

Javion Bailey September 9

What I took from these texts concerning rudimentary methods is that they rely heavily on interpretation. Interpretation does not care much for culture, the meaning would change dramatically during the course of time and it's original meaning would be forgotten. On the other hand, modern design is based on perception. As Lipton Miller says in the reading "Perception" refers to the subjective experience of the individual as framed by the body and brain." (pg 62) This means that perception encompasses all the senses, rudimentary methods and concepts only encompass intellect and do not care for what the symbols mean or their impact on the group of individuals that use them.

I don't believe that writers shouldn't concern themselves at all with "long-obsolete writing, counting, or printing techniques." These techniques are the fundamentals, the building blocks of what design is today. They act as a skeleton for design and are used to convey information in a simpler way. This doesn't mean that designers should imitate the old, but it should act as a frame of reference. Design should be a combination of both interpretation and perception. It should not ignore the meaning behind the pieces and should capture the senses it uses to convey information, nor should it stray away from objectivity completely in it's pursuit to stimulate the intellect.

I believe that new ideas come from the harmony of objectivity and subjectivity. It also comes from the creation of the simple into the more expressive. Subjectivity allows one to perceive the art work at face value and let it envelop our being. We are able to take in what we see and express ourselves through that medium. The objectivity comes to explain how the creativity is created, it is based on what goes on behind the scenes. It does not change based on mood or emotions. This is the root of what fills our eyes and what brings forth that emotion. It represents the physical aspect of art. The materials, rules and technique used to make a piece. Without this, the piece would have no form or structure. A fundamental in what breathes life into it.

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To be completely honest, this was a tough read for me. I felt lost while reading, and the concepts were pretty hard to grasp. But what I interpret as the difference between linguistics and semiology is that semiology is the reflection of the rules placed on different symbols, signs and words etc used in language. It governs how the words are used and their meanings. Linguistics on the other hand studies the auditory and physiology of communication between two or more people.

In addition, the author is also making the claim that linguistics is only a branch of semiology. That the system of signs is the whole in which language derives from. "A science that studies the life of signs within society." This implies that semiology stems from society and how society

perceives and uses these signs. Semiology can be used to put a value on the sociological impact of different symbols.

Studying different cultures and practices associated with them can shed more light on language. Studying linguistics on its own and following its set of rules only serve to separate it from semiology and all other things associated within society. Looking at it from the viewpoint of the individual it ignores the sociological structures. But looking at it from a social standpoint it would take the value away of the individual.

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To me these artists invite the future technologies. They see it as a challenge and they who represent the past must face it. They must put themselves up against the future and the new generation who carries the reins.

The new technology is faster and the means of production has sped up art. Rudimentary means have almost become obsolete and more efficient means have emerged. To combine art and technology have become a standard. Because of this art and technology have become intertwined and their fates forever together. Once technology evolves, art will follow suit and this process will continue from now on.

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The key elements lacking in the art of the past is the freedom to express art in unconventional ways. Artists of the past were too consumed with following the rules of that the ones before them set. Because of this art became too rigid fixed on an objective view on art. Also because of the language barrier, art from different countries couldn't be expressed well to the common masses that didn't indulge themselves in foreign art. This excluded people except for the ones in the higher echelon of critics for those certain types of.

What is necessary for future art is the ability to express what one is trying to get across but to not fall into exclusivity. There needs to be a universal connection. Because of communication becoming more international, art cannot just be catered to one area or group. Also, another necessity, would be to take what the past had built up and mold into your own. Meaning craft your new ideas while still grounding yourself in the inventions of the older generations. This will create a balance in art. It will mix the previous notion of purity, giving it structure and promote forward thinking.

The academy should teach the students how to work on I believe that the academy should teach artists the value of making art universal. This will lead to a system that makes use of different cultures and provides a language that all can understand through the medium of art. Today we have something like this expressed through the internet and social websites.

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Overall what I get from these three short excerpts is design should be more intellectual. It should be more system-like and constructive. Design must be deliberate and intentional and confirm to a set of rules. To these artists systemic design is directly related to modern design. According to Brockmann good design is based on "strict formal principles" it is direct and follows a certain pattern. He also says "Every visual creative work is a manifestation of the character of the designer. It is a reflection of his knowledge, his ability, and his mentality." As we can see here, creativity, spontaneity, abstractness etc do not fit the criteria here. Good design is based on what the designer knows and his ability to execute it. This leads to a more logical design mindset. There is not much room for creativity or expression if there are such restrictions as this.

What I've noticed between Gerstner's passage and Brockmann's is that they both bring up the grid. They use the grid to represent the epitome of rational design. "Working with the grid system means submitting to laws of universal validity" says Mr. Muller. Though I don't exactly know what universal validity means, I can estimate that it might mean widespread acceptance. Meaning that it can be understood by a huge number of people. Gerstner uses the grid as a plug in feature. It is made to gauge the amount of techniques to use in a confined area based on mathematical solutions. "The typographic grid is a proportional regulator for composition, tables, pictures, etc. It is a formal programme to accommodate x unknown items. The difficulty is: to find the balance, the maximum of conformity to a rule with the maximum of freedom" he explains. It is used to express the balance of logic and creativity.

To conclude, good design is based on logic, conformity and intentionality. It must be logical and follow a set system to make sense. Conform to existing laws and practices allowing it to be widely accepted socially. In addition must be intentional to show clarity. It gives clear direction and purpose to the piece displayed allowing it to be timeless.

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Media extends humanity by making information more widely available. In this day and age almost anyone can access new information via online. People can send a message, and within only a couple of seconds a great number of people are able to receive it. The electric light, as explained by McLuhan, has no "content". This means that the light itself is not worth paying attention to it is just something used to illuminate the actual message. Because of the electric light we are able to communicate through it. Whether it be entertainment or advertising etc. We use that medium as the message.

Technological advancements bring about the sharing of too much information sometimes. Since electricity and access to the internet is widely available anyone can put something up and it can be ready millions upon billions of people. In McLuhan's *The Extension of Man* he quotes

Napoleon, "Three hostile newspapers are more to be feared than a thousand bayonets." Meaning that just the information on a newspaper can be more frightening than a weapon designed to kill. McLuhan says that Napoleon would listen to other media, such as the telegraph. Because of this he was able to gain an advantage of his enemies.

Artists and designers can take more notice of how they release their artworks or what mediums they use to bring about their message. Whether it be online, through newspapers, articles or tabloids etc., or whatever the audience uses to consume media, this could have an effect on the consumer. New techniques and ideas could bring about the change of certain media or medium.

Javion Bailey *Missing* Nov 4th

