

Project 4 : Motion in Elements : Place of Destination

Project

If you could live any place in the world, where would it be? Pick an ideal city, town, village or island to be the location of your new home. Design the front and back of a 8" x 5.5" (w x h) postcard that announces your move from your current address to a fictitious new one. The address to which you will be moving should be outside of Texas. Your dream move destination may be somewhat realistic, that is Montana or Maine, or fantastical such as for example, Barcelona, Tahiti or Hong Kong.

Include your new street address on the postcard. Do some research how a typical address in your new town/country is notated. Also, remember to leave a space for an addressee and stamp on the back side of the card.

Project Objectives

- To further develop a methodology for communicating information through imagemaking and abstract form.
- To investigate sequence through type, imagery in combination with other graphic elements
- To explore color and media
- To exercise composition and form-making
- To integrate image and type

Process/Methodology

Start by establishing a list of ideas and concepts. The front and back of the card should work formally together and have a clear relation. For example elements on the front could be picked up smaller on the back side again. Think of the audience, to whom you would send this card to.

Compile a list of words (verbs, adjectives and nouns) that will help to examine and reinforce initial design concepts. Choose a few words or short sentences to use in each of the compositions that help communicate your message. Text may be handwritten, found, or drafted from source text. Care with typeface choices.

Compose by combining and juxtaposing stylizations and symbols, or other forms, photographs, images, text, or textures to create new or alternative meanings. See on the reverse side how context plays an important role in the way in which images and symbols are communicated.

Day 1 (Wed 7/Thurs 8 November)

Due Project 3
Assign Project 4. Start research for project 4.

Day 2 (Mon 12/Tues 13 November)

Select 1 location. Present three 8 x 5.5" sketches of the card's front and back (a total of 6 sketches).
Consider the colors, forms and imagery related to the new locations. Include the text of your postcard as well. Don't forget that type, defined by its forms and shapes, can help to connote a feeling of place as well.

Day 3 (Wed 14/Turs 15 November)

Review Refined Sketches
Present two pairs of refined 8 x 5.5" sketches of the front and back of your postcard (a total of 4 sketches).

Day 4 (Mon 19/Tues 20 November)

Present one pair of refined 8 x 5.5" sketches of the front and back of your postcard (a total of 2 sketches).

21-23 November >Thanksgiving holiday, no class

Day 5 (Mon 26/Tues 27 November)

Finalize Sketches include media as planned for final version. Present one pair of finalized 8 x 5.5" sketches of the front and back of your postcard (a total of 2 sketches).

Day 6 (Wed 28/Thurs 29 November)

Last class day.
Final crit/Present mock-up of final postcard.

Media/Color:

All compositions are in color and the media is open. Consider a variety of methods paint, line, cut paper, photograph, collage, xerox, image transfers, etc. Consider multiple levels of information, but evaluate the most important message that you want to portray.

Final Format

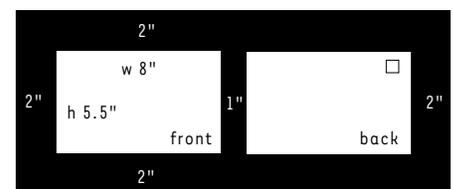
Size: 21" x 9.5" mounted on black illustration board, and covered with tissue/tracing paper. Have a 2" border all around your final cards.

Final Message

The card should communicate and announce your move from one destination to another.

Portfolio day (Wed 28/Thurs 29 November)

Portfolio day
Due a complete portfolio of all class projects and sketchbooks plus any projects to be regraded. Details to be announced.



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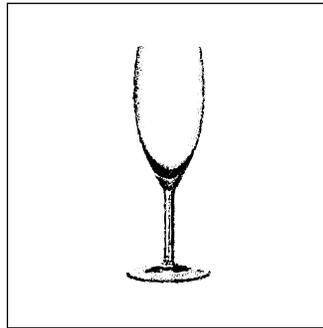
Message and Meaning

We are bombarded by visual messages on a daily basis. Images that promote, subvert, engage, excite, sadden, encourage, sell, scare, etc. These visual messages—symbols and images, as well as words are fundamental to all graphic design processes and communication problems. Context plays an important role in the way in which images and symbols are communicated. While an image might mean one thing in one design solution and to one audience, altering a variety of conditions—formal and contextual—might allow for a completely different perception. An awareness of the impact that context plays in visual messages—from a universal and multi-cultural perspective—is imperative.

The old adage states that a picture is worth a thousand words. Our earliest experience with identification focused on the world of images and pictures. To that world, we ascribed language. As we grew older, the world of pictures was, at least in intellectual circles, reduced in importance. A picture book loses intellectual clout. Literary theorists argued that written language was one step removed from the original thought of a speaker. Would not the image be yet again a step removed from original thought and intent. Yet instinctively, we suspect that the right image in the right context makes a statement more powerfully and instantaneously than through discursive means. Our entire senses “read” an image, forming a series of thoughts long before anyone speaks or describes. In the current media driven environment, fast-paced, rapid-fire imagery streams past, forming ideas and content. In this image obsessed society, it sometimes seems like the image is the only thing.

And what about images? At certain points in history, images attempted to document and record the world accurately. Painting as a window into the world and a photograph as a snapshot of a moment, sought to capture a reality. But literal representation doesn't automatically imply better understanding and communication. Although we must make a form recognizable in order to maintain communication, meaning is cultural not universal. More important than literal representation is meaning of the form—symbolic, emblematic, or metaphorical.

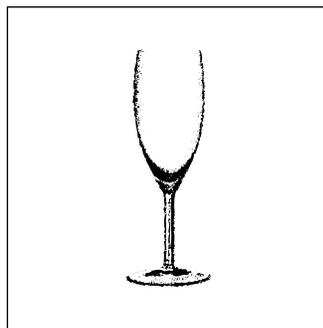
Image manipulation, cropping, editing as well as the unadulterated picture as a “selected reality” raise issues of actuality and reality. The image stylized, the image as metaphor, the image juxtaposed with typographic content that either mimics or alters our perception—all this contributes to making imagery a powerful means of message making.



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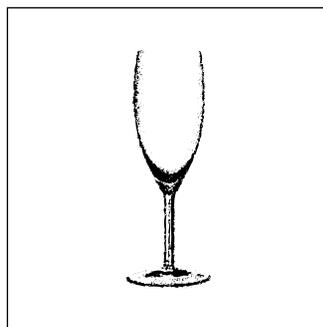
Potential Danger/
Negative association



+



Recommendation/
Positive association



+



Facts/
Shaping awareness