

spring 2019
Missy Anapolsky

PROJECT ONE: AWARENESS JOURNAL PAGE ONE OF THREE

EHIPASSIKO is an invitation to “come and see” in the ancient Pali language. So please let me invite you to come and see, and become an explorer in and of your world. Your mission is to document and observe the world around you as if you’ve never seen it before. Take notes. Collect things you find on your travels (daily meanderings near and far count!). Document your findings. Notice patterns. Copy. Trace. Record what you are drawn to...

The Opportunity

Create a journal that chronicles your experiences and explorations throughout the semester. There are no rules, merely suggestions. Treat everything as an experiment. NOTE: Often interesting things are hidden in the cracks.

How

1) Always be looking (notice the ground beneath your feet, see note above about cracks). 2) Consider everything alive and animate. 3) Everything is interesting. Look closer. 4) Alter your course often. 5) Notice the stories going on around you. 6) Notice patterns, make connections. 7) Document your findings in a variety of ways. 8) Use all of your senses in your investigations.

Methods of Investigation

Creativity arises from our ability to see things from many different angles. An average tree looks different depending on if we look at it close up or far away. It changes if we look at it as a color palette, or if we decide to study its parts. Perhaps we choose to look at its functionality. Here’s a few methods to use in our investigations, this is only a partial list: Sight, Sounds, Smell, Touch, Taste, Movement, Shape, Texture, Function, Symbol, Language, Subjectively, Objectively, Contrast, Color, Anecdotally, Historically, Artistically, Metaphysically, Mythically, Culturally, etc., etc., etc.

Content

All of us have the ability to tell a story. Our individuality allows each of our stories to have their own voice; this project allows you an opportunity to find yours. I look forward to hearing from each of you in your unique voice. Your journal should contain your story and any pictures, drawings, scraps, leaves, gum wrappers, bottle tops, etc., anything you want to use to illustrate it.

AT A MINIMUM, YOUR JOURNAL MUST CONTAIN:

- Weekly notes, Documentation of classwork, Ephemera

Weekly Notes i.e. Experience & Reflections

You must turn in notes at the beginning of each class. PLEASE INCLUDE YOUR NAME AND DATE ON EACH SUBMISSION. (Do not turn in your journal, instead make copies of your page(s).) Your notes should include a summation of your week, in relation to what you are learning and doing in class. This may include writing, images, drawings, etc. about what you are seeing, discovering, and any explorations assigned... You are welcome to hand write your notes if your handwriting is legible! There should be a section in your final journal representing these notes in some form (more on this).

spring 2019
Missy Anapolsky

PROJECT ONE: AWARENESS JOURNAL PAGE TWO OF THREE

Documentation

There should be a section in your final journal representing our classwork. You may choose the amount of information to include: whether you wish to show each and every step or only the final outcome. Again, think about viewing it 'out of context' i.e. many years from now when you are far from this class (although I'm sure you will always remember it :).

Ephemera

Stuff. Found, collected, junk. Stuff. More inspiration. Unique background images, textures. Resource library. Wonderful tellers of tales.

Presenting Your Solution

Your final journal can be any size/shape you choose. Take extreme creative license with this one, because it is an extension of you! Think back (and forward) to things that you like, that excite you, that entertain you.

You may choose to create a process piece that takes the reader through the steps of your journey; you may choose to offer summations of all that you have seen and learned and gleamed from this time. Think ahead 10 (or 50) years: what will you see when you pick up this piece, will you recognize the creator? What if your mom/grandma/brother/boyfriend/girlfriend/dog/cat/etc. were to examine it, who will they see?

I will show you several examples throughout the semester to help spark some creative brainstorming and play.

NOTES DUE:	WEEKLY
BRAINSTORMS DUE:	TUESDAY, FEB 19
THUMBNAILS DUE:	TUESDAY, FEB 19
ROUGHS DUE:	TUESDAY, MAR19
COMPS DUE:	TUESDAY, APR 23
FINAL DUE:	TUESDAY, MSY 14

*We shall not cease from exploration
and the end of all our exploring
will be to arrive where we started
and know the place for the first time.*

T.S. ELIOT

spring 2019
Missy Anapolsky

PROJECT ONE: AWARENESS JOURNAL PAGE THREE OF THREE

Below is a definition of the phases for the design process, followed by what is due for each phase of this particular project.

Discovery (NOTE: THIS IS NOT INCLUDED AS AN ASSIGNMENT/PHASE IN THIS PROJECT BUT YOU SHOULD BE AWARE THAT THIS IS EXPECTED TO OCCUR WITH ANY GIVEN PROJECT)

Also known as research and information-gathering, this key phase begins with a review of all materials provided; designers must read, evaluate and understand all information before they can work intelligently with it. Broaden your discovery by researching how others may have solved this problem. Open your mind to the multitude of possible solutions!

Brainstorming

Brainstorming is a process for developing creative solutions to projects. It is done with WORDS (mind mapping, matrixing, etc.). It works by coming up with as many solutions as possible and by pushing the ideas as far as possible. No ideas are ever 'wrong,' anything is possible and new ideas are often generated from associations with other ideas by developing and refining them.

DUE: MINIMUM (2) TWO FULL PAGES OF BRAINSTORMING;

Thumbnails

Thumbnail sketches are preliminary, small, quick, unrefined drawings (b/w or color) of your ideas. They allow you to think visually. The point of this phase is to generate as many different ideas as possible.

DUE: MINIMUM (4) FOUR DISTINCT CONCEPTS WITH (2) TWO PAGES OF SKETCHES PER CONCEPT (TOTAL 8 PAGES OF THUMBNAILS)

Roughs

Roughs are sketches (can be done by hand but are usually digital) that are larger and more refined than thumbnails and better represent how all the basic elements will work in a design. They should be done to scale and in proportion. Everything (font, spacing, sizes, color, imagery) is specific enough to make a decision about which concept, composition, type and visuals work. The purpose of this phase is to flesh out a few of your best ideas, to work on each concept and how it executes.

DUE: MINIMUM (2) TWO CONCEPTS AT HALF SCALE; SHOULD VISUALLY SHOW TEXT, COLOR, IMAGE AND ORGANIZATION OF MATERIAL

Comps

A comp (comprehensive) is a detailed representation of a design; they usually look like a finished piece. Type, illustrations, photographs, paper and layout are rendered to convey an accurate representation of the final product. This is what is presented to the client. For this project, you will present comps for one last review before preparing the final project.

DUE: (1) CONCEPT AT FULL SIZE, AS ACCURATELY RENDERED AS POSSIBLE

Final

The final is the final.