

REBECA MÉNDEZ
PROFESSOR, UCLA, DMA
T.A. HSINYU LIN

S2015 / DMA154
WORD + IMAGE
ROOM: 4250
TR / 2–4:50 PM

Rebeca Contact Info: Office hour: Tuesdays 12 noon to 1 (sign in only)
Office location: Broad Art Center 5260
Email: rebecam(at)ucla(dot)edu

Hsinyu Info: Office hour: Thursdays 12 noon to 1
Office location: Broad Art Center 3246
Email: hsinyulin(at)ucla(dot)edu

Course Description: Studio, six hours; outside study, nine hours. Preparation: completion of preparation for major courses. Enforced requisite: course 101 or 104 or C106. Focus on relationship of type to content, image, and materials. Acquisition of knowledge of and sensitivity to typography in context of complex communication problems in print and digital media. Research, concept and content development, and articulation of methodology for visualization. P/NP or letter grading.

Class Structure: Classroom time will be used primarily to review work either as class discussion and/or individual meetings. Each class meeting you will be expected to deliver appropriate progress on the assignment. Work is to be presented according instructions by 2:00 pm.

Guidelines: In General:
You must demonstrate through the projects (both process and end project) as well as through classroom discussion that you grasp the material being taught.

Attendance:
You must attend each class. This class will cover a great amount of material in a short period of time. There is little, if any, way to make up for a lost class. You are responsible for work due on the day you are absent and for assignments given on the day you missed. An emergency or illness is the only acceptable excuse. You must let the T. A. and me know, prior to the class meeting that, either you will a) miss the class and the reason; or b) why you did not attend.

If you are 15 minutes late you get a tardy. Every tardy is a half grade point down on your final grade. If you are later than 15 minutes, do not interrupt the class, you'll be marked absent. Each (unexcused) absence will result in one full grade letter down (A+ to B+). Three unexcused absences will result in a failed grade in the class (F).

Grades: Each class you will be evaluated equally on the following:
Completion & Success of project
Quality of effort
Class participation and engagement
Completion of the reading materials
Attendance, depending on the circumstances, will also affect your grade as stated above.
Attendance to required lectures.
Your final grade is the average of all grades in combination with your attendance records.

Events/Lectures: **Required:**
Your attendance is required in the following lectures/events:
1: Hammer Museum Exhibition: 'Apparitions: Frottages and Rubbings from 1860 to Now' Exhibition ends May 31, 2015.
2: Lecture by Charles Gaines. Thursday, April 9, 2015 @ 6PM. **EDA**.
3: Lecture by Kathy High, Tuesday, April 14, 2015 @ 6PM. **EDA**.
4: Lecture by Louis-Phillipe Demer, Tuesday, April 21, 2015 @ 6PM. **EDA**.

Other: Turn off cell phones during class
No food in class.
No text messaging, ichatting, skypeing, fb'ing, twitting, or emailing during class.

SYLLABUS AND SCHEDULE:

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1: READING:

Required: Graphic Design: Now in Production by Andrew Blauvelt and Ellen Lupton.

2: PROJECT: RE: MAKING

The course has been designed around the Hammer exhibition: 'Graphic Design: Now in Production' curated by Ellen Lupton and Andrew Blauvelt.

DESCRIPTION:

The RE:MAKING project will culminate in a 7.5 x 5 book / magazine in which each student will contribute 20 pages for an approximate total of 440 pages. Each one of the 21 students enrolled in the class will produce their 20-page signature 22 times and distribute them to each of the students and to professor Méndez. Professor Méndez and T. A. Dorfelt will write an introduction. Each student will bind their own book. The book will have a 'Front Matter' section consisting of an introduction, acknowledgements, table of contents and edition number information, as well as a 'Back Matter' containing the course syllabus and guidelines.

PROCESS: The project takes the students through the process of deconstructing a set of 5 selected essays from the course reading, a selection of one predominating concept and word. A 'reconstructing/regenerating' creative process in phases follows: research, concept, creative direction, design direction, design, production, communication strategy, and distribution. (See creative phases document under 'resources' of the course website).

The professor and T.A. will meet individually with each student to inform, critique and guide. Whether your work is being reviewed through individual meeting or class critique, you are expected to present your ideas formally, and in the most compelling and comprehensive manner as suggested by the 'Creative Process Phases' document

PRESENTATION:

The creative process is to be presented as follows:

Letter Size (8.5 x 11) horizontal, create a grid and consistent layout with your name, project name, phase title, date and description paragraph (when necessary).

This layout may become a page in your workbook, both physical and to be uploaded to the class website. So design it accordingly. Examples shown in class. All homework presentation pages are to be hung/taped (back only) to the wall, carefully aligned, prior to class meeting.

Week 1: Tuesday, March 31

Introduction to course and project. Present and discuss 'Creative Process Phases'

Homework due Thursday

Read 'Introduction' and Chapters 1 through 6 (through page 53). Including all captions. Select one of the essays to 'deconstruct' as follows:

- Write a 250-word summary.
- Select 10 key sentences that best capture the content of the essay (5 sentences per sheet).
- Select 20 key words that capture the essence of the essay, from those, select 10, then 5 then, one.
- Present your 5 and 1 key words.

Thursday, April 2

Review homework. Large group critique lead by HL.

Homework due Tuesday

Selected five key words: Deconstruction exercise

The five key words you selected as the essence of the essay will be deconstructed based on:

- Semantic meanings: denotative & connotative. Include at least 10 denotative & 10 connotative definitions per key word. 1 letter-size sheet per word.
- Include at least 10 photographic expressions (at least half of them need to be original photographs). 1 letter-size sheet per word.
- Include at least 10 graphic/typographic/diagrammatic expressions. 1 letter-size sheet per word.
- Include at least 10 material expressions. 1 letter-size sheet per word.
- Include at least 10 spatial / environmental expressions. 1 letter-size sheet per word.

The following is a brief example of how one can interpret the word: SHAPE. Use as many images as necessary per sheet.

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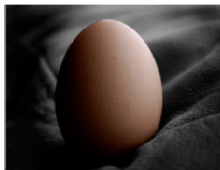
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SHAPE

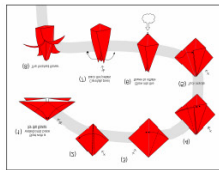
SEMANTIC DECONSTRUCTION



PHOTOGRAPHIC



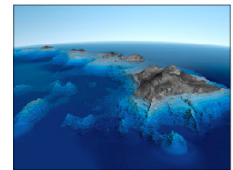
GRAPHIC/TYPOGRAPHIC



MATERIAL



SPATIAL/ENVIRONS



Week 2: Tuesday, April 7

[RM Lecture: Ideation / Conceptual Phase. Show case studies.](#)

Review homework: Group A critique lead by RM; Group B critique lead by HL.

Homework due Thursday

- Refine your visual research per critique. Again, prepare your presentation as above.
- From Reading: Read page 54–91.

Thursday, April 9

Review homework: Work must be on the walls by 2 p.m. Group A critique lead by HL; Group B critique lead by RM.

Required: Lecture by Charles Gaines. 6PM. EDA.

Homework due Tuesday

- From Reading: Read page 92–169.
- Ideation/Conceptual Phase: Conceive of three distinct ideas for your project based on your selected 'one' word, in the context of your other 4 words and the essay. What kind of project would you like to create? Following my explanation above on the word 'Shape', one idea could be to document 100 objects in my home and categorize them by shape. How I select those objects and how I document them would be very important for the project. I would also write about each one of them, a story. This would become the content of my 20 pp for the collective booklet. Each idea must be presented formally, and expressed in all five media / as above. Thus, you'll present a total of 15 letter size sheets.

Week 3: Tuesday, April 14

Individual meetings with Hsinyu

Required: Lecture by Kathy High. 6PM. EDA.

Homework due Thursday

Refine your idea and develop it in as many expressions and media as necessary so it comes to life. Prepare your final presentation in as many letter size sheets as necessary. 15 minimum. Bring materials as needed.

Thursday, April 16

[Ideation/Conceptual Phase Final Presentation](#), Formal class critique lead by RM + HL.

Homework due Tuesday

Creative Direction Phase: Develop the 'character, mood, feeling, essence, principles, rationale, attitude, voice, looks — of your idea. Follow the same format as your 'deconstruction project' for a total of 25 letter size sheets. See 'Creative Direction' Phase of 'Creative Process Doc.'

Week 4: Tuesday, April 21

[RM Lecture: Creative Direction Phase. Show case studies.](#)

Each student in Group A meet individually with RM; each student in Group B meet individually with HL.

Required: Lecture by Louis-Phillipe Demer. 6PM. EDA.

Homework due Thursday

Focus: Content + Context. Refine your project's Creative Direction Phase and prepare for final presentation.

Thursday, April 23

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[RM Lecture: Design Direction Phase. Show case studies.](#)

[Creative Direction Phase Final Presentation.](#) Formal class critique lead by RM + HL.

Homework due Tuesday

Develop the Design Direction + Design of your project. Follow the same 5 x 5 grid structure for a total of 25 letter size sheets. See 'Design Direction' Phase of 'Creative Process Doc'. Articulate your content both semantically and visually.

Week 5: Tuesday, April 28

[RM & Hsinyu Lecture: Setting up your InDesign layout and printing methodologies.](#)

Each student in Group A meet individually with HL; each student in Group B meet individually with RM.

Homework due Thursday

Design your project in the context of the final book. Create a 'page to page' layout, with content distribution. Each 'content' element needs to be designed, thus bring design development on each one of them, from fonts, typography, layout, color, photographs, graphic elements, and materials. Bring variations. This phase is no longer about showing someone else's work, but for you to generate your own content and design.

Book specifications are:

Final size: 7.5 x 5 (vertical).

Each student is responsible of designing one 20-page signature (5 sheets folded in half) and for printing their signature 20 times in black & white (standard edition) and 2 times in color (limited edition). The standard edition signatures are for the books of your classmates, the limited edition signatures are: one for yourself and one for Rebeca. Rebeca's version will be in display at the DMA Undergraduate Show in 2014. Materials and printing method are the choice of the student. Cost of printing will be partially or completely covered by the Hammer Museum. Number of pages: Each book will be approximately 440 pages + covers and chapter dividers. Each student is responsible for designing their 20-page signature, your book's covers, chapter dividers (each signature is a chapter), and for binding the book. We will teach you 'Coptic book binding method.'

Thursday, April 30

[RM & Hsinyu Lecture: Fonts & Typography](#)

Each student in Group A meet individually with RM; each student in Group B meet individually with HL.

Homework due Tuesday

Refine your project's Design Phase: Focus on Typography.

Week 6: Tuesday, May 5

Each student in Group A meet individually with HL; each student in Group B meet individually with RM.

Homework due Thursday

Design refinement. Focus on Image: Photography, Illustration, etc...

Thursday, May 7

[RM & Hsinyu Lecture: Image—Photography & Illustration.](#)

Each student in Group A meet individually with RM; each student in Group B meet individually with HL.

Homework due Tuesday

Refine your project's Design Phase. Focus: Relationship of Word & Image.

Week 7: Tuesday, May 12

[RM & Hsinyu Lecture: Materials & Printing.](#)

[Design Phase Final Presentation.](#) Formal class critique lead by RM + HL.

Homework due Thursday

Design Production Phase: Paper selection. Printing tests. See supplemental pages for paper recommendations.

Thursday, May 14

[RM & Hsinyu Lecture: Printing.](#)

Each student in Group A meet individually with HL; each student in Group B meet individually with RM.

Homework due Thursday

Finalize the design of your entire signature. Prepare your InDesign document for printing (A: limited edition signatures / Ink jet, B: standard edition signatures / laser). Color correct and value correct for printing. Bring printing tests on your selected paper(s).

Final design of the entire signature is due on Thursday, May 21.

Week 8: Tuesday, May 19

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Bookbinding Tutorial 1

Homework due Thursday.

Color correct and value correct for printing. Bring printing tests on your selected paper(s).

Final design of the entire signature is due this Thursday.

Thursday, May 21

Book binding tutorial (2–4).

Final design of the entire signature (both, standard and limited edition).

Each student in Group A meet individually with RM; each student in Group B meet individually with HL.

Homework due Tuesday

Covers and chapters design.

Week 9: Tuesday, May 26

Each student in Group A meet individually with HL; each student in Group B meet individually with RM. Review of final file for printing and of color tests.

Homework due Thursday

Finalize chapter and dividers design.

Print 2 sets of the limited edition signatures.

Final covers and chapter dividers design and 2 sets of limited edition signatures due Tuesday

Thursday, May 28

Each student in Group A meet individually with RM; each student in Group B meet individually with HL.

Required: Don't forget to visit Hammer Museum Exhibition: 'Apparitions: Frottages and Rubbings from 1860 to Now' Exhibition ends May 31, 2015.

Work day.

Week 10: Tuesday, June 2

Final presentation of covers and chapter dividers and of the 2 sets of the limited edition signatures.

Formal presentation.

Homework due Thursday

Print 20 sets of the standard edition of your signature. Fold them carefully. You may choose to do something special to each signature—a stamp, a drawing, collage, etc...It's up to you how unique you make each one of these 'standard edition' signatures.

Thursday, June 4

Final delivery of your signatures (both, standard edition and limited edition)

You may use the class to start binding your book. Bring all your book binding materials.

Perfect your covers and chapter dividers.

Bind your book!

Final Presentation of The Book! Due June 9.

Week 11: Tuesday, June 9

Final presentation of The Book!