

CSM Technical Showcase Zine – Graphic Design Brief

We are looking for a graphic and editorial designer who is experienced in using InDesign to design and output publications for print. You will be asked to submit a maximum of three examples that showcase your ability to do this/ work that best aligns with the brief below.

Project overview

With over 130 technical staff and 42 workshop spaces, the technical team brings a wide array of skills, expertise, and educational value to Central Saint Martins. From creative coding to natural dyeing, the CSM Technical community support our students to develop their art, design and performance practice. Technicians drive the technological development of the college with a passion for creativity, making, and education.

This publication aligns with our mission to raise visibility of the technical staff and resources and the amazing work that students produce in workshops through collaboration with technicians. A previous project we have delivered in this vein was [The Head, The Heart, The Hand](#) exhibition which highlighted the role of technicians in the CSM student journey.

The purpose of this zine therefore is to:

- celebrate the role of technical teaching, workshops and technicians
- showcase how students develop and produce their work through the workshops
- feature student work that is technically innovative, impressive, or exemplary of sustainable practice
- show the synergy across technical workshops
- highlight what is possible in the CSM technical workshops
- contribute to CSM's reputation as a college of technical excellence

Target audience

- Art and design students currently studying at CSM
- Prospective students, both domestic and international
- CSM staff – technical, academic, professional, executive
- Wider UAL staff
- Other art & design universities including RCA, Glasgow School of Art.

Project description

Format

- The zine will be a B5 16-page staple bound booklet. This will allow for 6 students to have a double page spread each.

- The content will include photos of finished work, photos of work in progress scans of sketches. Textual content will include overview of the work, student, and workshops involved with quotes from technicians and students.
- Images and text for six students, or double page spreads will be supplied to the designer.
- The zine will be inkjet printed to ensure that photographs of student work is high definition and legible. However, we would like it to retain a zine-like graphic identity that you might typically achieve through riso, and not a high-end glossy publication.

Style guidance

- Stylistically we would like it to be fun and zine like, rather than a corporate publication.
- One idea might be to lean into the idea of sketchbook to work in progress, to finished piece and following a sketch book style or theme would lend itself to the concept of working out ideas from concept to reality.
- An additional idea might be to reinforce the physical journey across the building in some way, as students often make work through multiple workshops, whether that's a page given over to a map/diagram or whether that comes across in the design. We can provide a map of the building/workshop locations if relevant for the design.
- We would also like to be able to re-use the design year to year, so if it can easily be modified for a new edition, perhaps by shifting the colour palette, this would be greatly appreciated. As such we would ask for your InDesign template to be provided to enable this.
- In terms of branding, our only request would be for it to discretely featuring the CSM logo (which will be supplied).

Visual references

Please see the images below for some references points of work we like. The key consideration is using photographs and text in interesting zine-like ways, although outputted via inkjet so that student work is clear and legible, and that there is enough space for text describing the work and quotes from technicians and students.



13.01.2017
25.02.2017

NIEUW AMSTERDAMS PEIL

WHERE DO WE GO FROM HERE? SAVE THE DATE
Opening: Friday January 13, 17:00 - 20:00 hrs

Amsterdam starts a bold new initiative where six of the premier galleries in the Jordaan - Annet Gelink Gallery, Ellen de Bruijne Projects, Galerie Fons Welters Gallery, Stigter van Doesburg, tegenboschvanvreden and Martin van Zomeren - come together to make one expanded exhibition, "Where do we go from Here?" across all six galleries. At a time when culture is under pressure and that populism is rampant, there is great need for a different response to the fragmentation, individualism, self-interest and fear. For this project, the six galleries function as one exhibition space, where you can see work from a selection of 22 artists, across the locations. The routes and the public spaces between the galleries form part of the exhibition concept.

"Where Do We Go From Here?" seeks to be a wholly positive initiative, with newly created artworks, including performances and site-specific work. The title of the exhibition is taken from a work by artist Sigurdur Gudmundsson, 'Où Allons-nous? Ou Somme-nous? Ou Allons-nous? (study no.4)' from 1976. The question in the title suggests the possibility of change. This unique event reflects the dynamics of the art scene which Amsterdam can justly be so proud of.

Curator: Alessandra Vicentelli (BALTIC Centre for Contemporary Art); Producer: Inara Limon
Design: www.tenrentendebu.nl

13.01.2017 - 25.02.2017

<p>Chicago</p> <p>No. 1</p> <p>Work No. 845 (THINGS), 2007</p> <p>Multi-colored neon, 6 in. (15.2 cm) high</p> <p>Collection of Toby Webster, Glasgow, Scotland</p>	<p>Chicago</p> <p>No. 2</p> <p>Work No. 403: Ships Coming In, 2005</p> <p>Synched Mix DV videos (color, sound) 8 minutes, 30 seconds</p> <p>Courtesy Gavin Brown's enterprise, New York</p>	<p>Chicago</p> <p>No. 3</p> <p>Work No. 455: Ships Coming In, 2005</p> <p>Synched Mix DV videos (color, sound) 8 minutes, 30 seconds</p> <p>Courtesy Gavin Brown's enterprise, New York</p>	<p>Chicago</p> <p>No. 4</p> <p>Work No. 916, 2008</p> <p>Nine cardboard boxes 78.7 x 24 x 24 in. (200 x 61 x 61 cm)</p> <p>Courtesy of the artist and Gavin Brown's enterprise, New York</p>
<p>Martin Creed Plays</p> <p>Jason Founberg on Work No. 916</p> <p>Abraham Ritchie on Creed's rhythm</p> <p>Martin Creed on repetition</p>	<p>Martin Creed Plays</p> <p>Emulsion on wall</p> <p>Courtesy of the artist and Gavin Brown's enterprise, New York</p>	<p>Martin Creed Plays</p> <p>Emulsion on wall</p> <p>Courtesy of the artist and Gavin Brown's enterprise, New York</p>	<p>Martin Creed Plays</p> <p>MCA visitors on Work No. 1349</p> <p>Work No. 798, 2007</p> <p>Work No. 1349, 2012</p>
<p>Chicago</p> <p>No. 5</p> <p>Work No. 916, 2008</p> <p>Nine cardboard boxes 78.7 x 24 x 24 in. (200 x 61 x 61 cm)</p> <p>Courtesy of the artist and Gavin Brown's enterprise, New York</p>	<p>Chicago</p> <p>No. 6</p> <p>Work No. 792, 2007</p> <p>Work No. 1351, 2012</p>	<p>Chicago</p> <p>No. 7</p> <p>Work No. 792, 2007</p> <p>Work No. 1351, 2012</p>	<p>Chicago</p> <p>No. 8</p> <p>Work No. 1357, 2012</p> <p>MOTHERS, 2012</p> <p>White resin and steel 260 7/8 x 57 1/2 in.</p> <p>Courtesy of the artist and Gavin Brown's enterprise, New York</p>

1. TR. REVELAR.
Del lat. *revelare*.
Proceso o efecto de hacer visible una imagen. Participio de revelar o de revelarse.

2. TR. REVELARSE.
Hacerse manifiesto lo que antes estaba oculto, en secreto, o que la mayoría de la gente no conocía.




...necesario estar confinado para apreciar la función degradante de los espejos."



WHITE, BLACK, RED & YELLOW.

La celebración de la vida y la diversidad cultural en un mundo globalizado.

por Pablo Rodríguez



INDICE DE CONTENIDOS

AMER... JAGUA

LUCA MALINI

THE NEW QUEEN CINEMA

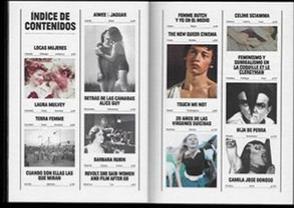
DEUNA DEGRADA

SMIGERO KUBOTA, MARY LUCIER, CECILIA SANDOVAL, CHARLOTTE WARREN

DECEMBER 16, 8-30 PM

LA KITCHEN

CONFERENCIA PARA NIÑOS SOBRE EL DERECHO A LA VIDA



necesario estar confinado para apreciar la función degradante de los espejos."



...en un bello día cuando el viento levanta el polvo.

...fue una importante precursora del feminismo, pregonó la igualdad de la mujer en una sociedad patriarcal, defendiendo la igualdad social cuando empezaba la lucha sindical.



LA GATA ES MI MEDIO

de Agustín, 1984, jueves. La relación con mi gato me ha salvado de una ignorancia mortal y omnipotencia.

por Thelma Valderrama



MANIA AKBARI

Cineasta, artista y escritora iraní, sus obras hablan de identidad sexual, mujeres, aborto, infidelidad y lesbianismo.



A pesar de tener una influencia tan cercana del feminismo, Paul Gauguin no respaldó nunca los derechos de la mujer. La oscura vida del pintor, contrasta con la belleza y luminosidad de sus cuadros. Su abuela, Flora Tristan,

fue una importante precursora del feminismo, pregonó la igualdad de la mujer en una sociedad patriarcal, defendiendo la igualdad social cuando empezaba la lucha sindical.



LA REVOLUCIÓN DE LOS CUIDADOS

Un recorrido sobre la complejidad o la diversidad de nuestras relaciones maternales y de cuidados. Un cuestionamiento integral de los modelos de maternidad y crianza.



CUANDO SON ELAS LAS QUE MIRAN

Rahda Maroufi, Imane Djamil y Yasmine Hatimi debaten el cuerpo, género y la nueva masculinidad en el medio público a través de su obra.





Éste es Franco, mi papá. Él nació en 1968 y creció en San Carlos de Bariloche, Argentina. Sus pasiones incluyen la fauna y flora local, Los Ramones, el esquí, los Jeeps y disfrutar de sus tardes mirando el lago. También es un ávido recolector de tesoros.

Un día, revolviendo entre revistas Pelo y catálogos de Ford encontré una cajita con fotos de su juventud. En ellas vi reflejada mi propia infancia en Bariloche, pero con mejores peinados: expediciones a la montaña, tardes en la orilla del río y carreras en la nieve. A medida que las iba desplegando cronológicamente, se empezaban a juntar retazos de la historia de Franco, que, de manera especulativa, comencé a completar con suposiciones. *Todos los senderos llevan a Bariloche* es una reconstrucción de la juventud de mi papá contada en 24 pasos.

02. CONOCER LA NIEVE



La vida en Bariloche es ardua por su cercanía a la naturaleza. Los inviernos nos aíslan en nuestras casas, y los desastres naturales interrumpen la vida cotidiana. Tocar la nieve por primera vez es como probar una rodaja de limón.

GRÁFICO REPRESENTATIVO DE LA NIEVE

COPO DE NIEVE 1

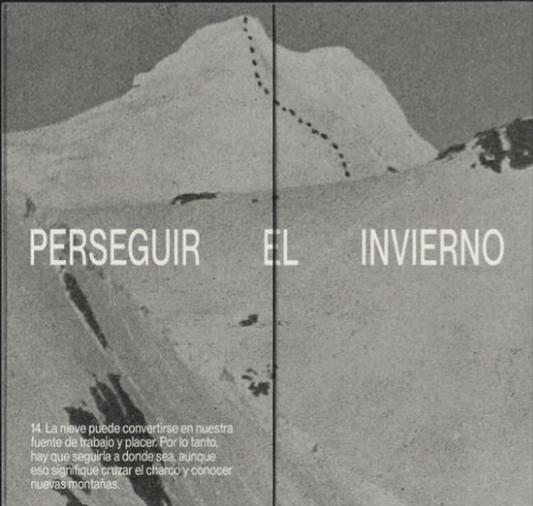


COPO DE NIEVE 3

COPO DE NIEVE 4

COPO DE NIEVE 5

COPO DE NIEVE 6



PERSEGUIR EL INVIERNO

14. La nieve puede convertirse en nuestra fuente de trabajo y placer. Por lo tanto, hay que seguirla a donde sea, aunque eso signifique cruzar el charco y conocer nuevas montañas.

23. COCINAR (UNA TORTA GALESA)

01



02



03



01 Desmoldar torta.
02. Dar vuelta torta.
03. Espolvorear azúcar impalpable.



Plan

The Graphic Designer will be contracted for a maximum of 30 hours, as laid out below.

Dates	Hourly breakdown	Description of task
May	4–6 Hours	Concept and style: Designing the cover, selecting typography, and creating the master page grid. This ensures the visual "skeleton" is consistent across all 16 pages.
3-14 August	8–12 Hours	Initial Layout & Typesetting: Flowing text and placing images
17-21 August	4–8 Hours	Revisions & Proofing: estimating two rounds of edits for any edits and implementing editorial feedback.
24-28 August	2–4 Hours	Pre-press & Production: The technical "finish." The designer checks image resolutions (300 DPI), sets CMYK colour

		profiles, ensures proper bleed, and generates the print-ready PDF.
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For context the general project timeline is below, the Graphic Designer tasks are highlighted in yellow.

Period	Task
Spring	Graphic designer commissioned
May	Graphic Design concept and style finalised
19 th June	Deadlines for submissions from technicians
22 nd to 30 th June	Final selection made 6 students (or 8 with contingency)
July	Gathering of content
August	Design: First Proof, Revised proof/corrections, Final sign off
September	Production

Budget

This project has a fixed fee of £673.20 working out at £22.44 per hour, for 30 hours.