

Project 03
Building a Book



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.

Engage in collaboration with experts in the industry. Consult with field experts [printers, photographers] to create visual communications that have 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.

CONTENTS

Exercise 01 / Merit Badges

Exercise 02 / Images Matrices / Systems of Society

Assignment 01 / Map of local food, water, energy sources

Assignment 02 / The Pitch! All Hands on Deck

Exercise 03 / Visual Anthropology / Identity / Research

Project 01 / A philatelic Project / Postage Stamp

Project 02 / Water for Food Conference /
Nebraska Innovation Center Installation

Processes and Documentation

METHODS

Publish a book of your processes, experiences and discoveries.

What did you learn and how did you learn it?

Design a publication that visualizes your design process.

Design a publisher's mark for your book to represent your identity as an author, designer, typographer, and publisher.

Study book design. Look at books!

Investigate typographic space and publication design.

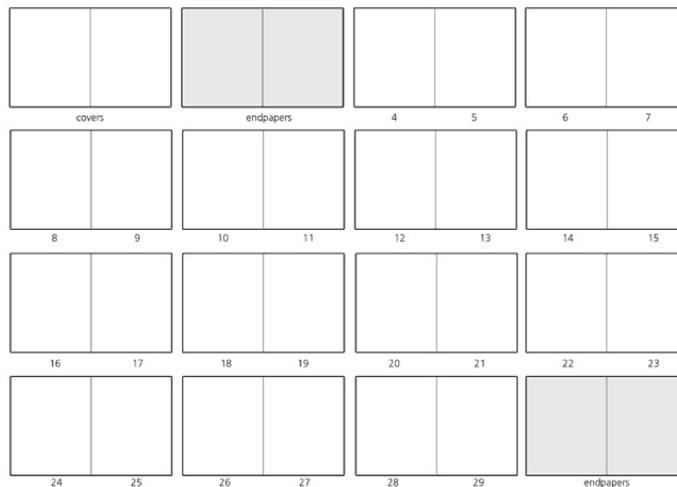
Unravel typographic systems and use of the grid.

Create multiple iterations of your layout before you decide on a final system.

Produce at least 2 3-D mock ups of your book before sending it to print. [Required!!]

Celebrate your accomplishments.

Document your work from the class and let it shine.
Include the following for the Foreward



Advanced Graphic Design
Spring 2016
Foreword
by Stacy Asher
Assistant Professor of Art

In the Spring of 2016, the Advanced Graphic Design course at the University of Nebraska-Lincoln engaged in research about water, food, fuel and the changing climate. This course was an investigation of graphic design driven by research. Projects were socially and civically engaged, and focused on the production of communication systems, investigating history and theory of graphic design, and the publishing of self authored work. Collaborative exercises and activities created an understanding of identity systems, social values and how to communicate about the intersections of water, food and fuel and the impact our consumption has on the environment. Deliverables for the course consisted of designed artifacts that documented, reflected, analyzed, and synthesized design research.

The first half of the course integrated the development of design research strategies and the production of a postage stamp series for the US Postal Service. The second half centered around publication and experiential design, and the designing of an exhibition to be held during the International Water for Food Conference held at the University of Nebraska-Lincoln in late April. Fulfilling the course objectives provided opportunity for students to be innovative, culturally critical and potentially create social change.

Themes for Exploration~
Graphic Design + Social Responsibility / Message + System +
Identity / Striving for Viability / Designer as Preservationist +
Conservationist / Designer as Witness, Ethnographer and Journalist /
Design as Documentation

BOOK CONTENTS

*not required

FRONT MATTER

Title page

Voice: Publisher

Repeats the title and author as printed on the cover or spine.

Colophon

Voice: Printer

Technical information such as edition dates, copyrights, typefaces and the name and address of the printer. In modern books usually on the verso of the title page, but in some books placed at the end (see Back matter).

Contents

Voice: Publisher

This is a list of chapter headings, and nested subheadings, together with their respective page numbers. This includes all front-matter items listed below together with chapters in the body matter and back matter. The number of levels of subheadings shown should be limited so as to keep the contents list short, ideally one page or possibly a double-page spread.

Foreword

Voice: Instructor [Stacy]

Voice: The author or some other real person

A foreword will tell of some interaction between the writer of the foreword and the story or the writer of the story. A foreword to later editions of a work often explains in what respects that edition differs from previous ones.

Preface

Voice: Author

A preface generally covers the story of how the book came into being, or how the idea for the book was developed; this is often followed by thanks and acknowledgments to people who were helpful to the author during the time of writing.

Acknowledgment *

Voice: Author

Often part of the Preface, rather than a separate section in its own right, it acknowledges those who contributed to the creation of the book.

Introduction

Voice: Author

A beginning section which states the purpose and goals of the book

BOOK / BODY

BACK MATTER

Afterword*

Voice: The author or some other real person

An afterword generally covers the story of how the book came into being, or of how the idea for the book was developed.

Conclusion

Voice: Author

Appendix or Addendum*

Voice: Author

This supplemental addition to a given main work may correct errors, explain inconsistencies or otherwise detail or update the information found in the main work.

Glossary*

Voice: Author

The glossary consists of a set of definitions of words of importance to the work. They are normally alphabetized. The entries may consist of places and characters, which is common for longer works of fiction.

Bibliography

Voice: Author

This cites other works consulted when writing the body. It is most common in non-fiction books or research papers.

Index*

Voice: Author / Publisher

This list of terms used in the text contains references, often page numbers, to where the terms can be found in the text. Most common in non-fiction books.

Colophon [may be included in front matter]

Voice: Publisher

This brief description may be located at the end of a book or on the verso of the title page. It describes production notes relevant to the edition and may include a printer's mark or logotype.

Building Books – [100 points]

Documentation of the level of research and engagement in designing

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
