

## **Parsons School of Design**

### **School of Art, Media, and Technology**

#### **PSAM 3050, COLLAB: FUTURE OF PUBLISHING; CRN: 3830**

Spring 2020

Tuesday, 7PM-9:40PM, 6 East 16th Street, Room 603

Professor Jesse Seegers, seegersj@newschool.edu

### **Course Description**

This course is specifically designed to serve as a broad foundation for students to give form to content. This is a hands-on studio course that will begin with projects that investigate typography, book and pamphlet design, digital printing, content on the web, and ideation. Contemporary issues that cross design and publishing are discussed through a series of readings and analysis of contemporary books, magazines, and periodicals across both printed and digital platforms. Students work individually and in multidisciplinary teams towards creating conceptual publishing projects that straddle disciplines of design and publishing, with a particular focus on the relationship between form and content.

The seminar will be the underpinning of a hands-on studio course, where students will get a working introduction to typography, image, layout, sequence, and order, with the aim to design and publish in interdisciplinary teams, both printed and digital, by the end of the semester. This class is a good moment to think about how design can respond to an external system (in this case, publishing) in its totality, and go beyond the visual in concept. We will ground our discussions in how publishing accomplishes its functions of *filtering, framing, and amplifying*. We will discuss the transition of the role of a designer from giving form to content, to considering *context* in relation to both form *and* content.

*Open to: All University upper-level undergraduate degree students. Pre-requisites: PUCD 2125 Core Studio Interaction and PUCD 2130 Advanced Typography.*

### **Learning Outcomes**

By the successful completion of this course, students will be able to:

1. Articulate the historical and contemporary role of design in publishing content in print and online
2. Demonstrate comprehensive awareness of design systems, critical thinking, and cultural awareness
3. Develop platform-independent design concepts
4. Demonstrate basic abilities to form content through typography, image, layout, sequence and order
5. Assess and incorporate feedback as part of an iterative design and publishing process
6. Offer constructive feedback for others' work
7. Demonstrate an understanding of how design can respond to an external system—in this case, publishing—in its totality, going beyond the visual in concept.

### **Assessable Tasks**

#### **Project 1: Medium/Audience Translation & Augmentation**

Using a literary work in the public domain (see [Are.na channel resources](#)) translate and augment its content by designing a publication for a new edition in a digital format.

- Consider: Illustrations, interactivity, audience, time (!), how interactivity and time relate to one another, how the process of creating a new form can relate to a new audience today
- Content of the work must be tied to the translation and the augmentation must be related in some way to both the content and the form
- Examples of possible augmentations:
  - images (from public domain)
  - form elements (questionnaire, fill in the blank, fields)
  - media embeds (related posts from other media platforms (Youtube, Facebook, Instagram, Google Maps, Instagram, etc.))
  - textual, i.e. footnotes, annotation, marginalia
- Schedule:
  - Week 3: Announce & Introduce Project
  - Week 5: 1st Draft Group Pin-Up
  - Week 7: Draft 2 peer-to-peer review
  - Week 8: Final file/link due (midterm review)

## **Project 2: Post-Artifact (digital/screen) Publication Design & Dispersion ↔ Post-Artifact Artifact**

Find a born-digital web-native publication and bring it into a physical format as a means of preserving it for after the (imaginary) media apocalypse.

- Identify a native-digital publication (construed in the broadest possible sense) experience which you think would benefit in some creative way from being brought offline
- Create a physical artifact publication output from the born-digital publication, considering:
  - To what extent is the visual character of each similar or different?
  - What is lost? Either through media-specific limitations or intentional choice
  - To what extent are the distribution mechanisms similar or different? Make a diagram distilling means of distribution similarity/difference
  - Parsing video or audio content
- Content Ideas:
  - A Website that hasn't been used/updated in a long time (an out-of-commission blog, for example)
    - e.g. History of the World timeline (long scroll bar navigation)
  - Audio/Visual content - how do you archive in a physical form
    - Open transcripts (look up)
    - what can you do with a transcript that you can't do with the video
  - Add an analytical layer
- Technical Components:
  - Design using the program/tool of your choice
  - Use a digital-native workflow to output a print-native artifact
- Schedule
  - Week 9: Introduce Project
  - Week 11: Draft 1: peer-to-peer review in small groups
  - Week 13: Draft 2: group critique
  - Week 15: Final review with guest critic (final class)

## **Exercises**

1. Future Biography 30 years from now (200-500 words)

2. Find/build your audience - identify a publication from more than 20 years ago (book, magazine, other) that has influenced *who you are influenced by*
3. Formatting for Publication: Markdown formatting Seth Price's [\*Dispersion\*](#)
4. Generative Process Exercise: Using DaDa/Oulipo "generative" processes as an example - generate your own rule set to generate/collect/aggregate content, other examples:
  - a. [Raymond Queneau's Cent mille milliards de poèmes](#)
  - b. [James Bridle, My Life in Tweets](#)
  - c. Mimi Cabell and Jason Huff, [American Psycho \(2012\)](#)

## Evaluation and Final Grade Calculation

20%	Attendance
10%	Class Participation (critiques and reading discussions)
25%	Project 1: Medium Translation & Augmentation
25%	Project 2: Post-Artifact Artifact Publication
20%	Exercises
100%	TOTAL

## Course Outline

Assignments are due on the day/week listed

WEEK 1	January 21	Introduction to Design and Publishing: What Does it Mean to Publish?	Assignment: First Day Exercise, Future Bio
WEEK 2	January 28	History of Publishing and Media from 1450 to the present	Assignment: Your publishing and design references on are.na Reading: Ludovico, Alessandro - Post-Digital Print, Introduction - Mod, Craig - Post-artifact Publishing - Bhaskar, Michael - Filter, Frame, Amplify
WEEK 3	February 4	Audience	Assignment: Find your audience Reading: Ludovico, Alessandro - Post-Digital Print, Chapters 2 & 3 - Hochuli, Jost - Detail in Typography (up to pg 32)
WEEK 4	February 11	Typographic Systems	Assignment: Typographic Hierarchy in <i>Dispersion</i> Reading: Price, Seth - Dispersion

			Bailey, Keefer, Reinfurt - Bulletins of the Serving Library
WEEK 5	February 18	Project 1: First Draft Group Critique	Assignment: Project 1 Print-on-demand and just-in-time publishing Reading: Rock, Michael - Author as Producer
WEEK 6	February 25	How to Make the Internet	Assignment: Reading: - Michaelson, Dan & Maletic, Tamara - Change over Time - Chimero, Frank: The Web's Grain
WEEK 7	March 3	Project 1: Draft 2 pin-up - one-on-one and peer-to-peer critiques	Assignment: Project 1 finalize Reading: Hybrid Publishing Toolkit, Institute for Network Cultures B-ber, Triple Canopy
WEEK 8	March 10	Midterm: Project 1 Review	Assignment: mid-term self-assessment
WEEK 9	March 24	How to Make a Book	Assignment: analyzing cross-platform content Reading: Jenny Odell, There's no such thing as a free watch
WEEK 10	March 31	Cross-platform media publication analysis: What is a Brand?	Assignment: Reading: Ludovico, Post-Digital Print, ch 4
WEEK 11	April 7	Project 2: Draft 1 pin-up	Assignment: Project 2 Draft 1
WEEK 12	April 14	Lubalin Center Field Trip (Date TBC)	Assignment: Project 2 Reading: Rasch, Miriam - State of the Art: The Phase of the Post-digital in Publishing
WEEK 13	April 21	Project 2: Draft 2 pin-up, part 1	Assignment: Project 2
WEEK 14	April 28	Project 2: Draft 2 pin-up, part 2	Assignment: peer-to-peer critiques
WEEK 15	May 5	Final: Project 2 Review	Assignment: Project 2 Final Crit - Final self-assessment

## Readings

Ludovico, Alessandro. [\*Post-Digital Print: The Mutation of Publishing since 1894\*](#). Eindhoven: Onomatopée, 2012.

Bhaskar, Michael. *The Content Machine: Towards a Theory of Publishing from the Printing Press to the Digital Network*. London: Anthem Press, 2016.

- [Farewell, Etain Shrdlu](#)
  - film about the [last day of hot lead type printing at the NYTimes](#), via Archive.org
- Mod, Craig - [Subcompact publishing](#)
- Mod, Craig - [Post—Artifact Books and Publishing](#)
- Hochuli, Jost - Detail in Typography
- Rasch, Miriam - [The Phase of the Post-digital in Publishing](#)
- [Rock, Michael - Designer as Author](#)
- [Seth Price - Dispersion](#)
- Odell, Jenny- [There's no such thing as a free watch](#)
- [Michaelson, Dan & Maletic, Tamara - Change over Time](#)
- [Chimero, Frank: The Web's Grain](#)
- [Institute for Network Cultures - Hybrid Publishing Toolkit](#)
- Dexter Sinister (Bailey, Keefer, Reinfurt) - [The Serving Library](#)
- Waldorf, Caleb - [Working on Our Thoughts](#), [B-ber](#)

## Resources

The university provides many resources to help students achieve academic and artistic excellence. These resources include:

- [The University \(and associated\) Libraries](#)
- [The University Learning Center](#)
- [University Disabilities Service](#)

In keeping with the university's policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with me privately. All conversations will be kept confidential. Students requesting any accommodations will also need to contact Student Disability Service (SDS). SDS will conduct an intake and, if appropriate, the Director will provide an academic accommodation notification letter for you to bring to me. At that point, I will review the letter with you and discuss these accommodations in relation to this course.

## Making Center

The Making Center is a constellation of shops, labs, and open workspaces that are situated across the New School to help students express their ideas in a variety of materials and methods. We have resources to help support woodworking, metalworking, ceramics and pottery work, photography and film, textiles, printmaking, 3D printing, manual and CNC machining, and more. A staff of technicians and student workers provide expertise and maintain the different shops and labs. Safety is a primary concern, so each area has policies for access, training, and etiquette with which students and faculty should be familiar. Many areas require specific orientations or trainings before access is granted. Detailed information about the resources available, as well as schedules, trainings, and policies can be found at [resources.parsons.edu](http://resources.parsons.edu).

## Parsons Design Lab

The Parsons Design Lab is a 2D digital production space and hub for student interaction and collaboration. It provides access to design tools, software, equipment, and printing services around the creative needs of all students and will be utilized for this class. Students must bring their own paper and experimental materials to print on our vast array of printers. Other than the basic printers like the laser and inkjet printers it offers access to specialty machines like the risograph printers, vinyl cutter, flatbed cutter, roll scanner, and UV Printer. The lab specializes in commercial booklet production with access various binding methods and trained personnel who can assist you from per-post to post booklet production. This is also the only lab that allows you to bring your own

paper stock. The lab does not provide any paper to students or faculty. All policies and equipment can be found at <http://resources.parsons.edu/labs/design-lab/>

## Grading Standards

### Undergraduate

A student's final grades and GPA are calculated using a 4.0 scale.

A [4.0]

Work of exceptional quality, which often goes beyond the stated goals of the course

A- [3.7]

Work of very high quality

B+ [3.3]

Work of high quality that indicates higher than average abilities

B [3.0]

Very good work that satisfies the goals of the course

B- [2.7]

Good work

C+ [2.3]

Above-average work

C [2.0]

Average work that indicates an understanding of the course material; passable  
*Satisfactory completion of a course is considered to be a grade of C or higher.*

C- [1.7]

Passing work but below good academic standing

D [1.0]

Below-average work that indicates a student does not fully understand the assignments;  
Probation level though passing for credit

F [0.0]

Failure, no credit

### Graduate

A Work of exceptional quality

A- Work of high quality

B+ Very good work

B Good work; satisfies course requirements

*Satisfactory completion of a course is considered to be a grade of B or higher.*

B- Below-average work

C+ Less than adequate work

C Well below average work

C- Poor work; lowest possible passing grade

F Failure

GM      Grade missing for an individual

### **Grade of W**

The grade of W may be issued by the Office of the Registrar to a student who officially withdraws from a course within the applicable deadline. There is no academic penalty, but the grade will appear on the student transcript. A grade of W may also be issued by an instructor to a graduate student (except at Parsons and Mannes) who has not completed course requirements nor arranged for an Incomplete.

### **Grade of Z**

The grade of Z is issued by an instructor to a student who has not attended or not completed all required work in a course but did not officially withdraw before the withdrawal deadline. It differs from an “F,” which would indicate that the student technically completed requirements but that the level of work did not qualify for a passing grade.

### **Grades of Incomplete**

The grade of I, or temporary incomplete, may be granted to a student under unusual and extenuating circumstances, such as when the student’s academic life is interrupted by a medical or personal emergency. This mark is not given automatically but only upon the student’s request and at the discretion of the instructor. A Request for Incomplete form must be completed and signed by student and instructor. The time allowed for completion of the work and removal of the “I” mark will be set by the instructor with the following limitations:

**Undergraduate students:** Work must be completed no later than the seventh week of the following fall semester for spring or summer term incompletes and no later than the seventh week of the following spring semester for fall term incompletes. Grades of “I” not revised in the prescribed time will be recorded as a final grade of “F” by the Registrar’s Office.

### **College, School, Program and Class Policies**

A comprehensive overview of policy may be found under [Policies: A to Z](#). Students are also encouraged to consult the [Academic Catalog for Parsons](#).

### **Canvas, Github, Slack**

The syllabus will be posted to Canvas by the first class. Use of Slack *will* be an important resource for this class. Students will submit work via Slack and should check it for announcements before coming to class each week. Project descriptions will be posted on Github and linked to in each project’s Slack channel, where work will be submitted.

### **Electronic Devices**

Please bring your laptop with you for each class session. This is for studio work only: you may not take notes with your laptop. In fact, I prefer you do not take notes at all. If you wish, you may record class sessions for later review. No other use of your phone is permitted!

**Responsibility**

Students are responsible for all assignments, even if they are absent. Late assignments, failure to complete the assignments for class discussion and/or critique, and lack of preparedness for in-class discussions, presentations and/or critiques will jeopardize your successful completion of this course.

**Attendance**

Attendance is mandatory and will be taken at the beginning of every class. Since there is so much technical, conceptual, and design information to absorb, regular attendance is *essential*. Unexcused absences will affect your grade. One absence is allowed; after 3 absences, your final, overall, numerical grade will drop by 5 percent (1/2 a grade point, e.g. A to an A-) for each additional absence. If you are absent more than five times, you will fail the course.

Be on Time. Tardiness will affect your grade. Being late 3 times is the equivalent of one absence. For every 15 minutes of tardiness, your attendance grade for that class session will drop by 25%. Contact the professor IN ADVANCE if you will not be in class (email or Slack direct message is preferred). An absence may count as excused upon the submission of a doctor's or other university note to the professor.

Attendance is mandatory for the midterm and final presentations.

Attendance is part of being present. Following two absences, you may be asked to speak with your advisor to review any impediments to their successful performance in class and, if so, to provide confirmation to me that such a conversation took place.

**Religious Absences and Equivalent Opportunity**

Pursuant to Section 224-a of the New York State Education Laws, any student who is absent from school because of his or her religious beliefs will be given an equivalent opportunity to register for classes or make up any examination, study, or work requirements which he or she may have missed because of such absence on any particular day or days. The student must inform the instructor at the beginning of the course of any anticipated absences due to religious observance.

**Academic Honesty and Integrity**

The New School views "academic honesty and integrity" as the duty of every member of an academic community to claim authorship for his or her own work and only for that work, and to recognize the contributions of others accurately and completely. This obligation is fundamental to the integrity of intellectual debate, and creative and academic pursuits. Academic honesty and integrity includes accurate use of quotations, as well as appropriate and explicit citation of sources in instances of paraphrasing and describing ideas, or reporting on research findings or any aspect of the work of others (including that of faculty members and other students). Academic dishonesty results from infractions of this "accurate use." The standards of academic honesty and integrity, and citation of sources, apply to all forms of academic work, including submissions of drafts of final papers or projects. All members of the



University community are expected to conduct themselves in accord with the standards of academic honesty and integrity.

It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others. Compromising your academic integrity may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university.

### **Guidelines for Written Assignments**

Plagiarism is the use of another person's words or ideas in any academic work using books, journals, internet postings, or other student papers without proper acknowledgment. For further information on proper acknowledgment and plagiarism, including expectations for paraphrasing source material and proper forms of citation in research and writing, students should consult the Chicago Manual of Style (cf. Turabian, 6th edition). The University Writing Center also provides useful on-line resources to help students understand and avoid plagiarism. See <https://www.newschool.edu/university-learning-center/avoiding-plagiarism.pdf>.

Students must receive prior permission from instructors to submit the same or substantially overlapping material for two different assignments. Submission of the same work for two assignments without the prior permission of instructors is plagiarism.

### **Guidelines for Design Projects**

Work from other visual sources may be imitated or incorporated into your design work if the fact of imitation or incorporation and the identity of the original source are properly acknowledged. There must be no intent to deceive; the work must make clear that it emulates or comments on the source as a source. Referencing a style or concept in otherwise original work does not constitute plagiarism. The originality of studio work that presents itself as "in the manner of" or as playing with "variations on" a particular source should be evaluated by the individual faculty member in the context of a critique.

Incorporating ready-made materials into student design work as in a collage, synthesized photograph or paste-up is not plagiarism in the educational context. In the commercial world, however, such appropriation is prohibited by copyright laws and may result in legal consequences.

### **Student Disability Services (SDS)**

In keeping with the University's policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with me privately. All conversations will be kept confidential. Students requesting any accommodations will also need to meet with the Office of Student Disability Services, who will conduct an intake, and if appropriate, provide an academic accommodation notification letter to you to bring to me. SDS assists students with disabilities in need of academic and programmatic accommodations as

required by the Americans with Disabilities Act of 1990 (ADA) and Section 504 of the Federal Rehabilitation Act of 1973. For more information and resources, please see <https://www.newschool.edu/student-disability-services/>

**Intellectual Property Rights**

The New School (the "university") seeks to encourage creativity and invention among its faculty members and students. In doing so, the University affirms its traditional commitment to the personal ownership by its faculty members and students of Intellectual Property Rights in works they create. The complete policy governing Intellectual Property Rights may be seen on the [university website, on the Provost's page](#).