

Select one of the given magazine articles which interests you both. You will be designing a spread. Your solution should, at the very least, attract the attention of the intended audience and reflect some aspect of the text. It should also be appropriate for the intended magazine in terms of style and content and, of course, respect the general specifications of the magazine—ie. page size. Specific formatting for the pages you design is your decision: margins, number of columns, type face & weight, position of elements, size of photos, bleeds, frames, color or black and white, etc. You have many design decisions to make together and you must be sure that these decisions result in a piece that communicates effectively, looks professional, and is of high aesthetic quality. **You are expected to use the entire title, author and an absolute minimum of 250 words of the text & you must include photo credits. Pull quotes or subheads are optional.** Be sure to present your final layout professionally. An important aspect of the process work will be a thorough investigation of various possible ideas (not just small variations on one layout) as well as thoughtful refinement of the final solution. In other words, **lots of meaningful sketches from the designers!** Remember that poor sketches (and poor photographs, for that matter) do not communicate the concept well and that a good idea may never get off the ground if the sketches or photos are weak. A written **concept statement and explanation** of how it will be carried out is required. [Minimum of one photo required.]

But while magazines inform they are primarily an entertainment, and while they inform they should also intrigue. Magazine design might be an excruciatingly painful process and the source of much wailing and gnashing of teeth in editorial offices, but the way a page was designed never broke a reputation or changed the world. This is what gives the magazine designer such considerable leeway to experiment, to learn, to develop, and to indulge a sense of humor. The ephemeral nature of magazines is their strength--there is no better place to make mistakes. William Owen

**Team Teaching - Design & Photo Students:
When the Numbers Don't Match Up**

The question:

How can additional design students be added to the class,
still have a one to one working experience with a photography student,
and simultaneously add value to the class rather than weaken it?

Mary Ann Begland

When the Numbers Don't Match Up

MaryAnn Begland
Graphic Design

Faculty Colleague: Doug Manchee,
Applied Photo

Interdisciplinary Teaching & Learning • great experience for both faculty & students

- Editorial Design & Editorial Photography
- Team Teaching - Design & Photo Students

years now for my sr design. classes
I have been working with photo faculty who
teach same subject matter in their discipline;
ie. ad design & ad photo; editorial; we schedule
overlapping class times so that students can
work together in one-to-one teams

Problem was that there were more design students that wanted to take the course than photo students:
If additional design students are added ...

- Will all students still be able to have a
working experience with a photo student?
- Will this add value to the class?

Logistics

- determined that if I accepted 26 students to photo's 18, it could work by
having 8 design students for each project work on their own
- For each project, "extra" design students
would design a typographic solution.
- The "extra" design students would rotate so
that no design student will do more than one
type-only project.
- The other two projects will be with a photo student.

Outcomes/Evaluation of Type-Only Option

- Extremely positive responses from students
in written evaluation of course.
- Enthusiastic comments from both design &
- Faculty colleague expressed surprise at the
success of the type-only solutions

Project: Series of Articles from NYTimes on how the arts were reacting to & would be affected by the
events of September 11. Always try to find well written, relevant, and interesting content -
found out after the fact that this series of articles which I chose for the assignment just recently received
Pulitzer Prize ! Students chose one of the 9 articles, developed a concept reflecting some aspect of
the editorial, and began developing the visual solution.

When the Numbers Don't Match Up

MaryAnn Begland
Graphic Design

Faculty Colleague: Doug Manchee
Applied Photo

Interdisciplinary Teaching & Learning

- n Editorial Design & Editorial Photography
- n Team Teaching - Design & Photo Students

The question:

n If additional design students are added will...

n students still be able to have a one to one
working experience with a photo student?

n this add value to the class?

Logistics:

n For each project, "extra" design students
will design a typographic solution

n The "extra" design students will rotate
so that no design student will do more
than one type only project; the other
two projects will be with a photo student

Outcomes/Evaluation or Type Only option

n Extremely positive responses from student
in written evaluation of course.

n Positive comments from both design & photo
students during final critique of projects.

n Faculty colleague expressed surprise
at the success of the type only solutions.

When the Numbers Don't Match Up

MaryAnn Begland
Graphic Design

Faculty Colleague: Doug Manchee,
Applied Photo

chose my editorial
design class for my project
because it is team taught -
(editorial design & editorial photo)
with faculty from photo school
& their class ... hope to
encourage you to consider
team teaching in your area
with a related discipline

Interdisciplinary Teaching & Learning • great experience for both faculty & students

- Editorial Design & Editorial Photography
- Team Teaching - Design & Photo Students

years now for my sr design. classes

I have been working with photo faculty who
teach same subject matter in their discipline;
ie. ad design & ad photo; editorial; we schedule
overlapping class times so that students can
work together in one-to-one teams

- it is such
a rich
experience
for both
faculty &
students -
exciting,
demanding
fun!

Problem was that there were more design students that wanted to take the course that photo students:
If additional design students are added ...

- Will all students still be able to have a
working experience with a photo students?
- Will this add value to the class?

We've
had
great
results
& much
enthusiasm
from our
students.

→ the way most
people work ...
with other people!
Happy to talk
with you more
about this later!

Logistics

- determined that if I accepted 26 students to photo's 18, it could work by
having 8 design students for each project work on their own
- For each project, "extra" design students
would design a typographic solution.
- The "extra" design students would rotate so
that no design student will do more than one
type-only project.
- The other two projects will be with a photo student.

Outcomes/Evaluation of Type-Only Option

- Extremely positive responses from students
in written evaluation of course.
- Enthusiastic comments from both design &
- Faculty colleague expressed surprise at the
success of the type-only solutions

Project: Series of Articles from NYTimes on how the arts were reacting to & would be affected by the
events of September 11. Always try to find well written, relevant, and interesting content - *make students
think!*
found out after the fact that this series of articles which I chose for the assignment just recently received
Pulitzer Prize! Students chose one of the 9 articles, developed a concept reflecting some aspect of
the editorial, and began developing the visual solution.

planning
time management
co operation