

## Week 5:

1. SECOND rough/comp (tighter and more comprehensive version of sketches)  
Make a selection from your sketches:

### **PRINT GROUP:**

**corporate identity:** 4 PRESENTATION-QUALITY renderings of identity symbols, including symbol and type treatments.  
Print your formatted pages for type and reference materials

**publication:** 3 TIGHT versions of ALLTERNATIVE sample page, including type choices, grids and formats, use of illustration or photography  
Print your formatted pages for type and reference materials

### **SCREEN GROUP:**

#### **web-based:**

3 PRESENTATION-QUALITY sketches of ALTERNATIVE interface concepts (be prepared to explain your choices)  
revise TIGHT version of your flow chart and wireframe SHOW | EACH PAGE

#### **3D and Animation:**

**storyboard synopsis:** Complete project storyboard, PRESENTATION-QUALITY.

2 double size frames **rendered on the computer** showing ALTERNATE illustration/rendering styles

**for all:** print in inkjet

REMINDER: your presentations should clearly represent 6-9 hours of work. Everything should be presentation quality and printed as inkjet prints. You should develop a grid/design format for your presentations.

2. Make an outline of your production schedule showing YOUR particular timeline for finishing sketches, production [break into production stages], printing and presentation.

## 3. EVERYONE

start an ITOYA documentation book.

1. finished thesis brief
  2. second [revised] presentation thumbnails
  3. second [revised] presentation roughs
- reprint, revise so 1, 2, 3, are presentation quality

## READING:

### **Editing and Revising:**

#### **Chapter 1 What is Editing?**

*p 8-9 Barriers to communication*

#### **Chapter 3 Readers and aims**

*p 19-21 What does the document aim to achieve*

#### **Chapter 5 First steps**

*p 32 The first look through  
p33 Editing the process*

#### **Chapter 6 Editing the content**

*p 34-39*

*Chapter 7 Achieving Structural Flow*

*p 40-47*

#### **Chapter 11 Brevity**

*p 70-77*

#### **Chapter 12 Clarity**

*p 78-91*

#### **Appendix**

*p 120 Contents checklist*

*p 121 Style checklist*

*p 124 Clarity checklist*

*p 130-131 Proof checking symbols*

### **Design Research:**

*preface p 10*

*introduction p 16*

*changing role of research p 22*

*quantative Methods: from Boring to Brilliant p 23*

*ethnography and critical design practice p31*

*paradox of design research p 39*

*overview of quantative methodsw in design research p 63*