PROCESS BOOK

DESCRIPTION

This book is about you and your design process.

Process, here, doesn't mean going through steps of scripted motions. It is something incredibly personal and individualized. Your creative process is your way of going from nothing, to idea, to finished work.

Your book will *include* the process of making each of the projects throughout the semester, but it will be *about* the larger narrative of your creative process as a graphic designer.

As a result, you will include much more than final projects. **Your objective is <u>not</u> just to showcase "finished work."** Instead, aim to give viewers a sense of how you think, how you generate ideas, and how you approach design problems. This is your creative process, your way of working through ideas and problems, and what you bring to a design project.

In the end, you will design, print, and bind a twenty-four page full-color book about your design process throughout the semester.

REQUIRED WATCHING

The Pursuit of Ignorance
Stuart Firestein, TED, 2013.
www.ted.com/talks/stuart_firestein_the_pursuit_of_ignorance

The Surprising Habits of Original Thinkers
Adam Grant, TED, 2016.
www.youtube.com/watch?v=fxbCHn6gE3U

The First Secret of Design Is ... Noticing
Tony Fadell, TED, 2015.
www.ted.com/talks/tony_fadell_the_first_secret_of_design_is_noticing

The Power of Creative Constraints
Brandon Rodriguez, TED-Ed, 2017.
www.youtube.com/watch?v=v5FL9VTBZzQ

How Boredom Can Lead to Your Most Brilliant Ideas
Manoush Zomorodi, TED, 2017.
www.youtube.com/watch?v=c73Q8oQmwzo

Where Good Ideas Come From
Steven Johnson, TED, 2010.
www.youtube.com/watch?v=0af00UcTO-c

CONTENT TO INCLUDE

- Final projects
- Work in progress
- Project Writing
- Scans of Notes, Sketches, etc.
- Documentation Photos/Screenshots
- Miscellaneous Images
- Biographical info (back cover)

Writing
Your book will also include your writing assignments for each project completed throughout the semester. This text should be prevalent without being too burdensome to the viewer.

Work In Progress
Include in your content versions of your work-in-progress, drafts, and abandoned ideas. These are opportunities to show your process and critical thinking.

Notes, Sketches, etc.
Scan in copies of your research, notes, and sketches. You should also plan to add notes digitally, highlighting specific parts of your work.

Miscellaneous
You should also include images that illustrate your design process beyond the work itself. E.g. screenshots of your workspace, your iTunes playlist used while working, hi-res photos of your physical workspace, etc.

Front Cover
Your front cover may include elements from your final projects, or be a new design. Graphics should be dominant but not appear alone (i.e. the top/brightest element in the visual hierarchy).

Back Cover
Your back cover must include your first and last name, school year, short bio, and one online contact. See the Project Four handout for details.

PROJECT DUE

Tue, Dec 4

Deliverables

- Process Book, 3 copies cut and bound
- Letramax Board with selected spreads

Technical Specs

DIMENSIONS
Portrait orientation
Page size: 5″ W × 6″ H
Bleed: 0.25″
0.5″ margins
(Use a **bottom margin** of 0.75″ on pages with page numbers/folios to give them room.)

GRID
6 rows by 6 columns (6×6) with .125″ gutters

PAPER
32# HP Premium Choice Laser

BINDING
Saddle-stitch, standard staples
1″ from top/bottom

TYPE
Title - Tarzana Narrow OT, Bold, xxx pt
Header - Tarzana Narrow OT, Bold, 12/14 pt
Copy - Tarzana Narrow OT, Roman, 10/13 pt

PROCESS BOOK
PARTS 1-2: CONTENT AND STYLE

PART 1, CONTENT: RESEARCH AND INTROSPECTION

Take some time to reflect on yourself, on your growth, and then on your creative work in GDS and other courses. Focus on how your process and traits as a designer have changed, improved, or taken surprising turns. Go back to your two original lists from Project 1 (about your traits as a designer), and reflect on them.

In your sketchbook, note what has changed based on your growth this semester. Note funny, unexpected, frustrating, or uplifting stories from your experience working on projects.

Based on your notes and our discussions in class about creative ideation, make a list of 10 creative strategies you have for:

- getting started
- coming up with good ideas
- getting unstuck
- overcoming creative fatigue/writer's block
- originality
- staying in-the-zone/focused
- etc

In your list, be honest and then be brutally honest. Be serious and then ridiculous, be wholesome and then cynical, be genuine and then subversive, and finally, both tell the teachers want they to hear and then stick a dagger in their back.

REQUIRED WATCHING

The Pursuit of Ignorance
Stuart Firestein, TED, 2013.
www.ted.com/talks/stuart_firestein_the_pursuit_of_ignorance

The Surprising Habits of Original Thinkers
Adam Grant, TED, 2016.
www.youtube.com/watch?v=fxbCHn6gE3U

The First Secret of Design Is ... Noticing
Tony Fadell, TED, 2015.
www.ted.com/talks/tony_fadell_the_first_secret_of_design_is_noticing

The Power of Creative Constraints
Brandon Rodriguez, TED-Ed, 2017.
www.youtube.com/watch?v=v5FL9VTBZzQ

How Boredom Can Lead to Your Most Brilliant Ideas
Manoush Zomorodi, TED, 2017.
www.youtube.com/watch?v=c73Q8oQmwzo

Where Good Ideas Come From
Steven Johnson, TED, 2010.
www.youtube.com/watch?v=0af00UcTO-c

PART 2, STYLE: MODERN AND POSTMODERN BOOK DESIGN

Look at Modernist and Postmodernist styles of book and poster design, then create **two Sample Spreads** of the same content cast in the two aesthetics.

Use the technical specs outlined to the right. A spread comprises two pages. Each set of spreads should clearly embody its aesthetic. Both should make use of the modular grid. In addition, they should have their own consistent visual identity based on our discussion of book design and visual narrative.

Technical Specs

DIMENSIONS
Portrait orientation
Page size: 5″ W × 6″ H
Bleed: 0.25″
0.5″ margins
(Use a **bottom margin** of 0.75″ on pages with page numbers/folios to give them room.)

GRID
6 rows by 6 columns (6×6) with .125″ gutters

PAPER
32# HP Premium Choice Laser

BINDING
Saddle-stitch, standard staples
1″ from top/bottom

TYPE
Title - Tarzana Narrow OT, Bold, xxx pt
Header - Tarzana Narrow OT, Bold, 12/14 pt
Copy - Tarzana Narrow OT, Roman, 10/13 pt

PROCESS BOOK
PART 3: OUTLINE

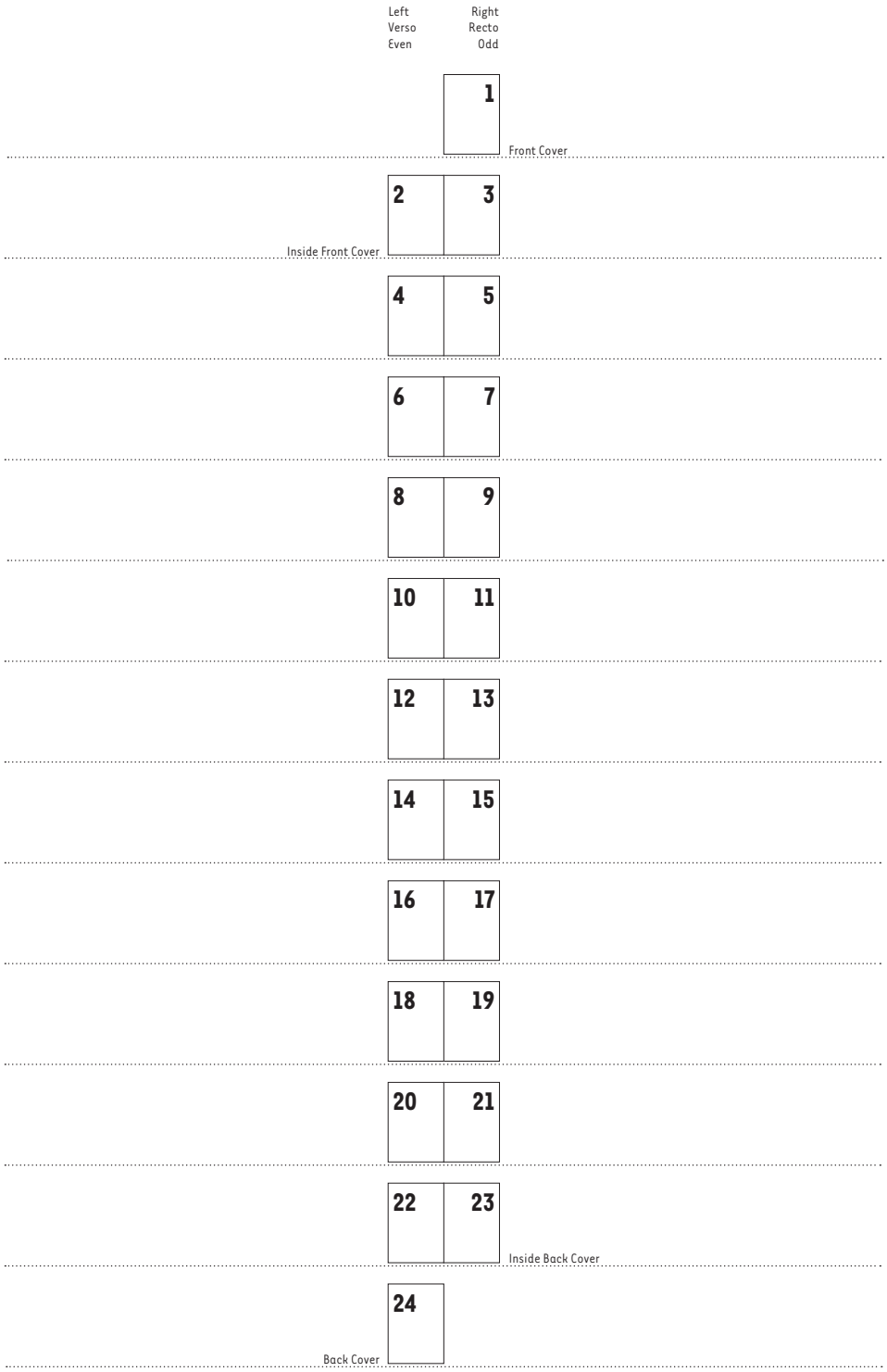
Use this page to plan and outline your content and narrative. You will need to break your content into sections. Start with: Front+Back matter, Object stylization, Vector stylization, Map, and Collage.

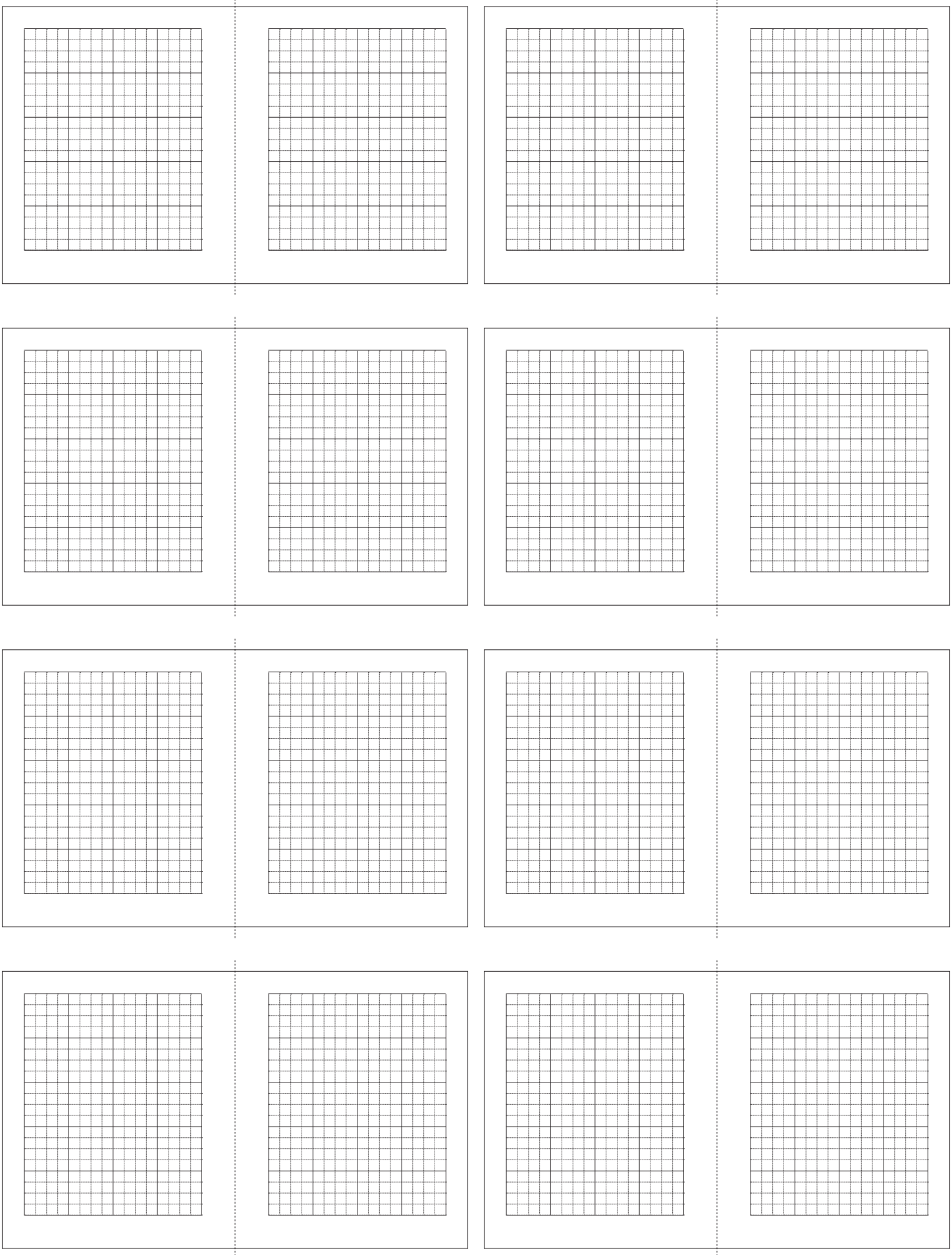
Divide 24 pages into your sections, giving more pages to more important sections. (Remember that your front and back cover, and any blank/ decorative pages must be accounted for.)

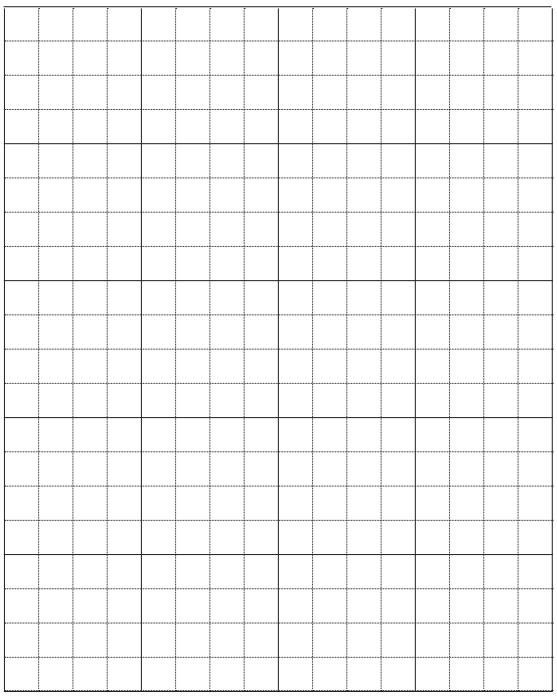
Challenge: Find a different, non-linear way of ordering and breaking up the content that makes sense for your project work and the personal narrative that you are sharing.

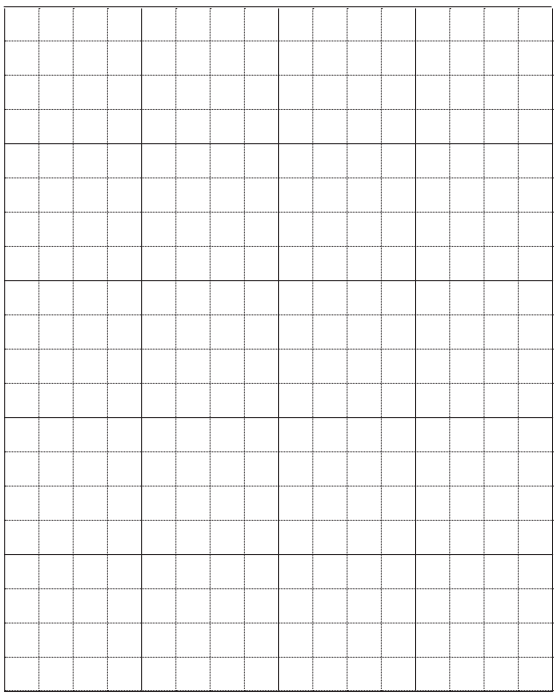
Make a list with the following:
Section Name, Number of Pages

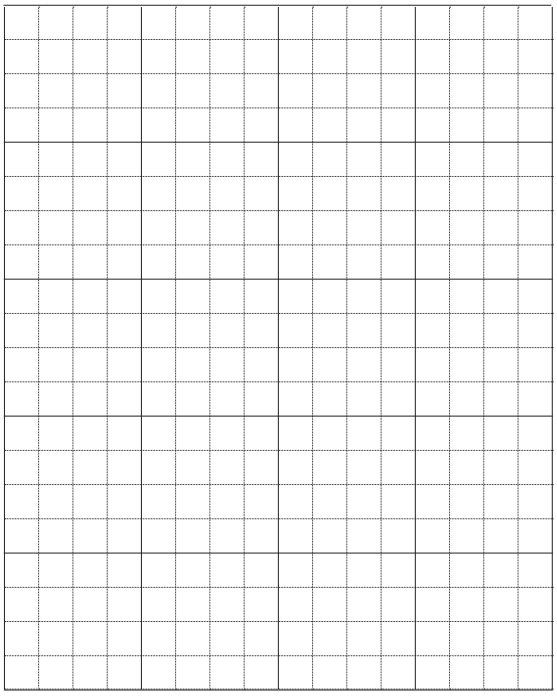
Then, for each spread in a section, list/outline/ describe what types of content belong there.

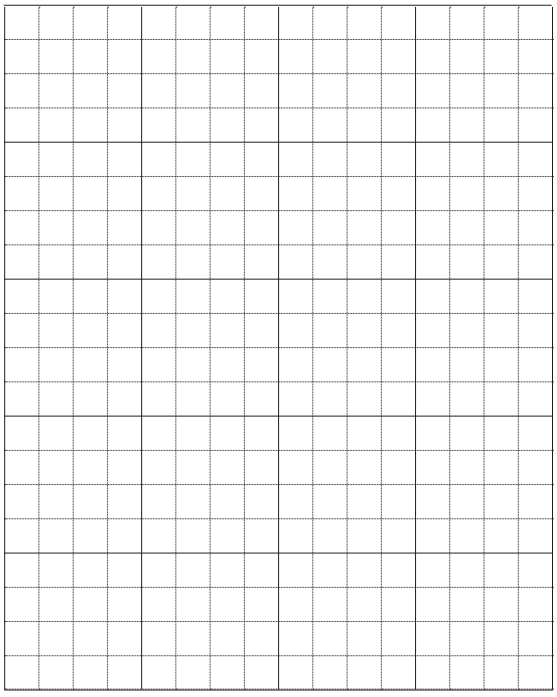


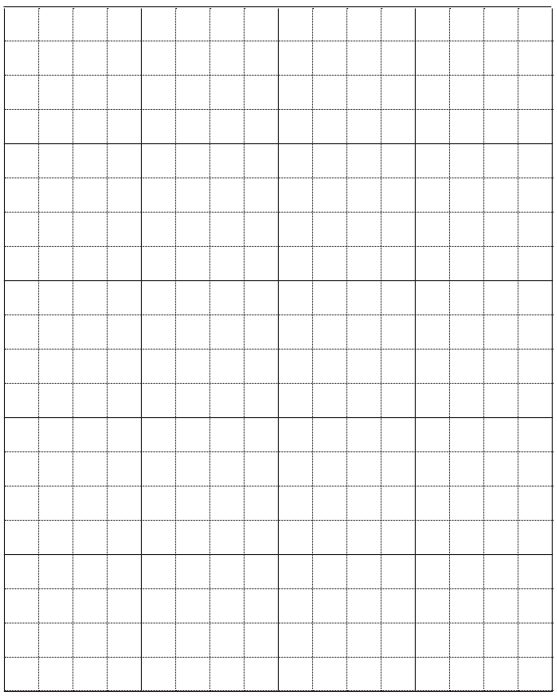


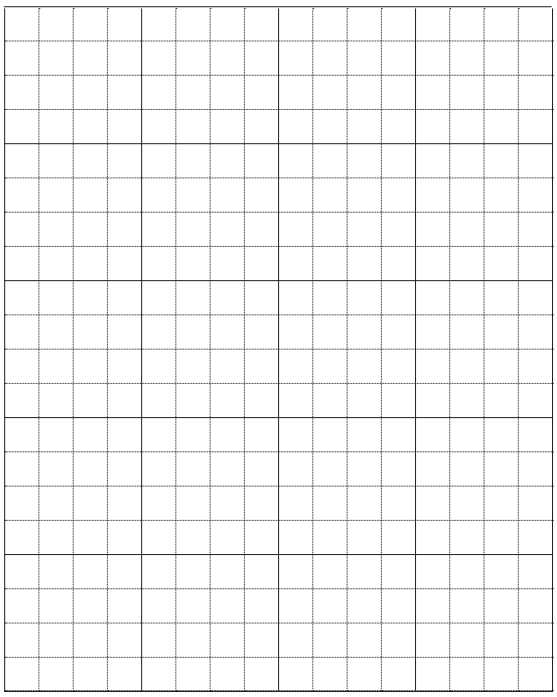


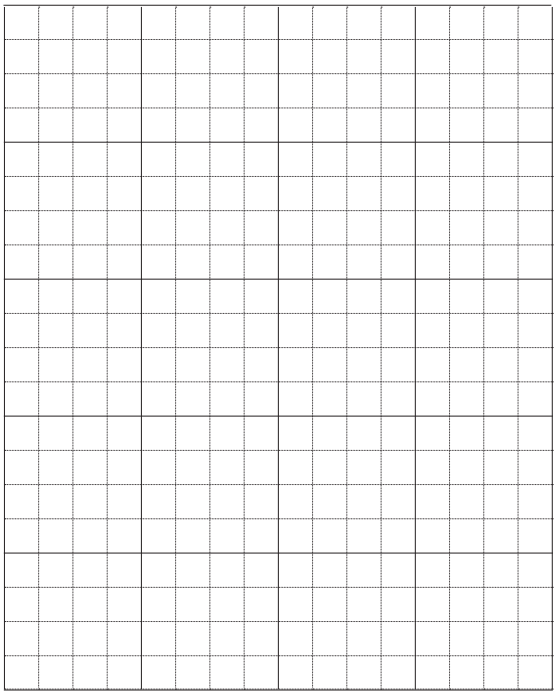


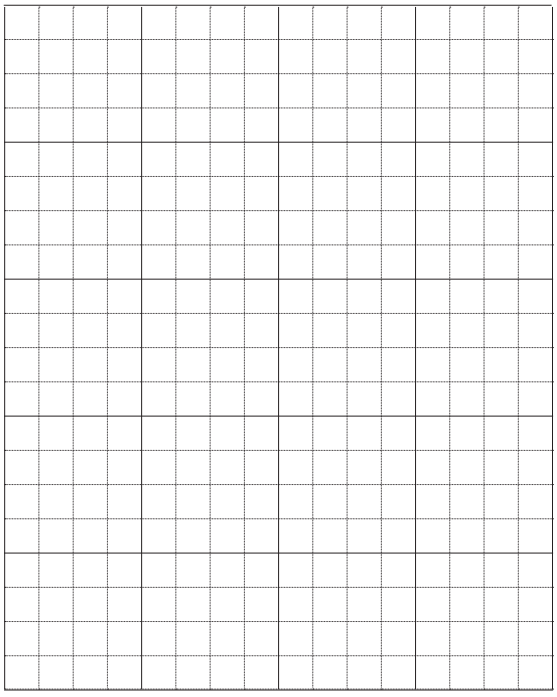












PROCESS BOOK
PART 3: LAYOUT

INTERIOR PAGES

Using your Sample Spreads, notes/sketches, and content outline, begin to design the guts (interior pages) for a process book that shows your design process and outcomes throughout the semester in GDS. For now, hold off on the covers as well. Book covers often overdetermine the interior content, so just design the guts. The cover will come later.

For the guts, use the technical specification guidelines for your dimensions, bleed, binding, etc. You should design to the spread and not to the page. This doesn't mean that you need to cross the gutter in the center of the pages; just that two pages sitting side-by-side should make sense together in terms of their composition. Each spread is sort of like a canvas. The book is like a long series of paintings or photographs in a museum. They should be designed consistently, yet include content and formal choices that are distinct.

Once you have finished designing the guts for your book, you should print, cut, and bind your spreads as a dummy (test copy) with a blank white cover. The blank cover will give you a more realistic sense of the book as a printed object, simulating the actual cover you will make later.

COVER

Your covers should be designed as a single spread, using the same dimensions outlined above on the Guts style sheet above.

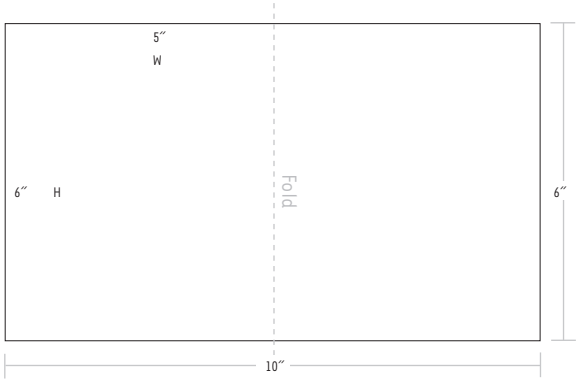
Your front cover will include your Project 1 Form and Letterform stylization in either black or white. You will likely want to perfect it based on skills learned throughout the semester. It should be dominant (i.e. the top/brightest element in the visual hierarchy), but not appear alone.

Your back cover must include your first and last name, a short bio, and one online contact (URL, Instagram, email, etc.). Note: "graphic design" is lowercase; U of H is written out "the University of Houston"; and "BFA" does not require periods.

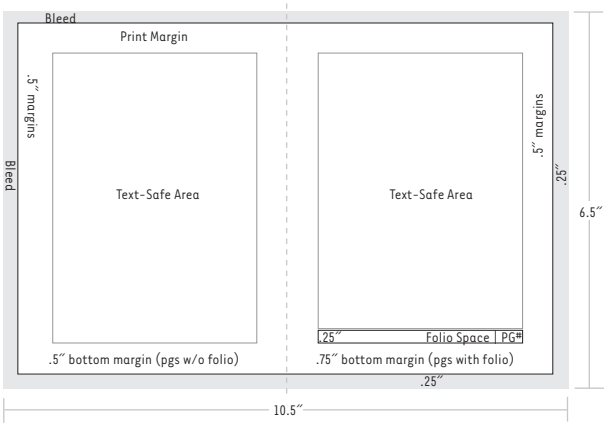
You should note that Modernist book covers don't typically have photographs or type spanning the front and back covers (though colored backgrounds are common). Postmodern covers often span photos and type across the space. Hybrid covers can take either approach or a combination of them.

Once you have designed your cover, you should it and use it to replace the blank white cover on your First Dummy.

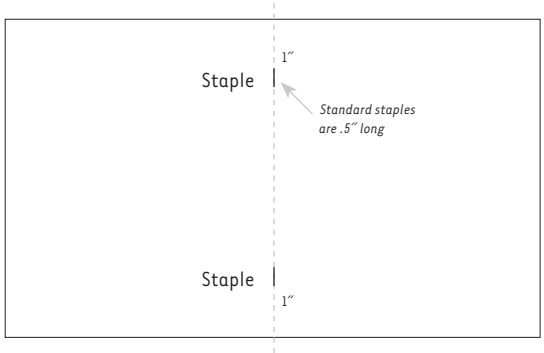
Dimensions



Bleed, Print Margin, & Print Area



Binding



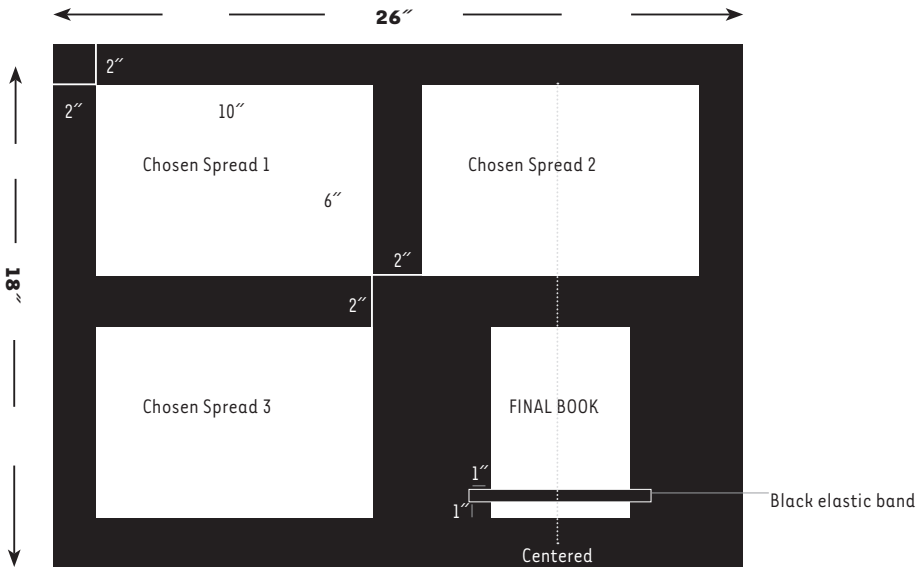
PROCESS BOOK
PART 4: FINALIZE

DESCRIPTION

After proofreading and editing your book, save the new file as an .indd and package it. Combine this packaged folder with the packaged folder for your cover. This will consolidate all of your book files into one place and make life much easier during production. With that master folder made, ZIP and upload to the turn-in link.

In addition to the final packaged InDesign folder and three printed copies of your book, you will also submit a Letramax Board. Letramax Boards should be submitted according to specifications below and covered according to the Final Formatting from Fundamentals (tracing paper, butcher paper, etc.).

Turn-in: Class website > Process Book Final

CHECKLIST

1. Packaged InDesign Folder of entire book (Guts & Cover; Files, Links, & Fonts).
2. Two loose copies of your final book, cleanly trimmed and bound, for the instructor.
3. Letramax Board (which includes the third copy of your final book).