

Project 2. Pages (Word + Image)

Research about yourself

This Pages (*Word+Image*) project is a research-based booklet design. You will create a 20 pages, 5.5 inch x 8.5 inch booklet that explores your philosophy as a designer, and/or any of your design experiences and personal background. You will need to choose 1 keyword based on the research. This project takes you through the process of deconstructing selected essays from the book “Graphic Design: Now in Production” by Andrew Blauvelt and Ellen Lupton, and selected 1 keyword, which becomes a title/project name of the book. A ‘reconstructing/regenerating’ creative process follows these steps: research, concept, creative direction, design direction, design, production, communication strategy, and distribution. (See ‘Creative Process Phases’ document attached).

This booklet design should:

- **Half letter size (5.5 x 8.5) vertical**, create a grid and consistent layout with your name, 1 keyword/title/project name and description paragraphs on the keyword
- **Your portrait image and your self-branding logo** should be included in your booklet in any size, any location and any format. Design it accordingly.
- You should use **at least 10 images and 20 text** in your booklet design (all the images and text should be original. No stock photography. Images can be your own photography, illustrators, drawings, etc.)
- The booklet design should explore creative and aesthetically appealing composition
- You can use any different kinds of papers based on your concepts and design.

Design Process 1. Research

1) Read the selected essays from the book “Graphic Design: Now in Production” by Andrew Blauvelt and Ellen Lupton

- a) Read the selected essays including all captions.
- b) Select 10 key sentences that best capture the content of the essay
- c) Select 20 key words that capture the essence of the essay, from those, select 10, then 5 words, then 1 keyword.

d) Write about 250 word summary on the final keyword you choose. In the summary, you can add your own thoughts and philosophy on top of the essence of the essay.

e) If you couldn't narrow down to the final keyword, you can brainstorm more keywords on your own that can capture your design philosophy. After then, follow the step d) with the new keywords.

f) Gather all your texts (from step a to e) and put it in a PDF format like below.

IN 250 WORDS

2020
#UCK CONTENT
MICHAEL BOCK

Designers find themselves daunted by the seemingly shallow nature of their practice and the value of the work in the shadow of artists and authors. By granting the path of creative over manipulation of preexisting content, we hope to establish ourselves and our work as equals to these aforementioned artists and authors. The notion that the reason in which content is held is not nearly as valuable as the content itself has circulated to such a degree that the idea has become both a central topic to design education and a hotbed for argument which all things are judged. To fully understand and perceive the worth of our work, designers must observe treatment as a kind of content as well, and consider that its complexity and

depth is comparable to that of any traditional form of content. Similar to the nature of directors in the film making world, whose works are evaluated by not the story itself but the manner in which it is delivered to which, designers are also storytellers. We manipulate what is given to us, and we speak through our assignment. The designer's ability to manipulate the form of content and objects grants us a strong influence over the things we ultimately create. Speaking through treatment instead of content itself through the tools known to our trade: typography, line, form, color, contrast, scale, and weight, with standards unable designers to understand that with a growing body of work, "our content is, paradoxically, Design itself." That is what.

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1 We envy artists and authors for their power, social position, and cachet, and we hope, by declaring ourselves "designers/authors," to garner similar respect.

2 That deep-seated anxiety has motivated a movement in design, pushing us to value the origination over the manipulation of content.

3 While I am all for more authors, that was not quite the point I wanted to make.

4 I think the misconception is

that without deep content, design is reduced to pure style, a bag of dubious tricks.

5 This false dichotomy has circulated for so long that we have started to believe it ourselves.

1 So, to bring design out from under the thumb of content we must go one step further and observe that treatment is, in fact, a kind of text itself, as complex and referential as any traditional form of content.

2 The meaning of his work is not in the story but in the story-telling.

3 In these, form has an essential, even transformative, meaning.

4 The things we make negotiate a relationship over which we have a profound control.

5 Our content is, perpetually, Design itself.

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ENVY DECLARING RESPECT ANXIETY MANIPULATION
CONTENT REDUCED DICHOTOMY BELIEVE COMPLEX
REFERENTIAL TRADITIONAL FORM LINGUISTIC EVOCATIVE
RECONFIGURED APOTHEOSIS TENET SHAPING MEASURE

RESPECT MANIPULATION CONTENT DICHOTOMY COMPLEX
REFERENTIAL LINGUISTIC EVOCATIVE RECONFIGURED
MEASURE

MANIPULATION REFERENTIAL LINGUISTIC EVOCATIVE
RECONFIGURED MEASURE

LINGUISTIC

5+1

REFERENTIAL
LINGUISTIC
MANIPULATION
EVOCATIVE
MEASURE

LINGUISTIC

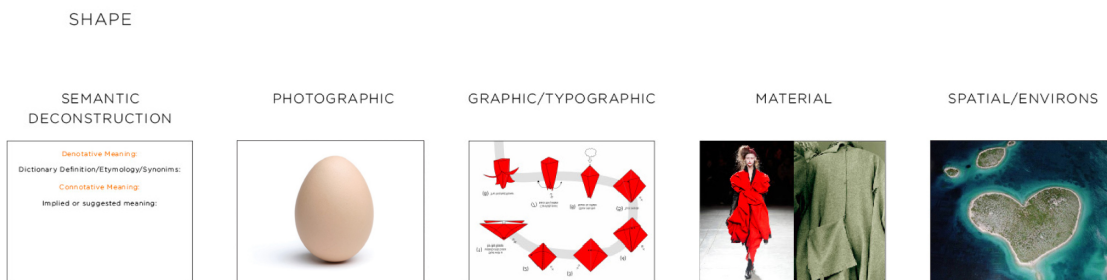
Design Process 2. Deconstruction

Word Deconstruction

The final keyword you selected will be deconstructed based on:

- a) Semantic meanings: denotative & connotative.
- b) Photographic expression.
- c) Graphic/typographic/diagrammatic expression.
- d) Material expression.
- e) Spatial / Environmental expression.

Brainstorm and research as many expressions and media as necessary, and collect all the materials and put them into the PDF file that you created in the Process 1. Thus, your final PDF file will contain all the texts and these brainstormed images and materials. (check the examples on the class website)



Design Process 3. Ideation/Conceptual Phase

What kind of project would you like to create? Based on your research and deconstruction, think how you want to create your own contents. Sketch your idea and design, and start making your own contents (text and images) Sketch how you will design each pages in the booklet. Include your sketches and sample images on your idea and booklet design direction in your PDF document.

Design Process 4. Creative/Design Direction and Design

Refine your idea and develop it in as many expressions and media as necessary so it comes to life. Design your project in the context of the contents you create. Create a 'page to page' layout, with content distribution. Each 'content' element needs to be designed, thus bring design development on each one of them, from fonts, typography, layout, color, photographs, graphic elements, and materials. Bring variations. This phase is no longer about showing someone else's work, but for you to generate your own content and design.

Your final keyword would be the title of your work. Finish designing your 20 page booklet, print it, and bind it. Materials and printing method are the choice of the student. I'll teach the Staples Method and the Saddle Stitch Method.

Final Deliverables:

- **1 Single PDF file (Research Documentation) (Deadline: 9AM, Thursday, September 22th, 2016)**
 - Your name
 - Course Name
 - Title of your work
 - Keywords and Text Summaries (from your design process 1.)
 - Research Images (from your design process 2.)
 - Sketches and Images (from your design process 3.)

- **1 Very Final Booklet (Both Hard Copy and Electronic file) (Deadline: 9AM, Tuesday, October 11th, 2016)**

Create an empty folder, and name it as "yourfirstname_lastname". And put all the files in the folder, and compress it as a ZIP file. Submit the ZIP file to the class website.

Work Schedules *(subject to change)*

Week 5 (September 22, 2016): Submit Your **1 Single PDF file** (research documentation)
(Total 3 points)

Week 6 (September 29, 2016): Submit Your **Work-in-progress** *(Total 3 points)*

Week 7 (October 6, 2016): Submit **Final Booklet (Both Hard Copy and Electronic file)**
(Total 5 points)

Week 8 (October 11, 2016): Submit **Very Final Booklet (Both Hard Copy and Electronic file)**
(Total 9 points)

Grading Criteria for the Very Final Submission:

Total (9/9)

Creative Content Development (3/3)

: Design concept is based on the research analysis and it has creative approaches and strong impact. Design concept is expressed clearly, engages viewers, encourages exploration of its complexity, and constitutes an aesthetically appealing composition

Demonstration of Effective Design Concepts (3/3)

: Layout and composition using the elements and principles of design. Type usage and treatment as specified in the assignment objectives

Craftsmanship (3/3)

: The quality of printing and binding are professional.