

Week 6:

1. Revise sketches, print presentation comps of design alternatives, start production

PRINT GROUP:

corporate identity: you should have 4 final PRESENTATION-QUALITY renderings of your identity symbols, including symbol and type treatments. Also: 1 or more inspiration pages laid out in a grid & printed.

NOW: start sketches for your print elements (sketches for examples of your logo applied to collateral items)

publication: you should have 3-4 PRESENTATION-QUALITY ALTERNATIVE sample pages, including type choices, grids and formats, showing the use of illustration or photography.

Also: print type samples and examples of inspiration items

NOW: start sketches for the nameplate and design a typical page based on one of your alternative designs

SCREEN GROUP:

web-based: you should have 3 PRESENTATION-QUALITY sketches of ALTERNATIVE interface concepts. Make a TIGHT version of your flow chart and wireframe.

NOW: make your Photoshop prototype for EACH HTML PAGE; for Flash screens start your production.

for all: print in inkjet; work will also be shown on computer
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. Start with week 15 [the show] and work backwards

3. EVERYONE

bring your ITOYA documentation book with

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

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Chapter 7 Achieving Structural Flow

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Chapter 11 Brevity

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Chapter 12 Clarity

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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