

Will Mianecki

Designer, Educator, & Researcher

PUCD 3095, CRN: Tue 9:00am–11:40am ET (Rm 200)
Core 3 Topics: Editorial Thu 9:00am–11:40am ET (Rm 403)
Section B, Fall 2021 Academic Entrance 63 Fifth Ave
Instructor: Will Mianecki Email: mianeckw@newschool.edu Document Updated: 10/13/21

PUCD 3095 Core 3 Topics: Editorial



Alexandra Bell, *Olympic Threat*, 2017.

Course Description

This advanced required studio is focused on designing across disciplines within design. Students will apply knowledge of typography and interaction within a specific context in communication design. The first half of the semester will consist of workshops around principles and case studies in multiple interconnected areas, including digital product design, editorial design, design for branding, type design, and motion design, in addition to deeper study of one of these areas within the section. In the second half of the semester, students will develop a larger independent project within a single contextual area, led by their section faculty, demonstrating what they have learned in the first half of the semester across all topics.

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Course Links

Section Zoom Link: <https://NewSchool.zoom.us/j/8350505385>
 Slack: parsonscd-topics-2021.slack.com (add channel #b-mianecki)
 Canvas: <https://bit.ly/3yXdh7t>
 Google Drive: <https://bit.ly/2WwyTUN>
 Are.na:

Course outline

Unit 1: (Weeks 1–7)
Starting out in editorial design + histories, principles, case studies in all topics
 Students will have a broad introduction to editorial design, a subdiscipline within communication design. Within their section, they will study editorial design in depth, and across all sections, they will get a brief overview of 6 different areas that intersect with it through asynchronous lectures to be discussed in class: Form and content, Branding (external), Typeforms, UX, Editorial Design Systems, and Branding (internal).

Unit 2: (Weeks 8–10)
Editorial design in depth and independent publication project start
 Students will begin an independent publication project to be completed at the end of the semester. Their project must have both a print and digital presence, and an articulation of the relationship between the two. Meanwhile, they will continue their in-depth learning in editorial design, while continuing asynchronous lectures in Digital Design Systems and Motion.

Unit 3: (Weeks 11–15)
Independent publication project development and completion
 Students will iterate on their independent publication projects, while learning more specific methods and techniques drawn from the focus of their specific projects.

Unit 4: (Week 16)
Final Presentation
 Students will gather their independent work into a presentation to their class, their faculty, and guest critics. Both the presentation and the project(s) will demonstrate what they have learned about editorial design during the course of the semester, as well as what they learned about the various intersecting methods and domains presented in the asynchronous sessions and discussed in class.

Synchronous/Asynchronous Learning
 The general approach of this class will combine synchronous (at the same time) and asynchronous (not at the same time) lectures, demonstrations, critiques, and learning exercises.

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Learning Outcomes

By the end of the semester, students will be able to:

1. Use and translate appropriate and advanced techniques with the production of work.
2. Demonstrate basic understanding of principles in multiple areas of communication design.
3. Articulate how the design of type, brand design strategy, digital design, and editorial design are connected.
4. Articulate the dominant historical and theoretical underpinnings within a specific contextual domain.
5. Provide meaningful written and oral feedback on other students' work, using shared language and references.
6. Create an independent project through many cycles of ideation, iteration, and production.

Common Deliverable Requirements across all Topics sections

All students will respond meaningfully to prompts presented by faculty after each case study, and will all develop an independent project within a specific communication design discipline for the final critique.

Assessment Criteria

Feedback on other students' work	20%
Cross-Topics Exercises	10%
Class Projects	20%
Independent project	50%

[[Grading Rubric](#)]

Attendance, Grading and Work Submission Standards, Program Policies, Making Resources, and University Policies

All Communication Design classes adhere to the same program and university policies:
https://docs.google.com/document/d/1u358io8doX_SVVMGqIM_oH5V0OlcneYu4Ww-uE55QM/edit?usp=sharing

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Materials and Supplies

Laptop
Slack: Announcements and communication
Dropbox paper: Collaborative feedback
Canvas: Assignments, due dates, grades

Back Up

You are strongly encouraged to set up and maintain a regular backup and archiving strategy for your work, which will be important both at Parsons and beyond. Consider cloud storage (Dropbox, Google Drive, iCloud, etc) that can run in the background in addition to an external USB hard drive. Loss of data is not an excuse for failure to complete an assignment.

Schedule

Synchronous: All-Topics (165), All-class (15), Small Group (3-4), Individual (1)
Asynchronous: Recorded lectures, workshop exercises, section assignments

Disability

The New School seeks to foster an environment that encourages all students to reach their highest level of achievement. Through various student services and programs, the university emphasizes the importance of recognizing and embracing individual differences.

In keeping with this philosophy, Student Disability Services (SDS) is committed to helping students with disabilities obtain equal access to academic and programmatic services. 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. More info: <https://www.newsouth.edu/student-disability-services/>

Additional Student Resources

Please view the Equity, Inclusion & Social Justice resources on the newsouth.edu website.

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Schedule

Course schedule and content is subject to change. Document updated: 9/30/21.

WEEK 01 (First week is remote!)

Tue 8/31 All-Topics: Kick-Off
Introductions + Expectations

Thu 9/2 Exercise 1 Introduction
Exercise 1 In-class work time

Homework
Due Tue 9/7: Exercise 1
Due Tue 9/7: Watch: <https://bit.ly/3zHYvw1>
Form and Content Exercise (<https://bit.ly/2WfSqRi>)

Cross-Topic Lectures
Form and Content: History and Context (<https://vimeo.com/595260333>)
Form and Content: Principles, Process + Case Study ([Link](#))
Password for all vimeo links: topics

WEEK 2 (Labor Day 9/6 off!)

Tue 9/7 Small Groups: Exercise 1
Discussion: Form and Content Videos + Assignment

Thu 9/9 Lecture: The Editorial Frame
Introduce Exercise 2
Indesign Demo
In class working time, Exercise 2

Homework
Due Tue 9/14: Typeforms Exercise (<https://bit.ly/2WI1ko8>)
Due Thu 9/16: Exercise 2

Cross-Topic Lectures
Typeforms: History and context
Typeforms: Principles, Process + Case Study

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WEEK 3

Tue 9/14 Discussion: Typeforms Videos
Desk Visit/Working Time: Exercise 2

Thu 9/16 Full Class: Review Exercise 2
Desk Visit/Working Time: Exercise 2

Homework
Due Tue 9/21: Motion Exercise (<https://bit.ly/3zo4tE4>)
Due Tue 9/21: Exercise 2

Cross-Topic Lectures
Motion: History and context
Motion: Principles, Process + Case Study

WEEK 4

Tue 9/21 Discussion: Motion Videos
Full Class: Review Exercise 2
Introduce Exercise 3

Thu 9/23 Lecture: Let's Talk About Book
Lecture: Elements of a Book
In class working time, Exercise 3

Cross-Topic Lectures
Digital Design Systems: History and context
Digital Design Systems: Principles, Process + Case Study

Homework
Due Tue 9/28: Digital Design Systems (<https://bit.ly/3EZR3zg>)

LINKS: Syllabus PUCD 3095 Core 3 Topics: Editorial, Parsons School of Design (Google doc)

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WEEK 5			WEEK 7			WEEK 9		
Tue 9/28	In class exercise: Elements of the book https://forms.gle/EWmS9J4CvnbeMmH8 In class working time, Exercise 3		Tue 10/12	Discussion: Form and Content Videos Group Review: Exercise 4		Tue 10/26	Discussion: Brand / external Videos Present analysis of system and content Share initial explorations in small groups	
Thu 9/30	Full Class: Review Exercise 3 Introduce, Exercise 4 Crit Form: https://forms.gle/5JbbDNbZzKkYZCBS6		Thu 10/14	Discussion: Form and Content Videos Kick-Off: Independent Project Homework (For Tue 10/19) - Select a long-form text (in consultation with WM, to ensure it's complex enough!) - Share a link or pdf of your text to our slack channel before class on Tue 10/19 Read and analyse your chosen text: both in terms of its subject(s), approach (writer's voice), and its structure (subheadings, paragraphs, quotations, footnotes, etc.) - Bring examples of cross media print & digital designs you admire (or criticise) to share with the class next week Cross-Topic Lectures (https://bit.ly/3sISyMU) Brand / internal: History and context Brand / internal: Principles, Process + Case Study		Thu 10/28	Work in progress (see next steps below) Present Formats Desk visits to discuss progress Homework / In-class Thursday - Work on first typeface tests (try different fonts, and tell us research/stories/feelings behind your choices), hierarchies of headline to body text to captions and footnotes, grid systems across media, test typography on screens and in print at actual sizes - Make a decision about format. Consider and be prepared to discuss how your content relates to your format and scale. - Bring 1:1 scale layouts: printouts cut to actual size ready to review in class on Tue 11/2 - Create a working style sheet for print. Print out and bring this style sheet to class on Tue 11/2	
 WEEK 6	 Tue 10/5 *MEET REMOTE* Cohort-Wide Learning (https://bit.ly/3FhHJXF) Activity #1 (Cross-Section) Discussion: Editorial Design Systems Videos In class working time, Exercise 4 (Small Groups)		 WEEK 8	 Tue 10/19 Discussion: Brand / internal Videos Present and discuss readings Midterm review and assessments Individual: Meetings with Instructor		 Tue 10/26		
Thu 10/7	In class working time, Exercise 4 *potentially meet at print lab* Cross-Topic Lectures Editorial Design Systems: History and context Editorial Design Systems: Principles, Process + Case Study Homework Due Tue 10/12: Editorial Design Systems Part II (https://bit.ly/3zfxhwX) Watch Cross-Topic Lectures		Thu 10/21	Midterm review and assessments Individual: Meetings with Instructor Discussion Brand Internal Homework Read and analyze your selected text with attention to its system of hierarchy and type of content. Be prepared to discuss it on Tuesday.				

LINKS: [Syllabus PUCD 3095 Core 3 Topics: Editorial, Parsons School of Design](#) (Google doc)

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WEEK 10

Tue 11/2 Small Group: Independent Project Critique
 Fine-tuning and production of print edition
 Present type families, paragraph, and character styles
 Work in progress, testing, finalise prototyping of web versions

Thu 11/4 Kick-off desktop and mobile versions
 Sketch desktop and mobile versions
 Share cross-platform examples

HOMEWORK (and web tutorials)

FOR THOSE USING FIGMA

[Figma Beginner 1: Explore ideas](#)
[Figma Beginner 2: Create designs](#)
[Figma Beginner 3: Build prototypes](#)

For using fonts on Figma:

<https://help.figma.com/hc/en-us/articles/360039956894-Access-local-fonts-on-your-computer>

FOR THOSE USING ADOBE XD

Adobe Creative Cloud: [Learn Adobe XD in 5 minutes](#) (Adobe, YouTube)

[Adobe Experience Design CC](#) (adobe.com)
[Adobe XD Tutorials](#), (adobe.com)

FOR THOSE USING CARGO

[Cargo video tutorials on how to get started with their template](#) (and customising them for your own design)

For Tue: Progress on print edition: All text needs to be typeset (must have pull quotes, subheadings, and footnotes or endnotes included). Refine style sheets with updated character and paragraph styles. Bring progress printed to scale and ready to review at the start of class.

For Thu: Design first round of web and mobile versions. Provide links for both. Include as much text as possible (must have pull quotes, subheadings, and footnotes or endnotes included). Add web styles to the style sheet and bring a printed sheet for review.

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WEEK 11

Tue 11/9 Review print editions (all text).

Thu 11/11 Review web and mobile versions.

Homework: Finalize and refine print version and print style sheets. Print a prototype for review on Tue. Refine desktop and mobile versions.

WEEK 12

Tue 11/16 Review print prototypes. Begin final print production.
Refine desktop and mobile.

Thu 11/18 Print production / progress on desktop and mobile versions
Share extension directions

Homework:
Finalize and produce print versions for review on Tue 11/23.
Finalize print style sheet and bring print copies to review on Tue 11/23.

WEEK 13

Tue 11/23 Print Publications Due! In-class exhibition / crit of final print versions
Discuss presentations / Desk visits

Thu 11/25 NO CLASS – HOLIDAY

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References

Magazines

- Communication Arts commarts.com
- Eye eyemagazine.com
- Graphic graphicmag.kr
- Print printmag.com
- Slanted slanted.de

Websites

- Design Observer designobserver.com
- Eye on Design eyeondesign.aiga.org
- Fonts in Use fontsinuse.com
- Font Review Journal fontreviewjournal.com
- The Gradient walkerart.org/magazine/categories/design
- The Herb Lubalin Study Center lubalincenter.cooper.edu
- Letterform Archive letterformarchive.org
- The People's Graphic Design Archive peoplesgarchive.org

Presentations & Interviews

- The Creative Independent thecreativeindependent.com
- Herb Lubalin Lecture Series cooppertype.org/lectures
- Letterform Lectures vimeo.com/showcase/letterform-lectures
- Typographics presentations youtube.com/c/TypographicsNYC/videos
- Walker Insight Design Lecture Series walkerart.org/insights-design-lecture-series
- Scratching the Surface podcast scratchingthesurface.fm
- Hey, Cool Job! Podcast podcasts.apple.com/us/podcast/hey-cool-job/id984365487
- Behind the Cover, New York Times <https://www.nytimes.com/series/behind-the-cover>

Free & Open Source Typefaces

- Adobe Fonts fonts.adobe.com
- Beautiful Web Type beautifulwebtype.com
- Free Fonts by Womxn design-research.be/by-womxn
- Free Font Library typotheque.juuse.io
- Google Fonts fonts.google.com
- League of Moveable Type theleagueofmoveabletype.com
- Open Foundry open-foundry.com
- Velvetyne velvetyne.fr
- Collettivo collettivo.it

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Exercise 1: Grids, Margins, Image

Taryn Simon, *A Living Man Declared Dead and Other Chapters I-XVIII*. 2008 to 2011.

In this exercise, you will learn how to create a grid in InDesign, resize and place images, and make editorial decisions about image placement and treatment.

- Create a folder called 'Exercise 1' on your computer. Create two folders within respectively titled 'Images' and 'Edited Images'
- Select a topic and collect 15 images related to that topic
- Selecting images is an editorial decision. Consider the images you select carefully: What are their formal characteristics? What resolution do they have? What size are they? What style have they been captured in? What is their subject? How will they relate to each other?

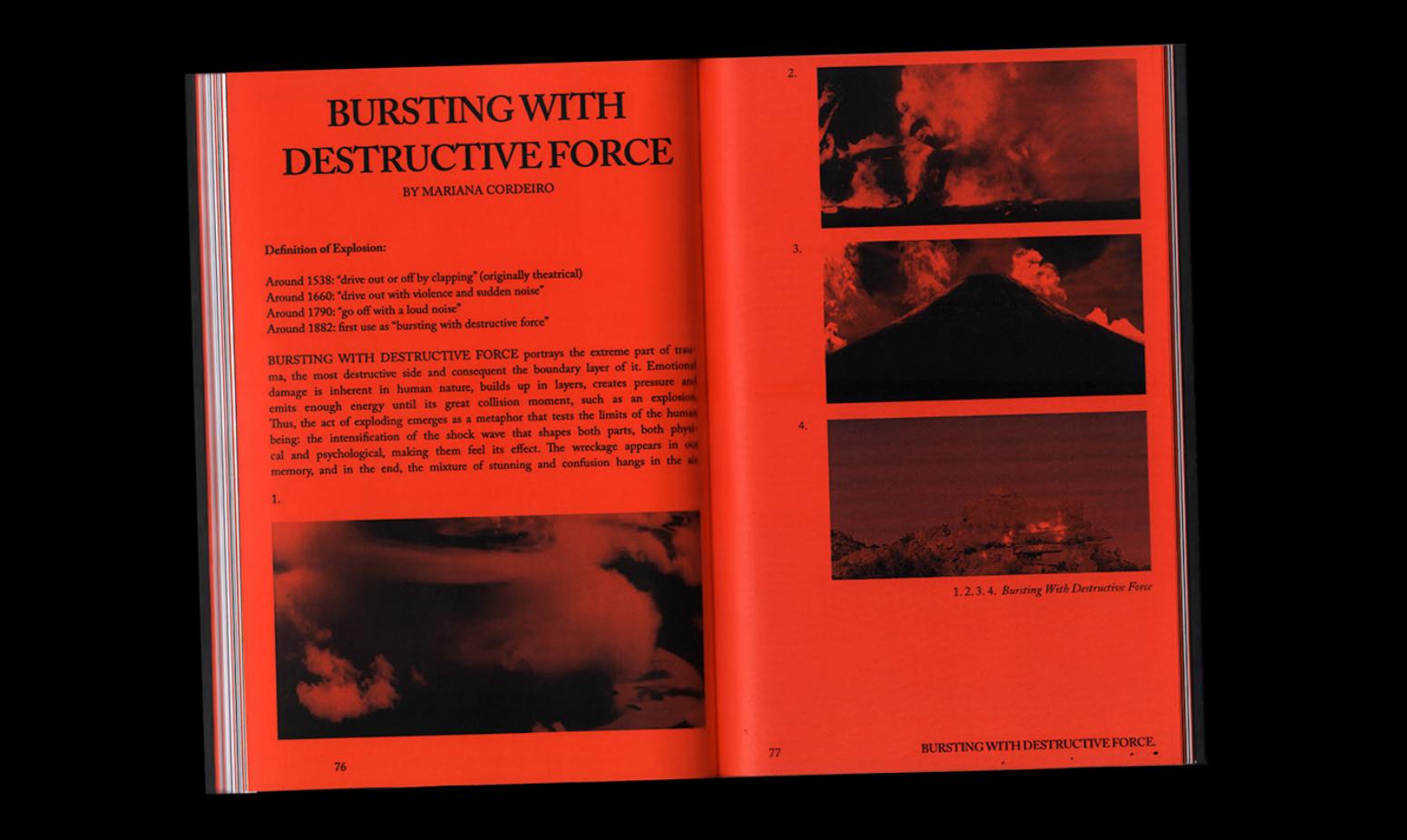
Consider selecting a topic that is a potential subject or area of inquiry for your independent publishing project

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- In Photoshop
 - Open your image files in photoshop
 - Make any alterations you find appropriate. This may include changing file type, color, resolution, or other visual or technical qualities
 - Name files Ex01_01.jpg, Ex01_02.jpg, etc and save them into the 'Edited Images' folder
- In InDesign
 - Create a new print document with the following setting: 11 pages (pp), 5.5" (wide) x 8.5" tall, facing pages selected, no margins, no columns, no bleed
 - Title your project Lastname_Firstname_Ex01_01
 - Open A-Master. Set the Margins: Top .5, Bottom .6875, Inside .75, Outside .5. Set 4 columns with a gutter of 0.125
 - Bleed: .15
 - On the first spread, add 1 image per spread
 - On the second spread, add 2 images per spread
 - On the third spread, add 4 images per spread
 - On the fourth spread, add 6 images per spread
 - On the fifth spread, add 8 images per spread
 - On the sixth spread, add 10 images per spread
 - Respect the gutters and margin
- Export spreads as pdf. Print on single sided 8.5 x 11 sheets and bring for our next class on Tue

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Exercise 2: Type and Image



Nádia Alexandre, D A Z E. 2019.

In this exercise you will set type alongside images and captions. Your assignment is to work with a chosen text (including title, byline, body text, images, and captions), to design an 11 page (pp) document. This will eventually combine with the other unit 1 exercises to form a publication.

1. Begin by selecting a short-form text that interests you and that may be related to a topic you want to explore further for the independent publication project in units 2-3.
2. **Importantly:** read and analyse your chosen text and its contexts (was it in a magazine or newspaper? Is it related to a physical gallery exhibition?). Think about the ideas and arguments expressed in the writing, and your resulting design's editorial strategy, structure, hierarchy, paragraph/character styles, and art direction
3. Design and typeset an 11 page document. Include a title, author, and your chosen text (or as much of it that will fit within the pages).

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4. Use the same margin settings as Exercise 1.

5. Create a B-Master for your document. Include footers and folios (page numbers.) Create paragraph and character styles for your text. Create a separate layer for your images and your text.

6. Produce or source a minimum of 5 images and illustrations to accompany your text. Each of these must have a caption. Consider how the images relate to the text and its contexts.

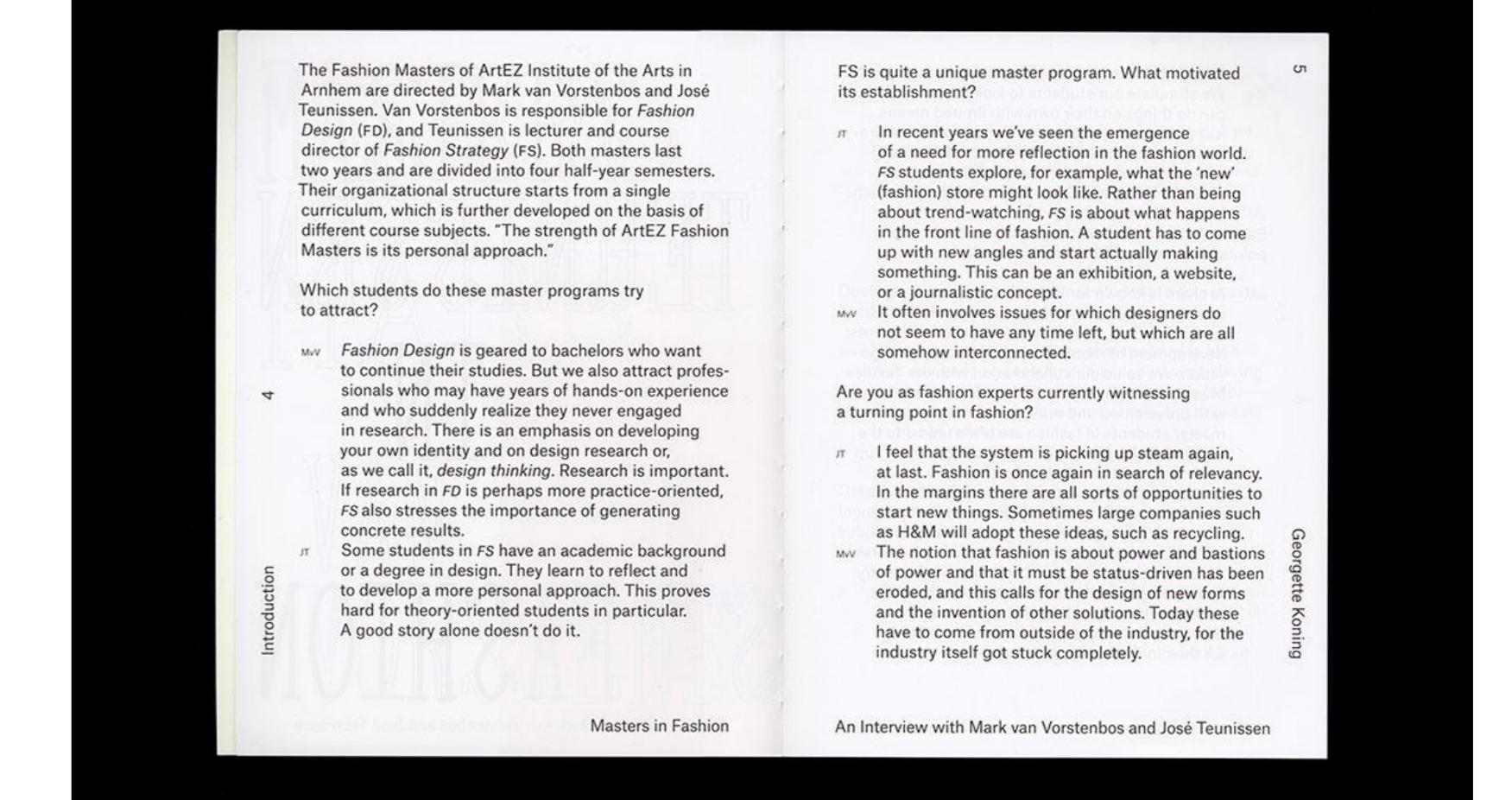
7. Deliver the final document as a printed series of spreads (two spreads per single-sided page, 8.5x11) and as a packaged file with a pdf (spreads). Label your folder and file Lastname_Firstname_Ex02. Upload the packaged file and pdf to the google drive folder for Exercise 2: <https://bit.ly/3yXdH7t>

Timeline:

- 9/8 Project introduction, in-class demo, and working time.
- 9/14 Desk visit to check progress. In-class working time.
- 9/16 Exercise 2 Due. Arrive for class with your printed copy and upload your files.

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Exercise 3: Interview



F is quite a unique master program. What motivated its establishment?

In recent years we've seen the emergence of a need around the world. F wants to explore, for example, what the new fashion store might look like. Rather than being about trend-watching, F is about what happens in the front line of fashion. A student has to come up with new angles and new activations, trying something. This can be an exhibition, a website, or a journalistic concept.

It offers opportunities for which designers do not seem to have any time left, but which are all somehow interconnected.

Are you as fashion experts currently witnessing a turning point in fashion?

I feel that the system is picking up steam again, at last. Fashion is once again in search of relevancy. In the margins there are all sorts of opportunities to start from scratch. There is a lot of room for H&M to adopt these ideas, such as recycling. The notion that fashion is about power and bastions of power, that it must be status-driven has been eroded, and there is room for new designs of margins and the invention of other solutions. Today these have to come from outside of the industry, for the industry itself got stuck completely.

Masters in Fashion
An Interview with Mark van Vorstenbos and José Teunissen

In this exercise you will typeset an interview between two or more participants. Your assignment is to work with a chosen interview (including a title, introductory text, and/or bios for both participants), and to design an 11 page (pp) document. This will eventually combine with the other unit 1 exercises to form a short publication.

1. Begin by selecting an interview that interests you and that may be related to a topic you want to explore further for the independent publication project in units 2-3. Note: This does not have to be the same topic you previously explored in exercise 1 or 2.
2. **Importantly:** read and analyse your chosen interview and its contexts. Consider the how the ideas expressed in the conversation and how the speaker's voices can be reflected in your design's, layout, structure, hierarchy, paragraph/character styles, and organization.

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3. Design and typeset an 11 page document. Include a title, introductory text, and/or bios for the participants of your interview along with the interview itself (or as much of it that will fit within the pages).

4. Use the same margin settings as Exercise 1 and 2.

5. Create a C-Master for your document. Include footers and folios (page numbers.) Create paragraph and character styles for your text.

6. Deliver the final document as a printed series of spreads (two spreads per single-sided page, 8.5x11) and as a packaged file with a pdf (spreads). Label your folder and file Lastname_Firstname_Ex03. Upload the packaged file and pdf to the google drive folder for Exercise 3: <https://bit.ly/3yXdh7t>

Timeline:

- 9/21 Project introduction
- 9/23 In-class working time
- 9/28 In-class working time
- 9/30 Exercise 3 Due. Arrive for class with your printed copy and upload your files

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Exercise 4: Editorial Compendium



QUEER.ARCHIVE.WORK #3, 2019.

In this final exercise you will combine, print, and publish the previous three exercises into a single compendium. This output will serve as visual and conceptual reference for your independent publication project and as documentation of your work and explorations from the semester so far.

To produce the compendium, you will design a cover, a table of contents, section dividers, and a colophon. You will also select paper stocks and a binding method. You will use a minimum of two paper stocks, one for the publication body and one for your cover.

The final compendium will be a 48 page publication, comprising 44 interior pages and 4 pages for the cover (front cover, inside front cover, inside back cover, back cover).

1. Following the instructions given in class, import and combine exercises 1-3 into a new, single InDesign document. At the start of each exercise, add 2 pages to use for

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the section divider spreads and 1 page as a facing verso page for each exercise (3 pages total for each section). See this pdf for reference.

2. Add one additional page at the beginning and at the end of your document. These pages will respectively serve as your table of contents and colophon
3. Create a D Master for your section dividers, your colophon, and your table of contents. You must include folios and can optionally include a running footer, shoulder, or header on these pages.
4. Design the cover (front cover, inside front cover, inside back cover, back cover), colophon, table of contents, and set of section dividers to unify your compendium into a single publication
5. The table of contents must include the title and page range of each exercise, including the dividing pages. The text should include the exercise number and title (i.e. Exercise 1: "Your unique title for exercise 1").
6. The section divider pages must include the title of the respective section (i.e. Exercise 1: "Your unique title for the exercise 1")
7. The cover must include the following text: Editorial Compendium. Core 3 Topics: Editorial. Section B, Fall 2021. Your Name.
8. The colophon must include the names of the typefaces used throughout the book, the location the book was produced and bound, and the name of the designer (you!).
9. Bind your compendium using any method. Some suggestions include: saddle stitch stapled, french fold, side stable, tape, or wiro/spiral.
10. Deliver the final compendium by printing and producing two identical copies to share for critique. You will also upload a pdf (formatted as spreads) and project documentation to the Exercise 4 folder: <https://bit.ly/3yXdh7t>. Label your folder and file Lastname_Firstname_Ex04.

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Core 3 Topics: Editorial Thu 9:00am–11:40am ET (Rm 403) Email: mianeckw@newschool.edu
Section B, Fall 2021 Academic Entrance 63 Fifth Ave Document Updated: 10/13/21

Independent Project: Paper & Pixels

Mindy Seu, *Cyberfeminism Catalog 1990–2020* and *Cyberfeminism Index*. 2020–2021.

A book is a sequence of spaces. Each of these spaces is perceived at a different moment — a book is also a sequence of moments.

Ulises Carrión, "The New Art of Making Books," *Kontext* 6/7, 1975

In this project we will be working with a complex long-form text of your choice and designing a readable, engaging, navigable typographic interpretation of the text across four surfaces: mobile, desktop, print, and an "extension" piece. With each version you should maintain a certain consistency for the everyday multi-platform reader (like you), but also approach the design & typography to make the most of each medium and its affordances and virtues.

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With a chosen complex set of text (including title, sections with subheadings, footnotes/endnotes, pull-quotes, and images with captions), you will format, typeset, design, adapt, and art direct the following versions:

1. a 20-page (minimum) print edition (with cover, spine, back cover, inside front & back covers), printed, cut, bound to correct size, in the form of a book or magazine
2. a desktop web version (representing the same content as print, as a single long-form page, or multiple pages/sections with menu, as you see fit), prototyped with Adobe XD or Figma, or better, on live web with Cargo or Webflow (or other templating system as desired), or with actual CSS/HTML if you have the capabilities
3. a mobile web version (as with desktop, multiple sections & menu if deemed appropriate, and same prototyping conditions)
4. an extension of your publication that recontextualizes or builds on the content from your other versions to produce a complementary print or digital output (ie. a poster, a print insert, motion graphics, a set of risograph prints, etc)

You will also set up accompanying specification documents for:

- A. typographic specifications, outlining all paragraph and character styles with font(s) used for your print edition and web versions (for implementation of Paragraph and Character Styles in InDesign, and for CSS styles for the web)
- B. print specifications for your print edition (catalogue or magazine) including paper stock, cover materials, binding, and other details (e.g. foil stamping, head and tail bands, cover flaps, embossing, etc.)

You will need to source your own long-form text (it will need to be a text with the various elements mentioned above, you can potentially add your own section subheadings if the original doesn't have them).

With your chosen text:

Most importantly: read and critically analyse your chosen text and its contexts. Think about the ideas and arguments expressed in the writing, and your resulting design's editorial strategy, structure, hierarchy, modules, paragraph/character styles, and potential grid.

Part 1: Design and typeset a 20-page (minimum) book or magazine, plus 4-page cover (front + inside front + inside back + back: 20pp + 4pp cover = 24pp). Include a contents page and your chosen text(s) (or as much of it that will fit within the remaining pages) (pp. 2–20). You might

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design the inside front and back pages as coloured endpapers, as patterns, as full-bleed artwork details, etc.

Parts 2 and 3: As you establish your print design, work with the emerging system and translate it into two web versions: one for desktop, and one for a mobile breakpoint. For the web, there is obviously less of a sense of "cover", "contents", etc. as with print. But you can design a larger header image with some kind of interesting typographic headline treatment.

See e.g. the New York Times special editions and story links below. Design the web editions of your chosen essay as a long single page (or perhaps series of a few pages with an associated menu) within a larger main "book" website. Think about how columns and images might adjust and change from print to screen, from desktop to mobile. How can the constraints and affordances of each medium be used to their advantages, rather than simply forcing the exact same design across each platform?

Part 4: The fourth version of the text is more for handoff to a fellow designer, or printer, or to a developer: purely hierarchical non-formatted text, in the form of a stylesheet list. Character and paragraph styles listed and defined from your typesetting in InDesign, also specified for CSS, as documentation of your typographic decisions relating to typeface choice, and scaling in print, web, and mobile.

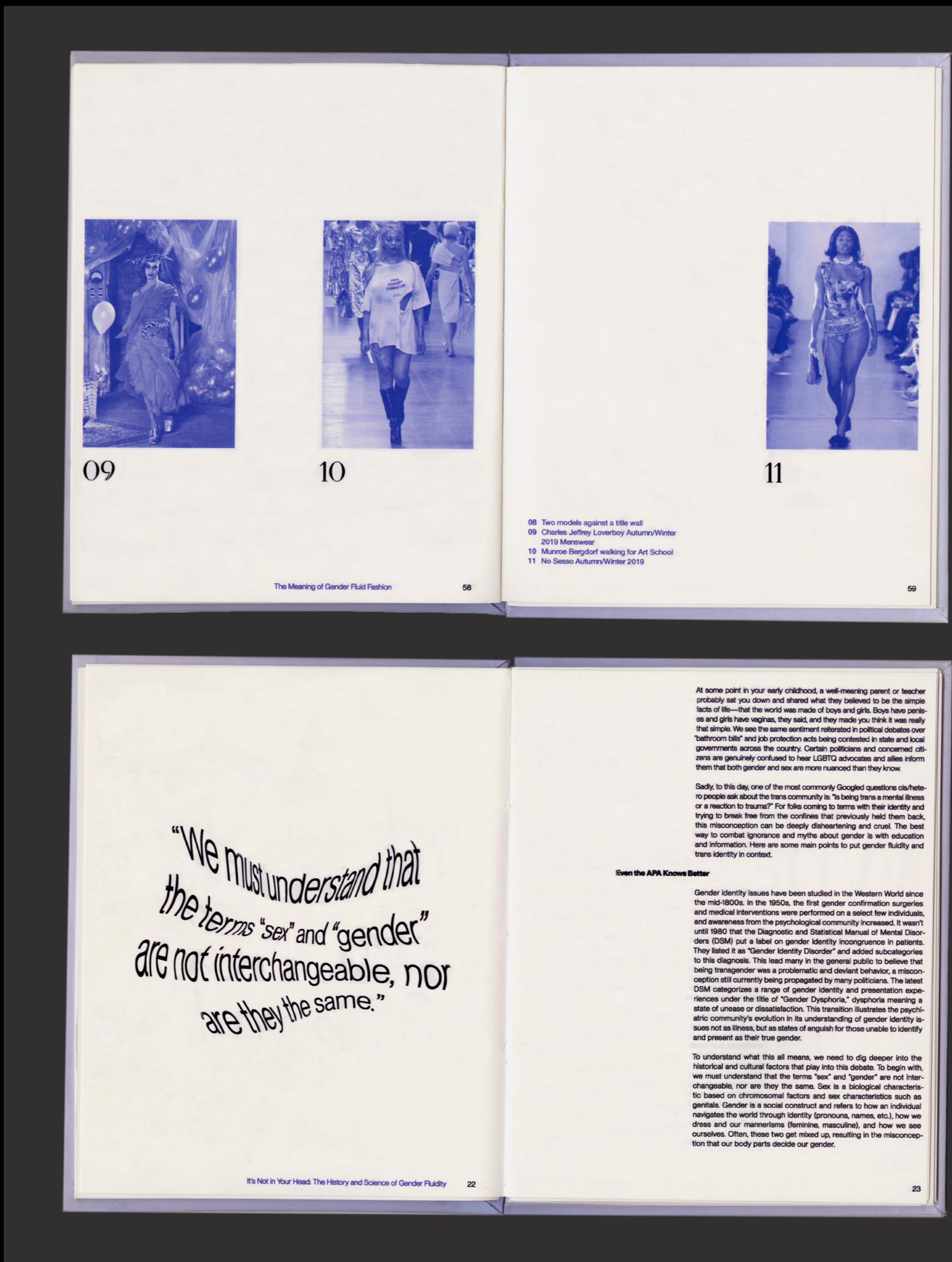
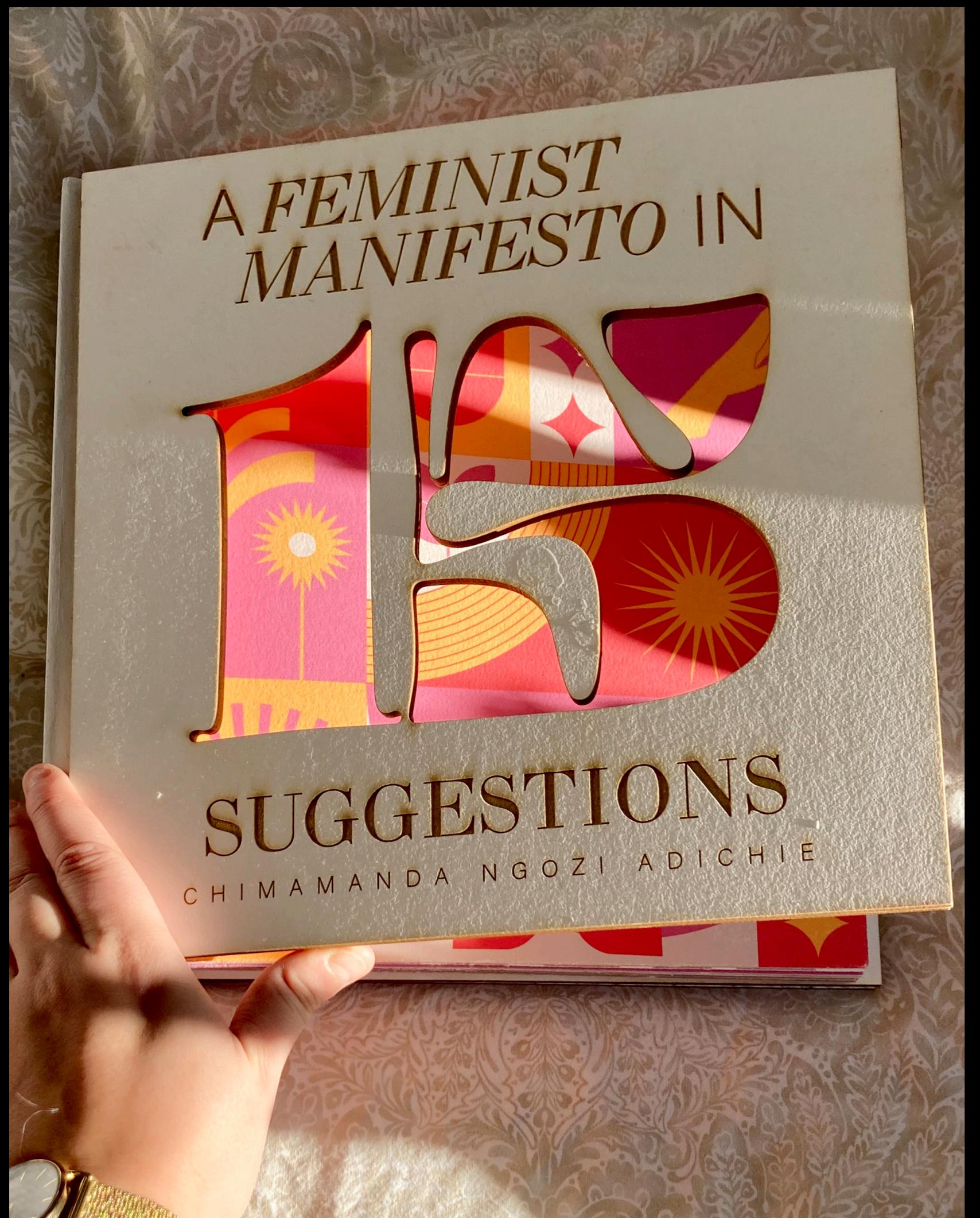
Part 5: The fifth and final version of your text will be an extension that repurposes or builds on the content from your other versions to produce a complementary print or digital output. This may take the form of one of the following (or something else!):

- Poster
- Invitation/flyer
- Motion campaign (for billboard, street, transit, and subway advertising)
- Motion graphics/animations (for use on social media, web advertising)
- Booklet/foldout poster/leaflet
- One-page website (desktop/tablet/mobile breakpoints)

Produce 1:1 scale media-specific prototypes for each of the four main formats (print, laptop, mobile, extension), and a text document/PDF outlining and documenting styles and hierarchies for the documentation style sheet

Live web links will be necessary for desktop & mobile versions, so we can all read and critique them in their original formats on our laptops and phones.

Project brief adapted from course lead by [James Goggin](#) at RISD in Fall 2020



ANIMAL ABUSE AND INTER-HUMAN VIOLENCE

experienced either child maltreatment or interparental violence. Respondents who had been sexually abused, physically abused, or neglected were the most likely to report that they had abused animals. Respondents who had witnessed animal abuse were eight times more likely than those who had not to have perpetrated it.

Interestingly, approximately 30% of those who experienced family violence also experienced animal abuse. Thus, the researchers concluded, animal abuse may be a more reliable marker of family violence than the reverse.

Childhood violence and animal cruelty

As with other forms of interpersonal violence, a childhood socialization that includes exposure to interpersonal violence is also associated with childhood animal cruelty. The leading antecedents of children's animal cruelty have been shown to be a) being a victim of physical or sexual abuse, b) witnessing violence between one's parents, and c) witnessing parents or peers harm animals.

Baldry [8] examined the role of exposure to domestic violence and violence toward animals in predicting children's animal abuse among a sample of nearly 1,400 Italian school children aged nine to seventeen. Among the 50% who had abused animals, almost all reported a greater exposure to domestic violence and animal abuse by parents and peers, compared to those who had never abused animals. This was particularly true for boys.

Baldry also performed two multivariate analyses to predict animal abuse—

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III. Chinese Views on Autonomy and Ethics

Compared to Western societies where death is viewed as being experienced by the individual, Chinese societies view death from the perspective of the family, where the family is the central unit of existence.³ Chinese understanding of the importance of family and society is rooted in Confucianism, also known as "Confucianism".⁴ Xian's Chinese character, 舜, is composed of two ideograms that illustrate a "father" over a "son". Filial piety implies a continuum between generations from parents to descendants as well as a respect for elders and parents. It is a fundamental moral principle within Chinese culture that emphasizes filial piety, family dynamics, and interdependence among members. Community and family play a large role in decisions where they may act as advisors, interpreters, and advisors. Autonomy does not solely belong to an individual; the individual is a part of a larger self where familial autonomy trumps individual autonomy.

An example of filial piety within Chinese culture is the custom of offering incense to ancestors and ancestors. Whenever we travel back to China, we follow the defining feature of every trip we take: a visit to the graves of our passed relatives and ancestors (sao mu). Sao mu translates to the sweeping of the tomb, a ritual used to express and promote people's feelings of filial piety, convey respect for our ancestors, and to reunite the family.⁵ Accompanied by many distant relatives, we would make up of infinite meetings, and here we are only told that the houses are given barely different shapes. I imagined a distance between them in another to be found except for a proximity, such as a place to stay near the street, and a place far off the street in secret places. I have always had doubts about streets and houses being separated by a distance, and a distance that is not about form but about space, like the outside world. My intention was to make an architecture that feels like the outside and vice versa. An interior space that is not about form but about space, like the outside world. My intention was to make an architecture that expresses the open concept.

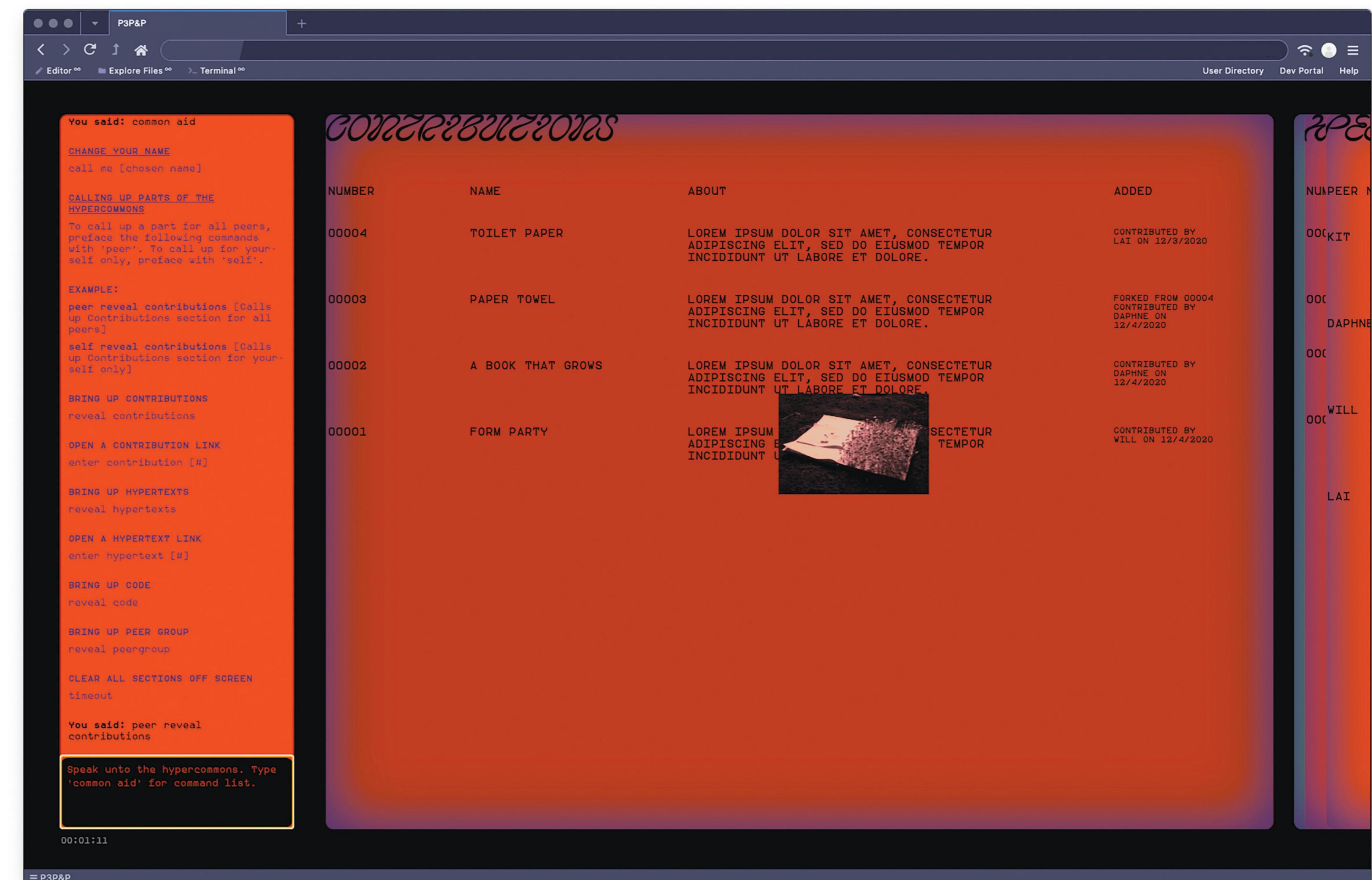
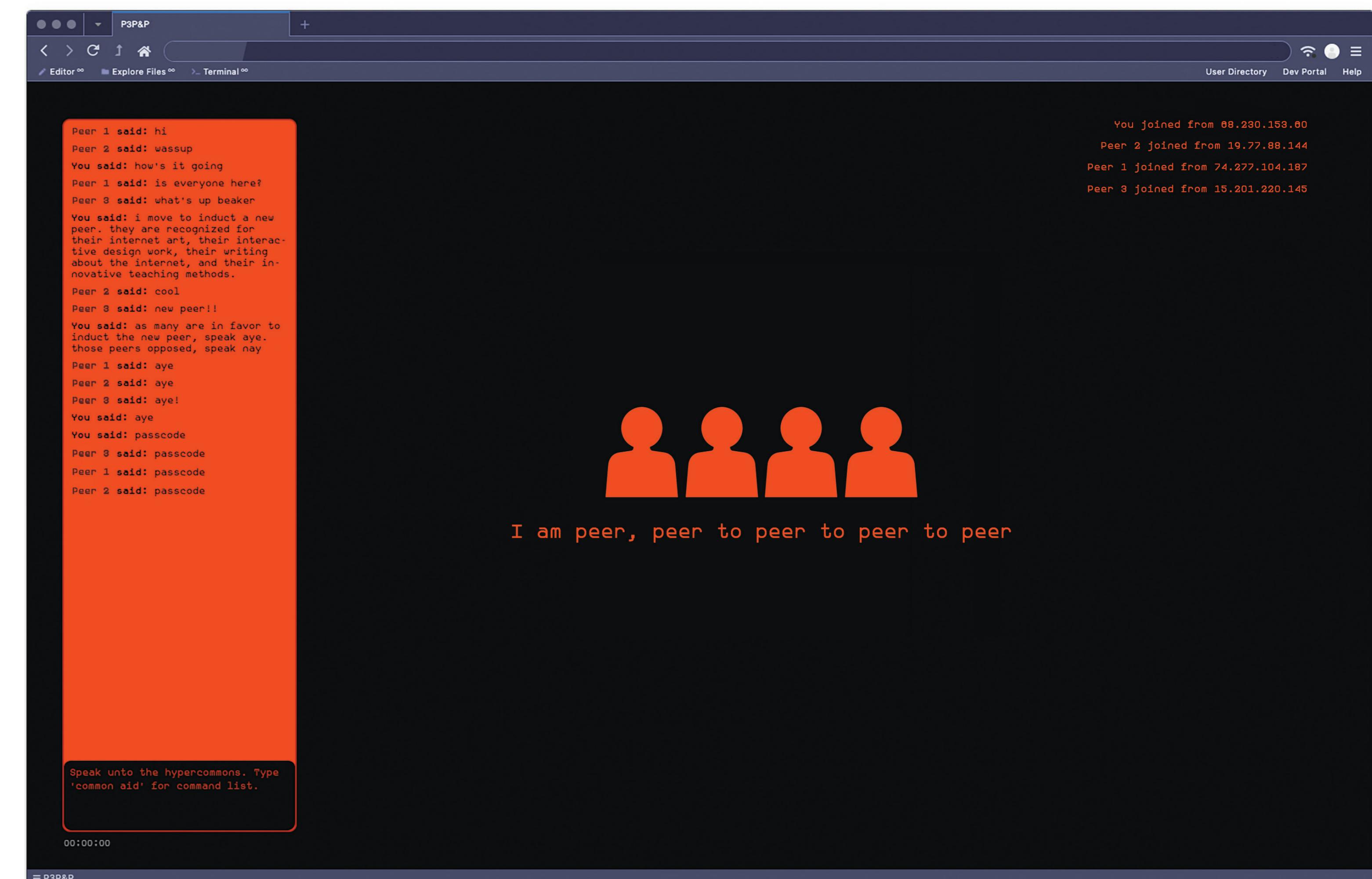
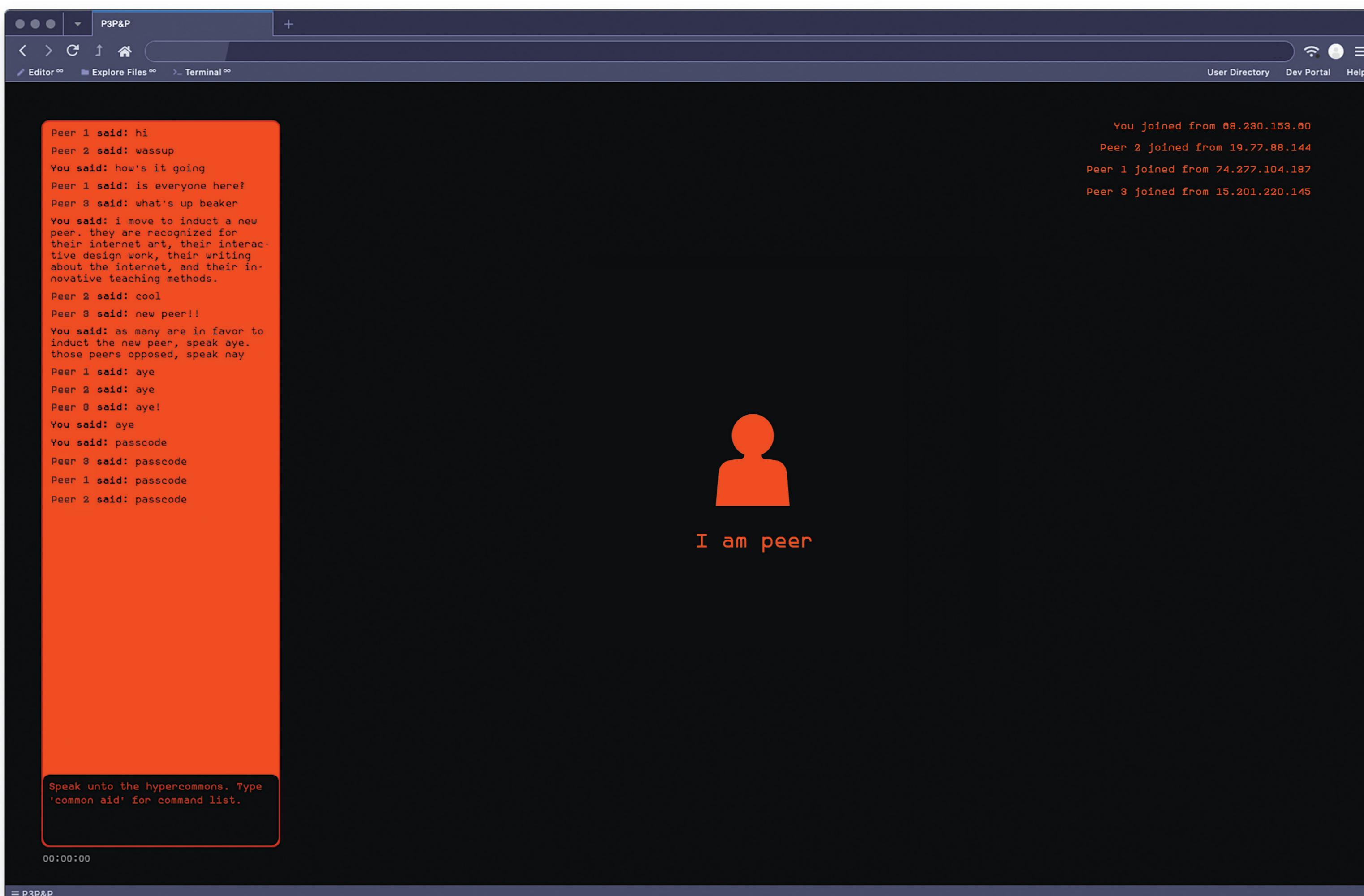
That's why life in this house resembles living among the clouds, a change in the horizon. One might say that the distance is a distance between the house and the street, and a place far off the street in secret places. A distance that is not about form but about space, like the outside world. My intention was to make an architecture that feels like the outside and vice versa. An interior space that is not about form but about space, like the outside world. My intention was to make an architecture that expresses the open concept.

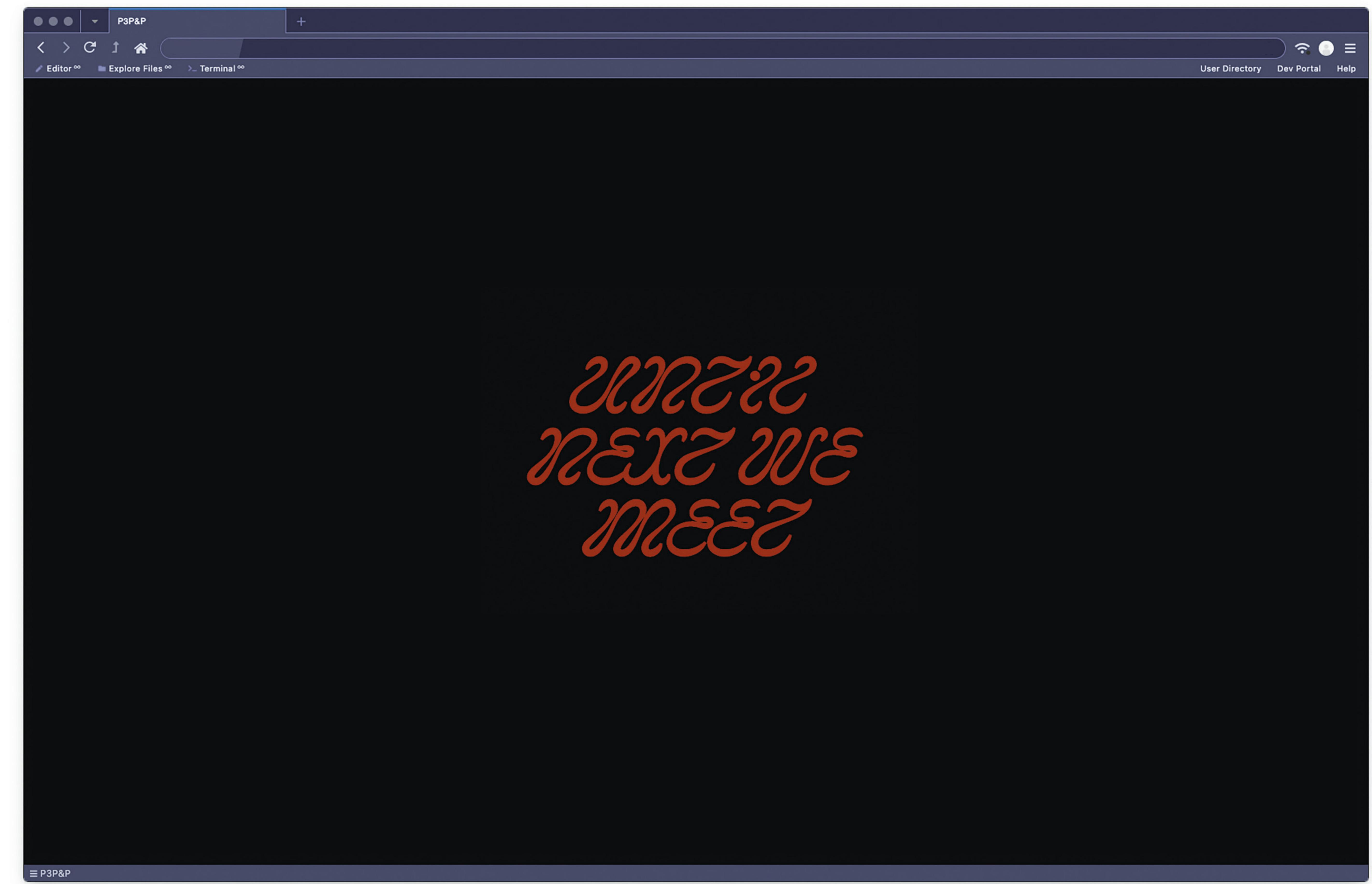
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LINKS: [Site documentation](#) (video, unlocking the site with all peers present and committing to our Code of values)

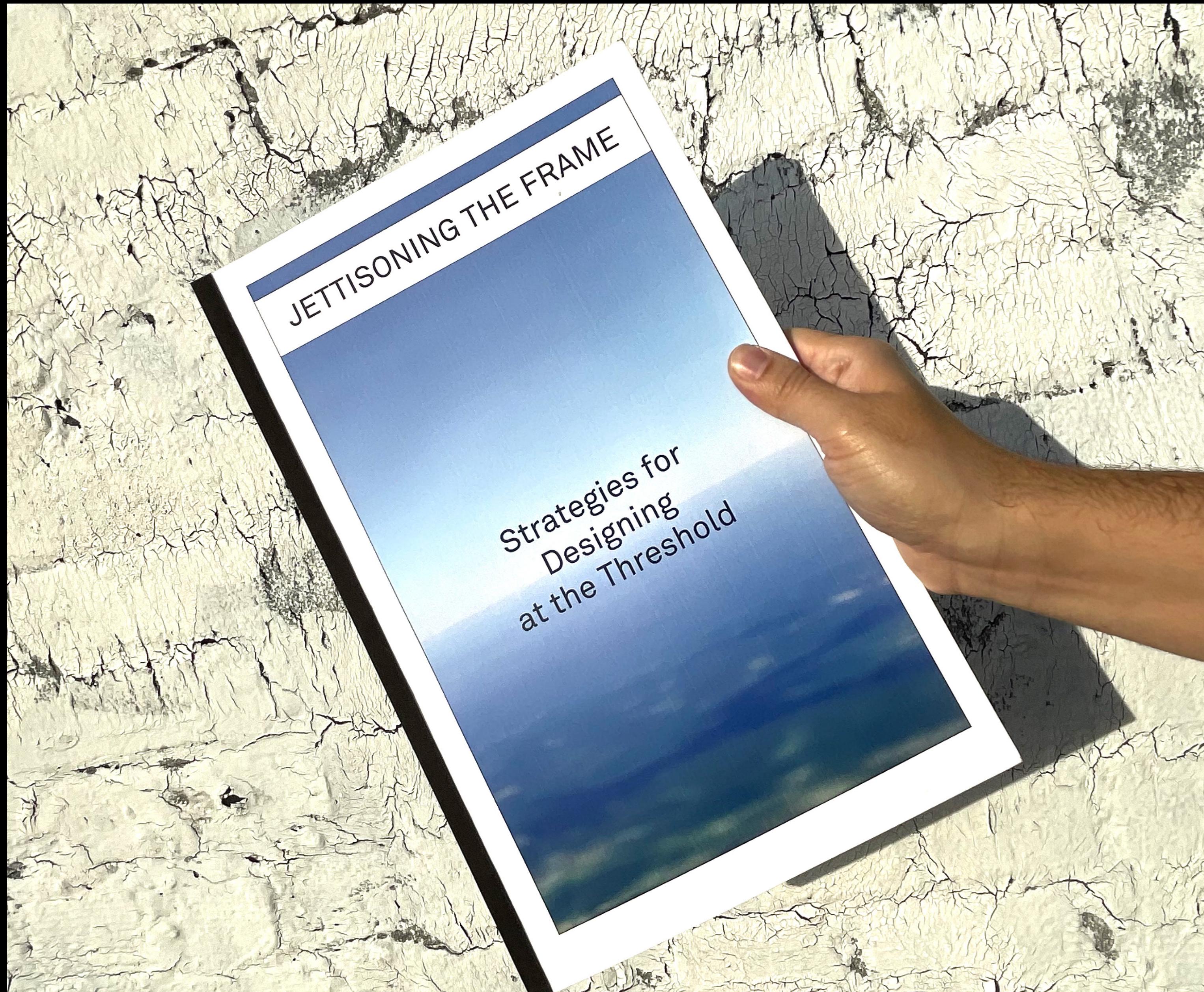


LINKS: Site documentation (video, navigating the site, viewing Hypertexts (readings) and Contributions (published projects))







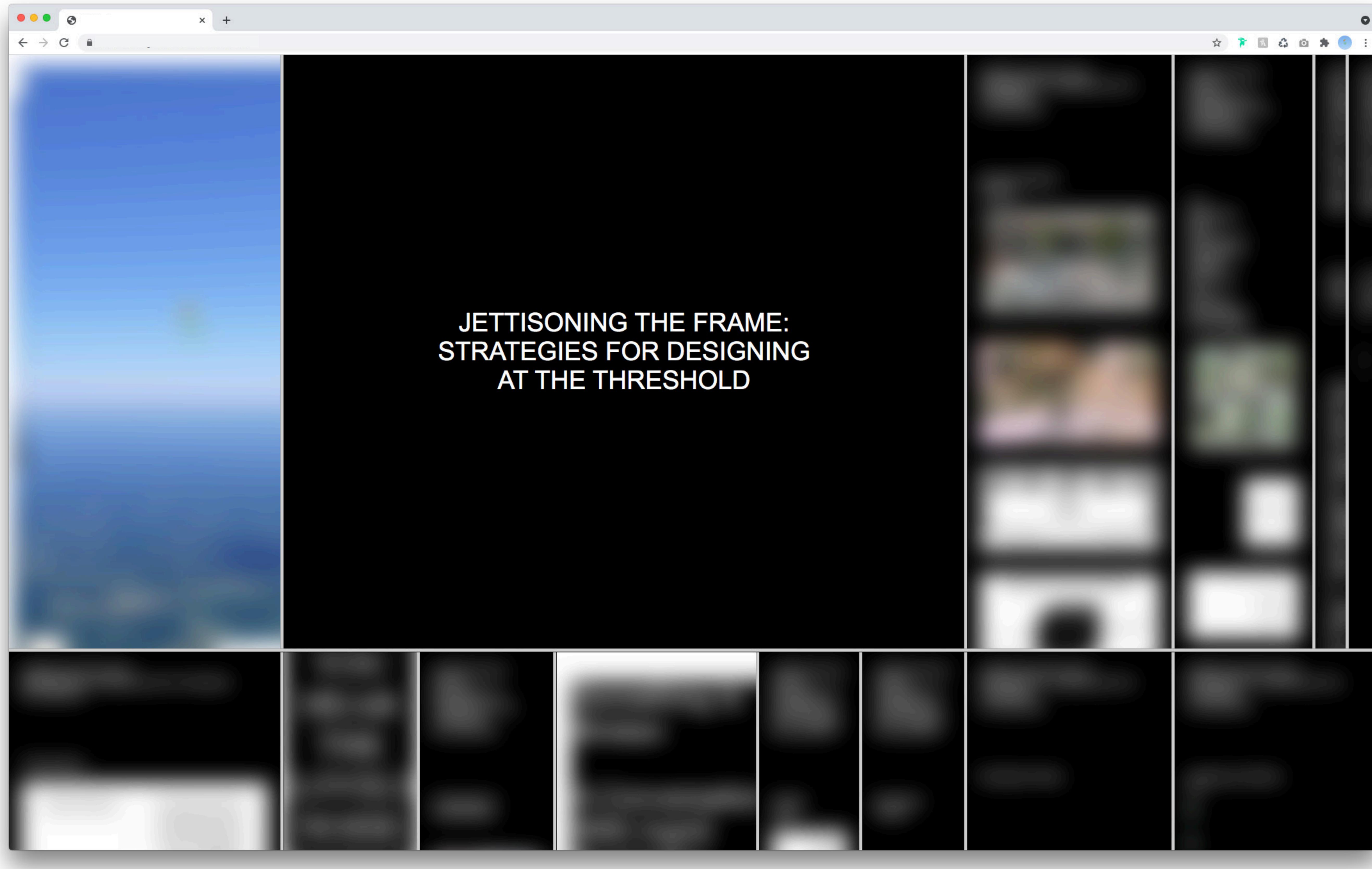


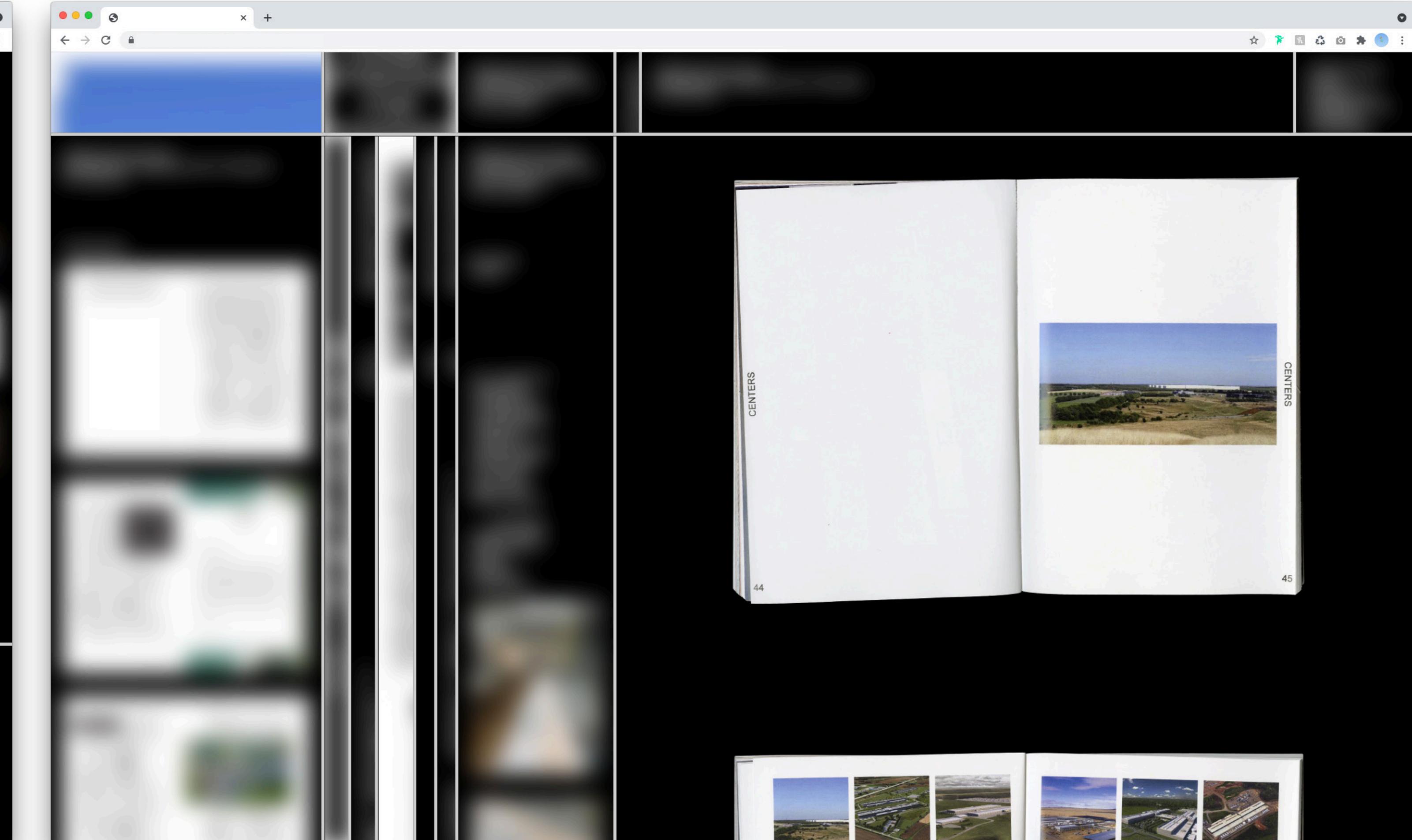
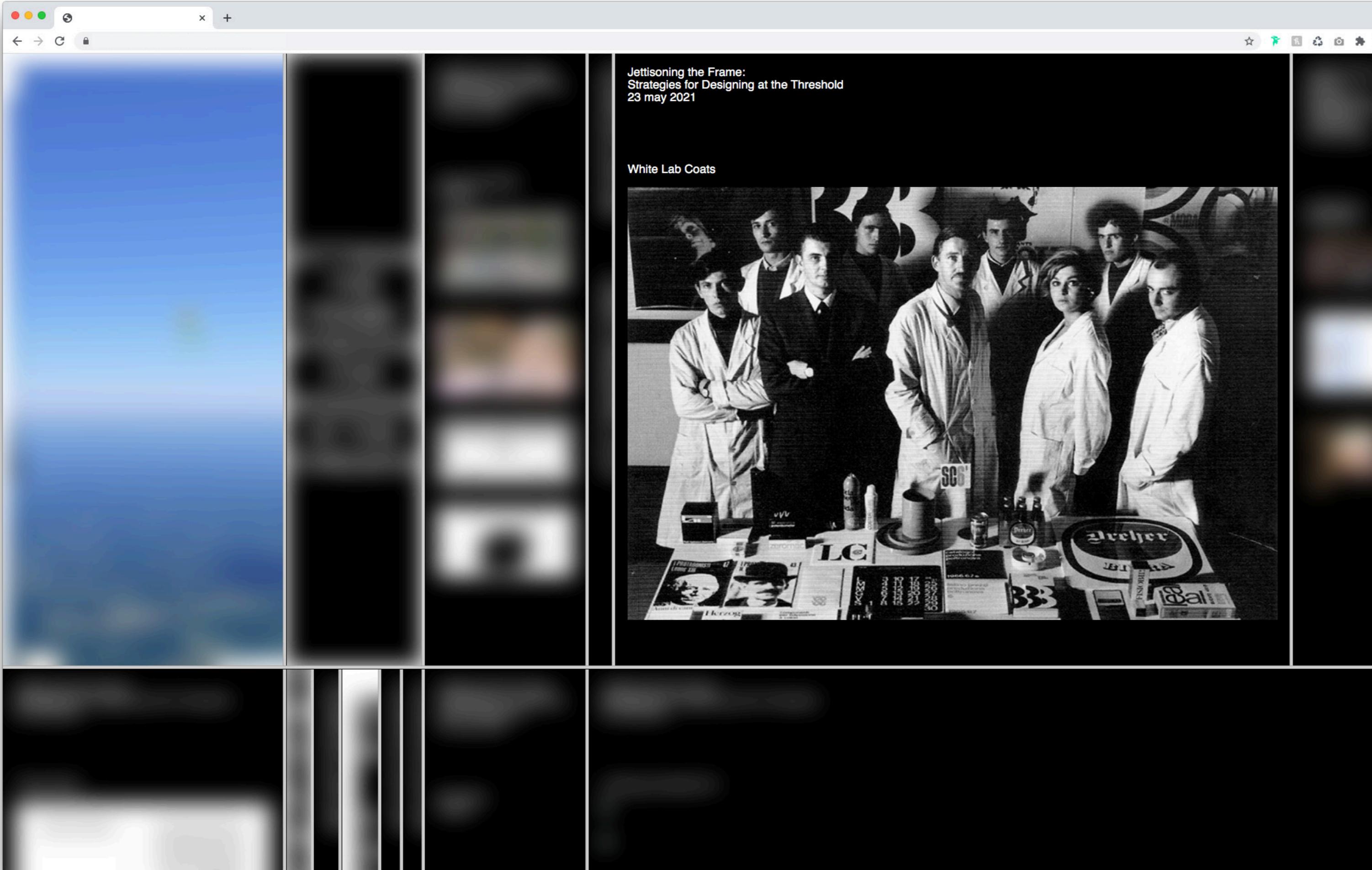
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<p>JETTISONING THE FRAME STRATEGIES FOR DESIGNING AT THE THRESHOLD</p>	<p>ABSTRACT</p>	<p>JETTISONING THE FRAME STRATEGIES FOR DESIGNING AT THE THRESHOLD</p>	<p>AT THE THRESHOLD AN INQUIRY INTO GRAPHIC DESIGN PROCESS AND PRACTICE</p>





LINKS: wmianecki.github.io/thesis_website/
[Site documentation \(video\)](#)





Something Is Broken

A Conversation With Ingrid Burrington

Ingrid Burrington is an artist who writes, makes maps, and tells jokes about places, politics, and the weird feelings people have about both. She's the author of *Networks of New York*, an illustrated field guide to urban internet infrastructure, and has previously written for *The Atlantic*, *The Nation*, *The Verge*, and other outlets. Her work has previously been supported by Eyebeam Art and Technology Center, the Center for Land Use Interpretation, and Rhizome. We spoke over Zoom on April 12, 2021.

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 I think the misunderstanding that infrastructure is boring is perpetuated by an assumption that infrastructure is a neutral entity. That it is something that doesn't necessarily bear politics, which is obviously not the case. The entire history of transportation design in the United States refutes that entirely, and the internet is no exception either. My interest was piqued around 2011, when a lot of the Edward Snowden stories were coming out.^[1] I was plucked out of teaching at the University of Michigan and moved to New York City, where I joined Occupy Wall Street and people who were getting FBI visits for organizing marches. At the time, the Snowden story had a big impact on that community. I remember getting very interested in the business model [of surveillance]. It's just that after 9/11, the military contractor industry exploded, and tech opportunities also increased dramatically. I was interested in that, but I was also interested in what was happening around surveillance and surveillance technologies. When the Snowden story started dropping, it tended to have art attached to it. That was either images of the PowerPoints, which were themselves these sort of fascinating representations of the banality of infrastructure: it's just shitty clipart. I remember seeing a few projects at the time by graphic designers who were saying: "I made nicer slides." They missed the point. I don't really know what that intervention was going for. If it wasn't the

