

## Project 01 – [100 points] Food, Fuel, Water and the Changing Climate... *A Philatelic Project*

### **philatelic**

Also found in: Encyclopedia, Wikipedia.

phi·lat·e·ly (fī-lăt'1-ē)

n. The collection and study of postage stamps, postmarks, and related materials; stamp collecting.

[French philatélie : Greek phil-, philo-, philo- + Greek ateleia, exemption from payment (because a postage stamp indicates prepayment of postage) (a-, without; see telos in Indo-European roots).]

Design a system of postage stamps to communicate about a particular view, statement, or concept about climate change and the relationship to food, fuel, or water. The system is to be inventive, hypothetical and innovative in its usage or it can be traditional while expressive imagery and experimental typography are explored. The narratives you create with the postage stamp designs can reflect ideas about these topics from the past, present or the future.

[Pinterest!](#)

### **Learning Outcomes**

Develop abilities in design production and problem solving while engaging in advanced design practices

Develop a methodology for a design process driven by research.

[USPS Postage Stamps](#)

Engage in collaboration with experts and scholars from other disciplines. Consult with field experts to understand visual communication design as having the ability to provide knowledge and social capital or design for the social good.

Study the complexities of visual information as it relates to form, structure and context in order to gain a better understanding of how meanings are constructed.

Gain awareness to the variances in the way information can be “read” and understood through the visualization of form and content.

Explore innovation in technologies, problem solving strategies and questions of content through rigorous study using a variety of tools and media.

Projects will be design-research based and will be a result of a systems-oriented approach.

Consider the role of the graphic designer in creating social change or designing for the social good. [Design as service.]

Abstract and perceptual concepts will be addressed as a means of expanding the student's critical thinking and visual communication skills.

Consider the role of the graphic designer in creating social change or designing for the social good.

Gain a better understanding of the human condition and how graphic design can create social change.

### **Description**

Project 01 is centered around the design of postage stamps that focused on a chosen topic that communicates about a particular connections of food, water or fuel and its relationship to the changing climate. You will invent a system of postage stamps that represent some aspect of a chosen topic that you wish to promote, address, or raise awareness to.

Promotions for the stamp series will also be designed. Along the way, you will engage in design research that will involve, writing project briefs or design proposals to explain your approach to the project.

You will also engage in mapping, charting and diagramming, to gain a better understanding of the desired outcomes for the project. You will also be developing an extensive image library while establishing the practice of archiving and documenting your process in order to publish a book about your methodologies for the course. [*project 03*]

### **Requirements**

Stamps must be US Forever Stamps

Stamps must be in a series stamps in a “book” or sheet.

The design will incorporate various systems of representation.

Stamps may vary in size as long as they all fit on one sheet and there are a number of them in the system. [size requirements will be discussed]

The design may be typographic, illustrative, photographic, conceptual, abstract or representational.

Design research and the pleasure of the investigation are the key to the success of the project.

### **Participation**

Enthusiastically engage in extensive and personally driven design research that is examined from the viewpoint of human systems.

Actively and cooperatively engage in a series of in-class activities that will help you develop a systems view of the themes and subjects.

The activities are you will learn to discover the inter-connectedness of the themes and the impact they have on the environment. *For example: Learn how water is related to food production, distribution, processing, manufacturing, disposal etc.*

Create simple info-graphics about 3 assigned readings that are not part of your required text book readings. [link to the assigned readings](#)

Explore the ways in which the subjects and human systems are interconnected and find a way to feel motivated to further engage in research. This is design process driven by research. *Worry less about the final thing... and more about the path you take to get there.*

Celebrate design as art.

Be present, accountable, and pleasant to work with.

*Practice mindfulness.*

The following components must be included on your stamp design:  
*Forever / USA / 2016*

### **Side Two**

The back side of your stamp sheet must include the information that is on the back of the samples we will look at in class.  
US Postal Service logo and bar code information TBD.

### **Deliverables**

1. Design of a book or sheet of forever stamps [system of stamps]
2. Design a poster to promote the forever stamp design  
[imagine this going up in your local US Post Office]
3. Write a [Creative Brief?](#)
4. Design a deck to present your concept to the class and guest reviewers. This is an opportunity to explore the grid, the mechanics of page layout, typography, color + system and visual hierarchy.
5. Organize your process in a 3-ring binder / book that includes all your ideation, research and iterations. [100 pts]
6. Design a *Thank You* card that incorporates your system of stamps. Send to 10 people who have helped you with your research by the end of the semester.
7. Design a presentation or installation of your project, Richards Hall, 2nd Floor, Exhibition Space for the final review.
8. Display your work at the Nebraska Innovation Center.

### **In-Class Activities - Dates and Times TBA**

Create a daily record that documents every time you use or experienced water and use this as a way of visualizing patterns and making connections.

Write a story about living in the year 2064 to describe what the future of food, fuel or water will be like.

Create an image archive of typologies of urban systems of food, fuel and water as a way to gain a broader understanding of the contexts and variations of meanings that are associated with the topics and their respective cultural experiences.

**Project 01 Review / Tuesday, February 23**

### **Design + System**

Twelve human / urban systems that are common to societies.

- water
- information
- mobility
- wellness
- nourishment
- shelter
- entertainment
- waste
- energy
- commerce
- governance
- security

These systems are highly interconnected, and can be characterized by the flow of physical resources and related services into, out of, and within the bounds of the society.

The project, exercises and assignments and activities will create conditions to thoroughly examine and then visualize the intersection of food, fuel or water and their relationship to each of the above human and urban systems. *For example, consider how is fuel related to food production, distribution, processing, manufacturing, disposal etc.*



Stamps to Help Kids Learn

ILLUSTRATION

*Stamps to Help Kids Learn*

By Delphine Hirasuna

November 30, 2009



- Branding
- Advertising
- Announcements
- Packaging
- Brand Language
- Fine Art
- Catalog
- Viral Marketing
- Product Design
- Posters
- Environmental
- Humor
- Photography
- Classic Graphics
- Designer Quote
- Design Classic
- Retail Design
- Design Quizzes
- Professional Profile

Every year since 1924, the Dutch Postal Service has worked together with the Stichting Kinderpostzegels Nederland (SKN), or the Foundation for Children's Welfare Stamps Netherland, to produce a series of stamps to help disadvantaged children both in and outside the Netherlands. The last campaign raised more than 9.3m euros to fund educational programs. The special edition stamps, which cost a little more than regular stamps, have been sold door-to-door by Dutch school children since 1948. Art director Christian Borstlap from Kessels Kramer Creative Collective designed this year's playful worm-like creatures, which were featured both on the stamp series and on postcards. The little worm people were turned into an animated commercial by Paul Postma Motion Design.



Graphic Design 03 /  
Advanced Graphic Design







[Postage Stamps you can buy now with the USPS.](#)

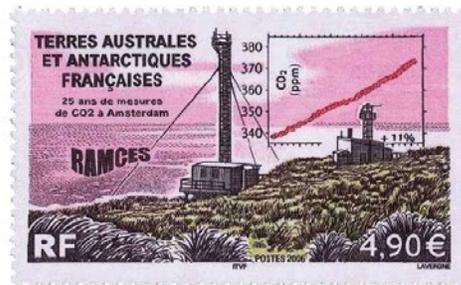
## *A Philatelic History of Climate Change*

by Garry Toth and Don Hillger

Although there are still some out there who express skepticism about the legitimacy of anthropogenic climate change, the story of growing concern about the issue can be tracked in some unusual places. One way is through postage stamps. During the past few decades, postage stamps depicting various related images and hailing from diverse places have told, in their own way, a story about anthropogenic climate change.



Yugoslavia, 1979,  
Sc 1432, Mi 1793



French Southern and Antarctic Territories, 2006, Sc 371, Mi 601



Sweden cancellation



Philatelic launch cover



Germany, 1995, Sc 1884, Mi 1785



Japan, 1997, Sc 2599, Mi 2511

Graphic Design 03 /  
Advanced Graphic Design





## Forever Stamps

### What Are Forever Stamps?

Forever Stamps were created by the United States Postal Service® (USPS®) in 2007. They are non-denominational First Class® postage, which means that they can be used to mail First Class letters no matter what the postal rate. For example, in 2013 it cost \$0.46 to mail a normal-sized letter weighing one ounce or less to an address within the United States. In 2014, the rate increased to \$0.49. Customers who purchased Forever Stamps in 2013 at the rate of \$0.46 each may still use those stamps to mail their First Class letters today without adding additional postage to the envelope.

### The Citizen's Stamp Advisory Committee (CSAC) is

appointed by the Postmaster General. The group selects subjects for recommendation as future stamp issues, made with all postal customers in mind, including stamp collectors.

<https://about.usps.com/who-we-are/csac/welcome.htm>

### Artwork for stamp designs

When CSAC approves a proposed stamp subject, the Stamp Development design staff is assigned the task of developing the stamp design.

Stamp Development has professional art directors under contract to oversee the creation of stamp designs. The art directors, in turn, work with professional designers, artists, illustrators, and photographers to produce what has become one of the most publicly visible forms of art.

Because extensive verification is performed on each detail of a stamp's design and because production procedures are complex, design development usually begins several years in advance of issuance.

Approximately 25 stamp subjects are assigned each year, and a small percentage of those are created by artists new to the Postal Service.

The design staff is continually searching for new talent, and the Postal Service annually receives more than 500 requests for information on how to become a stamp designer.

Although personal interviews are not granted for any creative work, those interested should follow these guidelines:

Artists may submit a portfolio of samples in print form (tear sheets, color copies, etc.) that best represent your style of work. Samples are not returned, and the Postal Service does not acknowledge receipt of samples by letter or phone. Neither original art nor slides will be accepted. Interviews are not granted.

Do not submit artwork or photographs for specific consideration as a stamp. Unsolicited stamp designs will not be reviewed or considered. Submit portfolios to the following address:

U.S. Stamp Development  
Attn: Stamp Design  
475 L'Enfant Plaza SW, Room 3300  
Washington, DC 20260-3501

# Project 01 – [100 points]

## Philatelic Project

### CONCEPT / TYPOGRAPHY + VISUAL LANGUAGE [1–25]

1 2 3 4 5 6 7 8 9 10 Originality and clarity of idea, Typesetting, legibility, readability, clarity, displayed innovative and conceptual thinking.

1 2 3 4 5 6 7 8 9 10 Organization, hierarchy, clarity of message are highly considered. Appropriate message, style, visual language. [spelling, grammar, proofreading]

### PRODUCTION QUALITY

#### PROCESS / FORM + CONTENT STUDIES [1–25]

1 2 3 4 5 6 7 8 9 10 Precision and attention to detail is evident. You were aware of your intentions. Presentation of your work is a hallmark of graphic design.

1 2 3 4 5 6 7 8 9 10 Presented your work in a clean, neat and professional manner. Displayed the ability to follow project directions, controlled the quality of final output

1 2 3 4 5 6 7 8 9 10 Sketches, research and process work reveal a rigorous study. Demonstration and documentation of a thoughtful and rigorous process and development of concept and form is apparent.

#### THESIS + PRESENTATION [1–25]

1 2 3 4 5 6 7 8 9 10 You articulated intelligently what your intentions were for the project. Presented your problem, stated what the project represented to you and followed through.

1 2 3 4 5 6 7 8 9 10 Explained your design decisions and solution. Present a conclusion in which you determine whether you were successful or not.

#### PARTICIPATION + LEVEL OF ENGAGEMENT [1–25]

1 2 3 4 5 6 7 8 9 10 Attends class regularly and contributes to the discussion by raising thoughtful questions, analyzing relevant issues, building on others' ideas.

1 2 3 4 5 6 7 8 9 10 Your research is a result of synthesizing across graphic design reviews and discussions, expanding the class' perspective, and appropriately challenging assumptions and perspectives. You consulted with experts in the field to gain further insight into your concept.

1 2 3 4 5 6 7 8 9 10 Completed the project in a timely manner and met deadlines accordingly while being delightful to work with.

TOTAL / GRADE \_\_\_\_\_

