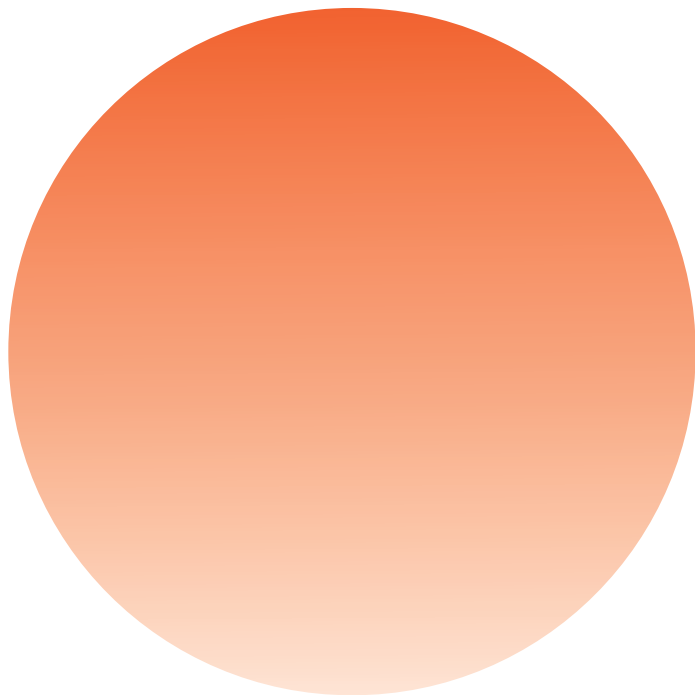


# REFLECTION OF PROCESS

CAPSTONE P3

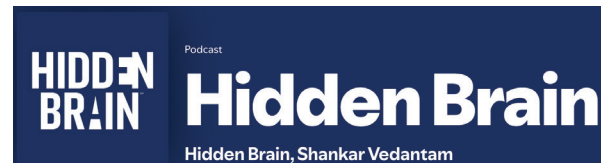
UNSEEN/SEEN



MADISON

WANG

# PART ✦ 1 RESEARCH



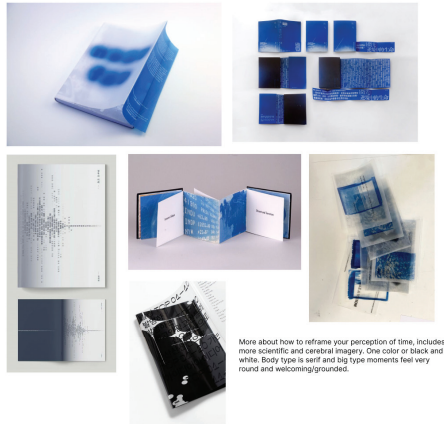
When picking a podcast for the content of this book, I was mostly thinking of something with a lot of imagery that I could pull from to create the design system. From what I listened to, I was between Aphantasia and Taking Control of Your Time. I ultimately decided to go with the time one because I am more interested in how we perceive our relationship with time. It is also more personally relatable to me.

## CONCEPTS

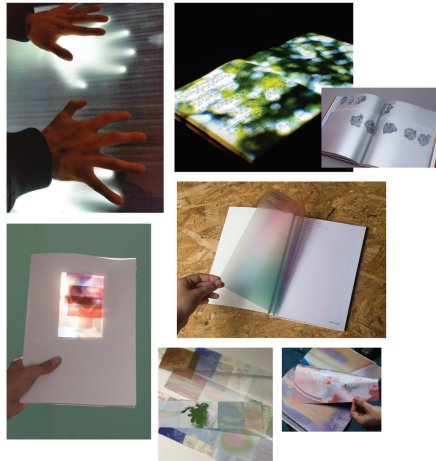
I came up with two visual and conceptual directions that this could take. Specifically for time, my first concept was to take a more scientific and cerebral approach to my image making while also relying more on big type moments. On the other hand, the podcast really emphasized trying to stay more present and I thought about using more ephemeral colors and nature shadows as metaphor. Out of these, my classmates said that there could be a combination of both elements, but mainly using colors of the second one.

At this point, I was thinking that there would only be one long book with no sections.

Concept 1: Time as a Psychological Construct



Concept 2: Reclaiming Your Time



A more hopeful take where we really want to inspire the reader of the possibilities when you reclaim your time. More about the empowerment of emotional liberation from how time has constantly made us think that we need to be working towards something. Visually, emphasizing sensory imagery and whimsical typography.

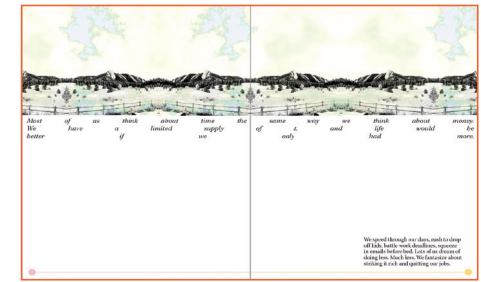
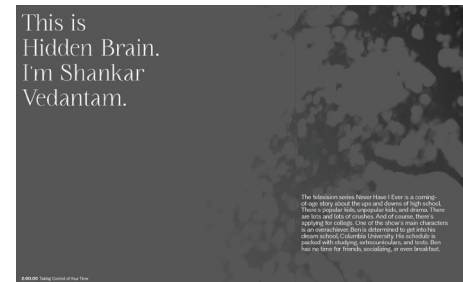




## IMAGE & COLOR TREATMENT

Trying to go with my second concept, I began applying different pastel color combinations to imagery of tree shadows. It was not really leading me anywhere and I felt a little stuck here because it felt kind of random.

## TYPE AND COMPOSITION



I settled on creating a separate introduction section to integrate my experiments and went with a revised design system for my main spreads. At this point I was feeling a bit overwhelmed because I had not really cut down on any of my text and had so many pages for a relatively small book.

On the right, I started implementing the text in ways that could span across pages as well as some sort of marginalia, however, this was still too abstract and not grounded in anything they were specifically talking about. Amy told me to pull imagery directly from the conversation instead.

# PART 2 DISCOVERY

# GTF Figue

# GTF SOLINA

## T Y P E F A C E S

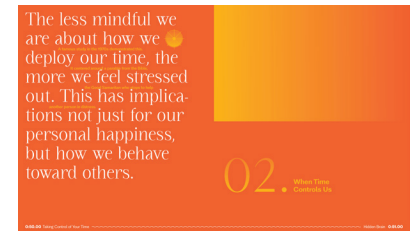
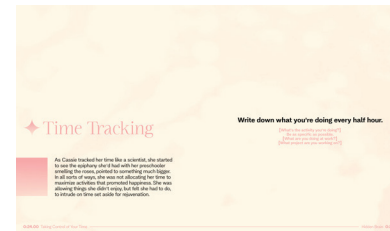
Something that really helped me a lot in progressing in my design was paring the text down significantly. This helped me better organize the content and actually take note of important visual cues to highlight.

Outside of that, I also separated the book into three sections with two exercises in between each section, almost as a break and opportunity for the reader to apply what they were reading to their own lives.

## SECTION

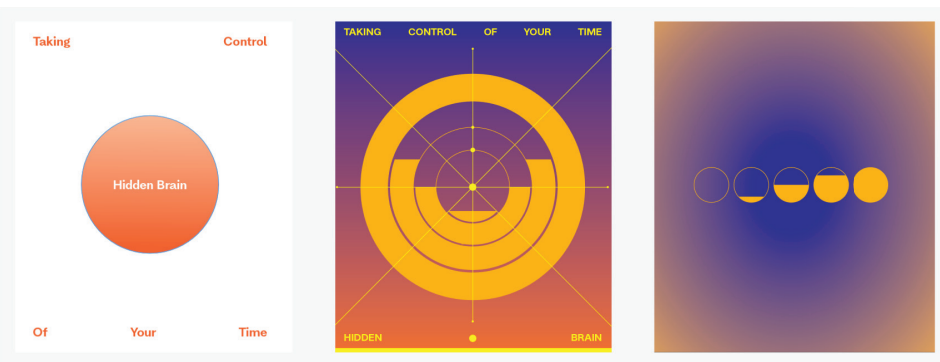
## INTRODUCTION

## PAGES



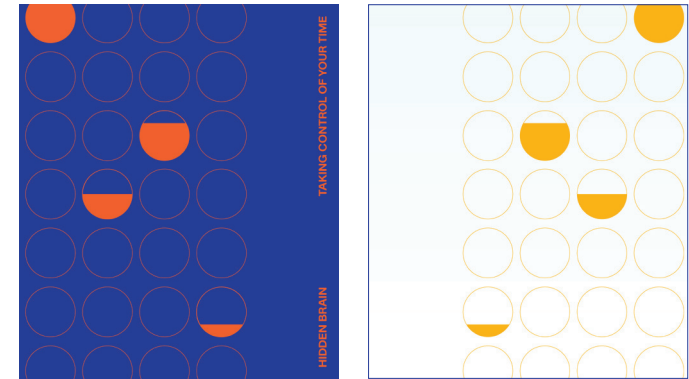
To make each section more distinct, I created a smaller typographic system for each one relating to its central themes. For example, the first section is more personal to the interviewee about her anecdotes of feeling time poverty, so the type is very cramped and dense to feel overwhelming. The second section is more about the psychology behind that so the type is very clean, linear, and diagrammatic feeling. The third section should feel more drawn out, taking back control.

# PART 3 REFINEMENT



## COVERS

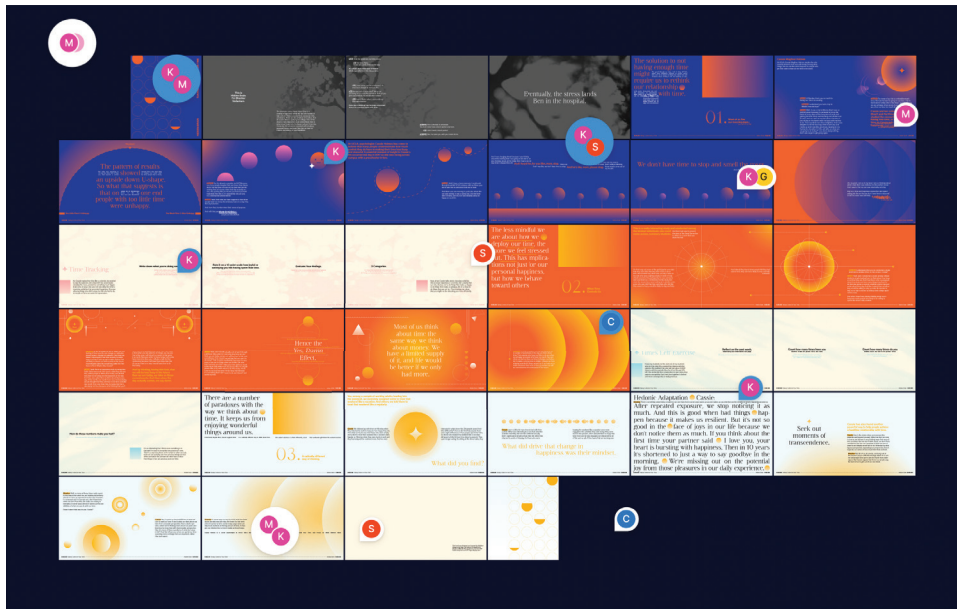
For my cover designs, I wanted to make something that felt like a progression. I originally used a lot of solid circles because I used that a lot throughout my book, but I was also told that people were missing the gradient aspect and that it could be a lot more dynamic instead of all being centered.



I then tried to make it completely solid to create a nice contrast from the outside to inside of the book, but there is something about this move that feels more like fish scales and not cohesive enough. Also, the vertical text was not anywhere else in my book.

I eventually created a simpler design around my concept of the sun rising throughout the book. Another way to point to my concept abstractly without being too on the nose.





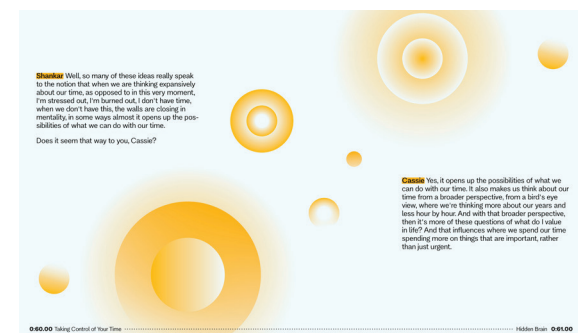
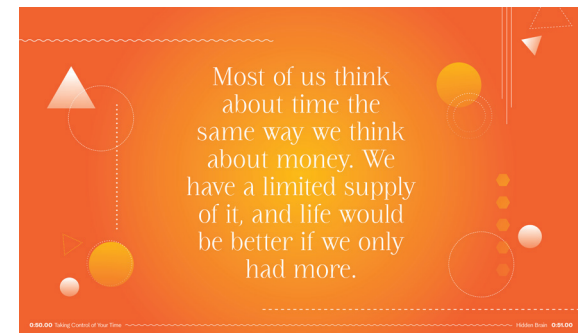
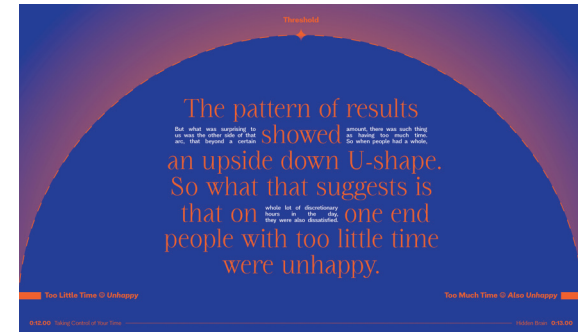
FULL

SPREADS

DRAFT

ONE

I applied the system to all of my spreads, using mostly vector shapes and gradients for the image making. Many of the general comments and criticisms are to intensify some of the moves I am making, more scale shifts, and different color choices for the exercise sections. I also chose to bind it drum leaf style and accordian for the exercise sections, but people said to just do it all accordian.



SPREAD

DETAILS



I did my best to make changes needed that were mentioned in crit, mostly adding minor details that expanded upon my existing systems and changing the colors of the exercise sections and getting rid of the tree shadow motif.

I also refined the physical book to be accordian, taking into account the spine and making it a gradient which really emphasized my sun rising concept. I added ribbon to tie it because there is no physical spine. There were also smaller things like bumping my point sizes up a bit and creating better legibility with things like my marginalia since they were so small.

Though this seems to be a common theme with many of my projects, the beginning of this project felt very overwhelming with the sheer amount of content that I had to go through. I was also overly ambitious with how many pages I initially wanted to do, but am satisfying with what I landed on. I think the pacing is pretty successful and each spread is cohesive yet visually interesting in its own way.



# PART ✦ 4 CRITIQUE



This book was designed and typeset by Madison Wang at the Sam Fox School of Visual Art & Design at WashU. The typefaces used are GTF Solina body text and GTF Figue display text.