

PROFESSORS

Gisela Ochoa

Visiting Adjunct Professor
gisela.ochoa@rutgers.edu
110 Warren Street, Room 514

Office hours:
By appointment

Department of Arts,
Culture & Media
Chair: Ned Drew

Course pre-requisites:
As specified by major sequence
*This course is a BFA in
Graphic Design Requirement.

EDITORIAL

For this project, you will develop a multi-media editorial. The printed editorial will be a bound, large-scale publication that explores a subject of your own choosing, selected from a list of topics. The written content for the publication will be developed by you through research, the culling together of different sources, and an Introduction, which you will write yourself. The visual elements for the publication will include: an **organizational grid** and **typographic system**, an established **visual language**, and **infographic or data visualization** component(s) that together create a compelling visual narrative about your chosen topic.

The printed & bound format will be accompanied by a PDF Presentation of your design process, mock-ups and a digital experience of the book.

To bring your identity design full circle, you will expand your system into screenbased media through motion graphics and/or digital & social spaces. When designing for the screen, one must consider all the formal elements (line, shape, color, texture, pattern) and apply all principles of composition (balance, visual hierarchy, rhythm, unity & scale) in time and abstractly defined spaces. Each “frame” or “page” as well as its transitions, pace and flow, need to be examined and designed.

Both content adaptations will require you to draw on all of your experience in design, as well as your critical thinking, organizational abilities, and creativity.

PART 1: PRINTED MATTER (2/3 SEMESTER)

+ Large-scale editorial publication (32 pages minimum) that explores a subject of the student’s choosing, selected or inspired from a list of topics.

+ Format: 20” x 16” (folds down to 10” x 16”), Portrait

Content must include:

- + Approximately 10,000 words of text, compiled from a variety of researched sources
- + One historical timeline (if appropriate)
- + Two-three infographics or Data Visualizations
- + Binding: Soft-cover wrap-around over perfect bound book block. (Accordion-fold for publications less than 32 pages.) Other binding methods welcome, as appropriate.
- + Front Matter: Title page
- + Table of Contents
- + Introduction (written by student)
- + Guts: Two sections, four spreads each (open to student proposal for different structure)
- + End Matter: Bibliography, Image Credits, Colophon
- + Typographic System must include
 Pagination: Folios/page numbers,
 Runnings Heads/Feet, Headers, Body Text,
 Callouts, Captions

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PART 2: SCREEN-BASED MEDIA (1/3 SEMESTER)

Create 1 piece that mirrors your printed matter. Make use of the information you gathered for the editorial and make necessary edits to compartmentalize and/or focus the communication based on the type of expose, structure and time conditions of the medium.

Motion :

How can you expand on the existing content? In a 90 to 120 second video, develop an emotive and exciting interpretation of your editorial.

Interactive :

What aspects about your editorial narrative are conducive to on-screen and online interactivity. For example, static and dynamic elements of the editorial can help support the message through responsive design, meaning that visual elements can react to users' interaction (movement of the scroll, clicks, roll-overs) to manifest the values, mission, communication of the brand to create hype and stir up emotions.

POTENTIAL TOPICS

- | | |
|------------------------------------|---|
| Black Girlhood | The American Constitution |
| Immigration / Citizenship | The American Civil War |
| Racial Reparations | Martial Arts (single or comparative) |
| Brutalist Architecture | Japanese Textiles (current or historical) |
| New Technology | Nature/Biology Subject |
| Arcades | African Culture(s) |
| Vampires | The Hundred Years War |
| Cyberpunk | Ancient Sumeria |
| Various Species | Organized Crime |
| Postmodernism | The Great Depression |
| Science Fiction | Civil Rights/Humanitarian Issues |
| Textiles (general) | World War I or World War II |
| World Cup | The Viennese Secession |
| Modern Olympics | Covid-19 / The Pandemic |
| Urban Design | Gaming (traditional and/or electronic) |
| Soviet Design | South/Central American Culture |
| Rococo | Chicano Culture |
| Harlem Renaissance | Politics (current or historical) |
| Ancient Societies | A History of Fashion |
| Unconventional Government Research | Arts & Crafts or Art Nouveau |
| Ecofeminism | Afro futurism |
| Labor Movement | Scandinavian Textiles |
| Astrology/Divination | 1960s American Folk/Rock |
| Chaos Theory | Regional Cuisine (choose culture) |
| Climate Change | The Circus |
| Islamic Calligraphy | History of Hip-Hop |
| Avant-Garde Film | History of Jazz |
| Cosmology/Space Exploration | |
| Visual Anthropology/Semiotics | |

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You may choose to explore your chosen topic broadly, in overview, or to focus on a particular aspect. Some of the topics require a specific focus: Regional Cuisine, for instance, necessitates a choice of country or culture as a context. Similarly, instead of Avant-Garde Film in its totality, one might explore only female directors, or only the period 1920–1940, or only black-and-white film, and so on.

PROJECT EMPHASIS

- + Rigorous, research-driven process
- + Grid systems
- + Typographic systems in long-form
- + Multi-column format
- + Image-making
- + Narrative structures and storytelling
- + Visual pacing
- + Introduction to info-graphics and data visualization
- + Introduction to the book form and its craftsmanship
- + Perfect binding

CONSIDERATIONS

- + The meaning of the text
- + It's purpose and target audience
- + The informational characteristics
- + The analysis and interpretation of your topic; consider multiple solutions and propose both “denotative” and “connotative” typographic solutions for the organizational grid and typographic system.
- + How can your typographic approach and visual system affect the interpretation of the content?
- + The grid should provide overall unity without diminishing the vitality of the composition.