PROJECT 02 MENU DESIGN

ASSIGNMENT

Collect various menu samples and choose one menu to redesign with a fresh, successful typographic solution. Redesign the menu to become more visually appealing while still honoring the content and purpose of the text.

FINAL DELIVERABLES

- Final printed menu, to your specifications
- Final written intention statement: 250+ words
- Process archive, including all sketches and working files from each phase

PROCESS/REQUIREMENTS

DUE MONDAY 3-14
PHASE 1: COLLECT

Collect multiple menu samples and consider the types of content needed in a successful menu execution (menu description, section, ingredients list, calorie count, etc.). Consider the style and personality of the various restaurants and consider how that affects content hierarchy. Look at what currently exists and consider what is working well, and what is not. Choose one menu that you feel confident that you can improve on. Research if there is additional content that the audience needs, or if there are portions of the menu that are unnecessary. If you are cutting copy, have a rationale for doing so. Write any additional copy needs you may have.

DUE WEDNESDAY 3-16
PHASE 2: SKETCH

Create (a million) thumbnail sketches. Consider the type of restaurant, food, menu content needs, medium and audience. Determine what the feel of the design should be. Write it down. Hold yourself to it. Explore page shapes and sizes. Start to think about the potential typographic concepts behind your design. Sketch them out. Start to think about the classifications of typefaces that make sense. Write that next to your sketches. Are there historical reasons to choose one over another? What attitude or personality are you trying to convey? Think about "the classics" and how you might treat them in ways that feel modern, rustic, eccentric, etc. Put it on paper. Let it be rough. Sketch out smaller ideas and full layouts as well. SKETCH.

LEARNING OBJECTIVES

Explore the mechanics of page layout and syntax. Link text with other elements in the page through exploration of space and grid, typeface choice, alignment, scale, contrast, control, white space and hierarchy.

Make good judgment in execution, considering best practices for legibility and clarity. Break rules with intention.

Illustrate the importance of reading and understanding the text, and how doing so clarifies structure and order.

Demonstrate typographic skills through multiple unique solutions that successfully invite the reader into the text, reveal tone and structure, and induce a state of liveliness and energy.

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<u>DUE MONDAY 3-28</u>
PHASE 3: DIGITAL EXPLORATION

Start translating all your favorite ideas to the computer. Start loose, explore ideas big and small from your sketches. See what it inspires as you go along. It probably will inspire more sketches, so give in already and sketch some more. Keep that cycle going. Create multiple working board that are just full of stuff. Some of it you'll use. Some will stay here. But you wont know what's awesome until you start to try it out.

<u>DUE WEDNESDAY 3-30</u>
PHASE 4: INITIAL LAYOUTS

Sort out your ideas into buckets, ideas that are similar, ideas that are complementary, everything from small details to big layout ideas. Group them visually on separate pages or artboards. Start to get a sense of how those pieces might live in harmony in one concept. Out of your explorations, identify three totally different executional approaches. Explore each by building them out with the full copy. Graphic additions or photos can remain "boxes" at this phase. Your focus should be on the overall structure, balance and flow. Make more sketches. Don't let yourself be limited to a screen. Print out your executions for process critique on 11″x17″ on Wednesday, Mar 30.

<u>DUE WEDNESDAY 4-6</u>
PHASE 5: SECONDARY LAYOUTS

Taking into consideration class critique, choose one direction from your three concepts, and flesh it out. This phase should have multiple layouts of its own, with variations in spacing, type size, relationship to the other elements. Evolve your idea. Consider the core design concepts that have brought you to this point, and stay true to them. Think about both macro and micro aspects of the design. Create a finished layout for critique Wednesday April 6.

<u>DUE WEDNESDAY 4-13</u>
PHASE 6: FINAL LAYOUTS

Taking into consideration class critique, refine your designs for one last class review. Have your work printed at 100% scale, trimmed and mounted to black card stock, using your highest level of craft. Be prepared to talk through your design choices and the process by which you made them.