

Typography I Project One

Intangible

For this project, you will use type to express an “intangible” concept or emotion, that can be labeled with a single word but is a little more difficult to describe. For example: peace, boredom, academic or drunk.

This can also be referred to as a semantic exercise. Words have a syntactical function: our language rules govern the organization of letters and words into sentences. But they also have a semantic function: they have meaning that is both denotative and connotative. Semantics is concerned with the interpretation of meaning. As designers, you can affect words through typeface choice and position, highlighting and elaborating the interpretive meaning of the word.

The arrangement and selection of type is important in the articulation of the concept. Successful solutions will best describe the intangible through the relationship of the letterforms to each other and to the space within which they are contained, producing a solution that simultaneously presents an expressive definition of the word.

Process

1. Create 2 compositions based on words chosen during class.
 - We will create a list of intangible words in class that you must work from. You may change word tense. For example: stop, stopping, stopped.
 - This type of project is often referred to as “expressive” typography. Create a strong visual/literal understanding of the word through the combination of text and graphics.
 - In the strongest solutions, the image and the type are in a synergistic relationship. Explore the visual possibilities inherent in the letterforms and push the elements towards the minimal.
2. Use only letterforms and simplified visual/abstract form to solve the problem.
 - There are no limitations to the typefaces you may use. You are encouraged to explore all of the type in the lab. You may mix and match typefaces as it may be suitable to your design.
 - No hand-drawn letterforms may be used. Type may be altered but it must retain the characteristics of the original type design. Seek the appropriate typeface.
 - Look for appropriate typefaces but go beyond font choice and style. Consider this axiom: “It’s not the composition of the character that matters so much as the character of the composition”
 - Non-typographic elements may be added but consider how visual elements will complement the typographic form. Avoid using the type as a “label” for the imagery.
3. Research/Project Development
 - Explore the list of words and create quick preliminary sketches to generate ideas and potential solutions to the problem. Look up word definitions, develop lists and spider diagrams. Explore the denotative and connotative interpretation of the word. Work with more than two words, testing out different ideas. Thumbnail sketches. Don’t try to draw out letters or imagery too carefully. Concentrate on their relationship to each other and the visual field.
 - Choice/Refinement. Choose the most successful thumbnails and refine. Continue to conceptualize with chosen words. Use the computer and work to actual size. Work quickly, printing out proofs and revising. Use both drawing and digital output at this stage.
 - Comprehensives. Complete digital comprehensives, experimenting and working towards finals. At this point, you are perfecting two final concepts.

Final Presentation

Use both comprehensives and critique as a basis to work up completed project.

- Final presentation will present two distinct words, mounted on separate boards.
- Use Adobe InDesign to complete assignment.
- Work within a compositional framework of 10" Do not exceed 10" in any direction but at least one dimension must be 10"
- Mount each composition, separately, on black presentation board with a 1" border at the top and sides and 1.5" at the bottom.
- Work must be covered with a stiff paper cover flap. Affix a label to the back of the mounted work, in the bottom left hand corner, as indicated on the project schedule page.

Schedule

Sept 5 Syllabus. Introduction of Project One.

Discuss design process, type, sketching

Homework: Research and brainstorming notes; 50 thumbnail drawings

Sept 10 **Due Today:** Thumbnails, Research/Brainstorming to show instructor
InDesign Demo.

Homework: Use Adobe InDesign to develop concepts.

Sept 12 **Due Today:** Printed proofs of concepts to show to instructor. Letterspacing Discussion.

Homework: Prepare full-scale comprehensives of your two solutions for group critique. Trim to size and pin to the wall at the beginning of class.

Sept 17 **Due Today:** Comprehensives of your two solutions due at beginning of class.

Homework: Create variations of project in response to critique. Variables will explore solutions further; test alternative solutions; correct typographic issues

Sept 19 **Due Today:** Project variations for individual critique.
Presentation Demonstration.

Homework: Prepare final project and workbooks for critique and grading.

Sept 24 **Due Today:** Project One. Projects mounted and displayed for critique.
Submit workbooks for grading.

Your Name Typography One Assignment One Depressed
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